



## Opening Plenary: What Are We Really Doing Here?

## What are the foundations for writing for grades 1-3?

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### ***Printing/Writing (Penmanship)***

Focus on letter formation, spacing and encourage good penmanship.

Stroke order

- c starters: c, o, a, d, g, q
- short starters: i, u, r, p, m, n, y, j,
- tall starters: l, k, b, t, h
- slide starters: v, w, x
- weirdos: e, s, f, z

### Help The Remember with Alphabet Stories

a is the angry letter

b is the bomb letter

c is the happy letter

d is the dog letter

e is the toothy letter

f is the slow leak letter

g is the draggy-leg letter

h is the tired letter

i is the crying letter

j is the jumping letter

k is the kicking letter

l is the tongue letter

m is the lip letter

n is the nose letter

o is the sad letter

p is the bubble letter

qu is the queen

r is the noisy letter

s is the snake letter

t is the telephone pole

u is the princess

v is the vase

w is water waves

x marks the spot

y the yanking letter

z is the zig-zag letter

Teach lower case first, then capital letters.

Do not introduce lines until partway into teaching capital letters.

With lines, teach main floor, upper floor, basement.

- Begin with main floor only letters (a, c, s since they all start the same way).
- Continue with other main floor letters.
- Introduce the tall letters that start at the top of the upstairs.
- Work on the ones that start on the main floor but go down into the basement. Finally, work on the rest (d, f).

### ***Class Journal***

On day one begin a class journal where everyone helps compose a daily journal.

Do first thing to review events of the day before.

Emphasize:

- Spelling and phonics on some of the words; use diacritic marks.
- Use the four-point check

### 4-Point Check



1. Capitals
2. Spacing
3. Punctuation
4. Does it make sense?

## Sentences

Continue to work on printing with model sentences using words from their readers.

Additionally, compose pattern sentences orally to brainstorm parts of speech. Use any and every opportunity. Use words they know so they can spell or write it out and let them copy. Stress capitals, spacing, and end marks.

- Adjectives: A girl held up a tall kitchen garbage bag with flaps and exclaimed, "Hey, this looks like a dress!" This led to the sentences, "My dress is \_\_\_\_\_ (pretty, fabulous, weird, funny, shiny, white, etc.)."
- Verbs: Expand the sentence using an -ing or prepositional opener and put a verb on the end. "Wearing my dress, I can \_\_\_\_\_ (dance, sing, paint, spill stuff on it, hold my cat, etc.)." Have them act out the verb when they say their sentence.
  - Strong verbs: Work on strong verbs by banning boring ones. Choose a sentence that goes with what you are studying, such as "Worms eat dirt." *Eat* is boring. Can you think of alternatives? Write "eat" on the board and go around the room asking for substitutes. "Worms \_\_\_\_\_ dirt (devour, gobble, etc.). Write down the results (just a few to start) and encourage students to find more to add to the list. Ban other boring verbs (said, want, like, run, walk, etc.)
  - Quality adjectives: ban boring ones such as pretty, bad, good, nice, etc.
- Pattern Sentences Using Literature, Poetry and Songs
  - One mouse singing, two mice dancing, three mice marching, etc. Use other animals, write and illustrate.
  - Sarah was a nice girl. Sarah was a goofy girl. Sarah was a happy girl, etc.
  - *Tough Boris*. Boris was a pirate. Boris was tough; all pirates are tough. Boris was proud; all pirates are proud, etc.
  - Copy parts of a song or a poem and illustrate (Baby Belluga, Home on the Range, etc.)
- As students read books, have them copy the titles into their Library Journal notebook. Emphasize capitals for each letter.

## Daily Practice

Provide time for daily practice of writing sentences. These can also be patterns which repeat for ease of spelling. Again, emphasize the four-point check.

- This is a \_\_\_\_\_ (nouns).
- Bobby likes to \_\_\_\_\_ (verbs).
- Can be seasonal (colors of Halloween objects, numbers of objects, etc.).

### ***Introduce Dress-ups Informally***

Help students to become aware of dress-ups.

- Point them out in literature (Smithsonian Backyard, e.g.)
- Substitute words for said.
- Take note of how sentences begin.

### ***Poetry***

In addition to memorizing poetry, students can copy and illustrate poems or, if advanced, write out poems from memory.

### ***Narrate Stories Daily***

Using the Story Sequence Chart, tell a story in three parts every day. Use readers, chapters, pictures as sources.

- Get the Story Sequence poster up early. The goal is to get them to memorize it.
- Do this orally 25-30 times before students write a story.
- Do choral reading of easy readers to establish good elocution.

### ***Formal Outlining***

Unit 1 and 2 writing can begin in the sprint of first grade and early in the second and third grades. Use content areas as soon as possible. Can also outline events.

- Sequence
  - Discuss and demonstrate key words (chores, garbage cans, vacuum, KP).
  - Outline from a core subject paragraph (see sample below) or from the brain.
  - Use non-fiction, content paragraphs instead of reader stories (prevents confusion with story sequence)
  - At first, only copy outline.
  - Orally summarize; teacher can write and students can copy.
  - Ease into student writing from outlines.
  - Advanced students (2<sup>nd</sup>, 3<sup>rd</sup> grades) can continue to Unit 4.
- Tips
  - Don't panic if they can't do this perfectly. It can take weeks.
  - Do it daily, help, encourage.

## Can you find....



-ly adverbs	Strong Verbs	Quality Adjectives

### ***Australian Mammals***

This pretty animal is a koala bear.  
 She is climbing a eucalyptus tree.  
 Her baby is riding on her back.  
 See how the koala holds the trunk  
 with her claws.  
 Koalas eat only eucalyptus leaves.  
 The koala isn't a real bear,  
 though it looks a little like one.

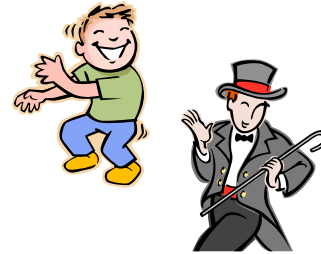


Macdonald Educational. *The Life of Strange Mammals*. Easy Reading Edition, 1975.

### ***Add Style***

Introduce dress-ups one at a time; use a chart. Teach dress-ups by comparing plain and fancy clothes.

- First grade don't need to sort them—just model.
- Keep a chart on the wall.
- Develop word lists.



	pretty	eat
Create banned word lists. Put verbs and adjectives on different colored paper (yellow for verbs, red for adjectives?)		

- Offer many examples from the outline and write them on the board!
  - who/which
  - because clause
  - quality adjective
  - strong verb
  - -ly adverb
- Once all dress-ups have been taught, introduce sentence openers.
- Encourage style in ALL writing.

**THE ULTIMATE QUESTIONS OF LIFE**  
**And How to Help Students Think About Them, so They Can Write More Clearly**

- I. **As teachers of writing, the most valuable gift we can give our students is to teach them HOW to think.**

*Sir Francis Bacon proclaimed, "Reading maketh the full man, discussion the ready man, and writing the exact man."*

- A. This session will demonstrate
1. How to identify and analyze the Ultimate Questions as you discover them in literature.
  2. How to compose a paragraph using the Claim/Quote/Explanation method to discuss the ultimate questions.
- B. The Ultimate Questions and the Claim/Quote/Explanation method of writing can be used in all subjects and in testing. You'll develop some ideas on how it can be used to make writing more exact in your classes.

II. **Identify the ideas in conflict:**

How Christians view the world **should conflict** with how current American culture views the world and acts. The following two quotes illustrate two examples of the worldview conflict:

*"The cosmos is all there is or ever was or ever will be" - Carl Sagan*

*"You have made us for yourself, O Lord, and our heart is restless until it rests in you." - Saint Augustine (Confessions)*

- A. What are the three **ultimate subjects** involved in the above quotations that all writers discuss to some degree, even if it is implied but not explicitly stated?
- 1.
  - 2.
  - 3.
- B. What is Carl Sagan saying about those three ultimate subjects (stated or implied)?

- C. What does Augustine say about the three ultimate subjects?
- D. How do the ideas of the two men contrast? Which is true?
- E. What is the value of writing if it does not seek to explain and expound upon Truth?
- F. The second set of questions that almost all authors discuss deal with the ultimate subject of **Man**. Some of these questions do overlap one another.
  - 1. Who is man (his nature and character)?
  - 2. What is man's purpose?
  - 3. Where is man going?
  - 4. What is the problem?
  - 5. What is the solution?

**EXERCISE:** *Read the poem on the right. In his short 36 word poem, how does Stephen Crane answer the ultimate questions concerning man? (It helps to place a #1, #2, etc. next to the lines that address those questions.)*

**I Saw a Man Pursuing the Horizon**

*By Stephen Crane (1871-1900)*

I saw a man pursuing the horizon;  
Round and round they sped.  
I was disturbed at this;  
I accosted the man.  
"It is futile," I said,  
"You can never -"  
  
"You lie," he cried,

- G. By having students focus on the ultimate questions, it helps students clarify what the author is saying.

### III. Claim/Quote/Explanation (CQE)

The CQE provides a thought unit of writing, a way to think about what evidence the writer is providing and why that evidence is significant support for the overall argument.

A. Whole C-Q-E Unit: Provides solid evidence alone or in support of a Topic Sentence (TS)

1. C (Claim): Provides a specific statement that expounds on the TS  
Example from Crane's poem above:

2. Q (Quote): Provides a direct **quotation** or **example** as evidence of the claim  
Example:

3. E (Explanation): Provides reasons why Quote is evidence of Claim and supports the Topic Sentence.  
Example:

**EXERCISE:** *Now put the whole CQE into one continuous thought unit.*

B. The CQE offers several benefits.

1. Forces students to support their ideas with concrete evidence from the text (Quotes and Examples) and then analytically explain why their evidence is relevant. It teaches thinking!
2. Provides an easy grading structure for the teacher.
3. Teaches and reinforces the correct and seamless use of direct quotations in academic writing.
4. Teaches students to write longer and more developed paragraphs.



5. Forces students to be **careful readers** because they are always looking for good quote support for daily and paper assignments. It also teaches them to **examine the evidence** presented by other writers.
6. By adding dress-ups, openers, decorations and triple requirements, the CQE can become both thoughtful and delightful.
7. Accomplished students (see the high school sample) will soon discover how to say much in little space as they combine their CQE sentences.

#### IV. What a CQE paragraph would look like

A CQE paragraph can either stand alone or can provide a supporting point for a longer paper. It can be lengthened or shortened by adding or eliminating CQEs. Since the Q can also be an example, the modified CQE paragraph works well for writing prompts. Each line represents a sentence, but accomplished students (see high school writing sample) will integrate parts.

##### I. Topic Sentence (TS) (Ties to Thesis if part of a longer paper)

1. Claim
2. Quote
3. Explanation
4. Claim
5. Quote
6. Explanation
7. Claim
8. Quote
9. Explanation
10. Concluding Sentence (Ties to Topic Sentence (and Thesis if part of paper))

**STUDENT EXAMPLE of both the ultimate questions and the CQE paragraph:** The following paragraph is extracted from a larger essay where the student is supporting his thesis. The writer, John, is an 8<sup>th</sup> grade student.

**Thesis:** *In John Steinbeck's famous novel The Pearl, his distinct personal views of Fate, God, Man, and Nature are clear, and resemble those of the Realistic Era.*

**2<sup>nd</sup> body paragraph:** *Another emphasized view in The Pearl is that man as a species can easily become an animal. Steinbeck develops Kino as an example of a man becoming an*

*animal because he did not start as one. In one of the first pages, Kino wakes up one ordinary day, "a morning like other mornings and yet perfect among mornings," showing his content life with no animalistic traits yet (3). Then, in the last part of the book, Steinbeck proclaims it. When Kino and Juana try to escape town by using their canoe, they find that a huge hole had been broken in it, and promptly Steinbeck writes, "There was sorrow in Kino's rage... He was an animal now, for hiding, for attacking, and he lived only to preserve himself and his family" (62). Kino becomes an animal because of his rage and discontent from his misfortune. After this point, Steinbeck associates generous animal-like imagery with Kino. A good example resides when Kino climbs "up the brush cliff beside the water, clawing and tearing at the ferns and wild grapes as he went" (81). Initially appearing insignificant, Steinbeck liberally repeats details associated with animal imagery throughout the last part of the book, which creates a subtle reinforcement of Kino's dire state as just living by his instincts. Prominently, the view of man being animalistic is not exclusive to John Steinbeck; the Modern era has this belief also.*

## **V. Ultimate Subject and Ultimate Question Exercise**

- A. Actively read the following extract from the Declaration of Independence and mark the ultimate questions and subjects as you see them. You can use numbers for the ultimate questions and "G" for God and "N" for Nature.

*When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.*

*We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed. That whenever any form of government becomes destructive to these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. --Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these states. To prove this, let facts be submitted to a candid world.*

- B. **Assignment:** Compose the thesis for a 5 paragraph essay that discusses how the founding fathers' viewed of the Ultimate Subjects of life as evidenced in introduction to *The Declaration of Independence*.

Thesis:

- C. **Assignment:** Key Word Outline and then compose one body paragraph with three CQEs to support your thesis.

I. Topic Sentence (TS) (Ties to Thesis if part of paper)

1. Claim

2. Quote

3. Explanation

4. Claim

5. Quote

6. Explanation

7. Claim

8. Quote

9. Explanation

10. Concluding Sentence (Ties to Topic Sentence (and Thesis if part of paper))

## VI. How Can you use the Ultimate Subjects/Questions in your Classroom

- A. Provide a framework for thinking about the world and studies.
- B. CQE provides a framework for evaluating completeness of ideas in tests.
- C. Integrate with *Institute of Excellence in Writing* checklists to add dress-ups, openers, Decorations, and Triples.
- D. Use to deepen reading understanding and to qualify reading journal entries.
- E. Other uses?

## Examples of Student Work

### ESSAY WRITING ON LITERATURE

**The Assignment:** Compose a 5 paragraph essay that examines the worldview of John Steinbeck in his novel *The Pearl*. Every author has a worldview, the way he sees the ultimate subjects of life: nature, man, and God. From his beliefs he writes and tests new ideas placing characters into different situations and testing the truth of the author's belief system. Steinbeck is no different. The purpose of this paper is for you to examine Steinbeck's belief system based on what he wrote in *The Pearl*. Although we discuss the "truth" of Steinbeck's ideas as compared to biblical Truth during class, your job in this essay is simply to determine what Steinbeck is saying about the ultimate subjects of life, not necessarily to compare it to biblical truth. As you write, consider the consequences of ideas and beliefs on the character's actions.

#### *Disintegrating Dreams*

*By Rowan (Dec 2010, 7<sup>th</sup> Grade)*

*Will Kino's son endure the pain of the scorpion sting? In The Pearl, by John Steinbeck, which is a realist novel, Steinbeck talks about a main character, Kino, becoming a slovenly "animal," Social Injustice, and Fate. Reflecting on such issues as human nature and the extent to which man feels controlled by forces outside himself (e.g., environment and heredity) Steinbeck examines man, his place in the world, and his survival in the face of fate.*

*Portraying Kino continually becoming more and more like an animal throughout The Pearl, Steinbeck presents a grim realist worldview. In the beginning of the story Kino is not depicted as an animal, since he is capable of higher feelings. For example, the narrator utters, "...and then his eyes went up to a flight of wild doves twinkling inland to the hills" (5). This quote subtly illustrates simple serenity and gentleness residing inside Kino. Interestingly, only some people in the story are portrayed like animals, which is unremarkable since true to life some people are rather animalistic and others not. For example, the character Juana is not portrayed as an atrocious animal as she sits, Kino "down on his sleeping mat and she [wipes] the thickening blood from his face with her skirt" (73). This contrasts with Kino who becomes more and more like an animal because of the way the pearl exerts increasing control over his heart. In fact, Juana is calm and quiet and humane. Kino, however, is anything but humane. Towards the end of the story, Steinbeck presents Kino as a wild animal; for example, he "hisses like a snake," and scares Juana (76). Although man is not portrayed as an animal throughout the entire novel, these quotes show that man becomes more and more animal-like as the story progresses, which reflects a dominant realism worldview.*

*In this compelling story John Steinbeck examines the common realism theme of social injustice. Most of the people outside Kino's lowly clan treat his people unjustly. Predictably, the priest from the "city of plaster and stone," labels Kino's people "children" (36). Applying such a label to Kino and his people is cruel and unjust because it is quite undeserved. While the priest unjustly labels Kino and his people "children," another person who is socially unjust is the doctor, who mistreats Kino's young son. Sadly, he says, "I am a doctor, not a veterinary" (14). This shows that the doctor is treating Coyotito as if he were an animal, differently than he would treat someone from his own city. Even more socially unjust are the pearl buyers. One of the pearl buyers offers Kino only one thousand pesos, but the pearl was worth much more. Thieves they*

were! Therefore, readers can observe that the people outside of Kino's clan are socially unjust, which reflects a criticism common of authors in the American Realism period.

Fate as a controlling force occurs frequently throughout this story and realist literature. Of particular interest is the fateful scorpion sting,. Signaling to the reader its deadliness, John Steinbeck says, "... but it fell past his fingers, fell on the baby's shoulder, landed and struck" (7). Obviously, this is an example of fate because if Kino would have acted one second earlier, Coyotito would have been saved, whereas his delay has horrible consequences. While the last example was rather obvious, another less obvious example of fate occurs when the moon shines on Kino, which is right when he's about to pounce. Steinbeck notes, "He was too late...the silver edge of the moon slipped above the eastern horizon, and Kino sank back behind his bush" (112). This was surprising! The moon's rising above the horizon is another example of fate because he only had one chance to jump, but the moon came out spoiling that one chance. Finally, in another instance, Kino was in mid air when the dark figure of the tracker aimlessly shot his rifle into the cave, fatefully hitting Coyotito. Steinbeck says, "Kino was in mid-leap when the gun crashed and the barrel-flash made a picture on his eyes" (113). The gun's flashing barrel shows a bad end of Kino's dreams, Coyotito's life, and Juana's motherhood, all that they had tried to preserve, which fate takes in an instant. Fate proves a dominate element that Steinbeck discusses in The Pearl, which supports a realist view of the world.

The Pearl, by John Steinbeck is a realist novel that describes man as an animal, social injustice, and fate. In The Pearl Social injustice was the most important theme, because it demonstrates how Kino's people were separated from all the city people, which leads to the fall of Kino. Shockingly, in the end Kino disintegrates into a nerve-racking, inhumane, ravenous beast to protect his family in the face of his indiscriminately disintegrating dreams.

## PROMPT WRITING

As a variation of the CQE paragraph, the following paragraph essay was given as an in class prompt to check reading and develop thinking. Students were told before reading the intent of the prompt, but did not see it until class. This paragraph was outlined and written in 30 minutes. It follows the modified form TS, CQQE, CQQE, CS.

**Assignment:** A few days ago, we read a BreakPoint article titled "The Countersign: God's Servant in Haiti." The article described the actions of Pastor Rick Frechette who offers "'countersigns' of grace – that is, to do something right for someone when everything is going wrong" (Early 1) or when the action is counter-cultural. In chapters 40-42 of Harriet Beecher Stowe's novel Uncle Tom's Cabin, describe two characters that Stowe uses as "Countersigns of grace" to oppose the cruelty of slavery. Make sure you name each character and show his/her actions that you consider to be "countersigns." Thoroughly explain the results of those actions as countersigns.

### Passing on the Countersign By John (March 2010, 8<sup>th</sup> Grade)

In Harriet Beecher Stowe's novel Uncle Tom's Cabin, she stresses the importance of "countersigns of grace," which means showing kindness even when you get none back.

*Stowe's main character, Tom, is loving, caring, and helping others in the midst of chaos, becoming the ultimate countersign. Speaking to his master who threatened to kill him, Tom proclaims, "Mas'r, if you was sick, or in trouble, or dying, and I could save ye, I'd give ye my heart's blood" (349). Even after they helped try to kill him, Tom tells Sambo and Quimbo, "I forgive ye, with all my heart" (350). Acting quite differently most people, Tom shows love to his own murderer. Because Sambo and Quimbo saw this love, they eventually started showing it back. After they realized what they helped do, Sambo and Quimbo tried to heal Tom. According to Stowe, they "washed his wounds, -- they provided a rude bed" (350). Since Tom showed love to them, Sambo and Quimbo couldn't help but show it back. Creating a cycle, the countersign passes on thanks to those who continuously show it in Uncle Tom's Cabin.*

### CQE JOURNAL WRITING

**Assignment:** Instead of completing reading comprehension questions, students were asked to keep a reading journal and make two significant observations (one old and one new) from each reading assignment (usually 20 pages) and then to write two CQEs, one for each observation. They were required to use a full set of dress-ups and openers, 1 decoration and 1 triple for the two CQEs. This allowed me to check reading and practice good writing without adding more writing assignments. It also forced students to make hard decisions about what was most significant about their reading.

#### ***Uncle Tom's Cabin (Ch 10-11)*** ***By Jenn (Feb 2010, Grade 7)***

**NEW IDEA:** *According to a tobacco-chewing man in a Kentucky tavern, who opposes harsh treatment of slave and speaks for Harriet Beecher Stowe, masters who beat their slaves deserve it if the slaves escape. He announces, "Any man who owns a man like that , and can't find any better way o' treating him, deserves to lose him" (90). Happily of his slaves, he practices what he preaches; he has free papers for the slaves and promises not to hunt them down if they run away.*

**OLD IDEA:** *Sadly, Stowe show that the slave trader, Mr. Haley, lives for love of money and doesn't particularly care what happens to the slave as long as he obtains a good profit. When speaking to a blacksmith, he remarks, "they dies so as to keep the market up pretty brisk" (85). Haley knows that when a slave dies, he can make money, and Stowe uses Haley to show the downright heartless nature of the American slave trade.*

## POETRY ANALYSIS ESSAY

**Assignment:** In a 5 paragraph essay, discuss how Oliver Wendell Holmes uses the poetic elements in his poem “*Lexington*.” This student uses the Ultimate Subject – Nature with her poetic elements. (This sample presents only the thesis and the first body paragraph of the essay.)

***Leaving Everything***  
***By Kate (April 2010, 6<sup>th</sup> Grade)***

*Thesis: In his poem “Lexington,” Oliver Wendell Holmes displays the feeling of freedom that our patriotic fathers felt so long ago.*

*Holmes uses personification and hyperbole to heighten the drama of “Lexington.” He personifies nature. In lines 41-42 when he writes, “wind...raving/ rocks...wail” (41-42). When men fight because of their hatred, nature itself becomes disorderly and damaged. Using both personification and hyperbole, Holmes heightens the lasting impact of a battle that started a six year war in the thirteen colonies. The battle of Lexington occurred mainly in the east, yet Holmes writes that it “woke all the mighty land” (49, emphasis added). Holmes’ personification and hyperbole strengthen the ideas of the battles’ effect on America and the reader.*

## HIGH SCHOOL ARGUMENTATIVE ESSAY

**Assignment:** Write an argumentative essay exploring whether Oscar Wilde’s views (you select which view or views) in *The Picture of Dorian Gray* are biblically true. Is the author correct, uninformed, misinformed, illogical, or analytically incomplete? Incorporate how Wilde employs the literary elements to convey his point of view. (This sample represents only the thesis and 1<sup>st</sup> body paragraph of the essay.)

***Wilde Despair***  
***By Joseph (Nov 2005, 11<sup>th</sup> Grade)***

*Thesis: Oscar Wilde’s The Picture of Dorian Gray portrays the near truth of sin degrading man’s entire being as Wilde incompletely illustrates life.*

*Dorain Gray’s changing character contrasts the innocent youth with the passion-longing adult. At the beginning, Wilde focuses on purity by saying Dorian “was certainly wonderfully handsome...all the candor of youth was there...one felt that he had kept himself unspotted from the world” (Wilde 11-12). Here one discovers Wilde’s view of the ideal person, a person untouched by darkness. In the middle of the story, the author depicts the struggle of one trying to escape the vice of immorality when Dorian says, “I want to be good. I can’t bear the idea of my soul being hideous” (Wilde 71). And yet he possesses not the ability to overcome his evil, and in turn gets fully immersed in the hideousness of his ways. When sin is fully conceived it brings forth death and upon entering the upstairs room, “Lying on the floor was a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage” (Wilde 165). All the wicked passions of Dorian, when fully revealed, produce a being opposite of the original ideal of Wilde. The extreme juxtaposition of Dorian accurately manifests the appalling effect of unrighteousness.*

# Plenary: How To Cultivate Wisdom Through Writing



## The Blended Sound-Sight System

Blends the alphabetic code drills (Phonics—the sounds) with the Sight or Whole Word method. This utilizes the benefits of phonics for decoding and spelling of words with the fluent reading characteristic of whole-word methods.

Blended Sound-Sight is more than just a plan for teaching reading/writing, it is a method of classroom management for individualization which also promotes the Golden Rule

## The Goals of the Blended Sound Sight System are to:

### 1. **Build a Firm Foundation (September)**

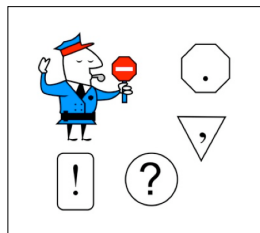
- Family time: learn how we work together
- Build anticipation
- Poetry and Literature to read aloud
  - rhyming
  - comprehension
  - vocabulary
- Class journal with 4-Point Check
- Introduce letters
  - 3 per day if possible
  - Printing with letter sounds
  - Digraphs and consonant blends
  - Phonetic Farm
  - Activities (demonstrate repeatedly!)
- While introducing individual letters, teach vowel and consonant teams using colors and poetry. Build the Phonetic Farm.
- Intangibles
  - taking turns, patience,
  - quietness, peacemaker
  - Interrupt rule
  - Alternatives to whining/pouting
- Predictable schedule with variety.
- Teach your history, math and geography too!

Ooey Gooley was a worm,  
A mighty worm was he.  
He stepped upon the  
railroad tracks,  
The train he did not see!  
Ooooo Gooley!

### 4-Point Check



1. Capitals
2. Spacing
3. Punctuation
4. Does it make sense?



### The Colors

- green: the squealy e's
- yellow: ow says [o] at the end of words
- black: ck says [k] at the end of a short vowel words
- brown: ow says [ow] in the middle of some words
- purple: ur says [er] in the middle of some words
- blue: ue says [oo] at the end of some words

## 2. Reinforce The Basics

Three learning center stations are prepared to move students toward independent reading. 30 minutes each day are devoted to the Activity Period.

### Activity (October)

For about a month, students engage in activities that the teacher had demonstrated repeatedly during the foundational teaching time.

Foundational teaching in core subjects continues. The teacher continues to add activities as they are taught. Cycle out activities as they are mastered and replace them with new ones.

Set Up:

- Set each activity under a large number.
- Have a place for them to record the activities they have completed.
- Teacher chooses partners wisely
- Demonstrate how to proceed. Prescriptive planning: show them how to go from one thing to another, not causing trouble, not talking, etc.
- Be sure to instruct how to clean up when done.
- Smile when correcting

### Activities Include:

letter sounds (beginning, middle, end)  
vowel teams  
consonant teams  
consonant pairs (pl, st, tr, spl, etc.)  
sequencing pictures  
Main idea  
parts of speech (noun, verb, adjective, preposition)  
compound words  
contractions  
root words, grade appropriate prefix, suffix, etc.

### Discovery (November)

- Build anticipation.
- Move one child who has mastered the activities to the discovery table. Have everyone watch while you show him what to do.
- 30 decks of 10 3x5" cards
  - Words come from books in the library.
  - Some cards might have clues printed on them for ease of decoding.
  - Students mark the words; figure it out.
- Up to 4 children working on decks of discovery cards (no more than that at a time!)
- When students have decoded their ten words, check them with the teacher. Record the deck as completed and work on the next one.
- When discovery words are completed, the student graduates to the library.

games

books

moon

kitters

fox

seal

rain

tiger

boat

mouse

dishes

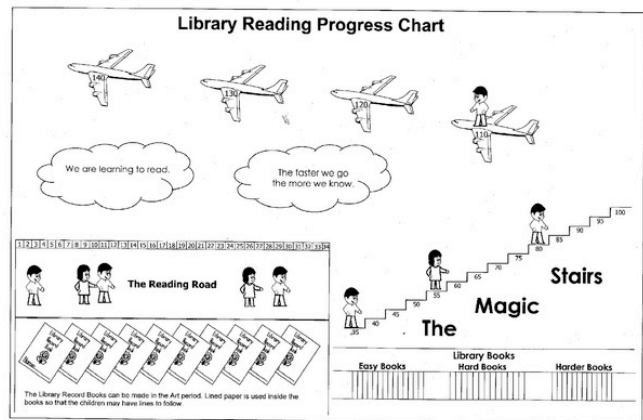
catch

### 3. To Read Selectively

#### The Library (January or later)

When a student completes the discovery cards, he is ready for the library. Again, introduce all the children to the library and how it works when this one child gains entrance.

- The library contains three to four sections. Use real books of varied levels. Students will read these during activity time with a partner and then take them home to read.
  - 14 or so easy books at the primer level
  - 13 or so hard books at a slightly harder level
  - 12 or so books at an even harder level
  - More books at a harder level for the advanced students (or send them to the real library!).
- When the book is read, the student copies the title into his library book record notebook.
- Students also note their progress on a wall chart.
  - 34 steps on "The Reading Road"
  - "The Magic Stairs" require five books to go up each step on the way to 100.
  - Airplanes for tens of books to 150 books.
- Keep cycling students from Activities to Discovery to Library until everyone has reached the library (by March or so).



### 4. Work Independently (February or Later)

The work period begins after the shared library reading time. Children automatically move into the work period when they finish reading their book.

An Agenda is written on the board late in September for Work Time.

- Early Agendas
  - Printing blocks
  - Poetry
  - Coloring
  - Listening Center with book on tape
  - Teacher conference (listen to children read sentence sheets)
- Later Agendas
  - Spelling
  - Story writing

- Teacher's Post Office: a sign and a table
  - teach what the ['s] means (the little thing wagging there is saying "Hey, this is the teacher's!")

## 5. Evaluation (Ongoing)

Through conferences during Agenda time, teachers evaluate students individually.

## Spelling Using *All About Spelling*

### Level One

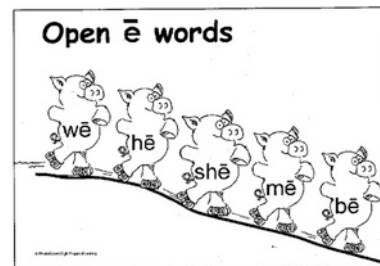
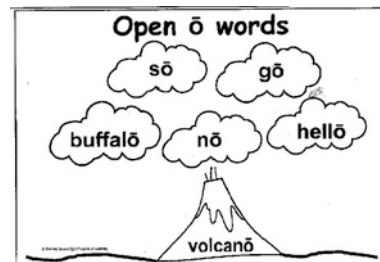
#### Phonemic Awareness: Segmenting Sounds

*Note: segment sounds, not letter names*

- Start with first sounds: "What sound do you hear at the beginning of 'Mom'?"
- Continue with end sounds: "What sound do you hear at the end of 'red'?"
- Use tokens to segment words with two sounds where the first sound is easy to "hold" (she, me, zoo, at, on, Ann, knee, we, it, am, etc.).
- Use tokens to segment words with two sounds where the first sound is harder to hear (be, hoe, tea, day, pie, etc.).
- Segment words with three sounds (red, bat, Sam, etc.).
- Identify short vowel sounds.
- Figure out the right vowel to go in the middle:  
l\_\_d (lid), m\_\_t (mat), m\_\_d (mud). Also, play to exchange vowels to make other words.

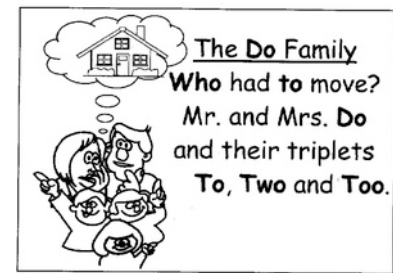
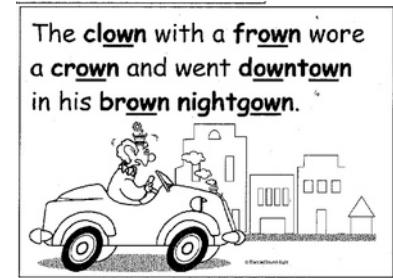
#### Other Spelling Rules

- General Concepts
  - Alphabetize Tiles
  - Consonants/Vowels
  - Short a, i, o, u, e words
  - Capitals
  - counting syllables
  - compound words
  - plurals (s, es); root words
  - closed and open syllables
- Spelling Rules
  - th, sh, ch (consonant teams)
  - s=z, qu always together, x
  - c or k at the beginning of words
  - ff, ll, ss at the end of words
  - consonant blends beginning and end (milk; flat)
  - ck, ng, nk at the end of words (consonant teams)



## Level Two

- General Concepts
  - every syllable has a vowel
  - two closed syllables
  - Division rules (blacktop, comment, hotel)
  - vowel/consonant/e syllable
  - Rule Breakers (been, of, was)
  - vowel team syllable (diphthong)
  - common words (you, your, to, do)
  - No English word ends in j, u, or v
  - r-controlled syllable
- Spelling Rules
  - wh, ee; er, ar, or, ou; oy, oi; aw, au; ow, ou
  - y = i
  - Magic e
  - k with silent e words (bake)
  - 2 sounds for long u (oo, u)
  - i or o followed by two consonants (sometimes long sound)
  - third sound of u (put)
  - soft c (nice, grace); soft g (gem)
  - third sound of a (all, want, water)



## Level Three

- General Concepts
  - consonant-l-e syllable
  - Rule breakers: said, one, once
  - homophones
  - consonant suffixes: -s, -ful, -ness, -ly, -ment, -less
  - vowel suffixes: -es, -ed, -er, -ing, -est, -y, -ish
  - 1-1-1 Rule for doubling consonants with a vowel suffix
  - irregular words
  - contractions
- Spelling Rules
  - ai, ay; ir, ur; oa, ow; oo, ea; igh
  - y = ee
  - change y to i rule
  - drop-the-e rule



# The Five Paths to Writing Greatness

There is no magic bullet to great writing, but there are paths all the great writers have walked. What are they and how can you walk them yourself or with your students?

## **First: The Linguistic Path**

## **Second: The Literary Path**

## **Third: The Critical Path**

## **Fourth: The Theoretical Path**

## **Fifth: The Practical Path**

As writers advance through short stories to novels, some important changes are required, starting with the first page.

Whether in a short story or a long novel, readers want it to do three things for them:

1. To entertain.
2. To arouse some degree of emotion.
3. To have rising suspense culminating in a conclusion that satisfies readers.

Before starting to write the story, you should know the answers to these questions:

1. **What is this story about?** Write a simple declarative sentence limited to 40 words and using no more than one comma. If you cannot summarize your story well this way, you're not ready to write the novel.
  - Example: *A boy frantically seeks to find and rescue his kidnapped father who is being held in the path of an erupting volcano now sending massive lava flows toward an abandoned fishing village where his captors left him.* (36 words)
2. **How does the story end?** As the writer, you should have this clearly in mind, so you won't become hopelessly lost or not finish the work.
3. **How can you avoid a general tendency to create ugly blocks of narrative type on the first page?** Try creating a sparkling scene which introduces the motivated focal character with action, presents him with a situation which leads to a problem that sets up his objective. Use narration sparingly so the page is visually appealing and helps hook readers.

### CREATING THE OBJECTIVE:

The BEGINNING of any length story must quickly "hook" the reader.

The short opening needs seven key elements setting up the protagonist's objective. Those set-up words are listed here and then explained.

1. Idea
2. Character
3. Situation
4. Problem
5. Objective
6. Motive
7. Decision

1. **THE IDEA** should be reduced to a single tight sentence that gives readers some concept of what the story is going to be about. Example: *The story of a boy who disobeys his father and ends up in a pool filled with sharks – and no way out*
2. **THE MAIN CHARACTER:** The success of a story is largely dependent upon the protagonist. He must have strong appeal to readers. If they don't like him, they won't like the story. This protagonist must be highly motivated, but he is flawed in some way. He is the viewpoint character so everything is seen through his point of view. He must grow and change in the story, overcoming his flaw.
3. **THE SITUATION:** There must be a condition which has changed or is about to change and impact the main character. Include the locale, time, and bits of description.
4. **THE PROBLEM:** The changed situation presents a major problem that influences the focal character in an important way so he must act to resolve the difficulty.
5. **THE OBJECTIVE:** Any story should present the protagonist with a tangible story goal so that readers know when the goal has been achieved and the problem resolved. In advanced stories, the focal character also needs a second emotional or mental objective, often involving overcoming his character flaw.
6. **MOTIVE:** This is what drives the main character so that he will not quit when he encounters various obstacles, conflict, set-backs and complications in the story.
7. **DECISION:** The end of the beginning occurs when the focal character makes a decision to go for the Objective in spite of risks. The story then transitions to the long middle part.

### SUMMARY OF THE ABOVE:

The writer needs an idea that includes a likeable but flawed main **character**, a changed **situation** with time and place leading to a **major problem** and a focal character's **objective** of resolving the problem. When the **motivated** protagonist makes a **decision** to go for the **objective** regardless of risks, **the story beginning is over** and transitions to the middle section.

To avoid a tendency to narrate the beginning of a story, here's a way to avoid creating ugly blocks of type.

Try to write an opening scene that sparkles with crisp dialogue, has lots of white space and at least some of seven basics need to open a story. At a minimum, they should include the main character, the situation, the problem, the time and place and some hint of what's ahead.



Think in scenes so that narration is used sparingly. Let scene carry most of the reader appeal so the author only adds explanation where necessary.

Remember, the first page is the author's initial tenuous contact with readers. If that first page is visually appealing as well as hinting at something interesting about to happen, the reader will want to read on. Make your first page some of your best writing.

Now, write with confidence that your grabber of a first page has set your story in motion. Readers will turn the page and keep going. Then you create the rest of the beginning section with the remaining required opening elements. When they are complete, you are ready to start the middle of the story. There the protagonist faces the first of many obstacles that prevent him from reaching his story objective.

## MIDDLE

The middle begins with the main character taking the first action to carry out the decision made at the end of the opening. The middle is the longest part of a narrative and is mostly concerned with obstacles that prevent the main character from achieving his story objective set forth in the opening chapter.

The middle seems complex, but can be simplified by realizing that it all fits into a paradigm or pattern of tries and failures which are constantly repeated with variations. The main character takes the first action to achieve his objective. This fails or falls short, leading to a repeat of another attempt with similar results. He makes some advances, but the reverses strike again, creating reader suspense.

## SUMMARY OF POSSIBLE OBSTACLES

The main character takes the first action in an attempt to solve problem.

- Conflicts (major and minor) are faced by the focal character.
- Three types of conflict:
  1. Person vs. person (opponent or adversary)
  2. Person vs. self (the character flaw)
  3. Person vs. environment. This covers everything else not in the first two.
- The protagonist struggles with complications, confrontations and reversals.
- He keeps trying to solve the original problem (cause and effect).
- He encounters increased tension and suspense so that the outcome is in doubt.
- RAT: Adding a race against time puts more pressure on the principal character because racing the clock is an old but effective suspense element.
- ACE: The author hints at an anticipated catastrophic event looming ever closer.
- Plot Points: The protagonist may seem to be making some progress toward his story goal, but unexpected twists not only surprise readers, but spin the story in a new direction, further complicating the story.

- Epiphany: The writer may hint that the focal character needs to have a catalyst that will lead to an epiphany. This does occur in the last chapter.
- There are confrontations, complications and other set backs that raise reader suspense and continue to test the focal character's will to reach his objective.
- Reversal: Just when things seem to finally be going well for the main character, a major plot point suddenly reverses his situation and leads to a catastrophe to end the middle section. It now seems impossible for him ever reach his objective.

The writer ends the long middle part of the story at this moment of intense uncertainty. He transitions to the ending part. Hopefully, readers are anxious to turn the page to see how the protagonist is going to resolve his catastrophe.

## ENDING

Up to now, the writer has repeatedly thrown obstacles in the protagonist's way, raising reader tension and doubt about how the story is going to end. The narrative accelerates as the main character sprints for the finish line – but the worst obstacle of all blocks his way and threatens his hope of ever achieving the story goal.

**RAT:** If there was a race against time, that time has run out.

**ACE:** The anticipated catastrophic event which the author has hinted at earlier  
In the novel is now upon the protagonist.

**SUSPENSE:** The protagonist's goal is in sight, but now seems impossible to ever reach. It is a decisive moment which has critical significance. Some writers call it the Black Moment. Readers eagerly hurry to learn if the main character can escape from this predicament.

**CHANGES:** These happened so fast and often that the protagonist is driven into a bottleneck with the story ending in sight.

The best way to present change is by showing instead of telling (scenes, not narration)

As revealed before, scenes have three parts which need to be repeated here:

1. Purpose: The protagonist seeks to deal with the latest problem
2. Conflict of some sort results, as should happen in any scene
3. Disappointment, if not failure, shows that this effort did not work.

The focal character is not a quitter, so in great urgency, he has to re-think what to do next. This is done in a sequel, which can be quickly narrated in a three-part sequence:

1. Reaction: He responds according to the type of person he is.
2. Quandary: Time is precious, but he has to briefly think of what to try now.

3. **Choice:** He makes another decision and implements it.

Epiphany: One of the changes in this pressure-cooker crisis should show the main character being changed as a result of the story's events. Also known as a pivotal, turn-around or "come-to-realize" scene, here's where the focal character sees something in a new way (or gains insight) because of overcoming his character flaw. He makes an emotional decision so he grows and becomes changed from what he was at the beginning of the story.

The ending of a novel can be divided into three parts, with various sub sections.

1. **CRISIS:** The ending of a novel begins with a crisis where it seems the protagonist's struggles so far have failed, making it now seem impossible to achieve his original objective. Conditions have changed again, forcing the focal character to rapidly adjust to this new and difficult circumstance. The crisis culminates with the focal character facing one final hard choice, which leads to the high point of the story.
1. **CLIMAX:** The desperate protagonist is seemingly out of options. Then he sees one possibility. It is hard and seems wrong, but because of the type of person he is, he must act. This is the peak or point of highest dramatic tension and a major turning point in the story. With no turning back, in a now -or-never choice, he makes a decision to act on it. It is successful. He survives the ordeal and reaches his original story objective.
2. **CONCLUSION:** This is a brief wrap-up of loose ends. The protagonist got what he wanted: solved his own problem (no angelic Seventh Cavalry to the rescue) and achieved his original story objective.
  - The theme is subtly proven by the story without preaching...
  - The story question answered in the affirmative, and preferably in a way readers did not expect.
  - The ending satisfies the readers (happy ending are preferred by most readers). They plan to buy your next novel.

\* \* \*

With this third and final part of writing a story detailed, it is hoped that those who had been writing short stories are now ready to become novelists.

Aspiring novelists keeps these handouts as handy references. They can help authors achieve their writing objective. Writers wanting greater details on all aspects of novel writing will find them in the presenter's new book:

*A Guide to Writing Your Novel.* It is now available through the publisher, *Institute for Excellence in Writing*. Autographed copies may be ordered through the presenter's website: [www.leeroddybooks.com](http://www.leeroddybooks.com)

# Teaching English Language Learners

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## **The History of American Education: Influencing the Mind and Soul**

### Shaping the American Educational System

Colonial & Early National Era Education

Three Major Eras of Educational Reform

- Common School Era (1830-1860)
- Progressive Era (1890-1920)
- Kaleidoscopic Era (1957-1978)

### Shaping the American Educational Philosophy

Religious Influence on Education

Secular Humanist Influence on Education

Contemporary Educational Philosophies

Perennialism	Pragmatism
Idealism	Reconstructionism
Realism	Existentialism

## Shaping the Mind and Soul

### Two Differing Worldviews: Christian vs. Secular Humanism

- Who a Student Is
  - Educating a “Person”
  - Thinker or Conformist
- What Education Is
  - Christ-Centered or Secular
  - Person-Centered or Market Driven
  - Education or Indoctrination
  - Parental or Government Controlled
- Purpose of Education
  - Political & Cultural Conformity
  - Social Reform & Cultural Change
  - Moral & Social Training
  - Forming a National Character & Global Utopia

## Writing DIVISION (ANALYSIS) and PROCESS Essays

### I. What is an Essay?

A. An essay is an OPINION backed up with FACTS.

*"An essay should express the ideas, opinions or belief of the writer about one particular subject." ~ Andrew Pudewa*

*"Opinion: A belief not based on absolute certainty or positive knowledge but on what seems true, valid, or probable to one's own mind; what one thinks; judgment." ~ Lucile Vaughan Payne*

B. The opinion is stated in one sentence, the THESIS

*The thesis is your opinion summarized in one arguable statement.  
~ Lucile Vaughan Payne*

#### 1. Characteristics of a successful thesis:

Potentially interesting to audience.  
Communicates a clear position  
Limits topic  
Arguable  
Tries to persuade, change, or motivate readers

#### 2. How to find a Thesis:

Take inventory of subjects that you know something about, and choose one.

Jot down some things that you know about the subject.

Ask yourself questions about the things that you know about the subject.

Keep asking questions until you find one that is truly interesting and about which people might disagree.

Change the question to a statement of your opinion.

State three reasons or more reasons you hold this opinion.

C. How long should an essay be?

*The reason the five-paragraph theme exists at all is that it is a highly simplified model of logical analysis: identify a topic; break the topic into its component parts; examine each part in turn; and then pull the whole thing back together into a unified whole. It is only bad when the oversimplified model becomes the end rather than the means...We should not try to prevent teachers from using this model with beginning writers. On the other hand, students do need to move beyond this formulaic, limited model, and they certainly should not be shackled to the five-paragraph theme by the time they get to college.~ Tina Blue, English Professor*

<http://essayisay.homestead.com/fiveparagraphs.html>

II. Division Essay

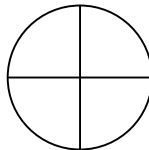
**Key Concept:** Analyzing a whole by breaking it into its component parts or stages

A. Two primary purposes: sorting and explaining

1. Does NOT break something into different types of the same thing

Does NOT break down a subject into merely a list of parts

2. DOES divide the component parts or stages of ONE subject (concrete or abstract) AND shows how these parts work together to create the whole



a. The EASY Part: DIVIDE

Layers of the earth:

Medical specialties:

Theaters of WWII:

Stages of marriage:

Positions of a sports team:

Plot stages of a story:



b. The HARD Part: EXPLAIN the MEANING BEHIND THE DIVISIONS

What is the meaning or purpose of the division?

Example: Grocery store

B. How to write a Division Essay (See Essay Planner)

1. Decide on subject to be analyzed.

2. Divide the subject into parts/stages.

Distinct

Not superficial

Broad

3. Determine the purpose and thesis

Working/Academic thesis: list the parts/stages

Example: A typical homeschool day is composed of school work, spiritual training, household tasks, extracurricular activities, and human relations.

Ask questions: What is my opinion about what these parts/stages mean?  
Why do I believe this?

Thesis statement: express opinion about meaning of parts/stages

Example: A comprehensive homeschool experience prepares a student for life academically, emotionally, practically, socially and spiritually.

4. Decide how each part supports the purpose of the essay.

5. Arrange the parts into a logical order.

Spatial

Temporal

Importance

Interest

---

6. Use a variety of writing techniques to detail each part, using one or more paragraphs for each part. (Some parts may need to be subdivided.)

Description  
Narration  
Exemplification  
Comparison

7. Introduction should start broadly and end with the thesis.

8. Conclusion should emphasize the meaning/purpose of the essay.

### III. Process Analysis Essays

**Key Concept:** Explain, prove and/or evaluate a process

#### A. A combination of the Division Essay + Narrative Essay

1. Divides a process into phases, then steps.
2. Narrates the steps in sequence, usually in chronological order, *except*
3. Steps should be concrete and repeatable, not abstract.
4. Uses transitional words and expressions of time and space to help the reader understand the sequence.

#### B. How to write a Process Essay (See Essay Planner)

1. Decide on process to be analyzed.
2. Divide the process into stages and each stage into steps.

Distinct  
Not abstract

3. Detailed enough so the reader can repeat them  
Determine the purpose and thesis

Working/Academic thesis: list the parts/stages

Example: Ministering to visitors in a youth group involves three steps: preparing, welcoming and enfoldng

Ask questions: What is my opinion about what these parts/stages mean?  
Why do I believe this?

Full thesis statement: express opinion about meaning of parts/stages

Example: If a youth group wants to fulfill its purpose of building up the Body of Christ, members have to be intentional about reaching out to visitors and newcomers.

4. Decide how each stage/step supports to the purpose of the process.
5. Arrange the stages/steps in chronological order.
6. Use transitional words and expressions of time and space
7. Use specific details to clarify each step.

Description  
Examples  
Comparison

8. Introduction could include:

Overview of the process  
When or where the process occurs  
Why it is useful, interesting or important  
Essential background information.

9. Conclusion should emphasize:

Results  
Summary of stages

---

Significance or usefulness of process

DIVISION and PROCESS ESSAY PLANNER

Introduction Notes

1. "Funnel" (see p. 23) begins with Decoration 2. Introduces the subject or process you are going to divide into parts or stages in your Body.
3. Interesting background information, overview of process, where/when it occurs, why it is interesting, useful or important

4. Ends with Thesis:

Part 1:

- ☐ Topic sentence uses Transition word AND reflects 2-3 Key Words from last sentence of Intro
- ☐ 3 description details
- ☐ Explanation/Illustration
- ☐ Concrete steps for process

☐ Clincher bridges to next topic

Part 2:

- ☐ Topic sentence uses Transition AND reflects 2-3 Key Words from last sentence of Body p. 1.
- ☐ 3 description details
- ☐ Explanation/Illustration
- ☐ Concrete steps for process

☐ Clincher bridges to next topic

Part 3:

- ☐ Topic sentence uses Transition word AND reflects 2-3 Key Words from last sentence of Body p. 2.
- ☐ 3 description details
- ☐ Explanation/Illustration
- ☐ Concrete steps for process

☐ Clincher bridges to next topic

Part 4:

- ☐ Topic sentence uses Transition word AND reflects 2-3 Key Words from last sentence of Body p. 3
- ☐ 3 description details
- ☐ Explanation/Illustration
- ☐ Concrete steps for process

☐ Clincher bridges to next paragraph

Conclusion Notes

1. Transition from previous paragraph the paragraph strongly. 5. last sentence used in title
2. Restate thesis
3. Most Important? (so what?)
4. Use decoration or one of the Conclusion ideas to end

# Division or Process Essay

\_\_\_\_\_ out of \_\_\_\_\_ points = \_\_\_\_\_ %

I II III IV (V) (VI) Conc.

<b>CONTENT/STRUCTURE</b>							
At least 5 paragraphs- Intro, 3 or more body paragraphs and Conclusion.	6						
Intro starts with attention-grabber.	3						
The last sentence of Intro states thesis.	3						
Body paragraphs describe the part or stage using description, example/illustration and/or comparison.		3	3	3	3	3	
FOR PROCESS ESSAYS: Process steps are concrete, repeatable, and in chronological order		3	3	3	3	3	
All body paragraphs have topic/clinchers.		3	3	3	3	3	
Conclusion explains WHY this subject is important/significant.							3
DO NOT use "I think" or "in my opinion". State it as a fact!							3
Use at least 3 descriptive details for each paragraph.	3	3	3	3	3	3	3
Use transition words/Key Words to connect each paragraph to the one before it.		3	3	3	3	3	3
<b>GENERAL:</b>							
Title from 2-3 strong Key Words from last sentence of Conclusion.	3						
Each paragraph's KWO follows "Rules."	6						
Composition is double-spaced, 1" margins, 12-pt. serif font, white paper	6						
Dress-ups underlined & sentence types numbered in <b>BOLD</b> (1 of each), Decs in italics	6						
Title is underlined with "By" and name below it.	3						
All banned/weak verbs/adjectives eliminated/replaced.	6						

## STYLE

**DRESS-UPS: At least 1 of each in every paragraph**

I II III IV (V) (VI) Conc.

"Iy" word (At least 1 paragraph <b>Dual</b> -ly; see Handbook, Advanced Dress-ups)	1	1	1	1	1	1	1
who/which (At least 1 invisible who/which; see Handbook, Advanced Dress-ups)	1	1	1	1	1	1	1
strong verb (At least 1 paragraph has <b>Dual</b> strong verbs; see Handbook, Advanced Dress-ups)	1	1	1	1	1	1	1
quality adjective (At least 1 paragraph has <b>Dual</b> quality adj.; see Handbook, Advanced Dress-ups)	1	1	1	1	1	1	1
"www.asia.wub" clause	1	1	1	1	1	1	1
At least 1 paragraph has an adj. OR adv. "Teeter-Totter"	1	1	1	1	1	1	1

**SENTENCE TYPES: At least 1 of each in every paragraph**

I II III IV V IV V

① Subject opener	1	1	1	1	1	1	1
② Prepositional opener	1	1	1	1	1	1	1
③ "Iy" Adverb opener	1	1	1	1	1	1	1
④ "-ing"/"-ed" opener (requires a comma) At least 1 "invisible -ing"	1	1	1	1	1	1	1
⑤ "www.asia.wub" adverbial clause opener	1	1	1	1	1	1	1
⑥ VSS (Very Short Sentence 2-5 words)	1	1	1	1	1	1	1

**Decorations: Use a different one in each paragraph:**

I II III IV V IV V

Question, 3sss, simile/metaphor, quotation, alliteration, DRAMATIC OPENING/CLOSING	1	1	1	1	1	1	1
--	---	---	---	---	---	---	---

**Triple Extensions: use 1 style per paragraph; each paragraph with a different style**

word rep., phrase&clausal rep., repeating "ings", repeating -ly's, repeating adj./nouns, repeating verbs	1	1	1	1	1	1	1
--	---	---	---	---	---	---	---

## EXAMPLE OF A DIVISION ESSAY

### The Western: More Than Just "Popular" Literature By Roger Bauer (College Student)

Works of popular fiction—detective stories, Gothic novels, and Westerns, for example—are usually not regarded very highly by literary critics. This evaluation is justified in many cases. All too often in popular fiction characters are familiar stereotypes, plot devices are predictable and sometimes improbable, settings are overly familiar or only vaguely described, and themes are simplistic or undeveloped. To some extent, these characteristics apply to fiction of the American West, not only to contemporary Westerns, but also to those novels and stories that have achieved status as classics. Still, although clichéd characters and trite plots dominate even classic Westerns, a strong sense of place and timeless themes give the Western the power to transcend the "popular fiction" category.

Readers encounter familiar characters in novels and short stories with Western settings. The cast of characters is likely to include at least a few of the following: the cowboy, the dance hall girl, the sheriff, the deputy, the madam, the miner, the schoolmarm, the easterner, the gambler, the rancher, the hired hand, the merchant, the preacher, the traveling salesman, and assorted cavalry soldiers, cattle rustlers, Indians, and Mexicans. These people are seldom fully developed: rather, they are stock characters who play exactly the roles readers expect them to play. Some classic stories, such as "The Outcasts of Poker Flat" and "Stage to Lordsburg," gather an assortment of these characters together in an isolated setting, playing them off against one another in a way that emphasizes their status as types rather than as individuals.

The plot elements are just as predictable. Often, a gang terrorizes innocent settlers or ranchers or townspeople, as in Shane; just as often, a desperado is on the loose, as in "The Bride Comes to Yellow Sky." Other common elements are a showdown on a dusty street, as in "The Tin Star," or an ambush, as in "Stage to Lordsburg." Scenes of chase and capture are staples from James Fenimore Cooper to Louis L'Amour, and standard boy-meets-girl plots can be traced from The Virginian to current popular novels.

But the Western has the potential to transcend the limits of these familiar materials. A particular strength is its geographical setting, which includes an unusually varied landscape and some magnificent scenery. The setting in Western fiction is special for a variety of reasons. First, the West is beautiful and exotic. Second, the West is huge: towns are widely separated, and characters travel great distances. As a result, a sense of loneliness and isolation pervades the Western. Third, the West is frightening and unpredictable, characterized by untamed landscapes, wild animals, and terrifying extremes of weather. The harshness and unpredictability of the climate are especially frightening to newcomers to the West and to readers. Still, the very extreme conditions such as tornadoes, blizzards, and desert sun, as well as unfamiliar topography of mesas, plains, and canyons that are so disturbing are also fascinating. Ultimately, the setting can be friend or enemy: Zane Grey's Riders of the Purple Sage ends with its lovers isolated in a canyon by a rock slide; in Max Brand's "Wine on the Desert," a man dies of thirst in the hostile sun. In these and other Western stories, the setting is a powerful presence that is always strongly

felt.

Perhaps even more powerful than the setting are the themes of the Western—themes found in all great literature. Each of these themes adds interest to the Western, giving it substance and stature. One such theme is the classic conflict between East and West, civilization and the wilderness, illustrated in novels as diverse as Cooper's The Prairie and Wister's The Virginian. In The Virginian, as in Crane's "The Bride Comes to Yellow Sky," it is the woman who is the symbol of civilization. Typically, the East is portrayed as rigid, sterile, and limiting, while the West is natural and spontaneous, untamed and beautiful. Another classic theme frequently seen in Western literature is the initiation theme. Here a young man or a boy, or occasionally, a girl, is initiated into the mysteries of adulthood through participation in a physical test of his courage, for example, a fistfight, a gun battle, or a feat of strength. This theme is developed in "The Tin Star" as well as in the 1952 film High Noon. A third theme frequently explored in Western fiction is the journey or search. The vast spaces and dangerous climate and topography of the West make it an ideal setting for this theme. In works as diverse as Charles Portis's True Grit, Louis L'Amour's Down the Long Hills, and the classic John Ford film The Searchers, the journey figures prominently. Whether the quest is for a long-lost relative, for land or gold or silver, or for knowledge or experience, the search theme dominates many works of Western literature, particularly longer works.

Balancing the familiar plot elements and stereotypical characters of Western fiction are two other elements. setting and theme, that set it apart from other kinds of popular fiction. In addition to its vivid settings and universal themes, the Western also boasts a strong sense of history and an identity as a uniquely American genre. These two qualities should give it a lasting importance consistent with its continuing popularity.

## EXAMPLE OF A PROCESS ESSAY

### Leading the Way By Grant Kimbrell

What is the most important part of youth ministry to a teen when it comes to visiting a new church? Explaining that fun activities are only a minor part of teens enjoying a youth group, a 2001 study showed that youth do not view this as an essential factor. A minute percent declared that the most important part was having a "fast paced high tech entertaining ministry approach" The greatest number of people stated that "a welcoming atmosphere where you can be yourself" is what teens look for when visiting a new church. If that is what teens look for in a youth group, it is important for churches to intentionally practice showing acceptance and kindness to new youth.

In order to accomplish a goal, it is essential to prepare. There is no room for thinking about oneself when meeting new people. Although teens are often preoccupied with thoughts about themselves, they should be trained to consider others. As stated in Philippians 2:3-4, "Do nothing out of selfish ambition or vain conceit, but in humility consider others better than yourselves. Each of you should look not only to your own interests, but also to the interests of others." Therefore, the first step in the Preparation stage is for youth to put themselves in the place of visitors by empathizing with those entering an unknown environment. Prepared, everyone must take the initiative of even waiting for newcomers to darken the doorway of the church. On Sunday, I loiter in the lobby, looking for newcomers to warmly greet them when they arrive. The whole youth group should prepare to take part in this most important function of the church.

Enthusiastically welcoming people is the second stage of gaining members. To greet newcomers, first approach with a smile while making eye contact. Second, shake hands while introducing oneself. Then ask their names. After accomplishing this, invite them to Sunday School after the service. That way, they will feel more welcome and loosen up a bit. While doing this, start a conversation. Find out which school they attend and their ages and grades. Chatting casually, inquire about their extracurricular and free time activities. This will greatly facilitate getting to know them so they can be matched up with others in the youth group who share the same interests. Be sure to act relaxed instead of anxious, or else the conversation will seem like an interrogation! Without welcoming and showing personal interest in visitors, it is rare for people to enjoy their visit or return.

Next comes enfoldng them into the youth group. To begin with, introduce them to others, and subsequently, invite them into the life of the group. When conversing with them, for instance, it might arise that one of them is a soccer player. If so, introduce him to another soccer player. Lacking a common interest with others in the group, introduce them to your own best friends and just spend some time with them. Absolutely never walk off and leave a newcomer stranded! As time goes on, invite them to join you at a church dinner or to sit with you in church. Ask for their telephone numbers and call them to invite them to youth events. After all this, they will feel a part of the church.

Thinking about themselves, teens often do not worry about other newcomers, but when we do not think about ourselves, we can put our heart and soul into ministry. The church relies on the

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young people to bring in other youth. When growing, the church needs people to lead it in the future. Ministering to newcomers is a great way to prepare to lead.

## The Path to Story Writing

Although this path is for first grade, second grade students will follow the same path at a more rapid pace.

1. Printing (September)
2. Oral Story Telling for Diagnosis
  - Have child narrate experiences; listen for story telling skills and problems.  
Possible Problems: "and then," use of vocabulary, sentence structure, organization, etc.
  - Introduce Story Sequence Chart. These are short summaries. End with a bang!
  - Use the chart every day to tell stories.
3. Copy Words and Sentences (October)
4. Reading and Language Files (November)
5. Original Sentences (Oct/Nov)
  - Teach sentence structure, punctuation.
  - Give examples. Encourage children to come up with their own. Continue to allow them to copy what you write as long as needed.
6. Oral Story Telling: Reader Stories (Oct/Nov)
  - Read the story together.
  - Discuss content, mood, cause and effect, predictions, conclusions, feelings, opinions, and promotion of character traits such as tolerance, consideration, and helpfulness.

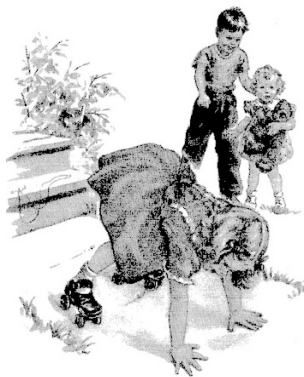
### Story Sequence Chart

WHO	is in the story?
WHERE	does he live? does he go?
WHAT	does he look like? does he say? does he do?

Problem or Surprise

Solve Problem  
(or reveal surprise)

A closing Clincher Sentence

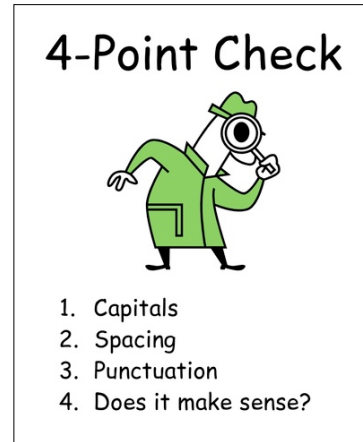


(Oral Story Telling Continued)

- Teach how to create an outline using the Story Sequence Chart.
- Verbally summarize (into tape recorder). Stress good elocution.

7. Writing Reader Stories (January or later)

- Collectively write a reader story.
  - Read the story together. Write down key words, orally say a sentence, and write a sentence from those words onto the chalkboard.
  - Carefully check each written sentence using the four-point check.
  - After completing the story, read the story together expressively.
- Collectively outline a story; students write it individually, if ready.
  - Create an outline together and orally say sentences, but do not write the sentences down on the board.
  - Encourage students to summarize and keep it short.
  - Students use the class-generated outline to write their own story.
- Evaluation of written work.
  - Correct spelling, punctuation, and other mechanics.
  - Be sure all the elements of the story are present.
  - No re-write necessary.
- Insert Dress-ups (after many stories have been written independently)
  - Ban *said*. Create a chart with substitutes.
  - Try -ly adverbs.
  - If students “accidentally” use a dress-up, praise them and show them what they did! Show them how it words to repeat again.



8. Consistent Practice—Write every day!

- Reader stories: Little Bear
- Poems: Ooey Gooley

## 9. Library Book Summaries (Late February)

- When students have show mastery of writing stories, invite them to summarize their library books using the same process.
- Again, stress summary. Give the setting and character details, state the problem and move quickly to the climax. Slow down to explain the climax and resolution.
- No rewrites. Correct the student's mistakes so they learn not to make them again. The goal is quantity and practice.



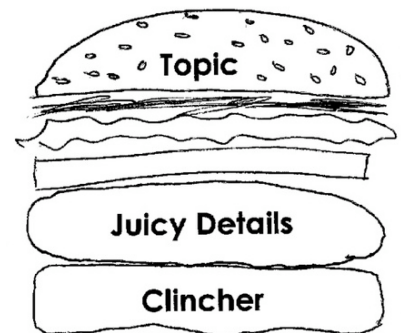
## 10. Creative Writing

Beyond library book summaries are original stories and experiences

- Response to a poem
- Journal entries
- Sequence of events
  - How to do something
  - What we did.
  - Something that happened.
- Response to an event
- Historical story
- Descriptive paragraph

### Structure

- Stories follow story sequence (Unit 3)
- Stories might be sequence of events.
- Poetry.
- Topical paragraphs (pets, hobbies)
  - Teach how to stay on topic (What goes on a sundae?)
  - Teach topic/clincher



Julie Walker

Patsy Brekke

Jennifer Kimbrel

Sandra Yip

Tamma DeHart

## Response To Literature – Models and Strategies, Grade 4-6

**Objective:** To prepare students for writing an effective “Response to Literature” as described by Rocklin SD Standards, SCOE Guidelines, and CA State Standards. Methods of instructions include models and techniques based on *Teaching Writing: Structure & Style* from the Institute for Excellence in Writing.

### Notes:

1. RTL Preparation, as described herein, should be *supplemental* to work with the other TWSS units, not a replacement for them.
2. Models and terminology remain as consistent as possible from grade to grade, with slight increases in length and complexity for each advancing grade.
3. Students must be encouraged to internalize—even memorize—their models (composition and paragraph) so as to be entirely self-sufficient by the time of assessment.
4. Standard teaching procedure is to: 1) introduce the model, 2) show examples of completed paragraphs/compositions, 3) do a few sample exercises together as a group, and then 4) give students assignments to be done independently.
5. Charts, lists, and visual resources must be readily available, both on walls and in student notebooks or folders. These lists should be ever-growing and personalized.
6. Vocabulary development is essential. Word lists for all three grade levels should be available to all students, but teachers at each grade level must incorporate appropriate words into spelling and language study.
7. “Runway” assignments are important, so that individual skills can be developed in preparation for the assessment, when all skills must be integrated at one time. A brief schedule and sequence are provided below, but teachers must find their own stories (from classroom books, favorites, language textbooks, etc.) for these assignments. Stories that have strong characterizations, clear messages, vivid descriptions and distinctive style will work best for these practice assignments.

8. The ability to ask oneself questions—and answer them—is the key skill needed for thinking about literature. Constantly, and in all areas, children should be encouraged to ask questions using the “big six”, as well as others listed in the paragraph models below. Their ability to independently ask themselves questions will be a determining factor in their success with writing assessments. Asking questions is *the fundamental skill* needed for thinking and writing in response to literature.

## **Grade Four RTL Composition Model – 3¶**

### **I. Introduction**

1. Attention getter.
2. Title, Author, Type of Story
3. Main Focus (name topic; repeat/reflect key words of concluding sentence)

### **II. Story Summary**

1. Characters & Setting
2. Conflict/Problem
3. Resolution

### **III. Analysis Topic**

- 1.
2. (Choose either IIIa.- Main Character, or IIIb. – Message/Theme)
- 3.
4. Concluding Statement (include “MOST”)

### **Requirements:**

1. Dress-ups not required in Introduction
2. Must use one quotation from original story in 3<sup>rd</sup> ¶ (Write “QUOTE” in Margin)



## **Grade Five RTL Composition Model – 4¶**

### **I. Introduction**

1. Attention getter.
2. Title, Author, Type of Story
3. Main Focus (name topic of 3<sup>rd</sup> ¶; repeat/reflect key words of concluding sentence)

### **II. Story Summary**

1. Characters & Setting
2. Conflict/Problem
3. Resolution

### **III. Analysis Topic**

- 1.
- 2.(Choose either IIIa.- Main Character, IIIb. – Message/Theme, or IIIc. – Setting & Mood)
- 3.
- 4.

Clincher

### **IV. Conclusion**

1. Restate Focus (importance of 3<sup>rd</sup>¶ topic)
2. Personal feelings, significance
3. Include “MOST”

### **Requirements:**

1. Dress-ups not required in Introduction or Conclusion ¶
2. Must use one quotation from original story in 3<sup>rd</sup> ¶ (Write “QUOTE” in Margin)
- 3, Must use one example from the original (paraphrase) (Write “EX.” in Margin)

## Grade Six RTL Composition Model – 5¶

### I. Introduction

1. Attention getter.
2. Title, Author, Type of Story
3. Two topics
4. “MOST” from conclusion becomes main focus / thesis

### II. Story Summary

1. Characters & Setting
2. Conflict/Problem
3. Resolution

### III. Analysis Topic One

- 1.
2. (Choose either IIIa.- Main Character, IIIb. – Message/Theme, or IIIc. – Setting & Mood)

3.

4.

Clincher

### III. Analysis Topic Two

- 1.
2. (Choose either IIIa. – Main Character, IIIb. – Message/Theme,
3. IIIc. – Setting & Mood or IIId. – Style & Literary Techniques;
4. avoid using both IIIc. and IIId.)

Clincher

## V. Conclusion

1. Restate Two Topics
2. Personal feelings, significance
3. Include “MOST”

Requirements:

1. Dress-ups not required in Introduction or Conclusion ¶
  2. Must use two quotation from original story—in 3<sup>rd</sup>/ & 4<sup>th</sup> ¶s (Write “QUOTE” in Margin)
  - 3, Must use two examples from the original (paraphrase) (Write “EX.” in Margin)
- 

Note: Students who are fluent with the six sentence openers from the TWSS Syllabus, should be encouraged to add a new type of sentence to their repertoire. It is called a “Transitional” starter, and uses one of the words on this transitional starters list (most of which require a comma after the first word):

however      therefore      yet      thus      later      now      just then

otherwise      indeed furthermore next      moreover      hence, henceforth

likewise      rather      *(The teacher may add to or delete from this list freely.)*

## Paragraph Models to Insert into Composition Models

Grade Four – Choose One (of these two a. or b.)

IIIa. Topic: Main Character. *Detail options:*

1. Qualities (choose from list & why?)
2. Motive (choose one action & why?)
3. Effect (on others?, on world?)
4. Change (how & why?)
5. Learned (what & how?)

IIIb. Topic: Message/Theme. *Detail options:*

1. Main Lesson (who, what, how learned)
2. Changes (who, how & why?)
3. Reader's thoughts & feelings (what & why?)
4. Personal experience (when & what)
- 5.\* Application—significance personally?, shows human nature? (how?)

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Add for Grade Five: Choose one of these three (a. b. or c.)

IIIc. Topic: Setting & Mood. *Detail options:*

1. Descriptions—words, imagery (what see, hear, feel?)
  2. Significance on plot, characters (what, importance?)
  3. Dialog—vocabulary, accents, foreign language (importance, effect)
  4. Believability, realism (why/why not?)
  - 5.\* Symbols, clues, hints, (repeated images or ideas)
- 
-

Add for Grade Six: Choose two of these four (not c. & d. together)

IIId. Topic: Style & Literary Technique. *Detail options:*

1. Word choice—effect on reader (what see, feel?)
2. Sentence Structures—variety, action, (what effect on reader?)
3. Decorations—humor, drama (what? effects?)
4. Dialog—vocabulary, accents, foreign language (what importance, effect)

\* for upper grade/advanced students

<b>List of Posters/Visual Resources</b>
-ly lists
clausal starters list
transition words list
prep list
style chart
grade level model + paragraph

### ***“Runway” Assignments***

#### **Grade Four**

- September • Summarizing Fables (Unit I/II)
- October • Story Sequence (Unit III – 3¶)
- Nov. Dec. • Story Sequence Summary 1¶
  - Unit IV topic/clincher paragraphs (social studies, science)
- January • Unit VII “notes from the brain” – 1¶
  - RTL Character Analysis – 1¶
- February • RTL Message/Theme Analysis – 1¶
  - RTL Introduction

#### **Grade Five**

- September • Summarizing Fables (Unit I/II)
- October • Story Sequence (Unit III – 3¶)
- November • Story Sequence Summary 1¶
- December • Unit IV topic/clincher paragraphs (social studies, science)
- January • Unit VII “notes from the brain” – 1¶
  - RTL Character Analysis – 1¶
- February • RTL Message/Theme Analysis – 1¶
  - RTL Setting/Mood Analysis – 1¶
  - RTL Introduction
  - RTL Conclusion

## Grade Six

- |           |  |
|-----------|--|
| September | <ul style="list-style-type: none"><li>• Summarizing Fables (Unit I/II)</li><li>• Story Sequence (Unit III – 3¶)</li></ul>                                |
| October   | <ul style="list-style-type: none"><li>• Story Sequence Summary 1¶</li><li>• Review Unit IV topic/clincher paragraphs (social studies, science)</li></ul> |
| Nov/Dec   | <ul style="list-style-type: none"><li>• Unit VII “notes from the brain” – 2¶ version</li><li>• RTL Character Analysis – 1¶</li></ul>                     |
| January   | <ul style="list-style-type: none"><li>• RTL Message/Theme Analysis – 1¶</li><li>• RTL Setting/Mood Analysis – 1¶</li></ul>                               |
| February  | <ul style="list-style-type: none"><li>• RTL Style &amp; Literary Technique Analysis – 1¶</li><li>• RTL Introduction</li><li>• RTL Conclusion</li></ul>   |

## Response To Literature – Composition Vocabulary

### FOUR

#### Character Qualities

boldness/fear  
creativity  
diligence/laziness  
enthusiasm  
forgiveness  
generosity  
gentleness/harshness  
gratitude/ingratitude  
joyfulness/sadness  
justice/unfairness  
loyalty  
obedience  
patience/impatience  
responsibility  
truthfulness/untruthfulness

#### Analysis Words

action  
adventure  
adventurous  
ancient  
background  
comic  
convincing  
crisis  
fable  
fairy  
folk  
frontier  
hero  
high point  
humorous  
incident  
legend  
message  
modern  
moral  
mysterious  
mystery  
myth  
mythical  
nature  
plan  
realistic/unrealistic  
rural  
scheme  
suspenseful  
tale  
theme  
well-developed

### FIVE

#### Character Qualities

attentiveness  
compassion  
dependability  
determination  
endurance  
faith  
flexibility  
honor  
humility  
meekness  
orderliness/disorderliness  
punctuality  
self-control/indulgence  
sensitivity/insensitivity  
sincerity

#### Analysis Words

compelling  
consistent  
conspiracy  
contradiction  
convincing/unconvincing  
demonstration  
dialogue  
episode  
exotic  
extroverted  
foreign  
futuristic  
impulsive  
inquisitive  
lesser  
lifeless  
memoir  
motive  
narrative  
novel  
poorly-developed  
scheming  
sketchy  
supernatural  
tragedy  
tragic  
turning point  
vivid  
yarn

### SIX

#### Character Qualities

alertness/dullness  
benevolence/maliciousness  
cautiousness/rashness  
contentment/discontent  
deference  
discernment  
discretion  
hospitality  
initiative  
persuasiveness/obnoxiousness  
resourcefulness  
thoroughness  
thriftiness  
tolerance  
virtue

#### Analysis Words

anecdote  
antagonist  
anticlimactic  
bland  
central  
contemporary  
contrived  
descriptive  
emotional  
epic  
epitome  
exacerbated  
foreshadowing  
heightened  
horror  
idiom  
idyllic  
inevitable  
initiated  
intrigue  
irony  
major/minor  
protagonist  
repetition  
resolved  
romance  
saga  
shadowy  
sinister  
sordid  
subplot  
symbolism  
vernacular

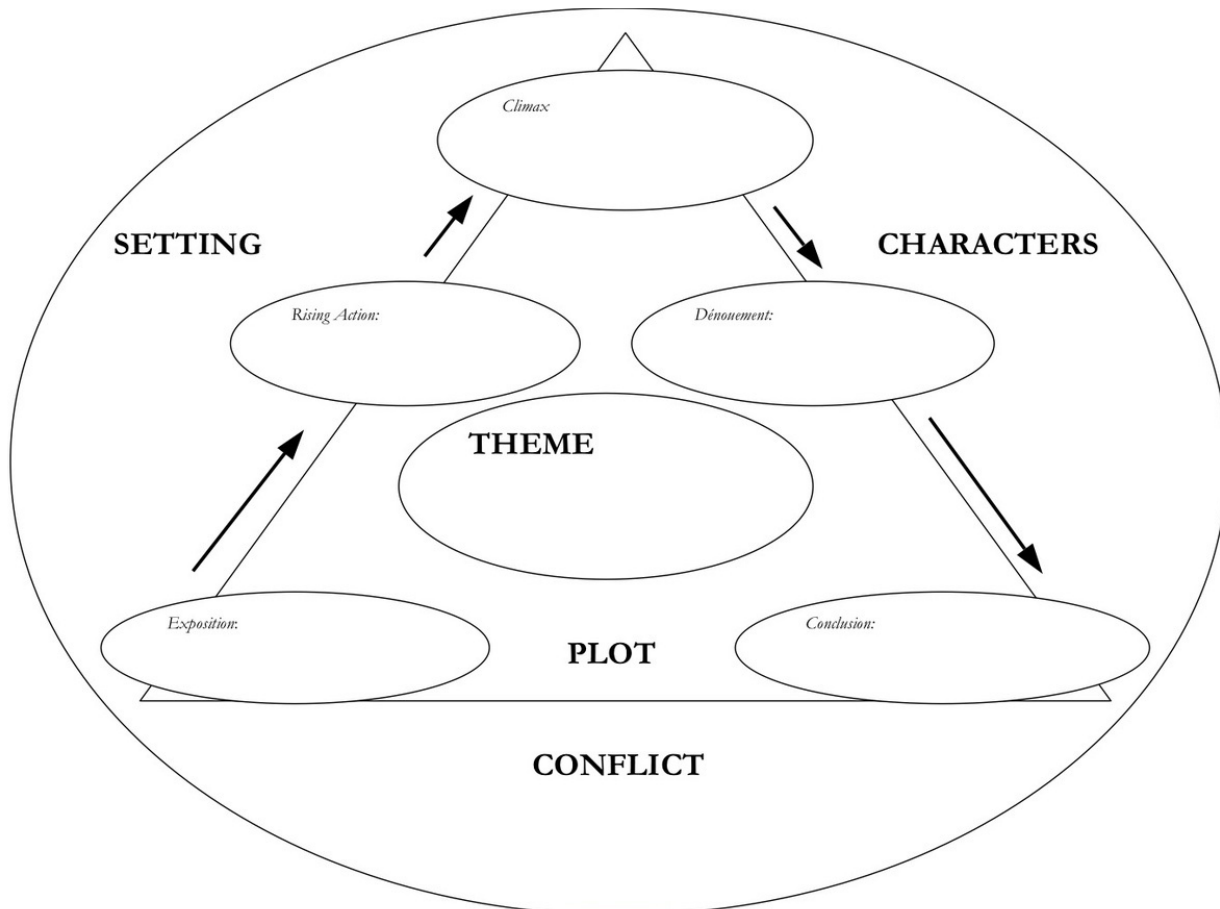


## The Story of Job

## Leadership Education for the Luckiest Man in the World

- I. All stories share common elements of context, structure and style.
- II. Children's stories are the most effective stories to begin with, no matter what your age.
- III. The Socratic method (teaching by asking questions out loud) is the only effective way to teach literature.

## The Five Elements of Fiction: Story Chart



### Conflicts in literature:

1. Man vs. man
2. Man vs. nature
3. Man vs. God/Fate/Destiny
4. Man vs. society
5. Man vs. himself

### Plot Summary

Exposition, Rising Action, Climax, Dénouement, Conclusion

### Theme

## Practice: *A Bargain for Francis* by Russell Hoban

### Plot Summary

- Exposition (the world of this story)
- Rising Action (incidents)
- Climax (highest point)

Conflicts

- Dénouement
- Conclusion

**Theme** (what is the story about)

I. "We crush the caterpillars then complain there are no butterflies." Unknown

- This year I will find out things about you...
- The challenge of a weakness designed by God
- The challenge of a strength designed by God
- Aptitude, appetite, and attitude shape the teacher's and the students' experiences, and their collected experiences create the ambience of the classroom.

II. Aptitude

- "Equality benefits no one. It frustrates men of talent; and it reduces the poor to a poverty still more abject." W. H. Mallock
- "People underestimate their capacity for change. There is never a right time to do a difficult thing. A leader's job is to help people have vision of their potential." John Porter

III. Appetite

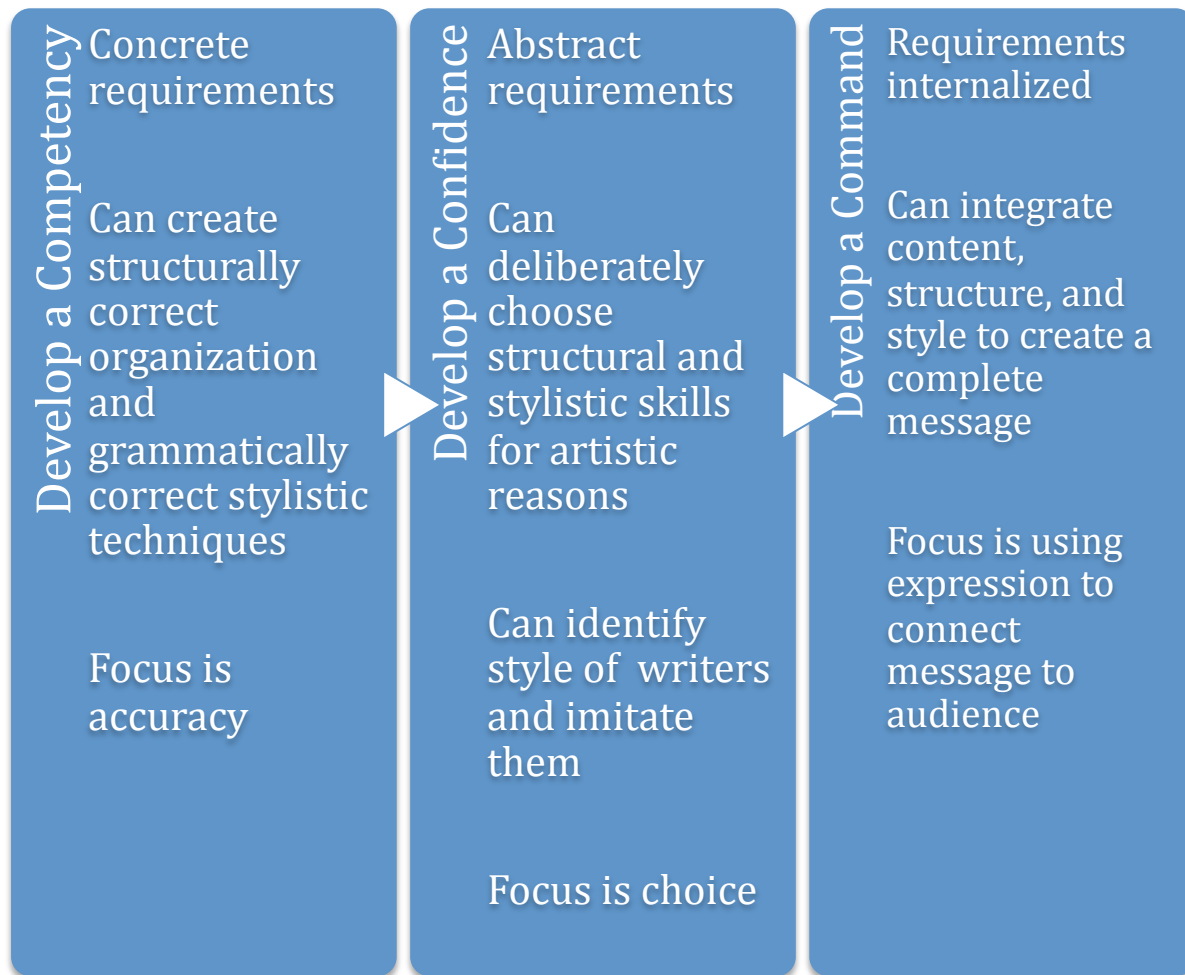
- "Men are so constituted that every one undertakes what he sees another successful in, whether he has aptitude for it or not." Johann Wolfgang von Goethe
- "If I accept you as you are, I will make you worse; however if I treat you as though you are what you are capable of becoming, I help you become that." Johann Wolfgang von Goethe
- "They won't always remember what you taught them, but they will always remember how you treated them." Karen Franklin

IV. Attitude

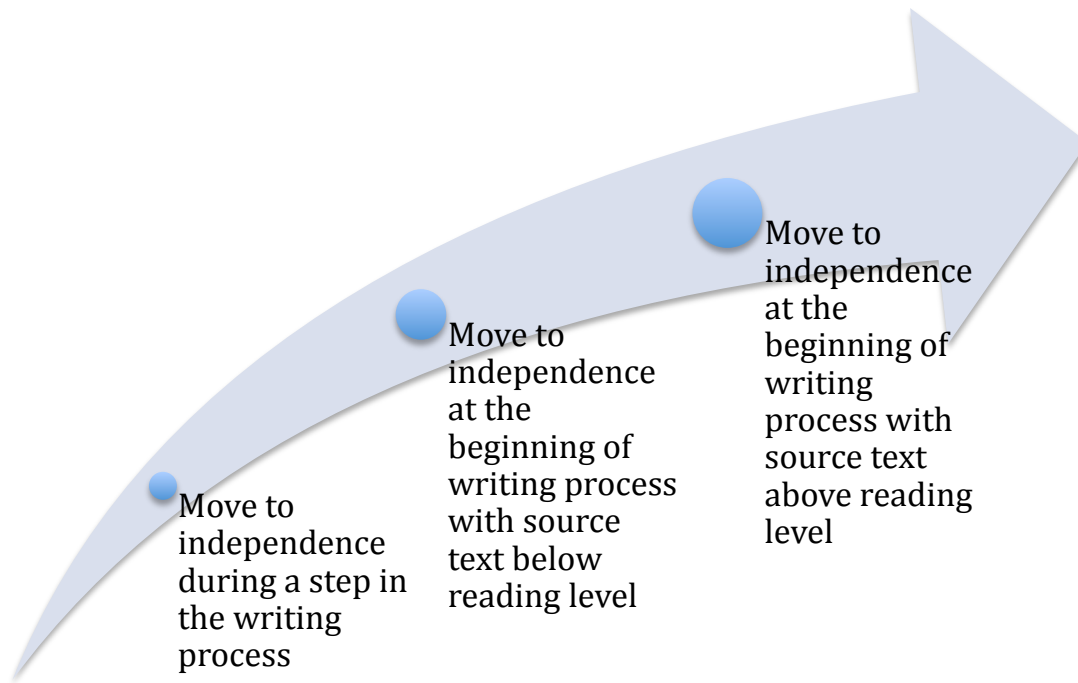
- "Take the attitude of a student, never be too big to ask questions, never know too much to learn something new." Og Mandino
- "Attitudes are nothing more than habits of thoughts, and habits can be acquired. An action repeated becomes an attitude realized." Paul Myer
- "The worst attitude of all would be the professional attitude which regards children in the lump as a sort of raw material which we have to handle." C. S. Lewis

V. Acknowledge the role aptitude, appetite, and attitude play in a student's willingness to push himself out of his comfort zone.

- Set the tone of independence by requiring them earn the privilege of being independent.
- As they prove their faithfulness, allow them to collaborate.

**Pathway of Development**

## Phases of Freedom



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## Descriptions, Dialogues & Flashbacks

**Four Structures**  
**for**  
**Creative Fiction**



by  
**J.B. Webster**  
**Blended Structure & Style**



**Four Structures**  
**for**  
**Creative Fiction**

**by**  
**J.B. Webster**



## Structures in Creative Writing

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## Unit 3

### Narrative Stories



## The Story Sequence Chart Diagrammatic Model

for

Narrative Stories (Unit 3)

### **I. Who-When-Where**

Who is in the story?

Characters

What are they like?

and

When does it happen?

Setting

Where do they live or go?

### **II. What, Problem?**

What do they need or want?

Plot

What do they think?

and

What do they say or do?

Mood

### **III. Climax, Resolution**

How is the problem/need resolved?

Climax

What happens after?

What is learned?

*Message*

*Moral*

*Epilogue*

*Final Clincher repeats title*

Title

# The Fox and the Crow (Flattery Works)

by  
Aesop

Summarized with liberties by J.B. Webster

<i>Style</i>		<i>Structure</i>
2	In early spring a <u>shiny, proud</u> crow squatted on the branch of a tree in	when? who?
1	the scrub brush of the foothills. It seemed a quiet place <u>where</u> she could	where?
5	survey the prairie to its limitless ends. While preening her feathers, the	
	crow obviously looked forward to <u>savouring and swallowing</u> the cheese	
4	<u>which</u> she held in her beak. Slinking by, a fox caught a whiff of brie and	who?
conv.	<u>eventually</u> spied the crow herself. "Time for a little fun with the old dame	
6	herself," he muttered to himself. He stopped and looked up. The <u>sly</u> ,	
triple	<u>manipulative</u> fox sat back on his haunches, wagged his tail provocatively	
3	and spoke in a soft, friendly voice. Suspiciously, the crow glared down.	
4	Looking all shiny and sleek, the fox cleared his throat <u>while</u> a sparkle	look like?
3	shone from his <u>sly and cunning</u> eyes. "Truly, my dear," he spoke with a	
allit.	soft and silvery tongue, "the animals have been discussing how beautiful,	
triple	how youthful and how extraordinarily attractive you appear these days."	say?
5, 6	When it came to looks, the crow felt <u>boldly</u> confident. She ignored him.	
1	The fox, <u>who</u> possessed more than his own share of confidence, continued	do?
	to pour forth his syrupy flattery <u>because</u> the smell of the cheese <u>tickled</u>	
2	<u>and tormented</u> his nostrils. After a pause, however, he sensed failure and	problem?
	smartly changed tactics.	
4	Rolling over <u>provocatively</u> on his back with paws in the air, the fox <u>who</u>	
triple	appeared relaxed and innocent, even vulnerable, seemed like a small	
simile 2	puppy at rest. With childlike charm, the fox exclaimed: "How beautifully	sequence
3	you sing! Passionately I love the <u>joyous, clear</u> tones of your voice. Could	
5	you sing for me <u>because</u> I'm darkly depressed this morning?" When it	
	came to her voice, the crow had low self-esteem since, when she <u>began to</u>	
3sss	<u>sing</u> , all of the other birds took flight. She opened her mouth. Raucously	
	she sang. The brie dropped. The fox caught it <u>while</u> off into the bush he	climax
6	trotted. "Flattery works," he gleefully shouted.	title

## Sibling Trickery: Imitating Aesop

with apologies both to the fox and the crow

by

J.B. Webster

1	Their home was pleasantly located in southwest Calgary in the “mid” community, <u>which</u> meant that all place names carried the prefix “mid,” such as Midnight Drive, Mid-Section Clinic and the Mid-Air	where?
3	Shop. Appropriately it was the mid-nineties and the siblings—the older girl, Syrah, and the younger boy, Jamaica—had recently learned	when?
irony	the <u>innovative and expressive</u> word <i>like</i> which seemed scattered	who?
simile	through oral fragments they used as sentences, like a rash of	
5	punctuation marks. While Jamaica <u>shuffled and shifted</u> around the	
6	house impatiently, Syrah sat glued to the computer. Not much moved.	who?
4	Except a finger. Fixated on a new video game, “Midbrain Midges,” she appeared oblivious to all about her except her pacing brother <u>because</u>	
2	she loved to taunt him. After all she had monopolized this new game for four hours and was determined to continue doing so <u>although</u>	look like?
triple	Syrah desperately needed a bathroom break. She suffered in order to	title
triple	tire him, tease him and torment him—sibling trickery at its best.	what?
2	Over the past two hours he had, in turn, begged her, reasoned with	
6, 4	her and shouted at her. Syrah remained silent. Turning to their mother, Jamaica pleaded: “She won’t-like-get off, and I have-like-an	say?
3	assignment <u>which</u> must be done-like-tomorrow.” Wisely the mother moved on, having learned from experience not <u>to get involved or was it</u>	
met.	<u>entangled</u> in the <u>lengthy and continuous</u> battles which raged between	
1	them, a fifteen years’ war that had no causes, little purpose or few consequences. The homework argument was fallacious, as everyone	do?
5	knew, <u>because</u> there were five operating computers in the home. It was not Jamaica’s finest hour. Although Syrah was <u>silently</u> enjoying	
	her power and control of the situation, the bathroom break had become—almost desperately—urgent, <u>when</u> events took a turn.	problem?



3sss, 2	Jamaica was stymied. The phone rang. Once, twice, again. For Syrah	problem?
	it must have taken willpower of extraordinary kind, to ignore that	
3	most <u>cherished and beloved</u> machine of all teenagers. Reluctantly	
	Jamaica shuffled over, picked up then <u>slowly and mischievously</u>	sequence
1	beamed. “It’s – like – your friend, Melanesia,” he called out. “She	
conv.	wants – like– to talk to you – like – about three tickets to the rock	
	concert of the Midwest Midgets <u>who</u> are playing – like – on the	solving
6	Midway in midtown after midnight.” Shouting out, “Like what?” Syrah	problem
simile, 4	<u>jumped up and dashed</u> to the phone. The line was dead. Swooping as a	
	falcon does upon its prey, Jamaica landed—a three pointer—on the	climax
5	computer chair. Although unlike Aesop’s fox, he had no tail to wag, he	
	did have his ironic cunning and shouted out, “Thank you!” <u>while</u>	
	thinking that sibling trickery certainly prepared one for adulthood	title
	<u>because</u> it was – like – a big bad world out there.	

With thanks to the mother for the inspiration and apologies  
to the family for the thin disguise.

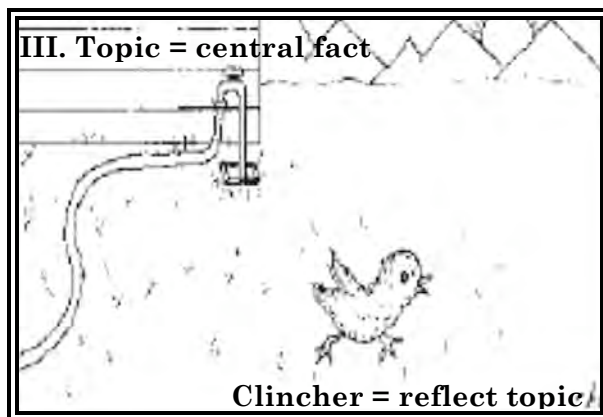
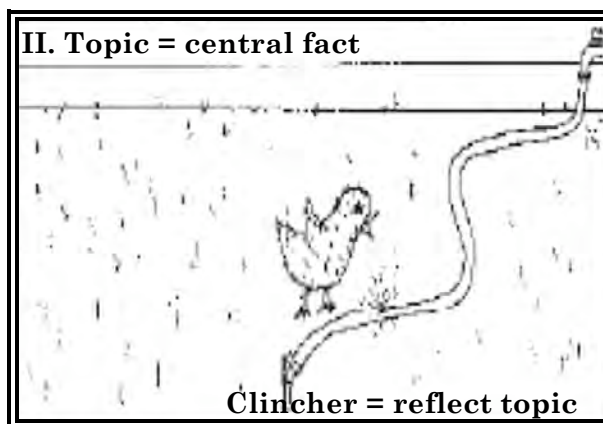
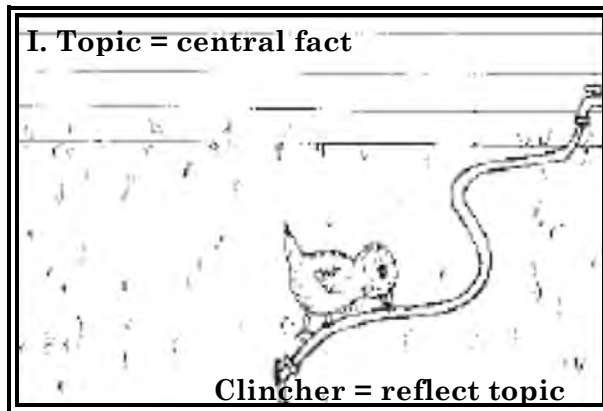


## Unit 5

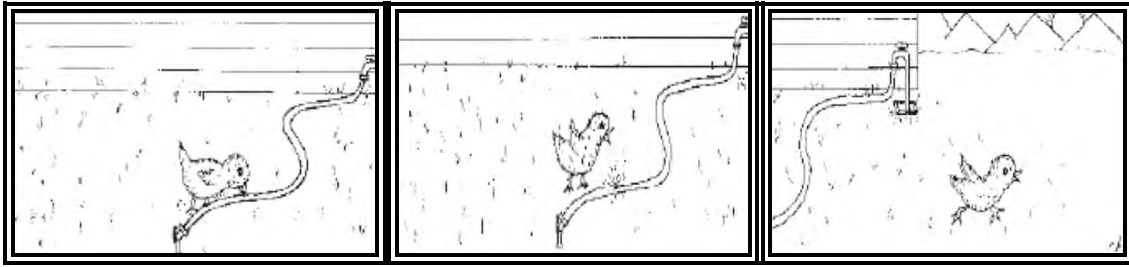
### Stories from Pictures



## The Diagrammatic Chick Model



## Hilda's Surprise or Ruffled Dignity



“This worm is very tough,” mused Miss Hilda as she worked at the old rubber hose. Early in the morning Miss Hilda always went for a walk. She was proud to be able to parade without her mother. She snatched a bug there. She pecked a seed here. Miss Hilda was a sophisticated spring chick. Some worms were bitter. Others were sour. This one was long and rubbery. It smelled funny. “Life is tough,” sighed Miss Hilda as she pecked with increasing frustration at the old hose.

Topic: tough

Clincher: tough

“My gracious,” shrieked Miss Hilda. She had completely lost her cool. She looked around quickly to see if anyone had noticed. She was embarrassed. Some worms worked very hard to protect themselves. Others turned slimy. But this one acted like a fountain. Miss Hilda shook her wet plumage. “How I hate water,” she muttered. “My gracious,” she shrieked, “I might get some dreadful disease such as chicken pox.”

Topic: My gracious

Clincher: My gracious

Miss Hilda began to flee in panic. She stopped and shook her feathers until her teeth rattled. She felt cold. Miss Hilda was paranoid about her health. She became feverish. Suddenly the king of the flock roared “cock-a-doodle-do.” “I must not be seen like this,” murmured Miss Hilda as she fled in panic. Miss Hilda had had enough surprises for one day. or: Miss Hilda composed her ruffled dignity following her panic.

Topic: panic

Clincher: panic & title

## Did It?

by  
Our Class



1 Hal, the Viking terrorist lay inert upon the icy sands of a chilly  
triple 2 Norseman's beach while dreaming of conquests yet to come. His  
4 feet were bare, his paunch rotund. But the hard-horned helmet  
5 remained his pride, his joy and crowning glory because it  
symbolized his Viking identity. Raiding and burning, pillaging and  
looting peaceful villages across the sea, he and his Viking brothers  
had fearlessly terrorized the Northern night. While exhausted  
from his bloody labours, the Viking terrorist stretched out, half-  
dreaming, half-fantasizing about blonde and buxom Nordic  
met. 3 Valkyries who peopled his Aryan paradise in the sky. Boldly he  
2 was the god of thunder. Upon the shore, he slept. He was mighty  
6 Thor.

central fact: lay

clinker: slept



1, 2 He snored. Like all hearty Vikings, his snores beat rhythmically,  
4 ringing out a tune from Odin's Norse Valhalla. Reaching a  
simile 5 climactic crescendo, his honking echoed off the rocks like Thor's  
thunder, Grieg's "Peer Gynt" or Wagner's *Tannhauser*. As he lay  
on the beach, the Viking terrorist dreamed of storming the beaches  
in some innocent, virgin world where a civilized man, such as he,  
irony 3 had never trod. Clearly Hal had become Thor, a Thor who slept  
triple 6 because this, his special day, was Thor's day. His snorts disturbed  
the gulls.

central fact: snores

clinker; snorts



2 With a mighty roar a gigantic wave struck the shore and sprayed central fact: wave  
3 high in the crisp morning air. Wistfully calm and placid when Hal  
triple fell asleep, the Norse wind had suddenly gusted, chopped up the  
1 surface of the water and shot giant, glistening waves of water into  
the Northern sky. A rogue wave which ripped the Thor's day calm  
4 was poised to punish another rogue because of his looting, burning  
and killing. Disembarking from black serpent boats, he and his  
Viking brothers had pounced on villages where no one life had  
5 been spared. As a few sprinkles fell upon the vastly vulnerable  
allit. Viking, the enormous wave was poised to baptize him, engulf and  
3sss drown him, carrying Hal to the Valhalla of his fantasies. Could it?  
Would it? Did it?

clinch: wave

### The Viking Couple: Hal and Sal

There was a teen Viking called Hal,  
With his Viking girlfriend, Sal.  
Trading trinkets in old Baghdad,  
Bargaining Arabs, thought them mad.

There was, a youthful Viking called Hal,  
Married his Viking sweetheart, Sal.  
Sailing the Volga to the Black Sea  
Creating the kingdom of Muscovy.

There was a mature Viking called Hal,  
Left with his Viking wife, named Sal.  
On the Atlantic they became tanned,  
Settling in volcanic Ice – land.

There was an old Viking called Hal.  
Along with his ancient wife, Sal.  
They drifted far, far off shore,  
Landing in wintry Labrador.

There was no longer a Viking called Hal,  
Neither his wife, the adventurous Sal.  
Both fell to the arrows of Native "Cassala"  
Finding rest in Viking Valhalla.

### Hal: the Five W's

*Who* was Hal, vain vicious Viking?  
Resting from his many chores,  
Dreaming as he loudly snores.  
Seeking leisure, ladies of his liking.

*When* did Hal thrive, strike and fight?  
Proudly in the medieval ages  
As recorded by the sages.  
A.D. 1000, pinnacle of his might.

*Where* was Hal, worshipper of Thor?  
Around the Norse and Baltic seas,  
Came ashore like swarms of bees.  
Pillaged Britons with mighty roar.

*What* did horned Hal achieve?  
Built ships with serpent heads,  
Surprised Russians in their beds.  
Reached Baghdad, Arab's can't believe.

*Why* did Hal leave hearth and home?  
The cooling North, shunned and escaped,  
Europe's history molded and shaped.  
Over all the Northern world to roam.



## One-Picture Stories and Accompanying Poetry

### My Weirdly Warped Neighbours

Along Nightmare Road in the sprawling village of Mosquitto Bite, my home was the middle one of three ageing three-story houses. There were no other houses around because there was a playground on one side and a long stretch of bush on the other. Consequently we three families lived in a world of our own, often called Roaders rather than Mosquitto Biters. Living in constant fear, I was thoroughly plagued and persecuted by my neighbours. Honestly—they terrified me. On one side lived the witches, Mrs. Witch and her two rotten sons, ten and twelve, who obviously hated little boys like me, while on the other were the Dudes who had birthed and nurtured a gaggle of unruly bingeing teenagers. While we owned an old car and the Dudes roared around in a sports model, the Witches had none—rode the bus by day and their brooms at night, most likely.



The Witches' kids were terrorists. There was no Mr. Witch. He was a wizard. Occasionally I called him Mr. Wizard to the filthy-mouthed gremlins he called his kids. If I were ever caught outside, the two little devils would literally seek to disable me as I fled in panic. I sure learned to sprint because my life depended upon evading those prepubescent boys who plotted my swinging, longed for my castration and dreamed of both being public spectacles. Once long ago they had danced for glee as they were burning off my eyebrows and singeing my hair. Singing, wailing and even moaning occasionally came from the windows in the garret, the only one among the three houses to have an attic. There, I imagined Mrs. Witch, who usually dressed in black, stored all their brooms, kept beautiful black bebies of bats and mixed her pots of passion potions and power poison pills. In truth, I despised and even hated the Witches' kids intensely and those terrorists hated me right back.

My neighbours intimidated me. The Dudes had spawned four hulking teenagers of indeterminate gender, whose trousers hung to their knees, whose long hair was coloured and spiked like aliens from outer space and whose nose rings were only exceeded in size by their navel rings. They partied a lot. Who would not be intimidated as such apparitions haunted you from dawn to dusk, then kept you sleepless by playing music all night? They posed a lot. Standing and slouching, chewing gum and swinging their hips were their most strenuous actions. Daily one Dude dandy paraded with his/her rat terrier. They were cool. While I could fight the Witches even at the risk of being seriously maimed, the Dudes, who looked at me as if I were cat dirt, left me in helpless, raging anger. What a life! Overall my twisted and weirdly warped neighbours destroyed my childhood because I was terrified to leave home, fearing physical abuse from the Witch family and mental abuse from the Dudes, being harried by verbal abuse all day and harassed by loud, lewd music all night.

## Neighbours: The Five Senses

### **Witches**

<i>Sound</i> like violins screeching, oaks groaning and the wind whistling.	triple “ings” onomatopoeia
<i>Look</i> like old rag dolls, shimmering, clinging bats blue-black crows.	triple double adjectives
<i>Feel</i> like hearts pounding, pulse racing palms sweating.	triple “ings”
<i>Taste</i> like fear, mounting curiosity and a dry mouth.	
<i>Smell</i> like musty cloth, moldy shoes, manure dust.	alliteration

### **Dudes**

<i>Sound</i> like rocking heavy metal, thumping grunge and pounding rap.	triple “ings”
<i>Look</i> like shaggy baggy pants, spiky spindly hair tatty torn shoes.	triple double adjectives
<i>Feel</i> like mind numbing, nerves jangling stomach turning.	triple “ings”
<i>Taste</i> like sour soup sickly sweet and old sweaty shoes.	alliteration
<i>Smell</i> like horse sweat, toilet spray and ripe compost.	

## Old Bob: Liberation or Destruction?

by J.B. Webster

6, 5 Bob grew up deprived. While his genetic inheritance seemed  
unfortunate—part Rottweiler, part Pit Bull and part Doberman—his  
1 puppyhood had been abusive. His mother had been a greedy, selfish  
bitch who rapidly gulped down her own food and promptly drove Bob  
3 away to wolf down his, as well. Naturally Bob became a thief  
4 because he was perpetually hungry. Wandering in and out of Bob's  
life, his father usually hung out and fought with other strays around  
the town dump. Bob's human master, [who was] paunchy, even  
simile obese, sat Buddha-like clicking the remote while totally oblivious to  
2 the pup. No affection there. In dog society Bob grew up as canine  
trash just one step from the pound.



6, 2 He aged rapidly. In no time he became a discard called “Old Bob.”  
3 two Suddenly, mysteriously, even spookily, this ghostly and ghastly,  
triples grotesque apparition appeared with x's for eyes and an o where his  
4 nose should have been. Sitting on the couch, the thing appeared to  
have endeared itself to its master, who occasionally stroked or  
1 leaned against it. Old Bob angrily barked, for which he suffered a  
5 quick, sharp kick to the groin. While he slunk away, Old Bob  
furiously resented this new Wal-Martian trash because it occupied a  
spot on the chesterfield where he had never been permitted to lay  
allit. his world-weary and worn out bones. Calling it *Tippy*, humans were  
conv. constantly saying, “Tippy this and Tippy that.” Old Bob wanted to  
puke.

1 The old human lamely hobbled in, just in time to catch Old Bob with  
5 Tippy's severed head in his mouth. When ten minutes earlier Old Bob  
had sauntered into the living room, he had found only this wretched,  
4 staring thing. Grabbing it in his mouth, he had shaken and thrown  
conv. the thing against the far wall shouting, “How do you like that,  
quest. Tippy? Want to return to mother Wal-Mart, Tippy?” While grabbing  
the teddy bear again, he shook and shook it until letting it fly

2     against the opposite wall where it landed with a thud. In a flash he  
pounced on the doll, tearing at it furiously as he relieved the pent up  
6     emotion of years: rage against his selfish mother, rage against his  
shiftless father and rage against his indifferent human. The head  
severed. With sawdust, hay and wires protruding, Old Bob stood in  
the centre of the room proudly crushing the mangled head in his  
3     powerful jaws. Surely it was a moment of triumph because he had  
quest. never stood up for himself before. Would the white trash, his human  
who stood in the door staring in disbelief, recognize and admire his  
moment of liberation, or would Old Bob have the last ounce of self-  
3sss respect beaten out of him? Liberation or destruction? Which would it  
be? You decide.

Old Bob's Lament

**Style**

<u>Think</u>	I wish my tummy could be fed and filled	dual verbs
quickly	Like a pudgy pink piglet Continuously Impulsively and Briskly.	dual adj. simile allit.  triple "-lys"
	I wish my ears could be caressed and petted	the same stylistic
thoughtfully	As a soft, silvery Siamese Carefully Reassuringly and Dreamily.	elements in each stanza
	I wish my fur could be stroked and brushed	
slowly	Like a pampered Palomino pony Wearily, Patiently and Sleepily.	
	I wish I could nap and sleep	
thoughtlessly	Like a hibernating big black bear Mindlessly, Carelessly and Wistfully.	
	I wish I could leap and frolic	
happily	As a frisky, frightened fawn Playfully, Warmly and Cheerfully.	
	I wish I could be kissed and loved	
silently	Like a timid, tiny tot Lightly, Bashfully and Tenderly.	



## Unit 7

### Descriptive Stories



### “My Dog” Model with Power Paragraphs

*Unit 7 is the climax—the pinnacle—of creative writing. In the textbook, Blended Sound-Sight & Style in Composition, the creative writing model—primarily descriptive—was diagrammed. Nicknamed the “My Dog” Model, it provided for a five-paragraph composition.*

By this point in the syllabus and this time of year, students rarely have difficulty following the model and writing a story. Never in fifty years of teaching have I asked students to write on “My Dog” or “My Cat.” There would, however, be nothing wrong with it. I have, however, asked for compositions on “My School” and “My Best Friend,” “An Exciting (or Miserable) Day,” or “The Olympics.”

Normally I like to show young writers an example of a composition following the model. Surprisingly I never provided a model composition for this unit, possibly because I had not owned a dog since my childhood. Now retired and possibly entering my second childhood, I have acquired a dog who has inspired me to compose a model composition about her.

The composition follows the model exactly with all the stylistic elements mostly noted in the left-hand margin and notes on structure in the right. A few elements have been added which have so far not been discussed. These include the eyecatcher, descriptive and two variety paragraphs: opinion-reason and question-answer. These will be discussed in the next handout on power paragraphs. The assignment to which this composition responds was as follows:

- Write a five-paragraph descriptive story on the “My Dog” model with an introduction and a conclusion. The story should contain:
1. one descriptive and two variety paragraphs
  2. body paragraphs with matching topic/clincher sentences
  3. Each paragraph should include:
    - a) six dress-ups underlined
    - b) six different sentence openers; numerals in left margin
    - c) one decoration, one triple, noted in left margin
    - d) structural notes in the right-hand margin



**Style**

**Foxy Lady: Super Dog of the Hood**  
by J.B. Webster

**Structure**

Leaving Foxy in the car at a filling station, I walked toward the garage and asked the attendant to fill it up. He requested the keys and I replied, "Take them from the ignition." When I returned, he looked rather peevish. "Your dog," he whined, "won't let me have the keys." Apparently when he put his hand through the window, the matriarch had bared her teeth, snarled and snapped.

eyecatcher

**Introduction**

time place  
historical  
background

topics:  
1. appearance  
2. loyalty  
3. talk  
title

**Descriptive**  
topic 1:  
appearance

- 1 6 1 Some would argue, "A dog is a dog is a dog." Not so. There are mutts and there are super dogs. Unquestionably Foxy stands tall in the super category. Born on August 9, 1997, near Hope in British Columbia, Foxy Lady was so named because she is a fox terrier mixed with a touch of schnauzer, because people had to stop calling her *he*, and because in temperament she was undoubtedly a foxy lady. Upon even a short and superficial acquaintance, anyone can readily, even rapidly, see that she is female with a touch of vanity, a determination to be the lady of the household and an ability to manipulate and control people and events. She is no shrinking violet but rather a modern, liberated female because she knows her objectives and how to get them. Although timid on the street around other dogs and stranger humans, on the property she appears fierce and dangerous. As one Chinese neighbor rightly argued, "She's a lion behind the fence and a lamb outside of it."
- conv. question triple What is so unusual about this animal that she is referred to as a super dog? Possibly it is her appearance which most find attractive, possibly it her dogged loyalty to her family or even possibly it is Foxy Lady's ability to talk that sets her apart as the only super dog in the hood, although others are bigger, more purely bred and rather arrogant. Mostly they are males! Go figure!
- 1 Foxy is absolutely and strikingly beautiful in appearance as she delights in being told over and over again. A honey blond with soft highlights, in her looks and body movements she resembles a fox although city officials recorded her as camel colour. However, no camel has ever boasted the sheen, softness or fluffiness of her long and unruly hair. From her schnauzer genes she inherits stubborn curls protruding over her eyes like giant eyebrows or antennae on a robotic dog. If anyone cuts or trims these exaggerated eyebrows,
- simile 2 Lady will sulk all day. Refusing to eat, lying apart with sad, sorrowful eyes, Foxy lets her world know that it has gone too far
- 4 because her eyebrows are the sticking point of her vanity.

simile	4 3	Shaved for the summer might be reluctantly acceptable, but cutting the eyebrows reaches her limit of tolerance. Additionally the hair grows long and thick around her paws so that when standing, she gives the impression of wearing four-legged flared slacks <u>which</u> look like bell-bottoms. Her appearance makes Foxy a standout on the street, so much so that unlike other mutts in the hood, many neighbours know her name.	clinch: appearance
dramatic opener	1 2	She is a restless guard. Since dogs are renowned for their attachment to human families, Foxy may not be unique in the loyalty and affection <u>which</u> she lavishes on hers. However, the way she expresses her loyalty might sound unusual. With <u>strong herding</u> instinct, Foxy Lady cannot settle down in the evenings until everyone has gathered in one room, usually before the television. Only then can she leisurely stretch out before the fireplace and <u>partially, sometimes even fully</u> close her eyes.	<b>Opinion</b> topic 2: loyalty
triple	3 6 5 4	Fundamentally she assumes the role of the matriarch who demands her family gather in one place around the fire and under her watchful eye. It reflects prehistoric behaviour. When relatives, friends or strangers arrive at the door, she insists they must <u>enter and shake</u> hands with her master, or she continues an urgent bark, running back and forth between them, utterly distraught. Sleeping at the foot of the bed, her eyes are forever facing the door. If anyone knocks or enters, the hullabaloo has to be seen to be believed. She acts <u>as if</u> the house is collapsing. Surprisingly she remains strangely and totally quiet if the ninety-two-year-old father enters the room. He is different. She watches. Silently! Thus Lady's loyalty and affection are expressed through multiple roles, as stern matriarch of the clan, as insistent herder of the pack and as a fiercely faking guard <u>because</u> she a restless super dog, no less.	clinch: loyalty
dram. open.	5	How does she talk? When picked up at the pet shop, apart from statistics of birth and breed, the only remark by the owner was,	<b>Question</b> topic 3: talk
conv.	2	"She's a talker." The comment was ignored as one of those peculiar fantasies of a dog person. As a <u>frightened, traumatized</u> puppy, Foxy was unusually quiet when brought home, and for some weeks never made a sound beyond occasional pathetic whimpering. What had the man been talking about? However, a quiet puppy became a talkative adult. Surprising transformation! The older she gets, the more talkative she becomes. At six dog years of age (equivalent forty-two human years), she <u>seems to articulate</u> about twenty different sounds. Whining interlaced with short barks says "relative at the door," while low growling and frantic barking means "danger—stranger." Whimpering-barking suggests household member. Two short barks followed by frantic tail wagging and	
question	1 2 4 6		

triple	<p>more soft barks means, “Heh! I know you. Come over here and scratch my ears.” She has her own friends among the neighbours whom no one else in the family knows or worries about. One such is a man who <u>slowly and confidently</u> walks by, parrot proudly perched on a shoulder and rabbit wrapped in his arms. Another friend is a manageress <u>who</u> must scratch ears before opening shop in the morning and after closing at night. For these two friends Foxy has her own unique greeting. Obviously she knows the father is deaf. No use talking to him, so to get his attention as he sleeps in his chair, she lays her paw on his knee. Finally and notably is her long conversation. Sitting on a human’s lap and looking at him straight in the eyes, Foxy Lady opens the conversation with a cacophony of sounds, waits for a reply and repeats the sounds almost <u>as if</u> in imitation. This back and forth conversation can continue for some minutes. The aim of the exercise seems to be Foxy saying, “I want to talk to you like a human. What’s wrong with that?” Since nothing is wrong with it—except what the neighbours think—the conversation proceeds until one partner gets tired. Without question super dog talks and wishes she could talk more, becoming frustrated upon occasion <u>because</u> she cannot make herself understood. Does she talk? She sure does.</p>	clinch: talk
dramatic close	<p>The talking dog with the classy appearance maintains a dogged loyalty to her family and protects her small piece of geography <u>which</u> is only thirty by seventy feet in size. While the house guards the north and the garage blocks the south, dangers menacingly lurk to the west and east. Foxy selects a spot to sit <u>where</u> she enjoys a clear line of vision of the east and west property lines. To the east is the skunk run and to the west the street or man run. Activity on either can trigger warning shots from Foxy followed by a barrage of <u>yelping-barking-howling</u>, enough to alert police, firemen and ambulances throughout the city. As a border guard on the lookout for terrorists—man or beast—Foxy becomes an American dream but also a Canadian nuisance, especially when she misidentifies the doctor coming on a house call, for one of the danger-strangers. Then how silly she looks! Guarding is her life, her <i>raison d’être</i>. Obviously, herding and her appearance are genetic and no particular credit to her except as she guards against attempts to alter them. What makes her unique are her skills of communication, in body language and facial expression but most convincingly by her talk. She never talks asking for food or drink <u>because</u> for that she merely sits looking woebegone. Foxy talks as part of her guarding and herding duties. What would happen if she met a real danger—stranger?—but also for companionship as in her</p>	<p><b>Conclusion</b> appearance loyalty</p> <p>loyalty</p> <p>appearance</p> <p>talk: most n.b.</p>

personal conversations with a few chosen and select humans.

- 4 Frustration sets in when her message is misunderstood. Accusing you with an icy stare, she sits marveling at the stupidity of mankind. Ever the optimist, inevitably and enthusiastically she tries again with a new body movement and a different whine-squeal to get her human properly oriented. It takes a lifetime to fully understand her, which is why Foxy Lady is so fascinating, so intriguing and so interesting as the talking super dog of our hood. One never totally comprehends.

triple

title

dramatic close

## Unit 7

### Anecdotal Compositions with Dialogue





## Descriptive Fictional Paragraphs

Out of the dozens of descriptive paragraphs in English literature, I recommend that you teach three: the five W's, the GPG (general-particulars-general) and the five senses. Note that the topic and clincher are the same for the three different descriptive paragraphs.

Topic: Speeding along the clip, slip of the rails, the girls could observe the magical countryside of China from their windows.

### Five W's

Who?	Two friends, Joyce and Carol best friends since grade school
Where?	On a train, Dragon Valley in Southern China having flown in from overseas
When?	Their summer vacation late August with the harvest just beginning
What?	To visit relatives never seen before partly excited and partly apprehensive
Why?	Clan reunion in their parents' natal village relatives from all over the world

### Five Particulars

1. Dragon Valley, a ring of purple hills
2. wooden slopes, rocky summits
3. glistening glacier, nestled in the peaks
4. placid lake, softly lapping its shores
5. picturesque pagoda temple on an island

### Five Senses

See:	the river winding through Dragon Valley the gaggle of geese and goslings
Hear:	cattle on the hillside peasants calling to each other
Feel:	the pain of peasants, labouring in the paddies the heat of the scorching sun
Smell:	freshly cut hay, lilacs in bloom fresh oranges stacked in pyramids
Taste:	dust in the air, sand in teeth, the taste of China bittersweet taste of the pain of women bending under heavy loads

Clincher: Suddenly total darkness—as the train plunged into a tunnel—blotted out the spectacular view of rural China.

Rules of the Dialogue Set

- Structure
1. Three to five paragraphs is a dialogue set.
  2. new paragraph each speaker
  3. two to four sentences each paragraph
  4. two characters only
- Style
1. six dress-ups in set
  2. six openers, decoration, triple within set
  3. thoughts of main character
  4. minimum three split quotations in set
- Mechanics
1. Begin quotations with capitals.
  2. Learn complex punctuation.
  3. Use contractions.
  4. *Said* remains dead.

Flashback Paragraph Rules

1. topic sentence: character, location, feeling  
past tense: felt, included, *was*
2. Signal the flashback: She recalled many years when...  
*examples: For nearly a year...*  
*Six months before...*  
*His mind flashed back three years...*
3. body: flashback: past perfect *had*
4. clincher: Return to location and feelings of topic.  
Return to the past tense *was*.
5. dress-ups, openers, decoration, triple

The Assignment

Write an incident or anecdotal composition of your own creation □  
approximately 3–5 paragraphs in length in the third person limited narrative.  
Within the story include at least one of each:

1. a descriptive paragraph
2. a flashback paragraph
3. a set of dialogue paragraphs, treated as one for the purpose of dress-ups and openers, decorations, and triples.

In the right-hand margin of your story, indicate these features by writing *descriptive*, *flashback*, or *dialogue*. Remember to underline dress-ups, number your openers, and include one decoration and one triple, noted in the left-hand margin in each paragraph.



In Dragon Valley

In Dragon Valley

You can,

See blues from purple to aquamarine links,  
Shadows from forest to lime green sinks,  
And brilliant shots of pastels and pinks.

*triple rhyme*

In Dragon Valley

You can,

Hear honking geese as the migrants plan,  
Chattering, shouting children along the lakeshore,  
And gonging and drumming from the temple door.

*triple -ings*

In Dragon Valley

You can,

Taste bitterness like peasants bending under their loads,  
Sourness like those along old swampy roads,  
And sweetness like newly-minted hay.

*triple similes*

In Dragon Valley

You can,

Smell sporadic swirls of sweet mountain breezes,  
Freshly picked, mandarin mini-mounds,  
And the dust and dung of the distant deserts.

*triple allit.*

In Dragon Valley

You can,

Feel pain in the loins like the poor paddy workers,  
Contentment of the cattle near the rusted rail tracks,  
And the scorch of the sun upon bent brown backs.

*simile*

*rhyme*

*alliteration*

## Consequences

by J.B. Webster

Third Person Limited

January 10, 2003

Structure

### **Descriptive**

#### **Intro.**

setting,  
characters  
topic: general  
Five senses

1. hear
2. touch
3. smell
4. taste

5. see

**topic:**  
general

### **Dialogue Set** thought

split quote  
new ¶ each  
speaker

split thoughts

minimum two  
sentences each  
paragraph

split

Style

3 As the Toyota Camry sped down the freeway, Spike floored the  
1 accelerator, and the speedometer trembled to ninety, a hundred, then  
6, 5 finally 105. Apparently that was its limit. Sitting beside him and  
triple bouncing gently but anxiously on the seat, Sparky recalled their very  
1 successful heist of a bank at Fifth and Commercial. He believed they  
would never need to do it again. He could hear the police siren that  
quickly grew in intensity. He grasped the dashboard. As the car  
2 twisted and swerved from one lane to another, he could feel his  
6, 5 muscles tense, could smell the burning rubber of the tires, so acrid  
triple Sparky could taste it. For a fleeting moment he could distinguish the  
2 startled and angry faces of other drivers as the Toyota swerved to the  
simile far left, thereafter crossing three lanes to end upon the right. Cars  
scattered like chickens. Oh! the power of it, Sparky thought with glee.  
4 triple Looking at Spike, Sparky noted the grim determination on his face,  
watched his muscles strain as he gripped the wheel and felt his  
metaphor terrifying desperation. Sparky could taste fear as the sirens blared  
triple louder, harsher, more demanding. Racing flat out, the Camry seemed  
prepared for this freeway contest because it was a matter of a future  
good life.

1 “Look here, Spike, we can’t outrun them. Let’s hide.” Spike  
suddenly spoke, not quite sure what he meant but aware that  
something had to be done and quickly because the police cruiser  
seemed only one car back.

5 “Hide? Where can we hide,” Spike shouted back, “on this open  
freeway?” While his arms ached and he felt a growing desperation  
which showed on his face, he turned slightly to glance at his friend.

2 question With a sudden ray of hope, Sparky answered, “Why not take the  
East-West connector?” He hurriedly continued, “The turnoff is just  
ahead.” He had no idea of how they could turn at a speed over 100, but  
he held an inordinate and abiding faith in Spike’s ability.

6 foreshadowing “We’ll flip,” Spike muttered. He was again over in the far left  
lane when the first sign for the connector flashed by.

3 triple Directly behind, the powerful police cruiser’s siren was blaring  
so loudly, so raucously and so piercingly, they could hardly hear each  
other. “If you turn quickly and smartly,” Sparky shouted, “the cops will  
fly by. We could shake them and hide on one of the side streets.”

4 Surmising it was their only chance, Sparky screamed, “Do it!”

			<b>Descriptive</b> topic: general
2	Sparky had suggested and Spike decided quickly. With a suddenness		
	<u>which</u> threw Sparky violently against the door of the Toyota, Spike		
4	<u>swerved and veered</u> across three lanes of traffic. Smashing into the		
1	front of one <u>large blue</u> Chevy, it spun, crashing into a second car—and		
	a third—and a fourth. Thereafter the pile up of cars brought the police		
	<u>humiliatingly but surely</u> to a complete halt. The chase was over	particulars	
	<u>because</u> the hunters were stymied and the hunted out of control. While		
5	the tires screeched and burned the road, the Camry entered the exit		
3	curve on two wheels. Crisply careening off the curb, the Toyota		
3 sss	somersaulted. The first flip; over and upright again. Immediately the		
	second flip. Two noisy explosions. Third flip. As one ton of scrap metal		
simile 6	came to rest, it was wrapped around a steel power pole as neatly <u>as</u> a		
	curled cobra ready to strike. So the Camry died. Such were the tragic	clinchers:	
	consequences of Sparky's advice and Spike's decision to take it.	general	
	He felt numb, nothing. Opening his eyes, Sparky saw a dark red	<b>Flashback</b>	
dramatic	rash [ <u>which</u> was]* <u>slowly and steadily</u> spreading over what appeared	topic: numb	
opener	like a bulging bag of bones. Darkness descended. Suddenly a scene all		
allit. 6	pink and yellow spread out before him <u>where</u> he was a small child		
	again. Nestled in his mother's arms all warm and cozy, his father	jumping back	
4	bending over, Sparky felt <u>happy and joyous</u> . His father was saying		
1	something about the child being rash, about being overly ambitious		
triple	and about always seeking and taking risks but never considering the		
foreshadowing	consequences. In a soothing gesture his mother gently <u>kissed and</u>		
2	<u>caressed</u> his hair. Oh! how delicious it felt, Sparky thought, <u>because</u> he		
	was warm, secure and loved. Eventually the pinks and yellows faded		
3	into a spreading dark red rash. Mangled bag. Red. Blood everywhere.	forward to	
	Blood. As if a blind was slowly being lowered, deepening darkness	present	
simile 5 allit.	descended until only a tiny speck of light glinted at the bottom of it.		
	<u>Finally numbness, blackness, consequences.</u>	clinchers:	
dramatic close		numbness title	
	*This is called the <i>invisible which</i> . It is a superior form, and better students should be encouraged to use it. But because the <i>invisible which</i> or <i>who</i> may be difficult to find by the teacher or editor, I ask students to put it in brackets as shown here. Brackets are also convenient for writers since they should count the underlinings to make sure they have the six dress-ups.		

- Cattle [which were] quietly grazing in the field [which was] near the highway turned to stare.
- While seated on the prow, the boy [who was] watching for tuna became quite agitated.
- Sinking and reddening in the west, the sun, [which was] now beclouded, disappeared completely.

Michelle

by Joyce Ting, grade 8

February 19, 2003

**Dialogue Set**

"I'm not sure." The ticket salesman had just asked Ann where in California she was going.

"Look, ma'am," the clerk tried again, "I can only sell you the ticket if you know where your destination is going to be!"

3 "Actually, I'm looking for someone," Ann explained, "but I really don't know which city he lives in."

1 The ticket man gave a small sigh, glanced through the day's schedule, then asked, "When do you need to leave?"

"As soon as possible. Do you have many trains heading that direction ... today? I know it's rather last-minute, but I was hoping you'd have a seat open for me."

6 "I've just checked, and we actually have two more seats open for the noon train which is heading down to Los Angeles. The ticket is \$160.00. Would that suit you?"

5 "\$160.00? I hadn't counted on so much! What am I going to do when I get down there if I don't have any money to at least stay in a hotel for a couple of days? I still have no idea where he lives!" While the ticket salesman glanced about impatiently, Ann panicked for a moment.

4 Deciding unsurely and hesitantly, she found herself replying  
2 yes, because she had very few options anyway. With a tentative, uncertain shrug, she removed the money from her purse and placed the cash on the counter.

triple 2 Ann gave a sad, desperate sigh. Gazing out the window of the train, the picturesque fields began to blur. Events had happened so quickly; could the fire really have been only last week? She could still see that day so vividly in her mind. Around dinnertime, Ann had enjoyed a simple meal in her fourth floor apartment. The distant pounding of feet, distant shouting of voices, and distant crying of a baby had first aroused her curiosity. The smoke alarm would have sounded if her building had been more recently built. However, because the apartments had no smoke alarms, Ann  
4 herself had not understood and evacuated immediately. Linger-  
1 ing, she had called her friend on the floor below hers, attempting to understand the cause of the commotion. Her neighbor, who hardly ever went out, had not answered the phone. Worriedly racing down

**Flashback**  
topic:  
desperate

the stairs, she had found herself in a lounge full of smoke and  
 5 flames. She had passed out. When Ann had come to, she had found  
 herself in the burn ward of Evergreen State Hospital. Apparently,  
 firemen had discovered her. Not having suffered any serious  
 3 injuries, Ann was soon released from the hospital. Suddenly and  
 6 unexpectedly, reality had struck. She had nowhere to go. She had  
 no home. With hardly any options, Ann had decided to find her  
 brother. Her only clue was that he lived somewhere in Southern  
 California. Sighing again, Ann felt just as desperate after recalling  
 her story.

*clincher:*  
*desperate*

As the train eased into the station in Los Angeles, Ann woke  
 up from her brief, restless nap, worried about what she would do  
 next. Climbing off the train, she observed many other passengers  
 reuniting with certain individuals at the station. She glanced  
 around, wishing someone from the crowd would come to meet her.  
 Thoroughly preoccupied with her situation, she nearly missed  
feeling and hearing the gentle nudge and kind “Excuse me,” of a  
 4 lady nearby. Whirling to face the speaker, Ann beheld a blonde,  
 beautiful woman smiling at her. Ann smiled cautiously in return,  
 wondering what this stranger could want. “Can I help you?” This  
 question startled Ann. Hardly anyone knew of her situation.  
 However, for some curious reason, she felt a liking for this lady, as  
 3 if she knew her and believed she could be trusted. Hesitantly at  
 first but gaining more confidence as she went along, Ann related  
 2 her story. With an understanding nod, the stranger calmly and  
 1 mysteriously whispered, “I know.” She then motioned for Ann to  
 follow her, as she began disappearing in the crowd. Ann, who still  
 stood rooted to her original spot, felt even more puzzled. How could  
 she possibly know? Who was this lady? Was she lying? Although  
 she felt worried, Ann decided to follow, because she had no other  
 place to go.

**Descriptive**  
*topic: worried*

*particulars*

question

triple

*clincher:*  
*worried*

The lady paused in front of a diner, held the door, and led a  
 1 baffled Ann towards a small table. Ann scanned the room, surprised  
 at seeing nearly all the tables full. Each one seemed to generate its  
 own share of noisy chatter. The lady ordered coffee for both of them,  
while Ann sleepily closed her eyes and smelled the sweet,  
 cinnamon-y rolls from the table nearby. She suddenly noticed her  
 hunger, as well as her urge to sleep. How could the lady have  
 3 known she was hungry and brought her to a diner? Curiously, she  
 2 tried to learn a few things about her companion. After a few tries,  
 she discovered the stranger’s name, Michelle, and that no personal  
 5 questions were completely or satisfactorily answered. When their

**Five Senses**

1. see
2. hear
3. smell

order came, the black, bitter coffee tasted delicious to Ann. She held  
6 the mug in both hands, enjoying the warmth it radiated. She felt  
better immediately. Suddenly, she decided to ask Michelle for help  
in finding her brother, because she seemed like a kind, helpful  
person. She did not have enough money to initiate or perform a  
wide search. Just as she was about to open her mouth and ask, the  
triple lady reached into her pocket, removed a small scrap of golden  
triple paper, and slid it across the table. Shocked, bewildered, and  
confused, Ann read the paper, which had her brother's name neatly  
penciled across the top. Beneath that was written an address  
4 located near Los Angeles. Shaking her head in mystification and  
disbelief, she was about to thank Michelle when she noticed—  
Michelle had disappeared. title

## The Misfortune

by Jimmy Chen, grade 12

May 23, 2003

### **Five Senses**

<i>triple</i>	Shaking, crying, and sweating, his hands <u>slowly</u> opened up the envelope. It was the evening after the year 2000 World Cup closing ceremony. Under the dim moonlight, he <u>unfolded and spread</u> the paper, so there was enough brightness for him to read the twisted, barely legible writing from his uncle. Ernest cried out.	<i>topic: envelope</i>
6	He threw the fax on the ground, leaned upon the wall, and lowered his head. Unexpectedly, his grandfather had died <u>because</u> of cancer.	1. see
<i>triple</i>	In the <u>narrow, gloomy</u> hallway, there stood this six foot five man with full-grown beard. Quietly yet clearly, heavy breathing filled the space surrounding him. Rolling down from his eyes, the tears, pulled down by gravity, infiltrated into his mouth <u>when</u> he	2. hear
2	breathed deeply. The salty liquid augmented the sorrow, and it tasted even more grievously. Trembling non-stop, his body seemed as if shocked by electricity. For the moment there was something in his nose <u>which</u> stopped him from sniffing. The envelope was torn. Everything was mournful. Ernest was crying.	3. taste
3		4. feel
4		5. smell
1		<i>clinchers:</i>
3sss		<i>envelope</i>
<i>allit.</i>	“Why?” he yelled in the middle of the hugely hollow hallway,	<b>Dialogue Set</b>
1	“Why so soon?” Ernest loved his grandfather more than anyone	<i>split</i>
2	<u>since</u> they had first become best friends. After Ernest’s parents had died in a <u>major and tragic</u> car accident fifteen years ago, he had since lived with his grandfather.	
6	“I still have lots of things,” he raised his head and roared, “to say to you. I did it. I finally did it.” During the last year, Ernest had been working very hard, trying to win the world cross-country skiing championship. It had been a dream. It had been a goal. It had been a possibility.	<i>split</i>
3sss		
5	“How could this have happened,” he asked out loud, “when modern doctors seem so smart?” When his grandfather had been	<i>split</i>
3	young and strong, he had won the gold medal twice. Consequently, there had been a family history of participating in this sport. Years ago, Ernest’s father had also been an <u>exceptionally</u> excellent	
4	athlete. Influenced by the persons whom Ernest <u>respected and looked up to</u> the most, he had been determined to win the championship.	
	“I never stopped training <u>because</u> I wanted you to see my success, <u>which</u> you would be very proud of. How could you leave me so early? I’ve just gotten the gold medal five hours ago. I didn’t even have a chance to share my joy with you. How could you?”	

1 Ernest sat down on the bench, his shirt soaked with tears.  
6 He felt desperate. Tightening his fists, this new world champion  
could not handle it anymore because the image of grandfather kept  
2 forming in his mind. His mind flashed back. In the middle of a  
winter which had been snowy and cold, a young lad had followed  
his grandfather's footsteps, walking up the hill. Time after time,  
triple they had glided down the mountains and had enjoyed the speed, the  
5 wind, and the excitement. When they had finished ten hours of  
exercise, these two experts had sat and visited at the coffee shop  
4 near the bottom of the mountain for a leisurely dinner. Living in a  
country-style life, Ernest had gradually grown up. How joyful and  
simile wonderful had been the time when his grandfather had been  
3 around. Ernest stopped letting the tears pour down his cheeks, like  
a waterfall suddenly dried up. Immediately, he stood up and moved  
toward the end of the hallway. As soon as possible, with moistened  
eyes he reluctantly prepared to go to the hospital. He could only  
think of his misfortune.

**Flashback**  
topic: tears

past perfect  
tense

clincher:  
tears



### Sample Checksheet for 3-Paragraph Narrative Stories (Unit 3)

Name \_\_\_\_\_ Date \_\_\_\_\_

Composition \_\_\_\_\_ Grade \_\_\_\_\_

#### Presentation

- ☐ correct format [2]  
title, name, date, spacing, margins
- ☐ correct indicators [2] [4] \_\_\_\_\_
- I** ☐ structure: setting, characters, mood [2]
- ☐ style: dress-ups [6]  
sentence openers [6]  
decoration/triple [2]
- ☐ mechanics [4] [20] \_\_\_\_\_
- II** ☐ structure, conflict, problem, plot [2]
- ☐ style: dress-ups [6]  
sentence openers [6]  
decoration/triple [2]
- ☐ mechanics [4] [22] \_\_\_\_\_
- III** ☐ structure, surprise, resolution, moral [2]
- ☐ style: dress-ups [6]  
sentence openers [6]  
decoration/triple [2]
- ☐ structure: final clincher repeats title [2]
- ☐ mechanics [4] [22] \_\_\_\_\_

#### Language

- ☐ basics: sentences, capitals, end punctuation, indentation
- ☐ Avoid *said*.
- ☐ correct spelling
- ☐ Avoid *because, and, but, and also* as openers.
- ☐ Avoid contractions except in conversation.
- ☐ Never repeat a major word in a sentence. [9] \_\_\_\_\_

#### Creativity

- ☐ consistency, logic
- ☐ believability
- ☐ holds reader's interest
- ☐ quality of description
- ☐ novel style
- ☐ satisfactory ending [25] \_\_\_\_\_

#### Maximums

summary of narrative	75
summary with substantial creative element	100
fully creative 3-paragraph story	100

Total Points \_\_\_\_\_ %



## Sample Checksheet – 3-Paragraph Stories from Pictures (Unit 5)

Name \_\_\_\_\_ Date \_\_\_\_\_

Composition \_\_\_\_\_ Grade \_\_\_\_\_

### Presentation

- ☐ correct format [2]  
title, name, date, spacing, margins
- ☐ correct indicators [2] [4] \_\_\_\_\_
  
- I** ☐ central fact: topic sentence and last sentence [2]
- ☐ style: dress-ups [6]  
sentence openers [6]  
decoration/triple [2]
- ☐ mechanics [4] [20] \_\_\_\_\_
  
- II** ☐ central fact: topic sentence and last sentence [2]
- ☐ style: dress-ups [6]  
sentence openers [6]  
decoration/triple [2]
- ☐ mechanics [4] [20] \_\_\_\_\_
  
- III** ☐ central fact: topic sentence and last sentence [2]
- ☐ style: dress-ups [6]  
sentence openers [6]  
decoration/triple [2]
- ☐ structure: final clincher repeats title [2]
- ☐ mechanics [4] [22] \_\_\_\_\_

### Creativity

- ☐ consistency, logic      ☐ believability
- ☐ holds reader's interest    ☐ quality of description
- ☐ novel style                      ☐ satisfactory ending [25] \_\_\_\_\_

### Language

- ☐ basics: sentences, capitals, end punctuation, indentation, spelling
- ☐ Avoid *said*.
- ☐ Avoid *because, and, but, and also* as openers.
- ☐ Avoid contractions except in conversation.
- ☐ Never repeat a major word in a sentence.
- ☐ Normally, use past tense (-ed) verbs.
- ☐ For flashback, use past perfect verbs, i.e., *had broken*. [19] \_\_\_\_\_

### Maximums

3-picture, 3-paragraph narrative	85
3-paragraph narrative with substantial creativity	110
one picture, 3-paragraph narrative with creativity	70

**Total Points** \_\_\_\_\_ %



## Sample Checksheet – Descriptive Compositions (Unit 7)

Name \_\_\_\_\_ Date \_\_\_\_\_

Composition \_\_\_\_\_ Grade \_\_\_\_\_

### Presentation

- ☐ correct format [3]  
title, name, date, double spacing, margins
- ☐ correct indicators [2] [5] \_\_\_\_\_

### Introduction

- ☐ time, place, background [3]
- ☐ themes [3]
- ☐ general sentence structure [3]
- ☐ dress-ups [6]      ☐ sentence openers [6]
- ☐ decoration [2]      ☐ triple [2] [25] \_\_\_\_\_

### Body Paragraphs

II

III

IV

- |   |       |       |       |            |
|---|-------|-------|-------|------------|
| <input type="checkbox"/> dress-ups [6]          | _____ | _____ | _____ |            |
| <input type="checkbox"/> sentence openers [6]   | _____ | _____ | _____ |            |
| <input type="checkbox"/> decorations [2]        | _____ | _____ | _____ |            |
| <input type="checkbox"/> triple [2]             | _____ | _____ | _____ |            |
| <input type="checkbox"/> sentence structure [2] | _____ | _____ | _____ |            |
| <input type="checkbox"/> topic/clinchier [2]    | _____ | _____ | _____ |            |
| total [20] per paragraph                        | _____ | _____ | _____ | [60] _____ |

### Advanced: Specialty Paragraphs (maximum three)

- ☐ choose two: descriptive \_\_\_\_ flashback \_\_\_\_ five senses \_\_\_\_ [10] \_\_\_\_\_
- ☐ optional one dialogue set \_\_\_\_ [15] \_\_\_\_\_

### Conclusion

- ☐ three themes [3]    ☐ most N.B. [1]    ☐ Why? [4]
- ☐ sentence structure [2]
- ☐ dress-ups [6]      ☐ sentence openers [6]
- ☐ decoration [2]      ☐ triple [2]
- ☐ end with title [2]    ☐ paragraphs approx. same length [2] [30] \_\_\_\_\_

### Language

- ☐ basics: sentences, capitals, end punctuation, indentation, spelling
- ☐ Avoid *said*.
- ☐ Avoid *because*, *and*, *but*, and *also* as openers.
- ☐ Avoid contractions except in conversation.
- ☐ Never repeat a major word in a sentence.
- ☐ Normally, use past tense (-ed) verbs.
- ☐ For flashback, use past perfect verbs, i.e., *had broken*.
- ☐ numerals: Use a style manual, e.g., MLA, *Chicago Manual*... [20] \_\_\_\_\_

(over)

**Sample Checksheet – Descriptive Compositions (Unit 7) *cont.***

**Creativity**

- ☐ consistency, logic
- ☐ believability
- ☐ holds reader's interest
- ☐ quality of description
- ☐ novel style
- ☐ satisfactory ending

[25] \_\_\_\_\_

**Maximums**

5-paragraph descriptive composition	165
including one or two specialty paragraphs	170–175
including one dialogue set	180–190

**Your Points** \_\_\_\_\_

**Total Points** \_\_\_\_\_

\_\_\_\_\_ %

## Sample Checksheet – Anecdotal Compositions with Dialogue (Unit 7)

Name \_\_\_\_\_ Date \_\_\_\_\_

Composition \_\_\_\_\_ Grade \_\_\_\_\_

**Check form used**      ☐ first person      ☐ third person omniscient  
                                 ☐ third person limited      ☐ dramatic

### Presentation

- ☐ format: title, name, date, margins
- ☐ double spacing, paragraphs clear
- ☐ indicators: dress-ups underlined, openers numbered, decorations & triples noted in left margin. Paragraph structure in right margin. [5] \_\_\_\_\_

### Descriptive Paragraphs

**first**

**second**

- ☐ five senses or GPG [6]
- ☐ dress-ups [6]
- ☐ sentence openers [6]
- ☐ decoration [2]
- ☐ triple [2]
- ☐ sentence structure [4]
- ☐ topic/clincher [4]
- total [30] per paragraph

\_\_\_\_\_  
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\_\_\_\_\_

[60] \_\_\_\_\_

### Dialogue Set (3–5 ¶s treated in style as 1 ¶)

**first**

**second**

- ☐ feelings & thoughts [4]
- ☐ split quotations [4]
- ☐ *said* is dead [2]
- ☐ dress-ups [6]
- ☐ sentence openers [6]
- ☐ decoration [2]
- ☐ triple [2]
- ☐ sentence structure [4]
- total [30] per paragraph

\_\_\_\_\_  
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\_\_\_\_\_

[60] \_\_\_\_\_

### Dialogue Set Mechanics

- ☐ minimum two sentences per paragraph
- ☐ Use contractions in quotations.
- ☐ Begin quotations with capitals.
- ☐ Lower case after a 1-sentence split.
- ☐ Commas and periods always go inside quotation marks. Exclamation and question marks go inside when they are part of the quoted expression; otherwise they go outside.

[10] \_\_\_\_\_

(over)

## Sample Checksheet – Anecdotal Compositions with Dialogue (Unit 7) *cont.*

### Flashback Paragraph

- ☐ topic, location, feelings or thoughts [4] \_\_\_\_\_
- ☐ jump back in time clear [2] \_\_\_\_\_
- ☐ dress-ups [6] \_\_\_\_\_
- ☐ sentence openers [6] \_\_\_\_\_
- ☐ decoration [2] \_\_\_\_\_
- ☐ triple [2] \_\_\_\_\_
- ☐ clincher reflects topic and title [4] \_\_\_\_\_
- ☐ sentence structure [4] \_\_\_\_\_

[30] \_\_\_\_\_

### Language

- ☐ basics: sentences, capitals, end punctuation, indentation, spelling
- ☐ Avoid *because*, *and*, *but*, and *also* as openers.
- ☐ Avoid contractions except in conversation.
- ☐ Never repeat a major word in a sentence.
- ☐ Normally, use past tense (-ed) verbs.
- ☐ For flashback, use past perfect verbs, i.e., *had broken*.
- ☐ numerals: Use a style manual, e.g., MLA, *Chicago Manual...* [10] \_\_\_\_\_

### Creativity

- ☐ consistency, logic
- ☐ believability
- ☐ holds reader's interest
- ☐ quality of description
- ☐ novel style
- ☐ satisfactory ending [15] \_\_\_\_\_

### Eyecatcher (quotation or fictional incident)

- ☐ single space; indent 1 in. from both margins
- ☐ If quoting, parenthetically cite your source.
- ☐ catches the eye?
- ☐ general sentence structure [10] \_\_\_\_\_

### Maximums

three paragraphs: descriptive, dialogue, flashback	130
four paragraphs (if two dialogue sets 170)	160–170
five paragraphs (if two dialogue sets 200)	190–200
eyecatcher: Add ten points to totals.	

Your Points \_\_\_\_\_

Total Points \_\_\_\_\_

\_\_\_\_\_%



Teaching young children to write a story is challenging, but there is fun in having learned how to do it well. Here are some guidelines for the writing educator to try.

One of the first things a young writer needs to know is that most of their peers tend to write incidents or pieces instead of a real story which is a complete telling of events with a beginning, middle and an ending.

From children's stories to the Bible and classics for all ages, well-told stories have three natural parts. Young writers can understand this better by use of a Triple O system of Objective, Obstacles and Outcome.

Objective stands for the beginning of a story. Obstacles represent the middle of the story and Outcome stands for the ending.

**OBJECTIVE:** At the beginning, writers need to present a main character who wants something. This becomes his goal or objective. Example: Boy wants a dog, so his objective is to get one. Students can give the boy a name and why he wants a dog.

**OBSTACLES:** In the middle of the story, students must consider what keeps the boy from reaching his goal? Young writers can think of parents' objections such as their place is too small, they don't have money to feed an extra mouth, they're afraid the boy will neglect his homework to play with the dog, etc. These are obstacles the boy must overcome to get his dog.

Writers need to show the boy trying to find answers to his mother and father's objections. Example: He'll get a small dog that can walk on a leash. He'll get a job cutting lawns or whatever he can to earn money to buy dog food. The boy promises he will do his homework before he takes the dog out to play, walk, etc. His parents agree that if he meets their conditions, and any other that might unexpectedly come up later, he may have a dog.

The boy is faithful and tries hard. He gets a used leash from a friend's father, but the boy finds it difficult to get any kind of job. He has trouble getting his homework done. But he struggles on and earns part of the money, but not all. With only a few days before the parental deadline, they announce that there's new city ordinance requiring all dogs to be vaccinated and wear a collar with tags. The parents can't afford that expense. Unless the boy can earn the extra money before the deadline, he has to give up the idea of a dog.

Crushed by this unexpected news, the boy frantically tries new places that might hire him for all he still needs. He is only partly successful. Just before the deadline set by his parents, the boy thinks of a last possible way to overcome his parents' final objection.

He runs to a small neighborhood grocery store owned by an elderly man. The boy offers to sweep off the front walk each Saturday all summer for enough to buy the dog license. The aging man tells the boy he will think about it, but not to get his hopes up. This is a terrible time for the boy. His dream of having a dog seems impossible.

On the afternoon of deadline day, the boy is feeling really miserable as he arrives home from school. When his parents return, he will have to tell them that he failed to raise enough money. Then he decides to not wait for the store owner's call, but to run back and get his answer. The man tells the boy he was going to call to say he would let him sweep his walk. He also gives the boy an advance to show good faith.

OUTCOME: The boy runs home just as his parents pull into the driveway. He joyfully tells them that he now has all the necessary money. His parents praise him for being so diligent, and since he met their conditions, he may have a dog. A happy ending concludes the outcome.

\* \* \*

CLASS ASSIGNMENT: Each writing student is to bring to class an outline for a story about something they know. Then in class they may critique each other's story idea to see if it has all the necessary elements. That includes a beginning with a character wanting something (Objective), a middle showing Obstacles that keep him from reaching his goal, which tells how it turned out in the end. (Outcome).

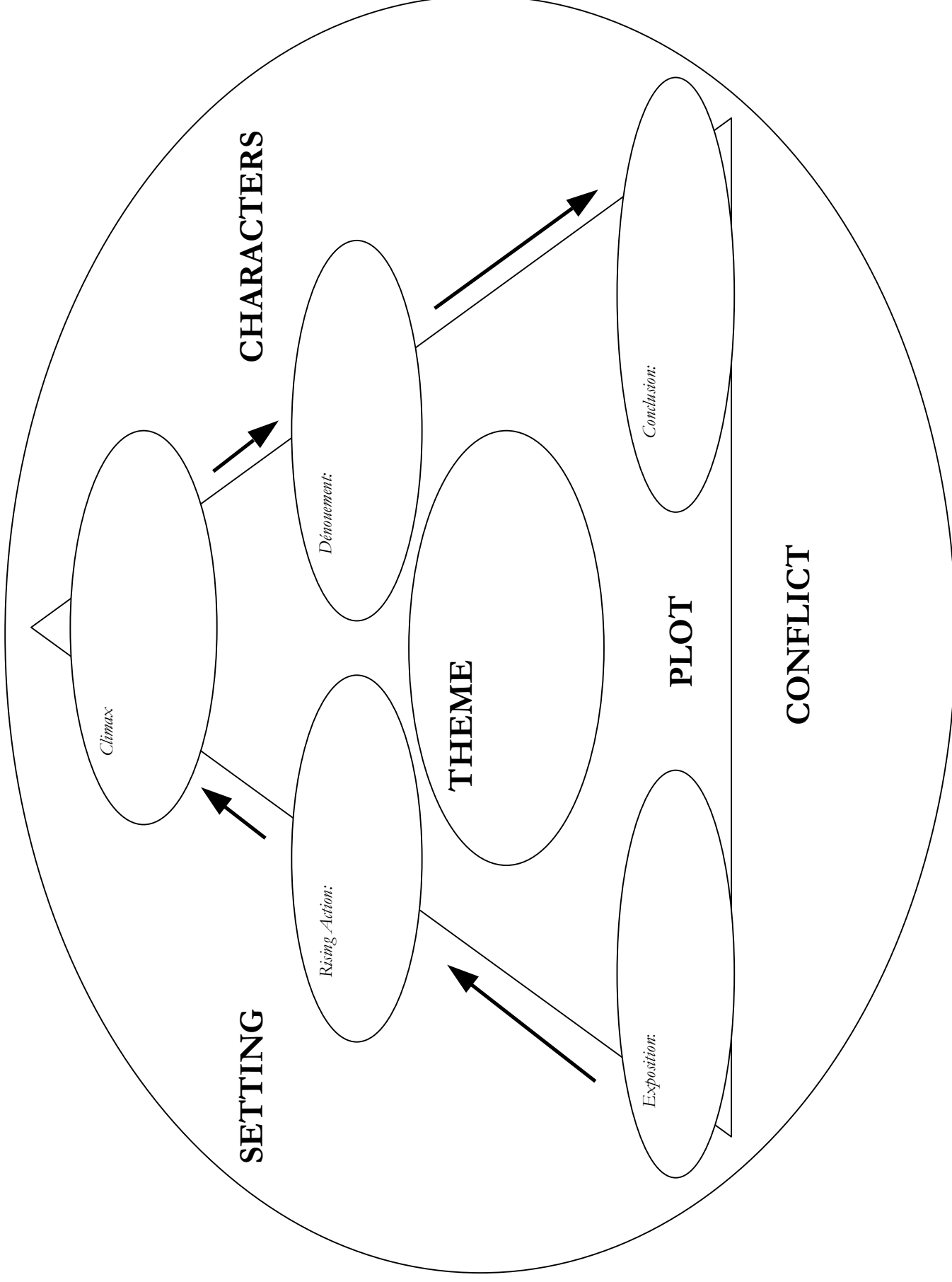
Perhaps students may want to make a small book of their own as a collection (anthology) of their stories. Some modest awards might be given to students whose stories are in the class book.

Teaching young students how to write a complete story and have fun doing it has its own reward for all concerned. Perhaps someday one of those students might write a real book and have it published. Encourage them all, and keep them writing.

Asking the Right Questions

Teaching Literature with Socratic Discussion

# The Five Elements of Fiction: Story Chart



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## Advanced Decorations, Metaphorical & Allegorical Writing

# Money and Luck in Old Babylon



By J.B. Webster



INSTITUTE FOR  
**Excellence in Writing**  
An effective method for teaching writing skills

# Money and Luck in Old Babylon

by

J.B. Webster

Vancouver, B.C.





## Preface: The Super-Creative Model

*Generally an introduction. While the introduction introduces the fictional story about to unfold, the preface sets forth the purpose, subject and scope of the composition, explaining why the author wrote the story.*

The short story which follows, “Money and Luck in Old Babylon,” (henceforth “Babylon”) brings together all the structural models except for critiques as set forth in *Blended Structure and Style in Composition*. While all stylistic devices both basic and advanced have been used, “Babylon” is focused upon structure. In the past we have been encouraged to think of Units 3, 5 and 7 as fostering creative writing, the other units being academic, content-driven and leading to the essay. This is valid. Especially is this so for beginning or elementary writing. All of the models must be mastered, and each has a place where it is particularly apt. In only one case—the anecdotal composition—have advanced elementary writers been encouraged to fuse three structures using description, dialogue sets, and flashbacks.

Within the Babylon story, one sub-section, the “Desert Journey,” also brings three models together. The macro structure is in the form of a story from three pictures as in Unit 5, with a dialogue set for each picture and an overall description using five senses. Picture One is of the dawn, the description emphasizing smells, the dialogue developing the characters of father and son as they mount their camels.

Picture Two is of a restless street scene, the descriptive emphasis upon sights and sounds, the dialogue developing the relationship between the two men as they ride out through the gates of the city. Picture Three is of the stifling hot desert, the descriptive focus on taste and feelings, the dialogue revealing the tension between father and son as they reach their destination and the task at hand. Hence, the three-picture macro-model combined with dialogue sets and description forms a sub-section of the larger narrative. It is complete within itself, such that "Desert Journey" might stand on its own.

In the short story of "Babylon," the overall macro-framework is the super-essay within which twelve models have been utilized. Think of the super-essay as the blueprint for the overall design of the house while the twelve rooms have each been structured on different models as follows:

### Super-Essay Macro-Structure

- |                   |                   |                           |
|-------------------|-------------------|---------------------------|
| 1. note outlines  | 5. basic creative | 9. description 3          |
| 2. story sequence | 6. basic essay    | 10. dialogue set          |
| 3. three pictures | 7. arg. essay     | 11. flashback             |
| 4. report         | 8. poetry         | 12. eyecatcher (allegory) |

Continuing the comparison with the house, we can note that the three largest and most important rooms, the great room, kitchen and master bedroom are like the three super-themes of the super-essay as follows:

Super-Theme One: an analysis of the laws of money with three topics discussed in three paragraphs and structured like a library report as in Structure and Style Units 4 and 6

Super-Theme Two: a narrative in three paragraphs illustrating circumstantial good luck, structured according to the Story Sequence Chart in Unit 3

Super-Theme Three: an argumentative essay in five paragraphs about good luck in a downpour, according to basic creative and basic essay models as in Units 7 and 8, ending with a poem

Lesser rooms might include: the entrance or rotunda, the eyecatcher, a through hallway, transition and introduction to a new theme, and the back solarium or super-conclusion. The sub-headings are like the names of the different rooms while the italicized short summaries provide quick reminders of what structures you are about to see.

The super-creative model which emerges is a guide for mature writers. It demonstrates that many models can be used, and the manner in which they are combined or used decides the degree of creativity of the writer. There is no prescribed order; mix and match as you will. Three models combined leads to a good story. Add more as you progress. Just as the super-essay is the crowning achievement in academic writing, the super-creative becomes so in the field of creative writing.



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<u>Style</u>	Money and Luck in Old Babylon by J.B. Webster	<u>Structure</u>
Vocabulary archaic + St. Jas. version	<i>And lo! as he lay half-covered with sand, he could feel the blistering heat of the blazing sun beating down upon his naked frame, could smell the softening surge of the sea and could taste the savage sting of salt. Hearken! the crack of the Thunder Spirit rendering asunder the firmament and behold! he could see descending upon a jagged shaft of lightning an apparition with wings of fire and tangled hair like a nest of writhing vipers. Verily she was a Medusa breaking through the Cilician Gates. Striking the waters with her scimitar, forth issued his clone, a eunuch riding high upon a gelded steed most richly caparisoned. Lo and behold! he could hear as she thus spake, "Your wants are numberless, your time is not now." With that the deluge, when the eunuch and his gelding slowly sank beneath the deep without a dove of hope. Verily the vision voided, vanished.</i>	<u>Eyecatcher</u> vision, allegory Description 5 senses 1. feel 2. smell 3. taste
allusion		4. see
literary images		
mythical		5. hear
quotation		
mystical		d. close: allit.
	Located in the red, desert plains along the Euphrates River, Babylonia and its capital, the city of Babylon, became the cradle of civilization, birthplace of capitalism and money currency, and developed the earliest form of writing while its hanging gardens featured as one of the engineering wonders of the ancient world. Babylonia had no resources but was entirely the creation springing from the ingenuity of men. The hydraulic engineering works turned the Babylonian desert into a green zone, a land flowing with milk and honey and supporting the first example of men living in cities. Each good king expanded the green zone at the expense of the desert red, expanded	<u>Super-Intro</u> Description 5 W's 1. Where?
ref.		hist. background
allusion		
triple word repeat		

the acreage suitable for cultivation, and expanded the variety of fruits, vegetables and meat offered in the market to feed the growing population. Wise men bought cheap, useless land in the red zone for copper, to be sold later when it had been converted to the green for silver or even better, became incorporated within the expanding protective walls where it brought treasure. Renting for silver, selling for gold. Generating fortunes. Spectacularly the city walls were fifteen stories in height and wide enough that chariots driven by twelve horses side by side could be driven on roads on top, possibly the most dramatic and scenic ring road in history. For 3,000 years the city had never been captured. The three main public buildings included the royal palace, the Temple of Marduk and the Palace of Learning. The history of Babylon stretched back, 4,000 years before the birth of Christ. Literacy was almost universal. Writing was carved into moist clay tablets 6" X 8" and one inch thick, then burned and stored. Millions of such tablets—of legends, poetry, laws, royal proclamations, title deeds, promissory notes and letters which might be sent to distant cities—have been found and revealed life in ancient Babylon as for no other ancient civilization. We inherit a record like no other and characters—the rich merchant Arkad and his son, Arbosir among them—whose relationship will be extensively explored here. Some of the incidents are derived directly from George Clason's *The Richest Man in Babylon* which was, in turn, built upon a rich merchant's diary

2. When?

3. Who?

sources



quotation	<p>found in clay tablets, the book first published in 1926 and eleven times after that with the copyright renewed in 1983, when over two million copies were in circulation. In planning his daily diary, the rich merchant of ancient Babylon wrote, “I do engrave upon the clay a permanent record of my affairs, to guide and assist me in carrying through my high desires.” (p. 105) Six thousand years later men are still pondering and following his financial philosophy because his two rigid rules of money—the first law of gold and the second law of copper and silver, plus advice on being prepared for two kinds of good luck—would prove universally true, not only in old Babylon but through time and space.</p>	<p>4. What?</p> <p>5. Why?</p> <p>3 super-themes</p> <p>gold copper good luck</p>
-----------	--	---

## Introduction to Super-Theme 1

### Dialogue Set

As father and son sat together in the cool of the Babylonian evening to watch the huge blood-red sun set over the Western walls, Arkad turned to his favourite topics: the two laws of money, gold and silver, the consequences of disobeying them and the impatience of youth.

new para.  
each speaker

topic: 2 laws

“But Father, you do not understand me, Arbosir complained,

two speakers

triple *want*

“My generation is different than yours. I want silken pantaloons, I want an embroidered turban and I want a fine muscled stallion to ride the walls so as to attract the most beautiful damsels in Babylon.”

character

Lifting his head, Arkad glanced skyward and then affectionately at his son. “Pantaloons will wear and tear, embroidered turbans fast fade from fashion and your stallion will eat all your copper and silver.” After a brief pause, “Then the damsels will flee,” he continued with a twinkle in his eye, “In their scramble for another who carries a fat purse and has accumulated a bulging golden treasury.”

split

“Why wait until I am old, too old to enjoy life?” Secretly he felt his father was stingy in denying him his desires. “I want to live now, enjoy now, be admired now.” He stamped his foot on each “now” to drive his point home. “When I’m old,” he sulked, “what good are damsels?”

triple *now*

character

Whispering more to himself than to the boy, he softly

thoughts

3sss *now*

concluded, “Today’s now vanishes to-morrow. Now is transient. Gone

	in a flash.” With a twinkle in his eye, he went on more emphatically,	
allit.	“Damsels are not only for now. They are forever.” Like a silent, secretive sphinx, Arkad remained calm since he knew he had been pushing his son, just a bit too roughly. “Old tongues,” he smiled at Arbosir, “love to wag.”	
d. open	Arbosir was not mollified. He had neither the fluency to argue nor the patience to listen. Guiltily uncomfortable with the discussion of damsels and worried about how much his father suspected or knew of his frailty and fear-filled failure in his secret life which fuelled his cantankerous exchanges, which coloured all his thinking and which he longed to discuss with someone but not his father, nor his closest age mates, Arbosir waxed eager to change the topic. So throwing back his head, he flung over his shoulder, “I’m not interested in your theories of money”—he sullenly threatened to walk away—“because they do not solve my problems, now, now!”	thoughts
assonance triple which		character
now		split
	“Laws are not theory. The law of gold and the law of copper and silver,” Arkad affirmed, “are as rigid and predictable as the rising and setting of the sun, as the turning of the seasons and as the star formations of the Zodiac.” Whispering a prayer to Marduk, the supreme deity, that Arbosir would eventually heed the wisdom of old age, he turned to his son, “I much fear for your future, beloved flesh of my flesh, bone of my bone.”	3–5 sentences per para.
allusion	“Old men make laws,” Arbosir insisted, “while young men break	split

them. This is how Babylon progresses. That is why our barbarian neighbours stagnate because youth slavishly follow age, generation after generation.”

To his surprise Arkad had to admit to himself that his son had made a point.

Although parents generally called it the age of youthful rebellion, Arkad was astute enough to comprehend that his son was battling to establish who he was and to determine where he fit in the hierarchy of his generation, to wonder when sprouting maturity would allow him to stake his claim to adulthood, to assess what his personal objectives should be, and to understand why he could not reconcile all this with his deep and abiding admiration for his father. Around twenty-five years of age, Arkad fervently believed, harsh and bitter experience would begin to demonstrate what a terrifying master it would become while fiery and volcanic hormonal explosions would cool and subside, the egocentricity of braggart youth would meld into self-assurance, self-confidence and self-esteem. Growing surprised at the wisdom of his father, Arbosir would eventually become angry and partly amazed to conclude he was resembling, imitating and even becoming his father. Thus does manhood reach its prime. Thus does age invent immortality. Thus do families evolve. Unfortunately for both, the man and half man were unlikely to enjoy a future where the paternal sinews slowly morphed into bonds of friendship because Arkad was

5 W's in one sentence

thoughts

triple

triple thus

allusion

old and unlikely to live that long. Presently male bonding seemed character remote. However, Arkad felt comforted because he believed in ancient folk wisdom that if one brought up a son in the way he should go, when he became old, he would not depart from it, regardless of how seriously he might deviate in the intervening years. As of now, a crowd of neighbours had gathered in his courtyard to hear and enjoy the wisdom of Arkad. transition

### Super-Theme 1: Arkad's Academic Monologue

Library Report  
Structure  
Units 4 & 6

simile

Let us start with the law of gold, Arkad began as his small coterie of admirers quickly hushed because the word gold acted like magic upon their imaginations. He continued. Money is of two kinds, copper and silver which represents one's monthly income, one's expenditures or one's current account. Copper and silver put into one's treasury or savings account turns into gold, the second kind of money. At the close of the month when your copper or silver arrives, pay yourself first. Faithfully keep for yourself one tenth of all you earn. This is your salary. Take one tenth of your copper or silver and place it in your treasure which instantly converts itself into gold. Hark, my beloved friends. The law of gold. It lives eternal. Gradually your treasure becomes a horde of golden slaves, each laboriously earning more gold. Working slavishly, its children will also labour and their children's children until together they produce and earn more than your monthly savings or income because gold is industrious. If ever you topic: gold

3sss

quotation	spend your rare and precious gold, “you have jerked your wealth tree	
d. close	up by the roots.” It’s the law of gold.	clinch: gold
question	What of the law of copper and silver? If you fail to pay yourself first, your copper or silver will vanish, and you will have worked a whole month for nothing. By middle age you will look and see clearly that you have laboured your whole life for nothing. You have become a human slave working for naught. How sad! Burn this into your memory, friends, because it is the law of copper and silver. All men are burdened with more desires than can gratify. If your stream of copper or silver increases, your desires grow even more, and you are no better off than before the increase. It is simple. Pay yourself or lose it. You will still have a flat purse while living on the edge of poverty. Frequently you are worse off. Your purse even flatter. Your spirits lower. Slaving twice as hard, twice as long and twice as diligently and even earning twice as much, you only find your chains tighter, more worrying and painful. Each month you pay everyone except yourself.	topic: copper & silver
	Strangely enough, my son—he turned toward Arbosir—I discovered that paying myself, “I was no shorter of funds than before, which is part of the law. For two difficult months it might be painful, but by six, you never realize a loss of pleasure. Don’t be a fool and pay everyone each month except yourself, becoming a beaten slave. Truly this is the unrelenting law of copper and silver.	clinch: copper & silver
d. open	Consequences? Applying the two laws, a man brings himself happiness and contentment. Now my carefree son, Arbosir, suppose	topic: consequences

you begin today to convert one tenth of your silver into gold? Within a  
 triple year your step will quicken, your face will be more cheerful, your  
 friends more loyal and congenial. Happily you will no longer loathe the  
 emptiness of your well-won purse. You will rejoice in your new focus,  
 your new project and find ways to add small amounts to your golden  
 treasure above the ten percent. It becomes a passion. You will rejoice  
 as you watch your golden horde of slaves working for you since they  
 will bring you power and eventually the fat purse you desire. In short  
 while gold multiplies, silver vanishes often without a trace. Gold  
 simile reproduces itself like a herd of camels which doubles in five years while  
 triple silver keeps a roof over the head, warmth to ward off the chill and food  
 to satisfy the belly. These wants so multiply, they frequently outstrip  
 your silver supply. While gold multiplies—the first law—copper and  
 silver vanish—the second law. Neither can be amended by men any  
 more than they can halt the flow of the Euphrates. Converting a tenth  
 of your copper and silver into gold each month, you work with these  
 personification laws. Gradually you will slowly save yourself from slavery because of  
 ironic your horde of golden slaves working, even slaving for you. Seek ye first  
 allusion the pot of gold, and all other things shall be added unto you. Genuine  
 happiness and contentment comes from saving, not from spending. Try  
 3sss it, Arbosir. See if it not be true. Depend upon the consequences.

clincher:  
 consequences

## Desert Journey: Dialogue Sets with Description

	It was a first picture of a classic dawn with vivid, clear colours, a	Central Fact Picture 1 dawn
alit.	dramatic desert dawn when suddenly the world stirred. It was that	
	twilight moment, a split second after dawn when Arkad and his son	
	walked towards their camel mounts which had been saddled by the	5 senses in triples
personification	silent, sleepy grooms. Awakening from its slumber, the desert gave off	
	a cacophony of smells and pleasant odours, the slightly sour smell of	smells: 1-2-3
	grassy dung mingled with the sweet smell from a sudden burst of	
	flowers stimulated by the dew and carried on the fresh smell of a single	
conversation	breeze. Arbosir was cheerful. "Tell me, Papi, about the goddess to	Dialogue Set
	whom I offered some coppers yesterday. I feel good luck," he	
	whispered softly, "is about to strike because of my vision, my dreams."	
	In silence they mounted and the camels rose awkwardly, reluctantly.	
	Exhilarated and frightened by turns, Arbosir could not reconcile the	
foreshadow	conflicting messages within his dreamlike vision. Surely the Medusa-like	
	apparition was not what he expected as the goddess of luck. While the	
ref.	vision prophesied future wealth, Janus-like it suggested other	
	unthinkable disasters.	

"Ah!" the old man spoke guardedly. "The goddess is extremely fickle." Arkad was preoccupied with a business deal gone sour. It was their day's mission to travel to a small village in the desert so that hopefully he might save or retrieve at least a part of his investment. While taking one long breath of the fresh air, he fell silent, morose,



contemplative, momentarily forgetting his son. The camels snorted. Steadily as the sun climbed over the rim of the horizon, rays of heat pushed back the cool fresh breezes of the night such that the clear, vivid picture of the dawn dissolved into the harsher haze of the day.

clinch:  
Picture 1  
dawn

Unlike most cities which, with the rise of the sun slowly and reluctantly come to life, the sights of Babylon leaped into view. It was a second picture of a never-ending parade swarming the streets, a restlessly rambling and relentlessly rolling and rumbling river of humanity, dragging its chattels of donkeys and camels, dogs and parrots, chickens and goats. Approaching the eastern exit gates on their rocking mounts, the two men observed the sights of Babylon saluting the day's activities. In rapid succession they watched and greeted many friends, saw and waved at others, observed and sniffed the endless procession of donkeys laden with fresh produce on their way to the market while scattering the chickens, goats and children beginning to clog the king's way. Impressively cheerful, Arbosir exclaimed, "Does she really exist, my father?" as he looked up quizzically, "or is the goddess a figment of hopeful Babylonian imagination? I want to know because," he whispered, "she is my heroine before whom I pray." Arkad was quiet, preoccupied. Arbosir worried that the benign goddess of his imagination was not one with hair of vipers, a fearful detail he could not totally banish from his mind.

Central Fact  
Picture 2  
Babylon

assonance

see: 1-2-3

conv.

Dialogue Set

question

split

	As they passed out through the city gates with the imposing bronze doors, a mighty tide of humanity moved into the city while the two camels became meaner and angrier as they fought the flow. Still reticent, Arkad felt drowned in the noise. Too raucous to talk. Listening abstractly, they heard the farmers beating reluctant donkeys, heard the hubbub of deals made and lost, and heard the cries in four-point harmony of a large choir of sheep through which they ploughed like two ships on the foaming seas. While Babylon city faded into the haze, the picture morphed from vivid sights with cacophonous sounds to a land of silence where feel and taste assailed and assaulted the senses.	hear: 1-2-3
metaphor		
simile		Central Fact Picture 2 Babylon
allit.	The new and third picture appeared, instantly stark, severe and stifling, harsh, hot and heavy, a taste gritty, a feel desolate and dreary. Casually glancing across at Arbosir, he could see by lip reading that the boy was talking about the goddess of good luck. How he needed her now, Arkad thought. Patches of green were fading, stretches of red earth expanding until the traffic had eased. When the wind blew hot and searing, Arkad could taste the grit and the dust, taste the sand and sage, taste the dung and sweat. With a slight shift of his large frame, he enunciated clearly and decisively, "The goddess offers two types of luck, the first a lucky arrangement of circumstances," he paused, "the second by a lucky downpour of gold. One must learn," he slowed down again for emphasis, "to keep and protect small amounts	Central Fact Picture 3 Stifling
assonance		thought
		taste: 1-2-3
		Dialogue Set
		split
		split

of gold before the goddess,”—then in a spondee beat—“so she entrusts us with more.”

triple A shadow passed across Arbosir’s face, but his well-sculptured body and fresh, round face rapidly recovered. “Tell me of the downpour,” he shouted, “because that is my only interest, my destiny, my luck.” Such a burst of braggadocio was hardly supported by the vision but was designed to challenge and defy fate. Never could he admit, even to himself, that the elements of his dream supported his father’s view of life.

“Oh!” muttered Arkad in deep skepticism.

3sss “Yes! yes!” exclaimed Arbosir, “the goddess came to me in a dream last night. She favours me. She loves me. I’ll be lucky.”

“Oh!” repeated Arkad with even deeper skepticism.

double  
simile  
  
simile  
metanhor As they descended into the wadi at the bottom of which a ramshackle and silent village of mud huts beckoned, their spirits rose. Arkad felt hopeful because he had a plan, the son felt delirious being lost in reliving his dream, and the camels felt unusually frisky as they sniffed the soft smell of sweet water. All were expectant. Stately as a graceful palm, Arkad dismounted and descended like a maharaja of the Orient. After a short walk, he disappeared into the least bedraggled of the decaying and eroding huts, most of which seemed destined to vanish back into the folds of the desert earth. Bursting forth like the blast furnace of the silversmith, the sun fiercely burned, scorching

feel: 1-2-3

baked, and ominously cracked the ground.

simile allit. It was a picture of futility and hopelessness, leaving the taste buds sticky and stymied, confused and numb, leaving the skin feeling bronzed and leathered like a crocodile, leaving the spirit stiflingly stark and desolately dreary.

Central Fact  
Picture 3  
Stifling

### Mission Accomplished: Introduction to Super-Theme 2

As Arkad sat patiently in the hot, stuffy courtyard, he perfected an outline in his mind of key words and phrases with which he hoped to confront and encourage the man who had defaulted on his loan. He would, of course, begin with concern for his unfortunate circumstances. He mentally noted:

Note Outline  
Unit 1

#### I. Concern

1. family welfare
2. drought, prices
3. loss of flocks

simile questions Allowing his debtor to vent his frustrations at ill luck, Arkad knew he must raise the question which would hang in the air like a vulture waiting for its dinner to expire. How devastated had his flocks been? How long before he could rebuild them? Carefully he would present his conditions for less stringent terms for the repayment of the loans. Again he thought of key words and phrases.

Speaking  
from a Note  
Outline Unit 1

#### II. New Terms

1. time span
2. reduced interest rates

3. commend previous dealings
4. possible forgiveness
5. good will

Offering new terms, he must be prepared to extend the time span of the loan to give his defaulter more months to recoup his losses. Surely he must be prepared to offer a reduced and lenient rate of interest while possibly being prepared to forgive part of the debt, or at worst, all of it because Arkad was determined to leave in a spirit of good will for a man who always had been honourable in his dealings. His

thought

character

d. close propositions must be charitable.

Emerging four hours later, Arkad was all smiles as he engaged the owner in the elaborate and prolonged ritual of farewell. Since his father looked and behaved so cheerfully, Arbosir, who jumped up quickly from the shade of a crumbling wall, was assured he would hear many stories about the goddess because he had no head or heart for his father's business.

Dialogue Set

simile

"Surely the goddess," Arbosir exclaimed, "has been sweet as a pomegranate."

triple split

"In one way," Arkad replied, "you could put it that way or ..."

"Stories of the goddess." Arbosir shouted, interrupting carelessly, impishly, thoughtlessly.

triple "-ly"

transition

Side by side they rode back. Arkad launched full heartedly into his tale of the role of circumstantial good luck in the affairs of man as the hot winds intensified in classic desert fashion, while the world fell

Introduces  
Super-Theme 2

d. close into a heat-induced stupor. The evening shadows lengthened dramatically.

## Super-Theme 2: Arkad's Narrative Monologue

Follows Story  
Sequence  
Chart Unit 3

d. open	Thus spoke Arkad: When I had reached manhood many, many years ago, I was returning sadly from a disappointing trading expedition vainly searching to buy animals for resale in the Babylon camel auction. From the tone of his voice and from his body language, it became obvious that Arkad was flashing back to his youth, not only	flashback
triple	retelling but reliving the story, reliving his hesitation and regrets and reliving the tragedy. Arriving, he continued, just after sunset, I had found the gates of the city closed and locked. Frustrated and angry, my servants and I had been forced to strike camp and sleep rough. Two hours later a shepherd-farmer had come by in extreme distress, requiring ready cash for some unexpected and tragic family crisis. He had cried out in anguish. However I had been in no mood for charity. In a mixture of failure and frustration, I had been out of sorts and wanted to be left alone. The shepherd owned a flock of 900 sheep which he was offering for 1,000 pieces of silver, admittedly a good deal in normal times, but despite all our efforts my servants and I had failed to count the agitated and milling animals in the pitch blackness of the night. In near emotional breakdown the distressed farmer had offered a bargain, 700 pieces now while his headman would remain to help with the accurate count in the morning when the final 300 could be turned	topic  flashback  had Where? had had  had had past perfect  Who?  When?

conversation	<p>over. I had had a momentary urge to offer him 800 flat right then because a sixth sense told me he would accept. Arkad slumped in his saddle as he felt the critical moment of his failure. “No,” I had said to myself, “too risky—the sheep must be counted.” Surely there could be a satisfactory profit, the small voice had whispered. “No,” I came back to myself, “there might be only 800 animals. The inner voice stilled. Arkad flashed forward to reality, the far away, long ago look in his eyes vanished, and he jerked himself into the present and his camel into a faster pace.</p>	<p>thoughts</p> <p>flash forward</p> <p>past tense</p>
3sss	<p>Bluntly I refused. No deal. None! I had become distracted by my ill luck to be sleeping cold and alone where my loving wife, joyful children and a warm meal were less than one league away. I cursed my bad luck. Unknown to me, the city of Babylon had been under siege, with food running low and meat having vanished from the market a month prior. Prices had skyrocketed. Pausing for a spell, Arkad turned</p>	<p>What happened?</p>
conv.	<p>to his son, as if in a trance: “This was information I could have gleaned from passing beggars, had I been less self-centered.” When the city gates had swung open just before dawn, four buyers had rushed out. In frenzy they had competed to buy the farmer’s flock, bidding up and up, the winner paying 6,000 pieces of silver which he would sell for double to count the sheep. Seldom in life does the opportunity for such extreme profits go on offer virtually without risk. The goddess of</p>	<p>What did they think and say?</p>
personification	<p>good luck had been once-in-a-lifetime generous, because never again</p>	

would she smile and bestow such benevolent circumstances on me. A collective groan of sympathy rippled through the small attentive crowd of listeners, which seemed to bring the old man out of his trance and into his old self: calm, assured and confident. Suddenly turning toward his son, he demonstrated surprising irritation: "Stop your fidgeting, Arbosir. I know you want more stories, but if a son does not learn from the mistakes of his father," he adopted a slow, staccato rhythm, "he is childish, irresponsible and a fool." He stood as if abandoned. "Listen," he stared at his son, then turned and faced the crowd, "and learn."

transition

Just as rapidly as he had slipped from the role of father, into that of Shakespearean actor, he now effortlessly slid back into the position of academic teacher. Despite my youth I had owned a respectable if modest store of gold, carefully husbanded by paying myself a monthly salary of one tenth of my copper when that was all I earned and later from my silver. Since gold attracts gold, my little treasure drew the attention of the goddess. "Since he guards his gold," she thought, "Maybe I can trust him with more." Then Arkad turned hard toward Arbosir, "Where, my son, is your little pot of gold?" Without it there would have been no chance for me because men make their own luck. Offering opportunity, the goddess did her part. I failed in mine. I made my luck. Never given a second chance. The goddess is not strong on second chances. Ironically I was distracted by my own ill luck, having been late for the gates. Failed again. I lost my focus. Lost



conv.	my purpose. "Do not become confused, Arbosir," Arkad became forceful, "by your addiction to the damsels." You will pay the price. Remember, too, that when I stubbornly refused her blessing, the goddess dramatically switched the circumstances and offered the luck to the shepherd who had faithfully and laboriously worked during his life to build up his gold, his flock of 900 animals. My failure was the	message
assonance	farmer's good luck. Finally it took ten years of terrible, tiring toil by my golden slaves and me to make up for what the goddess had so felicitously arranged for me—he temporarily stiffened and became enfolded by a trance—one evening long, long ago—he slowed his delivery to almost a standstill—when I was young before the gates of	moral
allit.	Babylon, bolted, barred and barricaded. He snapped into the present	
d. close	and spat out the words: "Learn from my tragedy."	

### Introduction to the Third Super-Theme

Dialogue Set

"Please, Papi, enough of sad, depressing tragedy," the boy was irrepressibly cheerful, "let us hear and rejoice when the goddess blesses man with a downpour of riches."

topic:  
downpour

simile/met. "Ah yes!" the old man smiled like a cat caught in goat's milk, "the rain of gold which ever giveth and taketh away."

"More story, less preaching," Arbosir implored, "because I want a happy ending."

"Oh! flesh of my flesh, the dream world of happy endings confronts the real world of despair," he pulled a skewed and

triple: personification	exaggerated face of sadness, “where tragedy stalks even the most successful among us, where her cold breath lays chills upon our necks	
allusion	and where she holds before our eyes the spectre of an agonizing death in pain, while tasting the bitter gall of disloyalty, watching friendships shipwrecked and feeling the sting from the dragon’s tail of libel, smelling the odour of shame and hearing of dishonour heaped upon one’s family. “The story of Banyan is true,” he glanced sideways, “and	5 senses in one sentence
triple	therefore it will soar high, plunge low and end in tragedy.” “It is impossible,” argued Arbosir, “for a downpour of golden riches to turn	Introduces the third super-theme
Eyecatcher	tragic,” but even as he uttered the words, he felt himself and his steed	clinch: downpour
foreshadow	sinking beneath the cold, dark and deep of the deluge.	

### Super-Theme 3: The Tale of Banyan

	Dear old Banyan, son of my sister, born in a distant village on the tenth day of the tenth month of the year of His Majesty, King Xard, who expanded the hydraulics and extended the walls of the city. It was an auspicious date. Brought to Babylon by his widowed mother, I, Arkad, financed his education in the Palace of Learning, although we were age mates. Undoubtedly he was a bright, cheerful lad who always	Follows <u>basic essay</u> and basic creative Units 7 & 8
conv.	was most pleasant to be around. “You remind me, my happy-go-lucky son,” he looked across at Arbosir with smothered affection, “of Banyan in his youth.” Through the cruel fickleness of the goddess of good luck, Banyan was virtually drowned in a downpour of gold, becoming wealthier than all of the rest of the family bagged and	Introduction  historical background

	bundled together. While today he lives ragged and tattered and a	
allusion	charity case, he is still pleasant to meet, if tragic, because the gods are	
	cruel to their toys. "You know your uncle. He isn't exactly a decoration	
allusion	to the family." The story of Banyan's life where the gods make	
	playthings of us all, involves very ordinary beginnings, a dramatic rise, a	3 topics
	spectacular fall and in the conclusion, the how and why of it all. How do	
	we account for his pitiable condition today? Since Banyan ignored the	question
	laws of financial management, his behaviour was stereotypical of a	argumentative
	spender whose miseries increased as good luck was thrust upon him.	thesis
	The tale of Banyan was a predictable three-act tragedy.	
d. open	His present mirrored his past. Banyan's financial	thesis + topic 1
	mismanagement in Act One began long before the goddess smiled	mismanagement
	upon him. During the teenage years when he and his peers were	
allusion	prancing, dancing goats in heat, Banyan's life was unexceptional and	
imagery	as ordinary as the gangs of young rams prowling and thronging the	
	streets of nighttime Babylon. At thirty years of age, Banyan was a	
	working "slave" who like other millions lived hand to mouth, earned	
	copper each month but in ten years had not one gold coin. He had	
	never had the sense to pay himself. He had not the discipline to	
	manage gold. He had not the skill to protect it. Despite his education	
	he knew neither the law of gold nor its processes of reproduction.	
	Rather, he had faith in the goddess such that any extra copper	
	earned, he spent at the chariot races. Once in a million or maybe two	

triple	million, the goddess of good luck in a seizure of sheer abandon and recklessness lets loose a tropical downpour of gold upon man as in a lottery, a win at the races or an inheritance. While for many “slaves” like yourself, Arbosir, with no pot of gold, it is their hope of deliverance.	
allusions	Deliverance from the drudgery of work. Deliverance from worry. They live on hope. Drudgingly hope keeps them slaving away month after month. So the goddess sends the miraculous golden deluge which is designed to keep hope alive. If the goddess had not existed, man would have been forced to invent her in order to keep the stupid ones working. Laughing derisively to herself, the goddess muttered, “Let’s see if Banyan is different than all the rest.” At the chariot races he won. He won handsomely. All the townspeople rejoiced while arguing universally that no one more deserved such good luck because Banyan—before so ordinary and unexceptional—now became one of	
question	a kind. But was he? Judging by his disregard for the laws of money in his youth, Banyan’s mismanagement seemed predictable.	thesis + clinch: mismanagement
allit.	In Act Two his was stereotypical behaviour for the lucky on the rise. Ignorant of the law of silver, his wants quickly escalated. When Banyan won at the chariots, his social status leapt dramatically from jovial lay—about who everyone had greeted, to golden boy whose age mates followed, hoping for dropping coins, to man-of-means of whom one spoke in careful, modulated tones of respect. The transformation occurred rapidly. With alarming audacity and alacrity, he set about	thesis + topic 2: his rise

triple surrounding himself with amenities of the wealthy, a great house lavishly furnished, rich luxury silks for his clothes and a chariot drawn by four white stallions. Joining the parade of the nobles, Banyan proclaimed and celebrated his new status by the weekly “showing” of carriages, chariots and caparisoned horses, circling on the broad roads atop the giant outer walls of the city. In the face of steeply-rising maintenance costs and the law of silver—whereby man’s desires exceed his income—Banyan still lived on the edge of poverty while his worries and unhappiness increased exponentially. Predictably he became morose and distraught because he could not keep up with the wealthy aristocrats of Babylon. His desires grew in greater proportion to his rise in social status or his monthly supply of silver. As he rose in status, his problems multiplied. His worries grew. To a youth with nothing, the lucky fortune he had won seemed endless and bottomless, but to a man of many possessions and on the rise, it had become woefully inadequate.

clinger:  
his rise

Predictably and stereotypically for a man who had flouted the law of gold, his huge piles of silver had vanished through mismanagement and an orgy of spending in Act III. Eventually his fortune collapsed. Banyan had no gold slaves working for him. While his silver had risen dramatically, it had disappeared just as rapidly as predicted by the law of silver; the gilding of the chariot began to crack and flake, the stallions looking lean and hungry. In time he could

thesis +  
topic 3:  
collapse

neither afford to re-gild the chariot nor feed the horses which faded into ghastly minotaurs. Flowing into his home, a stream of predator-creditors stripped it of its delicate Persian carpets and furnishings while even the smallest items were seized and auctioned off. Assuredly, Banyan did not become a warning example because every man in Babylon hoped and dreamed of winning at the races or lottery. Every man was convinced he could do better and happily ignored the laws of the goddess. Man's ego is untrainable. Not one wealthy man of Babylon, not any I have heard of in Nineveh or Damascus, had ever founded his family fortune on a downpour from the goddess of good luck. Banyan's collapse taught men nothing. Typical of his generation, he failed to acknowledge his own financial mismanagement.

clincher:  
thesis + topic  
failure

question  
+ problem

How might Banyan have succeeded? Had Banyan possessed a modest gold treasury before the goddess smiled on him, had he established tradition, a habit of adding a tenth of his silver to it, had he learned to manage it and had he developed a passion to watch it grow, he might have founded a yoke of golden slaves whose children and

Conclusion

question  
+ problem

children's children would have laboured for his family forever. How and why did Banyan fail? In discussing his fall, the old tongues loved to wag

thesis + topic 1

proverb

and greet each other, "Easy come, easy go!" Rapidly Banyan's purse shrank and withered away because there was no gold stream to replenish it. While the proposition is obvious and simple, men

allusion

reluctantly grasp it but would rather sail away on a magic carpet to

conv. dream and fantasize. "Forgetting cannot be excused, my dearest son Arbosir, since if you do not have a golden treasury before the goddess sends her downpour, you certainly will not have one after." It's a law without exception. Banyan failed because he ignored the laws laid down by the gods at the beginning of time, failed because of financial mismanagement but succeeded as a stereotype of his generation who know how to spend but not how to save.

thesis +  
topic 2

thesis +  
topic 3

Now gentlemen, as darkness falls, I must close. Allow me to recite a poem which embraces the collected wisdom of the past and which has been cut into the pillars in the Hypostyle Hall of the Palace of Learning, here in Babylon. It brings together the thoughts of the ancient, wily, wise men of our world and the seeking seers of our society on the subject of the goddess and luck as set down in clay by a passionate poet of our past.

allit.

The goddess often: Puts prosperity into your hands to see  
 How miserable you can make yourself and  
 Teaches that poverty wants some things, luxury seeks many,  
 While the super-wealthy desire all.

The goddess often: Offers you much superfluous wealth,  
 So you can buy superfluities but  
 Makes it clear that a pound of pluck  
 Is worth more than a ton of luck.

a, b, c, c.

Ill luck is: A fool's excuse for poverty,  
 The refuge of every failure while  
 The man who awaits luck  
 Is never sure of his next meal.

Creative Poem  
 as per Unit 10.  
 Never  
 written!!!

Ill luck is: Depending upon the rabbit's foot, forgetting  
 It failed to bring luck to the rabbit and  
 Finding a four-leaf clover while in your vigour  
 But being quite unable to count or figure.

a, b, c, c.

Good luck is: A lazy man's estimate  
 Of a diligent worker's success and  
 No matter of fortune, fate or mere chance,  
 But a stubborn fact of choice.

using  
 multiple  
 proverbs

Good luck is: Not to be awaited but  
 To have achieved and  
 Not having trust in money but must  
 Put gold and money in trust.

ending  
 rhyme  
 a, b, c, c.

African  
 expression

Kindly remember that at sundown, next tomorrow, I will be giving a public address in the piazza before the Palace of Learning entitled "From Gold Savers to Silver Spenders." This lecture will analyze how a generation of gold savers spawned an offspring generation of silver spenders and what that forbodes for Babylon. You are invited. Bowing three times as was the custom, Arkad solemnly invoked the benediction:

allusion

May the gods bless us with offspring,  
 Protect us from wickedness and uplift  
 You with good will, smiting your enemies,  
 Smiling upon your endeavours and  
 soothing you with peace, harmony, and  
 Silence. Amen.

## Super-Conclusion and Denouement: the Finale

*Here in the finale is the clash between academic writing which requires a super-conclusion where the super-themes are analyzed by the most important being*



*determined, and a denouement more suitable for creative writing, recording the final resolution of the plot. "Denouement" derives from the French "to unknot" and records the unraveling of the plot. The elements of a super-conclusion and a denouement have been woven—possibly uneasily—into the finale which is both a triumph for the "now" and an implied tragedy.*

It was the coldest and drabest day of the year. While the chilly winds of the desert blew across the plains, the temperature had dropped and remained low, the air gritty with fine blowing sand. During the day two servant men had continued to feed dung into the fireplace on the outside wall of the room where inside a tanned camelhair skin lay across the bier-like structure which was made of burned brick and heated by the fire. It was Arkad's heated bed. Located in the extensive compound of the famous teacher, investor and merchant, the bedroom was deathly silent because Arkad had breathed his last. Distantly the soft wail of females could be heard, suggesting that Arkad had already passed the pearly portals and joined his ancestors. Reverently the firemen stopped and silently stood with bowed and bared heads. It was as if silently society had ceased or stood stock still, as during the Angelus, when at sunset a messenger of the gods passed by, or like Remembrance at the eleventh hour on the eleventh day of the eleventh month when the bugle called human frenzy to a halt, or like Martyrs' Day, when feverish cities freeze in situ for 24 hours to breathe and briefly to brood. The sadness of the somber scene within seemed

matched by the wretched chill without, where even sheep huddled against the cold.

triple *both* Inside the bedroom the only son and sole heir knelt before the  
triple *fear* bed and bier of his father while two emotions raged within him, both  
complex, both primal, both contradictory. The first was fear ... fear of  
death as he had just observed it and fear of the immense burden of the  
large household and sprawling business empire he had inherited and  
must manage. Fear fought exultation. While moments ago he could claim  
only the few coppers in his pouch, now Arbosir was worth literally his  
weight in gold, owning numerous houses and businesses, flocks of  
sheep and goats, herds of cattle and camels, as well as a bewildering  
array of commercial partnerships which linked Babylon, Damascus and  
Nineveh. Undoubtedly his father's money-lending business was  
probably the largest and richest in Babylon because no man was more  
keenly astute than Arkad in judging the competence and  
trustworthiness of potential borrowers. Writhing within the boy, the  
simile emotion of fear like a broken dam before a raging flood, gave way to  
exultation before the bed and bier of Arkad the Wise.

"Now I, Arbosir," he sighed, "can begin to live. I will be admired,"  
he murmured. "The goddess be praised. Surely the law of gold no  
longer applies because I need not pay myself a monthly salary since I  
own it all." It was amazing how quickly all the warning signals within his  
vision could evaporate and be forgotten, a tribute to a young man's

skill in self-delusion.

On his knees before his father's corpse, he determined he would lavishly host the most magnificent and extravagant funeral ceremonies which had ever been witnessed in Babylon.

Arbosir's  
philosophy  
now

"Surely now I, Arbosir, will be noticed," he looked up, "and my entourage will swell." He could not visualize any want or desire which stretched beyond his fortune, now. Hence the most critical part of the philosophy of wealth, the law of silver, had now become obsolete. "If the central law had collapsed," he calculated, "did not that now invalidate Arkad's entire philosophy of wealth? I must," he gleefully thought, "make a handsome donation at the temple of the goddess of good luck."

now

now

now

irony

He felt momentarily guilty in that he seemed to be burying his father's philosophy before he had buried his body. However, the idea of elaborate funerary celebrations quieted his conflicted emotions while assuaging his fear and stoking his exultations.

"Now when I, Arbosir, cannot be ignored, I will command respect." He clasped his hands. "The goddess be praised." The worrying subject nagged. "Obviously," he felt, "his luck was of the circumstantial, not downpour kind. It was not subject to the curse of Banyan." Or so he tried to convince himself.

now

Dazzling funeral rites—not only a tribute to his father—would announce to the city, the coming to prominence now of a new force

now

with a new style—socially, politically and economically—in Babylonian affairs.

“I am too clever,” he thought, “to be caught as Banyan had been. After all Banyan’s chariot purse had been small beans compared to what he now owned.”

now

“Now let the people tremble,” Arbosir asserted, “because a new colossus will soon appear and demand attention.” He stood up in defiance. “My time is now!”

now

d. close

now

### Epilogue: “It”

*Generally a concluding part of a composition. It differs from the conclusion in that it reveals what happened to the main character in the years after the story ended.*

Engaging in a life more lavish and more riotous than Banyan could have imagined, Arbosir so neglected and mismanaged his business that within a decade he had struck the wall of bankruptcy. When a public auction of his remaining possessions failed to raise enough to pay off his debts, Arbosir, naked and near-suicidal, was sold in the slave market of Babylon to a wealthy merchant of Damask City who ironically had made his start in commerce with a loan from Arkad, the father of his newly acquired chattel. Slavery was humiliating. Arbosir’s sole possessions now included a pair of broken sandals some freeborn had long discarded and a loincloth purposely designed so small, it could not guarantee decency. In a span of days in Damascus and in a bloody and brutal ritual, Arbosir was emasculated or more

plainly, castrated, whereafter he lay in dried blood and sweat with a fever edging on insanity, with searing spasms of coma-inducing pain and without a single possession, his sandals and loincloth stolen. It was his nadir. As he fell out and into consciousness, he recalled a broken dream, a vision long suppressed where his clone had appeared as a eunuch. After a short out ... in again. How had he ignored the symbolism? A eunuch must be a slave, a freeborn becoming a slave was only possible through debt. Following a prolonged out ... once again in. How could a man of even minimal intelligence fail to connect triple warning signals of a descent into hell, debt, slave, eunuch? Mercifully out ... No longer "he," Arbosir had become "it." Not only the pronoun "it" but as a proper name. He became renamed "It," as befitted his new status or more precisely, lack of it.

During the wretched years ahead, as humiliation followed humiliation and abuse followed abuse, "It" the entity without identity wrestled with shaping a set of axioms for a code or coping mechanism. The first: Since survival was paramount, not possessions, one must cultivate the interior and ignore or remain an impartial observer of the external. The second: Since disadvantage could generate possibilities, slavery should be accepted not as a hierarchy of miseries but as a ladder of opportunities. While carrying an exceptionally heavy load in a caravan, when Arbosir noted that the cargo camels glanced at him in sympathy, he was struck as if by a light from above as the two axioms

fused and seared their way into his brain, his mind and his body. It  
ref. became an epiphanous instant, an epiphanic moment, a Spartan code  
revealed on that road to Damascus where thousands of years later  
allusion another menial would experience an historic epiphany and as a result  
found a new religion. As "It" rose in the slave hierarchy because of  
attentiveness and Spartan code, the slave gained recognition as the  
muscular, bronzed figure in matching cap and tiny loincloth who had  
eventually been promoted to head eunuch in the harem of his master.  
Saving every copper coin received from begging, from rare tips and  
occasionally from generous charity, the slave called "It" eventually  
triple who drew the attention of the oldest wife in the harem who had been  
abandoned and consequently became irascible, who had freedom to  
pursue her trading activities and who one day presented her favourite  
slave with a damask robe and accessories. Promptly "It" sold the entire  
outfit, adding substantially to his treasure. The great wife became so  
angry, she had "It" whipped. To her astonishment the next morning, the  
bronzed body, now covered with welts, stood before her in matching  
yellow cap and loincloth, a twisted smile peeking through the swollen,  
lumpen face. Surely "It" was practicing the Spartan code, cultivating  
the interior, ignoring external possessions and converting disadvantage  
into opportunity.

Ignoring the smile, ignoring the lumpen face, the Great Wife  
commanded the slave to saddle two passenger and two cargo camels

with tents and food, bedding and utensils for a five-day safari to a town to the northeast. While plying the slave with questions during the journey, she learned It's life story, listened to the axioms of It's code and admired plans to buy It's freedom. She heard much which echoed her own experience. During a short rest stop and quite impulsively, she conv. commanded the slave: "Take my camel which was bought in Babylon market, has a yen for home and a nose for water. Now flee." With that she handed over a pouch of gold dust. "It" protested. This was outside his plan and possibly violated his code. Sternly threatening him with welts upon welts, she ordered him to mount and dismissed him with, "Arbosir, you are a man among men, he who triumphs over adversity." He had his name back. He was almost delirious. After a decade, "It" had become "He."

Riding through the gates of Babylon, Arbosir went directly to those to whom he still owed money and made them an offer by which on the first day of each full moon he promised to divide forty percent of his earnings amongst them until his debts had been cleared. Whether earnings were large or small, they would receive forty percent. They all agreed, some reluctantly, others skeptically, and yet others enthusiastically because the other option would mean having him seized and resold into slavery, yielding only a fraction of what he owed. In addition he secretly vowed he would follow his father's advice and set aside ten percent as his salary, to go into his treasury so that

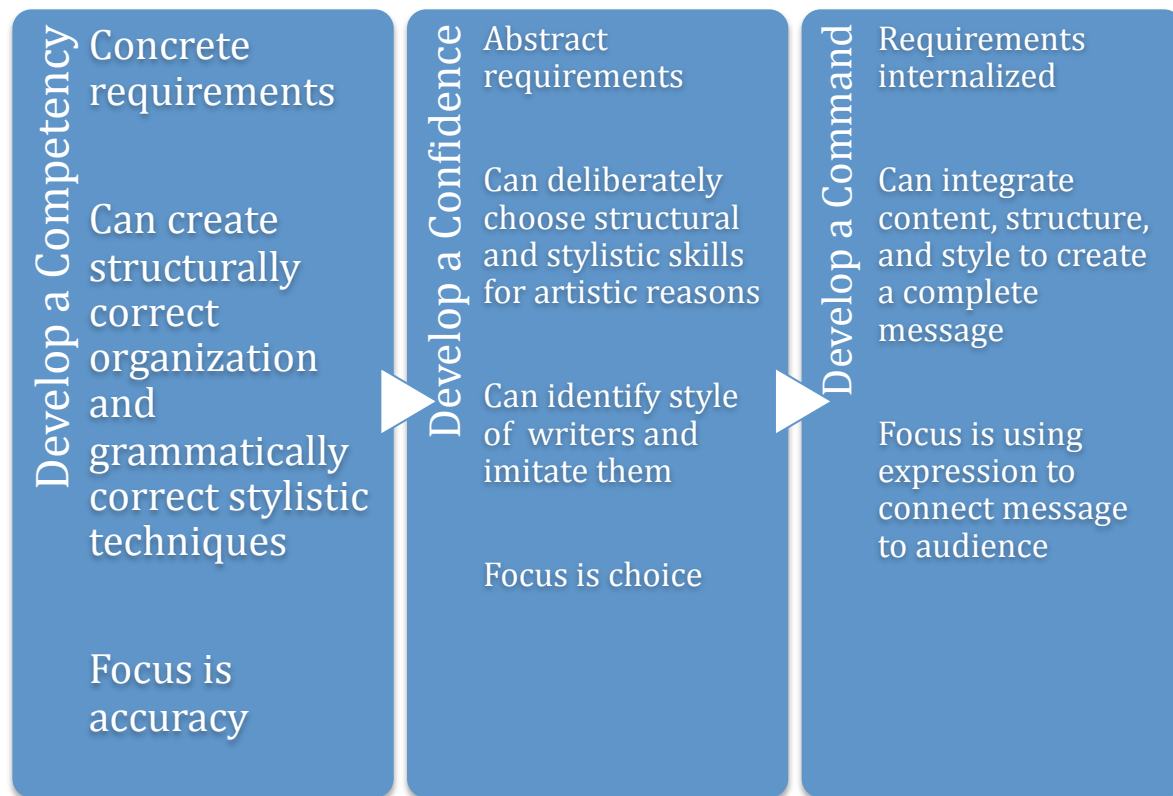
maybe someday he might have golden slaves working. Consequently, he was promising to live upon half of his earnings. He did so. Twice he had to fast a fortnight to meet his commitments. He and his faithful camel earned their keep by hauling mud bricks from dawn to dusk. Arbosir would frequently joke that it cost more to feed his camel than himself, but that was quite acceptable, he argued, "because the animal did all the work to atone for Arbosir's misdeeds." Since slavery had taught him Spartan living, he occupied one room, ate gruel once a day and owned one white gown which he wore over his skimpy loincloth and pouch with the matching cap, a constant reminder of his existence when Arbosir had been known as "It." And he had never been happier.



# Fairy Tales and the Moral Imagination

## Pathway of Development

## Assessment VS Grading



## Two goals of assessment

- Immediate goal—invigorate, enlighten, energize, add wisdom
- Ultimate goal—further along path of freedom through self-evaluation

## Assessment offers

- Hope
- Evaluated in content of relationship (close)
- Fitting
- Clear, known expectations
- Objective (assess only what has been taught unless prerequisite)
- Progressive (milestones from the nature of the art)
- Perception (can they see what you see)
- Self-evaluated (are they further along)

## Grading offers an evaluation of expectations

- Checklist requirements and comments should reflect assessment goals
- Grade should reflect how well the student followed directions
- Comment on what is good and why it is good
- Ways to adjust checklist to reflect competency, confidence, and command

Student's Name

Mrs. Spitler

Bible

February 28, 2008

### The Dirty Dozen

God had a plan with his disciples far beyond the dreams of fishermen, tax collectors, and zealots. Around 27 A.D. the twelve disciples were appointed and sent out. Although the disciples were mostly on their own, Jesus made a Great Commission to them to go out to the world and spread the Gospel. When the disciples were appointed to be Jesus' servants, when they were sent out to preach locally, and when they received the Great Commission, it showed us all that even the lowly can become magnificent.

The twelve disciples were dejected although the number twelve could call to mind the twelve Patriarchs. Amazingly, this lot of doleful men would become the greatest missionaries, even though they were tax collectors, fishermen, zealots, and eventually a betrayer. After the twelve were appointed, the twelve were Simon Peter, Andrew, James, John, (sons of thunder) Matthew, Thaddeus, Simon the zealot, and Judas Iscariot, who would betray the Christ, Jesus. How could this rambling group of nostalgic men be fit for such a job as going out to the nations to spread a "Gospel" of a carpenter's son??? Despite this, Jesus, "infinite, eternal and unchangeable in his being, wisdom, power, holiness, justice, goodness, and truth" (Westminster, A4) had equipped them with a will greater than toiling to daily keep food on the table.

Finally, the twelve were equipped, and Jesus started to train them more intensively. Jesus sent them out for the first time to preach, heal, and cast out demons. Surprisingly, they were sent out with no money, food, and only one set of clothes. Preaching, they were to find courteous

hospitality in a house in a town and inquire of the master if he could stay. Their message: hope or judgment. If a town would not accept their message, it would be worse for them than the people who lived in Sodom and Gomorrah because they had committed a crime against. Because of this, God now not only equipped the twelve with a will but the power to speak and carry a message which would change the world.

After Jesus had fitted out the twelve disciples, he requested that they take on a mission with these four commands: to go out to all nations to preach the Gospel, to make disciples, to baptize those who believed their message, and to follow all the commandments Jesus had given them. After this, the twelve were furnished with three things: a will, a power, and the Word of God. How could this be done? The disciples must have been scratching their heads. Traveling, some of the twelve would be killed brutally. Finally, Jesus sent them out after they had received their mission to go to places they had never been, to faithfully preach for a radical man from Nazareth.

When the disciples' were appointed, when they were sent out, and when they received the Great Commission, it mirrored that even the lowliest of the low can become those who will "sit on the twelve thrones, judging the twelve tribes of Israel." "The Dirty Dozen" were equipped with so great a power that they could actually attempt to go to the whole world to preach of someone who was of such a city as Nazareth. Obviously, this shows that origin doesn't necessarily affect the greatness of one.

Student's Name

Mrs. Spitler

Bible

February 28, 2008

### The Dirty Dozen

(1) God had a plan with his disciples far beyond the dreams of fishermen, tax collectors, and zealots. (2) Around 27 A.D. the twelve disciples were appointed and sent out. (5) Although the disciples were mostly on their own, Jesus made a Great Commission to them to go out to the world and spread the Gospel. (5) When the disciples were appointed to be Jesus' servants, when they were sent out to preach locally, and when they received the Great Commission, it showed us all that even the lowly can become magnificent. (Triple)

(1) The twelve disciples were dejected although the number twelve could call to mind the twelve Patriarchs. (3) Amazingly, this lot of doleful men would become the greatest missionaries, even though they were tax collectors, fishermen, zealots, and eventually a betrayer. (5) After the twelve were appointed, the twelve were Simon Peter, Andrew, James, John, (sons of thunder) Matthew, Thaddeus, Simon the zealot, and Judas Iscariot, who would betray the Christ, Jesus. (1) How could this rambling group of nostalgic men be fit for such a job as going out to the nations to spread a "Gospel" of a carpenter's son??? (Ques) (2) Despite this, Jesus, "infinite, eternal and unchangeable in his being, wisdom, power, holiness, justice, goodness, and truth" (Westminster, A4) had equipped them with a will greater than toiling to daily keep food on the table.

(3) Finally, the twelve were equipped, and Jesus started to train them more intensively. (1) Jesus sent them out for the first time to preach, heal, and cast out demons. (3) Surprisingly, they

were sent out with no money, food, and only one set of clothes. (4) Preaching, they were to find courteous hospitality in a house in a town and inquire of the master if he could stay. (6) Their message: hope or judgment. (5) If a town would not accept their message, it would be worse for them than the people who lived in Sodom and Gomorrah because they had committed a crime against. (2) Because of this, God now not only equipped the twelve with a will but the power to speak and carry a message which would change the world.

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(5) When the disciples' were appointed, when they were sent out, and when they received the Great Commission, it mirrored that even the lowliest of the low can become those who will "sit on the twelve thrones, judging the twelve tribes of Israel." (1) "The Dirty Dozen" were equipped with so great a power that they could actually attempt to go to the whole world to preach of someone who was of such a city as Nazareth. (all) (3) Obviously, this shows that origin doesn't necessarily affect the greatness of one.

MLA formatted	
Introduction: attention getter/Background info	
Thesis statement lists three topics	
Consistent verb tense	
Only 3 passive verbs	
Consistent point of view	
Complete sentences: no fragments/run-ons	
Homonyms/Spelling	
Indicators: dress-ups underlined/sentence openers numbered	
Topic/clincher relationship (key words highlighted)	
Paragraphs are approximately equal length	
One decoration per paragraph	
“ly” word (adverb)	
Strong verb	
Quality adjective	
who/which clause (adjective)	
www.asia.beau (adverb)	
No more than two of the same kind of opener in a row	
(2) prepositional	
(3) ly	
(5) Clausal,	
(6) VSS	
Restate three topics	
Most important and why	
Final sentence reflects/repeats the title	
Stacked in order: Final copy, checklist, rough draft, key word outline	

*Forms of Assessment,*

[http://www.learningandteaching.info/teaching/assess\\_form.htm](http://www.learningandteaching.info/teaching/assess_form.htm)

Graham, Donovan L., *Teaching Redemptively*

Gregory, John Milton, *The Seven Laws of Teaching*

Kern, Andrew and Pudewa, Andrew, *2 Andrews Assessment* (audio from  
The Two Andrews: On Writing and  
Teaching Writing)

McCullough, Joy D., *Kingdom Living in Your Classroom*

Pudewa, Andrew, *The Four Deadly Errors of Teaching Writing* (audio)  
*Teaching and Evaluating Writing* (audio)

*Student Academic Assimilation—How to Effectively Assimilate Low-  
Performing Students into a Rigorous Academic Program, ACSI*

Webster, Dr. J. B., *Blended Structure and Style in Composition*  
*Classroom Management* (audios from Tacoma and  
WES 2008)

Whitling, Matt, *Sins of the Classroom* (audio)  
<http://www.wordmp3.com/details.aspx?id=9583>



## LITERATURE AS WRITING MODELS FOR POETRY

### I. What's a poem? How do teachers help students write poetry?

#### What is a poem? By Jane Yolen

Hard work.  
Emotion surprised.  
Throwing a colored shadow.  
A word that doubles back on itself, not once but twice.  
The exact crunch of carrots.  
Precise joys.  
A prayer that sounds like a curse until it is said again.  
Crows punctuating a field of snow.  
Hard work.

Jane Yolen. *Take Joy: A Book for Writers*. Kalmbach/The Writer Press, 2003. *Wild Wings*. Boyds Mills, 2002

**TERMINAL LEARNING OBJECTIVE:** Using a literature model, compose a multiple stanza poem that employs the elements of poetry.

### II. Start writing from what you already know.

- A. From your head tell a story with a poem....What problems does this task present?
- B. Use "The Dragonfly" to help you get started

#### *The Dragonfly*

*Once, in a little pond, in the muddy water under the lily pads, there lived a little water beetle in a community of water beetles. They lived a simple and comfortable life in the pond with few disturbances and interruptions. Once in a while, sadness would come to the community when one of their fellow beetles would climb the stem of a lily pad and would never be seen again. They knew when this happened; their friend was dead, gone forever.*

*Then, one day, one little water beetle felt an irresistible urge to climb up that stem. However, he was determined that he would not leave forever. He would come back and tell his friends what he had found at the top. When he reached the top and climbed out of the water onto the surface of the lily pad, he was so tired, and the sun felt so warm, that he decided he must take a nap. As he slept, his body changed and when he woke up, he had turned into a beautiful blue-tailed dragonfly with broad wings and a slender body designed for flying. So, fly he did! And, as he soared he saw the beauty of a whole new world and a far superior way of life to what he had never known existed.*

*Then he remembered his beetle friends and how they were thinking by now he was dead. He wanted to go back to tell them, and explain to them that he was now more alive than he had ever been before. His life*

*had been fulfilled rather than ended. But, his new body would not go down into the water. He could not get back to tell his friends the good news. Then he understood that their time would come, when they, too, would know what he now knew. So, he raised his wings and flew off into his joyous new life!*

~Author Unknown~

1. Draw on what you know from literature and divide the story into its three parts (Beginning, Middle, and End)
2. Draw on what you know about IEW writing (Key Words)
3. Draw on what you know about poetry and make some structural decisions.
  - a. Number of stanzas?
  - b. Rhyme scheme?
  - c. Meter or no meter?
  - d. What poetic elements might you require?

**EXERCISE:** *Now try and write your poem's first stanza (together)*

### **III. Review the essential elements of poetry. Teach them even if you don't know them.**

A. Types of poem (Narrative, Lyric, Fixed Form Poems)

B. Figurative Language

1. Similes (comparison of dissimilar things using like, as, or than)

**Example:** *Writing poetry is easier than singing a song.*

2. Metaphors (comparison of dissimilar things without preposition)

**Example:** *Writing poetry is humming a new song.*

3. Personification (human attributes are given to non-human thing)

**Example:** *Poetry plucks at the strings of human emotion.*

4. Apostrophe (address one absent/dead/non-human as if there and conscious)

**Example:** *Poetry, you burrow into my deepest soul. Why are you so cruel?*

5. Hyperbole (over exaggeration in the service of truth)

**Example:** *Poetry proves the cruelest torture to the unlearned student.*

C. Poetic Lines

1. Length of the line (determine visual influence of the poem)
2. End-stopped or enjambment (punctuation/no punctuation of lines)
3. Stanza (paragraph of poetry)

D. Words

1. Denotation (dictionary definition of a word)
2. Connotation (more subtle shades of meaning of a word)
3. Diction (specific word choice itself – sophisticated, homespun, thematic)
4. Repetition (repeated words or synonyms to reinforce ideas)
5. Figurative words
  - a. Simile (see above)
  - b. Metaphor (see above)
  - c. Metonymy (one thing is called something else because of the similarities between the two dissimilar things)

***Example:** The pen is mightier than the sword.*

- d. Synecdoche (use a striking part of an object for the whole)

***Example:** For their feet run to evil (Proverbs 1:16).*

**EXERCISE:** Using what we learned about the poetic elements of figurative language, words, and lines (above), compose the second stanza of “The Dragonfly” poem.

E. Sounds

1. Alliteration (repetition of consonant sounds at close intervals)  
***Example:** The continuous crunch of carrots causes chaos.*
2. Assonance (repetition of vowel sounds at close intervals)  
***Example:** The ontinuous ounch of oarroots oauses ohaoos.*
3. Onomatopoeia (use of words that sound like what they mean)  
***Example:** The continuous crunch of carrots causes chaos.*
4. Sibilant Sounds (sounds produce a hiss/whistle sound, repeated s or sh)  
***Example:** The continuous scrunch of carrots causes chaos.*

## F. Rhyme

1. Full Rhyme (words end with same sounds but begin with different sounds)  
**Example:** his friends were left / really quite bereft
2. Slant Rhyme (words end with approximate vowels and consonants sounds)  
**Example:** *What immortal hand or eye / Could frame thy fearful symmetry?*
3. Internal Rhyme (rhyme occurs within the line)  
**Example:** *For after the rain, when never a stain*
4. Blank Verse (poetry that does not rhyme)  
Example: "What is a Poem?" By Jane Yolen
5. Stanzas
  - a. Couplets (two lines of verse, usually with same meter and rhyme)
  - b. Triplets (three lines of verse, generally in the same meter and rhyme)
  - c. Quatrains (four lines of verse)
6. Indicate Rhyme within a stanza (use capital letters for new rhyme sounds)  
**Example:** "What is a poem?" (above) (ABCDEFGH**A**)

***EXERCISE:*** Compose the third stanza of "The Dragonfly Poem" using what you learned about sounds, and Rhyme above.

## G. Rhythm/Meter (The Rhythm of Poetry)

1. Stress ( **ˈ** ) (indicates accented syllables – mark first)
2. Breve ( **˘** ) (indicates unaccented syllables – mark after stresses marked)
3. Meter Types
  - a. Iambic | **˘** **ˈ** | (The park is filled with night and fog)

b. Trochaic |  $\overset{\text{Z}}{\text{—}} \sim$  | (Should you ask me whence these stories?)

c. Anapestic |  $\sim \sim \overset{\text{Z}}{\text{—}}$  | (Hear the drops on the back of the roof)

d. Dactylic |  $\overset{\text{Z}}{\text{—}} \sim \sim$  | (All through the nighttime a symphony)

4. Poetic Foot (One set of the metrical pattern, consisting of one stressed syllable and one or more unstressed syllables. A line of poetry contains 1 or more feet and is set off by parallel lines ( | | ).

**Number of Feet Per Line**

1 Monometer	5 Pentameter
2 Dimeter	6 Hexameter
3 Trimeter	7 Heptameter
4 Tetrameter	8 Octameter

**Practice: Mark the meter and the rhyme scheme (called scansion)**

1. (6) \_\_\_\_\_  
(Meter / Rhyme Scheme)

January brings the snow,

Makes our feet and fingers glow.

February brings the rain,

Thaws the frozen lake again.

March brings breezes loud and shrill,

Stirs the dancing daffodil.

--Mother Goose

**EXERCISE:** Revise “The Dragonfly” poem adding meter.

#### IV. Applying the Lesson to Your Classroom

- A. Secret to Good Poetry – Revise, Revise, Revise
- B. Grading - Always grade against clear expectations that employ poetic elements.
- C. Application at various stages of learning the elements (Develop the Dragonfly as you learn a new concept.)
- D. Variations on literature models: From Poetry to Paragraph and Paragraph to poetry
- E. Types of poetry assignments:
  1. Metaphor poem (Family or School)
  2. Form poems (Haiku, Epigram, Villanelle, Limerick, Sonnet)
  3. Poetry analysis essay (good high school prep. and required at AP level)
  4. Narrative poems using novels or short stories as an idea map
  5. Write paragraph from a poem that connects the author's poem to the student's experience
  6. Create an Epiphany Graph (Whitling 6) and create original poems from the graph.
  7. Descriptive poem from a science study
  8. Historical narrative from history class event
  9. Brainstorm other types of assignments
    - a.
    - b.

#### V. Recommended Resources for all levels of teaching poetry

- Cook, Judy. *Introduction to Poetry: Forms and Elements Study Guide*. Fall Creek, WI: Progeny Press, 2003. Print. (Excellent resource grades 8-12 for teachers or homeschool parents who know little about poetry. May be purchased at [www.christianbooks.com](http://www.christianbooks.com). It does contain Christian Themes.)
- Perrine, Laurence, and Thomas Arp. *Sound and Sense: An Introduction to Poetry*. 8th ed. Orlando: Harcourt Brace Jovanovich College Publishers, 1992. Print. (Excellent resource for instructor teaching high school and AP level classes. Resource also included in *Literature: Structure, Sound, and Sense* by the same authors and can be purchased cheaply as a used book.)
- Whitling, Matt. *The Grammar of Poetry: Imitation in Writing*. Moscow, ID: Logos School Materials, 2000. Print. (Excellent resource for elementary – high school for teachers and students who have no knowledge of the elements of poetry. You will want to purchase both the student and teacher editions. You can order online at [www.logospressonline.com](http://www.logospressonline.com))

## GRADING SAMPLES AND STUDENT WRITING SAMPLES

### Figurative Language Poem Evaluation

**Assignment:** Compose a figurative language poem about your 5/6<sup>th</sup> grade class to include all the class members and at least three of your teachers. Use an overarching metaphor.

- Add the **line number** where you used each of the required items below.

Missing/Good/Excellent	M	G	E
<b>REQUIRED</b>			
Overarching Metaphor			
Simile			
Personification			
Hyperbole			
Apostrophe			
Metaphor			

<b>IMPROVEMENTS</b>			
Rich verbs develop met.			
Rich nouns develop met.			
NTVSWWTW			
Stanza Separations			
Tell story / Make point			
Introduction			
Conclusion			
Surprise and Delights			
<b>EXTRAS</b>			
Other figures of thought/speech			
Rhyme			
Meter			
Sounds – Alliteration - Assonance - Onomatopoeia - Sibilant Sounds			

### The Classroom War

By Sean (March 2010, 6<sup>th</sup> Grade)

On the barren wastes of Trinitas I saw my teachers,  
Mr. Marth, Mrs. Kratt, and Mrs. Richards,  
as generals facing off during a temporary parley,  
trying to scare the enemy into surrender.  
Some of their talk is heard, but all know that talk cannot solve this  
problem

## WRITING A LONG NARRATIVE POEM - ASSIGNMENT SHEET

- Step 1** Decide what you want your poem to be about. *Pinocchio*
- Step 2** Determine your poem format - a rhyming poem, blank verse or sonnet? *rhyming*
- Step 3** Choose a rhyme pattern for rhyming poetry. \_\_\_\_\_
- Step 4** Think about how many lines you plan to write and if it should be divided into stanzas. *2 per chapter (36) of Pinocchio = 72 lines*
- Step 5** Determine your meter: *trochaic octameter*
- Step 6** Write your first line and count out the beats. Your lines should have eight beats or meters per line | ' □ |. (Here it helps to imitate the meter of a famous poem of that type. We will use the *The Spider and the Fly* by Mary Howitt.)

**The Spider and the Fly**  
by Mary Howitt (1829)

Will you walk into my parlor?" said the Spider to the Fly,  
'Tis the prettiest little parlor that ever you did spy;  
The way into my parlor is up a winding stair,  
And I've a many curious things to show when you are there."  
Oh no, no," said the little Fly, "to ask me is in vain,  
For who goes up your winding stair can ne'er come down again."

- Step 6** Make sure that your syllables have two unstressed syllables followed by a stressed one. Example: DUM Tee, DUM Tee, DUM Tee, DUM Tee, DUM Tee, DUM Tee, DUM Tee, DUM Tee.
- Step 7** Proofread your poem using slash marks above each word to indicate stressed and unstressed beats. Count up your beats and write at the end of each line. If you're over or under you'll have to go back and rework.

NOTE: Pinocchio is pronounced PEE-no-KEE-o

Title \_\_\_\_\_

**Chapter #1**

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**Chapter #2**

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**Student Example – Group Poetry Project (Kate, Stefan, Sam, Jeremy, and Angel)**  
**PINNOCHIO (May 2009, Grades 5-7)**

**PINOCCHIO**

Listen to my story 'bout a common piece of wood.  
Supposed to be a table leg but happ'ly never could.

Maestro Cherry gave the wood to Geppetto as a gift  
Hurt poor old Geppetto as the log he tried to lift.

Geppetto made the puppet parts, Pinocchio gave a wail.  
He ran away on his new feet, Geppetto went to jail.

Cricket warned Pinocchio, "Your dad you must obey."  
After hearing this good warning, wise cricket he did slay.

Bad Pinocchio missed his father, his hunger he bewailed.  
He found a little chicken egg, but out the window sailed.

Seeking food from neighbor, got water on his head  
Sleeping soundly all the night, woke with feet burnt dead.

Calm Geppetto found Pinocchio lying on the floor.  
Gave him three pears so the puppet could have more.

Pinocchio's kind father gladly made him nice new feet.  
Kind Geppetto sold his only coat so the puppet could be teached.

Pinocchio met his family when he went out to play.  
Crowds were yelling, pressing, running in his precious way.

Supposed to go to school, Pinocchio would drift.  
To get into the theater Pinocchio sold his gift.

Fire Eater sneezes; Pinocchio had saved  
His old brother Harlequin from the fire grave.

At the Inn of Red Lobster, gets to pay the bill.  
Fox and Cat leave to see the firstborn who was ill.

Talking Cricket's advice Pinocchio does not listen to  
Finds himself chased by assassins not one but two.

Darted swiftly through the woods to run away from them.  
Knocked upon the door but no answer came to him.

Fairy sends for doctors, to see if he's alive  
When the doctors come in, Pinocchio's revived.

Fairy with azure hair came to Pinocchio's aid.  
Gave him medicine to drink but NO, NO, NO he said.

Pinocchio plants his gold in field to reap to get some more.  
He returns to find himself even more than poor.

Pinocchio hearing laughing calls, asks, "Why you jeer?"  
"I'm laughing at those simpletons who trust everything they hear!"

Walking briskly lonely poor Pinocchio did see:  
A serpent lying on the road, died of laughter (he burst an artery.)

Pinocchio is told to guard chickens through the night.  
But when participating in a trick did not cooperate.

Pinocchio discovered the weasel thieves.  
In return for his faithfulness he can leave.

Pigeon and Pinocchio fly over some seas.  
Pinocchio must eat gross chick peas.

Geppetto taught Pinocchio, "Begging was for the poor."  
Shamefully, he disobeys, rejects work more and more.

Fairy with Azure hair admitted she was she.  
Pinocchio agrees to go to school to make her happy.

In the morning bright and early Pinocchio goes to school.  
Naughty boys make Pinocchio a gigantic fool.

Pinocchio goes to see a shark, maybe sleeping like a whale.  
But when a friend gets injured Pinocchio goes to jail.

Pinocchio ran away that wasn't his wish  
Runs into the danger of being fried like a fish.

Pinocchio escapes and finds  
The Fairy's house but still he whines.

Finally Pinocchio's told that he'll become a boy  
But instead he runs off with friend to Land of Toys.

Donkey gives Pinocchio some very good advice.  
Driver bit the donkey's ear and was not very nice.

After five months of no school, no work and only play,  
Pinocchio and friends quite suddenly begin to bray.

Pinocchio sold to circus man,  
Hardly gets to see dry land.

Pinocchio is a marionette, but eaten by a shark.  
Sees inside his belly, a candle in the dark.

Pinocchio finds Geppetto in the fishy landscape.  
Becomes like a father, plans a daring escape.

The two of them escape to find Pinocchio's a boy,  
Get a nice big fortune and love their precious joy.

**Student Example – Individual Poetry Project**

(We had finished the poetry unit just prior to starting *The Hobbit*, so as we read, each student individually composed a rhyming quatrain that captured each night's reading assignment. Some nights included more than one chapter, but only one quatrain was required.)

**The Hobbit**  
**Amazing, Astonishing, Adventure**

**By Kate (June 2010, 6<sup>th</sup> Grade)**

Gandalf knocked on Bilbo's door.  
Bilbo cried, "I can't have more!"  
Dwarves came marching in his house and talked of many things,  
Played their harps and sang their songs and talked of long, lost kings.

Bilbo journeyed with the dwarves,  
(Supposed to be a thief.)  
Bilbo found some mean old Trolls and almost was their food.  
Dwarves thought Bilbo's burgling was not very good!

In the middle of the night,  
Bilbo had a dream (a fright!)  
That some goblins open walls and capture also steal...  
Bilbo wakes to find that dreams are very real!

Bilbo finds a shiny ring and puts it in his coat.  
Wanders down to Gollum's lake and finds him in a boat.  
Riddles Gollum wants to play but later cannot guess.  
Bilbo follows Gollum out by using his "Precious."

Freed from goblins, not for long, they're caught in trees by wargs.  
Dwarves are stuck in trees to hide, but goblins won't use swords.  
Goblins try to burn the trees but eagles come in time.  
Save the dwarves and fly away (they're safe for one short time).

Dropped at Carrock (Beorn lives there)  
Introduced in six scared pairs.  
Gandalf did this so Beorn would not be very mad.  
Not used to company, Beorn is still too glad.

Dwarves meet spiders in the woods.  
Bilbo frees them (think he's good).  
Dwarves are hungry, try to find some food but meet elves' feast.  
Wood elf king locks dwarves all up (he thinks that they are beasts).

Bilbo puts his "Precious" on before the elves catch him.  
Then he wanders 'bout the dungeon grounds to try to find all them.  
Guards go drunk and Bilbo lets the dwarves come run away.  
All the dwarves and Bilbo get in barrels, float all day!

Dwarves go marching to the mountain, try to find the gold.  
Bilbo, Fili, Kili search to find the long, lost door.  
Searchers found it; they can't open it so they wait and think.  
Moon-letters show the secret door; it opens with a clink.

Bilbo tries to take a cup from Smaug and does succeed.  
Goes back later; Smaug does smell him; Bilbo is not freed!  
Riddles, Bilbo, Smaug do play to try to stump each other.  
Bilbo almost does not escape and almost is a smother.

Bilbo leads the dwarves to Smaug.  
(Smaug had gone away that day.)  
Smaug destroys the Lake-men's city, smashing buildings in.  
Thrush warns Bard: he shoots an arrow, piercing Smaug's chest so thin.

Dwarves are greedy, selfish brats.  
Bilbo tries to tell them, "Stop!"  
Later Bilbo tries to help (to bargain with the king).  
Arkenstone, the tool he uses as a bargain-thing.

Battle rises, brave men fall,  
Many elves, and large and small.  
Eagles come to save the day.  
Thorin dies, and Bilbo stays.

Bilbo starts to venture home,  
Leaves the gold to meet his dome.  
Finds his hole for sale, alack!  
All of this he must unpack!

## Using *Structure and Style* Effectively with ELD Students

## Managing Your IEW Class

### I. Condition

**Key Principle:** Use the summer to do as much preparation ahead of time as possible.

A. Get started early.

B. Write a lesson plan overview for the semester/year.

C. Decide how to package the materials.

D. Write handouts for each new skill.

E. Include one or more examples of each type of writing.

F. Include a "Writer's Toolbox" section.

G. Include an "Exercise" section.

H. Include a "Homework Sources" section.

I. Include assignment sheets and composition checklists for each assignment, with point values.

II. Communicate

**Key Principle:** The more specific you are about expectations, the better results you will attain.

A. Financial

Cost

Payment Schedule

B. Class Schedule (Dates, Time)

C. Syllabus

D. Parent/Student Responsibilities (See Examples 1 and 2)

Editor

Homework

Behavior

Dress code

E. The Parents' Information Meeting

Inspire

Explain

Teach

---

### III. Coach

#### **Key Principle:**

COACH your students for mastery. "If they aren't making mistakes, you aren't coaching." (USA Volleyball)

#### A. First Class

BE ON TIME to greet your students!

Have nametags ready!

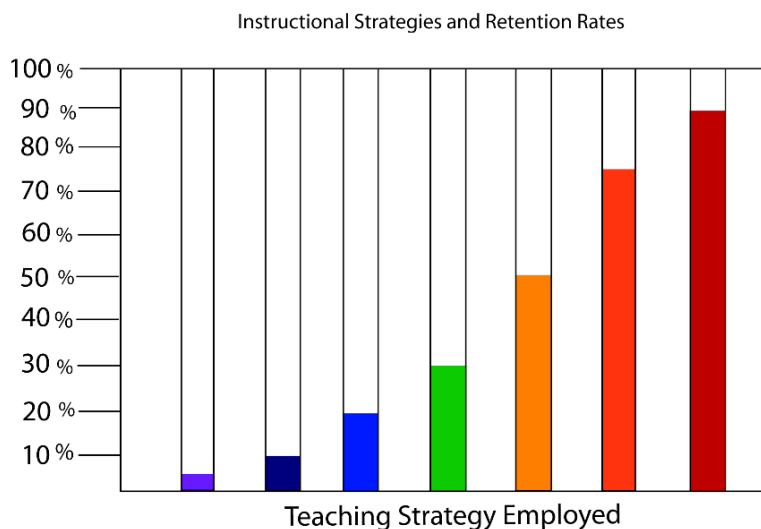
Smile!

Make connections

Be enthusiastic! Be fun!

Go over the "Rules"

Teach



(Results of studies by The National Training Laboratories in Bethel, Maine)



Explain Homework

B. Second Class

Go over homework in first 5-10 minutes.

Read one or two papers aloud.

Give papers to Student Assistant.

Enforce the Rules!

Review!

Proceed with the new lesson.

Go over the next homework assignment with them.

As soon as class is over, grade the papers!

C. Subsequent Classes

Repeat B. above, PLUS:  
Positives

Negatives

Peer Editing

### EXAMPLE 1: CLASS POLICIES

1. **PAYMENT SCHEDULE:** Since the classes are sequential, students must register for the entire school year. Class fees are \$20.00/class session; the total cost for the year is \$300.00 per student. After May 31, a \$25 late fee is added, bringing the total to \$325.00. Families may pay the whole amount up front or according to the following payment plan: **\$100 at registration (\$125 after May 31), \$100 at the Parent's Meeting held shortly before the first class, and \$100 at the first October class.** No further payments will be required for the rest of the year *unless your student requires individual tutoring (see #4).* **All fees are non-refundable.**
2. **PARENTS' INFORMATION MEETING:** I will hold a Parent's Information Meeting in August before classes start to give you important information so that your student may receive the full benefit from this class. During the meeting, among other information, you will receive the Writing Handbook and learn the outlining technique that we use for every type of writing that we do, because it is the foundation skill for good writing. You will make your 2<sup>nd</sup> class payment of \$100 at this meeting.
3. **TIME COMMITMENT AND ASSIGNMENTS:** The writing class involves a significant time commitment for both you and your student. Some homeschool parents use outside classes as a break from teaching and as an opportunity for their students to operate independently. These are admirable goals; however, *this writing course is not an Independent Study Course.* If you desire a class that does not require your involvement, my class is not the right one for your student.

Since we only meet every two weeks, you will serve as your student's Editor. Two weeks is too long a time to write without receiving feedback; only with your involvement will your student make progress. I give clear instructions for the Editor to follow. I also provide a class-specific **Writing Handbook** for each student so that you can understand what we are doing and will be able to help your student.

I expect assignments to be completed according to my directions and turned in on the specified day. The assignments take an average of 30-60 minutes each day. *For this reason I do not accept students who are simultaneously enrolled in another English class;* such students cannot keep up with writing requirements for both classes, and I do not make allowances for being "too busy with another class."

Writing assignments are broken into daily tasks on an assignment sheet. Directions are very specific. Unlike most writing programs, IEW students receive grades based on very concrete, objective criteria, which are clearly communicated on the assignment sheet and on the Composition Checklist given with each assignment. Therefore, even students who struggle with writing can receive a grade of 100% by completing all the checklist items! Papers that are not completed according to directions will be returned ungraded.

It is important that assignments be done *daily* and that your student not wait until the end of the assignment period and try to do everything at once. Without daily practice, your student will not improve in his writing skills. *Good writing takes time.*

4. **INDIVIDUAL TUTORING:** With the IEW method, students are given as much help as they need in order to master the writing skills. If I see that your student is struggling and consistently not completing items on the composition checklist, I will schedule individual tutoring time to address specific problems. The cost for individual tutoring is \$30/hour and will be paid at the end of the tutoring session. You must be present during the tutoring session so that you will know how to help your student at home.

If you know that your student usually struggles with schoolwork, you may be able to avoid the need for individual tutoring by closely monitoring his work. Take the time to review your student's papers when I return them to find out what areas need to be addressed. Assist your student if he needs help. The Writing Handbook will help you understand the concepts/skills so that you will be able to help more effectively. This is not considered "cheating!" Please read the article referenced in the e-mail entitled "The 4 Deadly Errors of Teaching Writing" for more information on the IEW philosophy of assisting students.

5. **AVOID MISSING CLASSES:** Each class builds on previous classes, so plan other activities around writing class. If you must miss due to an unavoidable conflict or illness, the homework assignments for the entire school year are included in the handbook, along with reading assignments that explain the new skills taught during class. I do not provide make-up classes, and I do not provide refunds for missed classes. I will be happy to provide individual instruction at the rate of \$30/hour.
6. **BE ON TIME:** Please bring your student on time to class and pick him up on time after class. Unless you have made prior arrangements with me because of some special circumstance, do not bring your student earlier than 10 minutes before class time.

If your student is late, not only will he disrupt the class, but he will also miss critical learning time. Often, we spend the first few minutes reviewing homework and making corrections, which will help your student to better understand the skills we are practicing.

For the safety of your student, please be on time for pick-up when class ends. Often I am occupied inside talking to a parent or answering student questions at the end of class, so I can't be outside supervising waiting students.

7. **DRESS/GROOMING:** The general guideline for dress is "LOVE YOUR NEIGHBOR!" Students are expected to dress and groom themselves in a way that is considerate of others in the class, and that will not cause a distraction from learning for others. Therefore, the following criteria will be observed:
- Appearance should be neat, clean and modest.
  - No underclothes showing (including but not limited to boxers, underwear, and bras)
  - No tank tops, halters, camisoles, see-through or other skin-baring tops
  - No oversized, tight or low-cut clothing (no cleavage visible)
  - No rude, suggestive or crude messages on clothing
  - No bare midriffs. When arms are raised midriff should be covered.
  - No short shorts/skirts or skirts with slits that expose the thigh. When sitting, shorts or skirts should lay no higher than ~ 3" above the knee.
  - No "gang" clothing or accessories
  - No extreme accessories, make-up, hair styles/colors

Parents should take responsibility to assist their students to understand and follow these guidelines. If you are not sure whether a particular item meets the criteria, then your student should not wear it. If your student chooses to disregard the guidelines, I will speak to him/her and you about it. Continued non-compliance will result in being expelled from the class with no refund. If students are considerate of the needs and feelings of others in the class instead of trying to "make a statement" or get attention through their dress/grooming, we should not have any problems!

8. **CELL PHONES, PAGERS, IPODS and other electronic devices** are *not allowed* in the classroom, even on silent setting. If there is an emergency during class, you may call my home or cell number and someone will notify your student.
9. **CLASS SCHEDULES:** All classes meet every 2 weeks, with longer intervals at Thanksgiving, Christmas, and Masters. Please see below the specific schedule for your student's class.

### **EXAMPLE 2: STUDENT CONTRACT**

*Bring a signed contract for each student to the Parents' Information Meeting*

1. **Telephone Calls:** My job is to help you become a better writer, and I like to help students who want to improve! I am available to answer your writing questions with the following restrictions:  
Please do not call before 9:00AM, after 5:00PM, or on Sunday.  
Call the home telephone number first; if I am not home, you may try my cell phone.  
Do not call me with questions about the homework assignment on Writing Class days.
2. **Be on time (but not too early) for class.** It is disruptive for students to come in after class has begun. *Please do not come inside earlier than 10 minutes before class* unless your parent has made special arrangements with me ahead of time because of some unusual circumstance. We are a homeschool family and we are very busy on writing class days! Also, at *10 minutes before class you do not need to ring the doorbell*. Just come in and **shut the door behind you**. We have a dog (Pippin) and he will run away if the door is left open!
3. **Please use the restroom** before class begins, as it is disruptive for students to leave the classroom during class. The restroom is located next to the classroom.
4. **No food or drinks** may be brought into the classroom by students.
5. **SUPPLIES:** DO bring your own pen and notebook paper to each class. I do not provide these, and you will need them during every class. Also bring your Handbook to each class, because we will use them during class.

*Write your name on your handbook as soon as you receive it! I do not have "extra" copies of the Handbook, so keep up with yours! If you lose it, I will have to make, and you will have to pay for, a replacement. Replacement Handbooks are \$40 each.*

6. **ASSIGNMENTS:** I am very specific about how and when I expect assignments to be completed and turned in. Your homework assignment for each class is detailed on the pink Assignment sheet in the back of your Handbook. The assignment is broken into daily tasks that should be done on the day they are assigned, according to my directions.

One of your parents will serve as your Editor. At various points during an assignment period, you will be instructed on the assignment sheet to take your work to your Editor for review. This is a very important step in the process; **DON'T SKIP IT!** The Editor's job is to help prepare a piece for publication. All accomplished writers have Editors, so don't feel shy about having your work reviewed!

The assignment sheet will also list my requirements for an acceptable paper. A student assistant will check your homework assignment for basic items such as the correct format, the correct number of paragraphs, title, name, etc. while we are having class. If any items are marked as missing, I will check the paper and give it back to you at the end of that same class day. You will need to correct any deficiencies and bring it back within 3 days.

Assignments will be turned in using the homework folders that I will give you, with papers arranged in the specific order that I will explain at the first class. If you lose a folder, you may replace it yourself with a folder of the **same color**. *I do not accept homework that is not placed correctly in the correctly colored folder.*

7. **INDIVIDUAL TUTORING:** If I see that you are consistently not completing the homework correctly over several assignments, I will schedule you for individual tutoring. Your Editor (parent) will need to attend the session with you. The cost is \$15/half hour, and the amount of time will vary depending on your difficulties. *I suggest that the parent require the student to pay for the tutoring session, as most deficient assignments are caused by a lack of following directions and/or not completing daily items when they are assigned.*

**You can avoid the need for individual tutoring by paying attention and participating in class, asking for help from me or your Editor when you need it, and completing assignments daily rather than waiting and trying to do everything at the end of the assignment period.**

8. **BEHAVIOR:** The general guideline for behavior is "LOVE YOUR NEIGHBOR!" We are all learning how to be better writers (even me)! Students are expected to treat each other and me with respect. That means that you will listen when I am talking, and you will be attentive when other students are speaking. Of course, we will NEVER ridicule a student about questions asked or about something he/she has written.

9. **DRESS/GROOMING:** The general guideline for dress is "LOVE YOUR NEIGHBOR!" Students are expected to dress and groom themselves in a way that is considerate of others in the class, and that will not cause a distraction from learning for others. Therefore, the following dress code will be observed:

- a. Appearance should be neat, clean and modest.
- b. No underclothes showing (including but not limited to boxers, underwear, and bras)
- c. No tank tops, halters, camisoles, see-through or other skin-baring tops
- d. No oversized, tight or low-cut clothing
- e. No rude, suggestive or crude messages on clothing

- f. No bare midriffs. When arms are raised midriff should be covered.
- g. No short shorts/skirts or skirts with slits that expose the thigh. When sitting, shorts or skirts should be no higher than ~ 3" above the knee.
- h. No "gang" related accessories or clothing
- i. No extreme accessories, make-up, hair styles/colors

If you are not sure whether a particular item meets the criteria, then don't wear it. If you choose to disregard the guidelines, I will speak to you and your parent about it. Continued non-compliance will result in being expelled from the class with no refund. If all of us are considerate of the needs and feelings of others in the class we should not have any problems!

- 10. **CELL PHONES, PAGERS, IPODS and other electronic items** are *not allowed* in the classroom, even on silent setting. If there is an emergency during class, your parent may call my home or cell phone.
- 11. **CLASS SCHEDULES:** Class is held every other week (except for Christmas break and a 3-week period because of Thanksgiving and then again at Masters). See the individual class schedules attached for the exact days and time for your class.
- 12. **MISSED CLASSES:** I do not give make-up classes, so try not to miss class. You are responsible for all assignments even if you miss class. All homework assignments are included in the Handbook. Be sure to read the page numbers listed for the assignment. The assignments must be turned in by the assigned date even if you miss class, because otherwise I will get behind on my grading. If you know you will miss class, you might want to contact another class member to record the class for you. You will need to provide any equipment needed to do that, and show the student how to operate the equipment, as I do not have time during the class period to operate recording equipment.
- 13. **NOVEL:** We will read a novel for an assignment that we will do during Winter Semester. I will choose the book and give you the title. You may buy it or borrow it from the library.

**I have read and understand the above information. My student has read it and we have discussed it.**

Parent signature\_\_\_\_\_

**I have read and understand the above information.**

Student signature\_\_\_\_\_

## EXAMPLE 3: ASSIGNMENT SHEET

### LEVEL 1 ASSIGNMENT #6

- ☐ Read pp. 18-21 and 89-91.
- ☐ Make KWO for Introduction. Be sure to include information listed on p. 21.
- ☐ Write Introduction paragraph using KWO. Use the Composition Checklist to check for Structure and Style elements.
- ☐ Give to Editor for corrections.

- ☐ Rewrite Introduction making changes and corrections.
- ☐ **Highlight your 3 topics** in the last sentence of Intro. If they are missing, rewrite your paragraph until you have all of them.

- ☐ Reread pp. 18-21.
- ☐ Write KWO for Conclusion paragraph. Be sure to include everything listed on p. 21.
- ☐ Write the Conclusion paragraph. Use the Composition Checklist to check for Structure and Style.

- ☐ Rewrite Conclusion making changes and corrections.
- ☐ **Highlight your 3 topics** at the beginning of the Conclusion. Check for Key Words from Intro in the last sentence of Conclusion. If any of these are missing, rewrite your paragraph until you have all of them.
- ☐ Create a **title** from strong **key words of last sentence** of conclusion.

- ☐ Create the Bibliography page on a separate page. Read p. 16 and 22. See p. 92 for an example.

- ☐ Put all 5 paragraphs of the report into ONE document if you haven't already done so. Be sure they are in the correct order. Be sure all dress-ups and sentence types are **marked**. If they aren't marked you won't get credit for them. Highlight topic/clinchers in each body paragraph. In Introduction and Conclusion, **highlight topics/clinchers** in each body paragraph. These should be the same topics, 1 paragraph for each, that you highlighted in your Introduction and Conclusion.
- ☐ Create a title page. Be as creative with fonts and art as you like on the Title page.
- ☐ If you are including illustrations, these need to be on a separate page at the end of your report in front of the Bibliography.
- ☐ Put work in folder **according to directions** on folder label. PLEASE TAKE ALL PAPERS FROM PREVIOUS ASSIGNMENTS OUT OF YOUR FOLDER.

- ☐ Use today and tomorrow to finish up your paper and make it your very best work. Go back and check all of the instructions on this homework assignment sheet and be sure you have done EVERYTHING on it and on the Composition Checklist.
- ☐ NO CLASS THANKSGIVING WEEK! We have 3 weeks between classes this time instead of 2 weeks. Check the schedule in your handbook for the next class day. BE SURE TO BRING YOUR HOMEWORK AND HANDBOOK TO CLASS. We will be starting something new! Also, we will have a small Christmas party!

- ☐
- ☐

- ☐
- ☐
- ☐
- ☐

#### Homework Checklist Assignment #6

*Be sure all of this is done or I won't accept your paper!*  
(Formatting instructions p. 88)

- ☐ Homework placed in Folder #1 correctly (Follow directions on folder label.)
- ☐ Title centered and underlined. (See instructions p. 10)  
By (Student's Name)
- ☐ 6 dress-ups underlined per paragraph (1 of each)
- ☐ 6 Sentence types numbered
- ☐ Typed, black ink, white paper
- ☐ Double spaced
- ☐ 12 point serif font (like this font)  
Example: Times New Roman
- ☐ 1" margins
- ☐ 5 paragraphs  
All paragraphs on one continuous document because this is one assignment.

## EXAMPLE 4: COMPOSITION CHECKLIST WITH POINT VALUES

### ASSIGNMENT #6: RESEARCH REPORT COMPOSITION CHECKLIST

\_\_\_\_\_ points out of 139 possible = \_\_\_\_\_ %

STRUCTURE ELEMENTS	I	II	III	IV	V
<b>INTRODUCTION:</b>					
First sentence(s) has an "attention grabber"	3				
Paragraph includes background information not found in essay body.	3				
States 3 Topics near END of paragraph.	3				
Last sentence has 2-3 strong Key Words (no topic/clincher)	3				
<b>BODY:</b>					
In each paragraph, "Clincher" repeats or reflects 2-3 words of "Topic" sentence.		3	3	3	
<b>CONCLUSION:</b>					
Restates 3 Topics from Introduction near BEGINNING of paragraph.					3
States what is "most significant/important" about subject					3
Final sentence repeats/reflects 2-3 strong Key Words from last sentence of Intro					3
<b>GENERAL:</b>					
Dress-ups underlined & sentence types numbered (1 of each in each paragraph)	3	3	3	3	3
Title from 2-3 strong Key Words from last sentence of Conclusion.			3		
Double-spaced, 1" margins, 12-pt. serif font, white paper, black ink, 1 document			3		
Title page with Title and Name. May use any font and picture if desired.			3		
All banned/weak words eliminated/replaced. (See below)			10 (minus 1 point per each)		
Key word outlines follow "Rules," have no more than 4 words per point	3	3	3	3	3
Works Cited page at end with all references listed in correct format.			10		

### STYLE ELEMENTS

DRESS-UPS: At least 1 of each in every paragraph	I	II	III	IV	V
"Iy" word	1	1	1	1	1
who/which	1	1	1	1	1
strong verb	1	1	1	1	1
quality adjective	1	1	1	1	1
"www.asia." clause	1	1	1	1	1
"because" clause	1	1	1	1	1

### SENTENCE TYPES: At least 1 of each in every paragraph

	I	II	III	IV	V
① Subject opener	1	1	1	1	1
② Prepositional opener	1	1	1	1	1
③ "Iy" Adverb opener	1	1	1	1	1
④ "-ing"/"-ed" opener (requires a comma)	1	1	1	1	1
⑤ "www.asia." adverbial clause opener	1	1	1	1	1
⑥ VSS (Very Short Sentence 2-5 words)	1	1	1	1	1

**Banned Words:** go/went    come/came    say/said    like    I/me/you/us/we  
 get/got    think/thought    see/saw    look    Contractions  
 good    bad    nice    pretty    big    little    "Slang" words



### **10,000 Hours to Mastery, from *Outliers* by Malcolm Gladwell**

This idea - that excellence at a complex task requires a critical, minimum level of practice - surfaces again and again in studies of expertise. In fact, researchers have settled on what they believe is a magic number for true expertise: 10,000 hours.

"In study after study, of composers, basketball players, fiction writers, ice-skaters, concert pianists, chess players, master criminals," writes the neurologist Daniel Levitin, "this number comes up again and again. Ten thousand hours is equivalent to roughly three hours a day, or 20 hours a week, of practice over 10 years... No one has yet found a case in which true world-class expertise was accomplished in less time. It seems that it takes the brain this long to assimilate all that it needs to know to achieve true mastery."

This is true even of people we think of as prodigies. Mozart, for example, famously started writing music at six. But, the psychologist Michael Howe writes in his book *Genius Explained*, by the standards of mature composers Mozart's early works are not outstanding. The earliest pieces were all probably written down by his father, and perhaps improved in the process...the earliest that is now regarded as a masterwork (No9 K271) was not composed until he was 21: by that time Mozart had already been composing concertos for 10 years...

Ten thousand hours is, of course, an enormous amount of time. It's all but impossible to reach that number, by the time you're a young adult, all by

yourself. You have to have parents who are encouraging and supportive.

### **Building a Niche of One, from *Better Living Through New Media* by David Seah**

Starting first with that 10,000 hours of practice: I'd had a similar thought about **leveling-up** abilities based on a **magnitude-of-10** hour scale:

- at 1 hour you know some basics
- at 10 hours you have a pretty good grasp of the basics
- at 100 hours you are fairly expert
- at 1000 hours you are an experienced expert
- at 10000 hours you are a master

I originally got this idea when reading about pilots, who seem to always mention how many hours of flight time they've logged. Hours of experience are a good metric, and I've noticed that this pattern seems to recur (up to 100 hours, anyway) for me. It's not always *exactly* this many hours, but as an order-of-magnitude analysis it holds true.

While **10,000 hours over 10 years** is a daunting proposition, consider this:

- 1000 hours is pretty doable. That's a little less than a year of full-time work.
- 100 hours is even more achievable...you could do that over a few months on the side, or just slam through it in a very intense couple of weeks.
- Even spending 10 hours practicing something is going to make you significantly better at it. If you spent 10 hours practicing one song, or learning how to juggle, or learning how to

bowl strikes...you're going to learn something.

- One hour? That's worthwhile too. You could spend an hour writing your signature over and over again to make it cooler. I've done that at least a couple of times in my life.

The point: the ability to **improve ourselves** is very much within our grasp. I always knew this, but putting it in terms of accumulating hours of experience is awesome. An acquaintance of mine put weight loss in similar terms: "Sure, it's going to take two years to lose that much weight--it's a drag. But you're going to be living those two years *anyway*, so why not slim down at the same time?"

(Used with permission by David Seah, <http://davidseah.com/blog/building-a-niche-of-one/> )

## The Importance of Manuscript Form

by Tina Blue

In 1989, when my daughter was in third grade, she wrote a homework assignment in a spiral notebook and then ripped the page out to hand in the next day.

Her teacher quite properly reprimanded her and refused to accept the assignment. Thus, at the tender age of eight, Becky learned what many of my *college* students these days seem unable to learn: all work should be submitted in proper form.

Each semester I give my students an introductory handout, explaining such things as attendance and grading policies, required texts, *etc.* Included on that handout is a set

of simple, precise instructions detailing proper manuscript form for my course.

Just in case anyone loses his introductory handout (and about ¼ of the students in every class *will* lose it), I also have all that information, plus all other course materials, posted on two different sites on the Web: on Blackboard, where many instructors post their courses, and on a special Geocities site that I have set up for my courses.

In other words, my directions for manuscript form are readily available, 24/7, for all of my students--even those who cannot keep track of essential course handouts.

Now, except for the fact that I require extra-wide margins, since I write copious comments and corrections to help them revise their work before they get a grade on it, these requirements are pretty much standard. All of my students should have learned most of them before they ever got out of junior high.

No college student should be handing in essays written in pencil (or pink, green, or orange ink!), ripped out of spiral notebooks, written on both sides of the page, written all the way to the right edge of the page without regard for margins, or lacking such essential information as the course number, the assignment number, or the student's name.

Furthermore, if the student writes on regular notebook paper, then it is standard procedure to skip lines, just as one double-spaces when typing. Not only does that make it easier for the instructor to read the essay, it also allows room for comments and corrections. And just as one would not type a paper on both sides, one is not supposed to write on both sides of the page.

But even though I remind my students repeatedly that they must follow these

guidelines (and of where to find them), and though I spend several minutes in class the period before the paper is due emphasizing how important manuscript form is, and though I ask them to double-check their papers for form at the beginning of the period when they are handed in, a significant number of students *still* hand in improperly prepared work.

When they write an in-class essay, I hand out copies of the instructions for proper form, so they can have a checklist right there, even if they have lost their handout, but also so that they will understand that I consider proper form to be important

Yet I will inevitably get several papers written in pencil or weird-colored ink, on both sides of the page, without margins, without double-spacing, and ripped out of spiral notebooks!

Do you think I am too picky? Probably a lot of my students think so. But *I* don't think so.

Quite apart from the fact that improper manuscript form greatly complicates the already onerous task of handling, marking, and sorting several hundred papers, and recording grades for them every semester, there is also the fact that one of the most important things a student should take from his education is a sense that he must do things properly, according to whatever rules pertain to the situation at hand.

Most of the actual subject matter of their courses will fall out of their heads soon after they leave school--and in most cases much sooner than that. But they should also be learning habits of mind and behavior that will enable them to adapt to the requirements of whatever job they end up in after school.

Employers don't want excuses. They want performance. And they expect their employees to work according to specified standards. The same student who turns in sloppy, improperly formatted essays is likely to turn in reports or other projects that do not meet his employer's standards. At *some* point these kids have got to grow up and do things the way they are supposed to be done. At *some* point they will have to accept that the rules that everyone else is required to follow are not just suggestions for them to consider or ignore, depending on how they feel.

Of course, part of the problem is that most students don't take most of their classes all that seriously. They've always gotten away with ignoring the rules, so it comes as a great shock to them when they encounter a teacher who actually *penalizes* them for not following instructions. And of all the classes students don't take seriously, English has got to be the worst.

A year ago, after I had spent a fair amount of time in one "Introduction to Poetry" section harping on how appalled I was that so many students were either unable or unwilling to follow simple formatting and style instructions, an architecture major came down to my office to discuss the C- he had gotten on his first essay. He told me he had never gotten such a low grade before.

I pointed out that he had violated every single style, structure, and formatting rule on the checklist, and I told him that in addition to all those errors, his paper also violated all the rhetorical conventions of the type of essay we were writing in that class. The C- was actually a very generous grade. I was going easy on them because it was their first essay for my class.

He was shocked that his grade had been lowered for such things. I asked him, "If you were to turn in a chatty, self-

referential biology lab report, one that ignored all the structural and stylistic conventions that govern lab reports, what sort of grade would you get?"

He admitted that he would get an *F*.

"Well," I pointed out, "different kinds of papers have to adhere to different rhetorical conventions. This paper was not supposed to be *about you*. It was *not* a personal essay assignment, but a formal critical analysis of a work of literature. So besides not formatting the paper properly, you wrote the wrong kind of paper, even though I provided sample essays and warned in class against precisely the sort of paper you wrote."

The young man admitted that I had in fact provided very clear instructions, but he didn't think that I would lower his grade if he just wrote how he felt about the poem, since that's what he had always been allowed to do in English classes. And, he said, no other English teacher had ever lowered his grade just for not following formatting instructions.

Well, I blame wishy-washy English teachers for their willingness to accept any sort of blather in any sort of form, and give it an *A* or a *B*. But I don't think it's just in English classes that we have this problem. I hear plenty of complaints from teachers in other subjects about students' refusal (or inability) to follow the simplest standards of form and style.

For example, recently I was looking over about a dozen long research papers for a 600-level bibliography and methods course in the history department. Understand, these are advanced history students--seniors, and graduate students--most of whom intend to become professionals in the field... They are provided with explicit instructions and models for citing different kinds of sources.

And a significant part of their grade will be determined by how carefully they cite their sources.

I could not believe what I saw in these research papers. Not one student followed any recognizable model for notes or bibliography!...

Obviously, despite the professor's insistence that they format their notes and bibliography entries properly, these students either *could not* or *would not* do so. Either they could not wrap their minds around the notion that such things matter, so they didn't even bother to check their citations against the style sheet provided, or they simply do not know how to follow a model to format something correctly.

The fact that so many *college* students don't follow explicit instructions for preparing their formal academic assignments should be a matter of concern. Either they are not educable, which of course I prefer not to believe, or they are so lazy, spoiled and self-centered that they don't feel obliged to follow any rules. That is also troubling, because a large part of functioning as an adult consists of doing what you are supposed to do, the way you are supposed to do it.

This problem starts early, because these kids are being allowed to get away with ignoring details and rules in most of their classes, so they are not developing the mental attitude that attends to details or that takes rules of form seriously.

But details and rules of form *do* matter, and when they get out into the real world, their inability to do things right and to follow directions will come back to haunt them.

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manuscriptform.ht](http://teacherblue.homestead.com/manuscriptform.ht)

## The Progymnasmata

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What does “progymnasmata” mean? “Early exercises”

What are they for?

In classical rhetoric, children would deliver “declamations” or speeches using one of these fourteen exercises. They were for oral practice originally. Contemporary writing programs use them for early writing exercises as well.

What are they?

1. Fable: Retelling of a folk tale
2. Narrative: either fiction or nonfiction
3. Chreia or anecdote: a story based on a famous statement
4. Proverb: an argument for or against a maxim
5. Refutation: disproving the point of a narrative
6. Confirmation: prove the point of a narrative
7. Commonplace: amplification of a virtue or a vice
8. Encomium: praise the virtues of a person or thing
9. Invective: censure the vices of an evil person or thing
10. Comparison: compare two people or things for merit or shortcoming
11. Personification: characterize a fictional person through speech
12. Description: intense and graphic descriptions of a subject
13. Argument: create and support a thesis
14. Legislation: argue for or against a law

\* This list is from Edward P.J. Corbett’s *Classical Rhetoric for the Modern Student*. Other lists can be found on-line or in other books, though they are all similar.

Here is one example of an on-line list:

<http://rhetoric.byu.edu/Pedagogy/Progymnasmata/Progymnasmata.htm>

## Closing Plenary: Where Do We Go from Here?



## Teaching the Classics: Glossary of Literary Terms

<b><i>Allegory</i></b>	A figurative story, in which the principal subject is depicted by another subject resembling it in its properties and circumstances; a symbolic representation; a narrative in which abstract ideas are personified; a sustained metaphor. ( <i>i.e. The Chronicles of Narnia, Everyman</i> )
<b><i>Antagonist</i></b>	The villain of a story, or the character that impedes the progress of the protagonist towards his goal.
<b><i>Anti-hero</i></b>	The protagonist that fails to demonstrate the typical heroic qualities. Charlie Brown, for example.
<b><i>Archetype</i></b>	The original pattern after which a thing is made. A model or first form.
<b><i>Bard</i></b>	An oral storyteller.
<b><i>Catharsis</i></b>	An emotional release provided by an artistic or aesthetic experience.
<b><i>Character</i></b>	One of the people in a story.
<b><i>Characterization</i></b>	The creative act of describing and developing a fictional character.
<b><i>Climax</i></b>	The turning point of a story; the highest point of interest. The peak of tension.
<b><i>Close Reading</i></b>	Reading a second time paying attention to details.
<b><i>Comedy</i></b>	A dramatic composition of light and humorous character, typically with a happy ending.
<b><i>Conflict</i></b>	The problem that drives the plot of a story forward toward its conclusion.
<b><i>Connotation</i></b>	The implied meaning given to words by the author of a story, often through the emotional weight they carry.
<b><i>Context</i></b>	Text surrounding words that gives those words significance; Historical and cultural factors surrounding events that give those events significance.

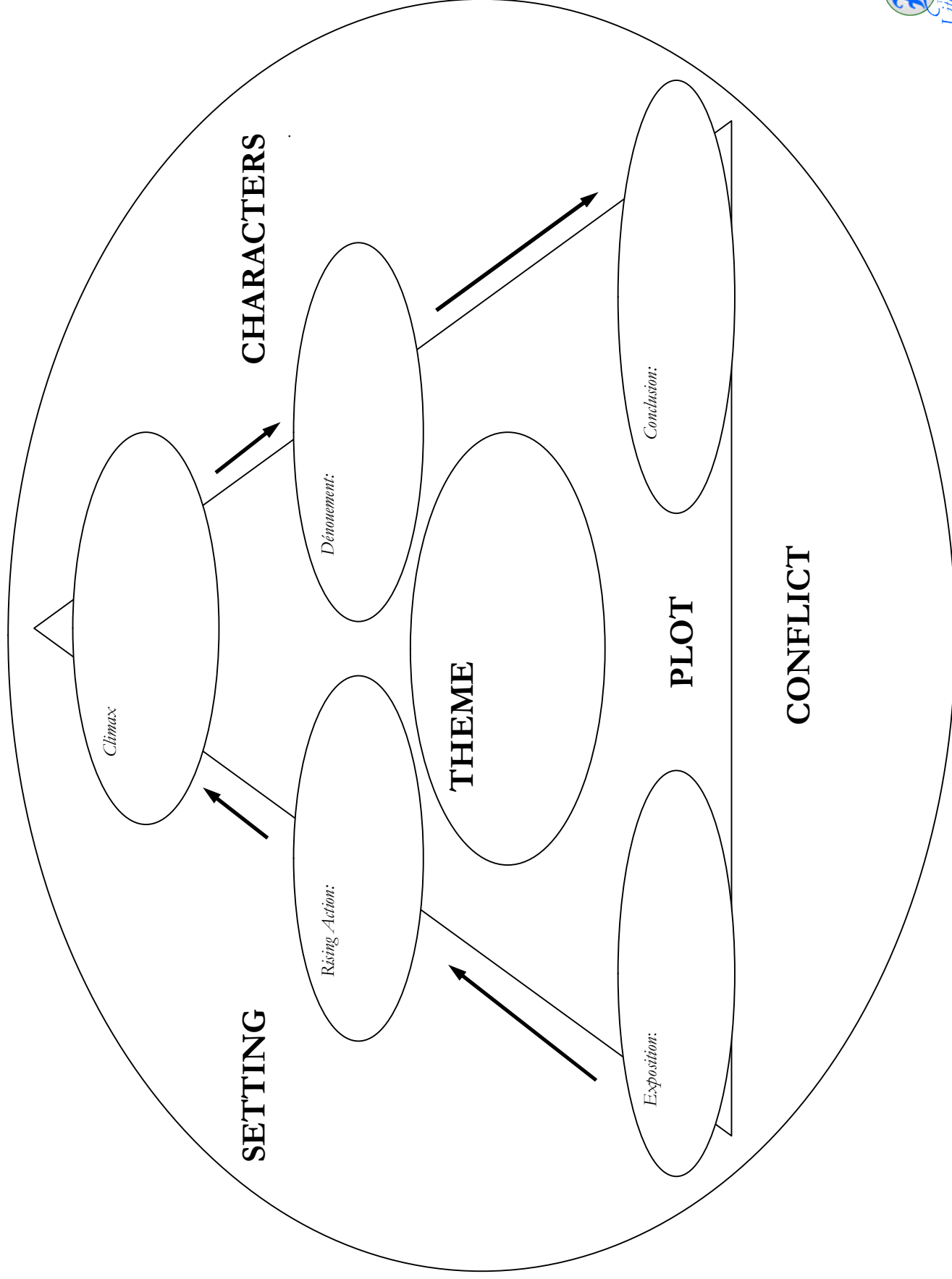
<b><i>Criticism</i></b>	A philosophy of literature that encompasses well developed viewpoints on the proper way to read, understand, and interpret it.
<b><i>Dénouement</i></b>	The disentangling of the intricacies of the plot of a story. Also referred to as Falling Action.
<b><i>Dialogue</i></b>	Written conversation between two or more characters.
<b><i>Dramatic Monologue</i></b>	A type of poem in which the poet assumes a persona and delivers a speech, either thinking out loud to himself, or his portion of a conversation with an implied listener the nature of which is revealing of his ambitions, motives, or personal character.
<b><i>Exposition</i></b>	The introduction of a story, where the author presents his characters in their setting and hints at the central conflict that will drive the story forward.
<b><i>Fiction</i></b>	Narrative writing that is not factual. Examples include novel, short story, myth and fable.
<b><i>Figurative Meaning</i></b>	Meaning that lies beneath the surface. Implied meaning, serving as illustration.
<b><i>Figure</i></b>	A stock character within a story. Examples include the Christ-Figure, the Hero, the Villain, and the Everyman.
<b><i>Foil</i></b>	A character created to demonstrate the qualities of the hero through comparison and contrast.
<b><i>Foreshadowing</i></b>	Hints within the text of events that will take place in later in the story.
<b><i>Frame</i></b>	The external story or context in which the story takes place.
<b><i>Genre</i></b>	A type of literature, distinguished from other types by form, technique, and subject matter. Genres include fiction, non-fiction, science fiction, fantasy, romance, epic, and poetry.
<b><i>Hero</i></b>	A successful, strong protagonist; a “superman” whose virtuous qualities separate him from the other characters in a story.
<b><i>Irony</i></b>	A mode of speech or writing expressing a literal sense contrary to the meaning intended by the speaker.
<b><i>Literal Meaning</i></b>	The face value of words or ideas.



<b><i>Literary Device</i></b>	A verbal tool employed by an author to enhance the effect of his story. Examples include imagery, alliteration, metaphor and rhyme.
<b><i>Literary Period</i></b>	The historical era that was the scene of the development of a particular type of literary expression.
<b><i>Motif</i></b>	A theme or idea that appears repeatedly throughout a story and characterizes it.
<b><i>Non-Fiction</i></b>	Writing that is based in fact. Examples include biographies, news stories, encyclopedia articles, and research papers.
<b><i>Novel</i></b>	A long work of fiction.
<b><i>Novella</i></b>	A short novel, often satiric or moralizing in nature.
<b><i>Paradox</i></b>	An apparent contradiction.
<b><i>Persona</i></b>	The personality assumed by a poet; the voice in which a poet speaks.
<b><i>Personification</i></b>	A comparison in which human qualities are assigned to inanimate things.
<b><i>Plot</i></b>	The sequence of events in a story; the simple story line.
<b><i>Poem</i></b>	A verse composition, especially one characterized by economy of linguistic expression, vivid imagery, and intense emotional tone. Generally characterized by adherence to rules of structure and form, including rhythm and sometimes rhyme.
<b><i>Point of View</i></b>	The perspective from which a story is told. Examples include 1st person, 3rd person narrative, 3rd person omniscient, and 3rd person limited.
<b><i>Prose</i></b>	Writing that is not poetry. Examples include essays, novels, and literary criticism.
<b><i>Protagonist</i></b>	The hero (or anti-hero) in a story; the character whose quest forms the main idea of the plot.
<b><i>Pun</i></b>	A play on words, often resulting in humorous effects.
<b><i>Satire</i></b>	The use of irony, sarcasm, or ridicule to expose, denounce or deride a particular vice or folly. A literary composition in verse or prose in which such vices or abuses are held up to scorn, derision, or ridicule.

<b><i>Setting</i></b>	The place and time in which the action of the story occurs.
<b><i>Soliloquy</i></b>	A monologue delivered by a performer alone onstage, during which he reveals his innermost thoughts to the audience, but not to the other performers.
<b><i>Stock Characters</i></b>	Familiar characters used regularly and interchangeably in a wide variety of stories. Examples include the young lovers, the snake oil salesman, the court jester and the stiff butler.
<b><i>Symbolism</i></b>	The use in literature of an object to represent something else. The object usually carries both a figurative and literal meaning. In general, a symbol is a concrete thing that stands for an abstract idea. (i.e. a flag represents the ideals of a nation, patriotism, etc.)
<b><i>Theme</i></b>	The underlying idea the author hopes to communicate in his story; the author's message; the leading subject upon which the author writes. (Some universal themes include: Prejudice, Betrayal, Innocence, Pride and Humility, Ambition, Good vs. Evil, Coming of Age, Personal Honor, Loyalty, Survival, etc.)
<b><i>Tragedy</i></b>	A drama portraying the struggle of a strong-willed protagonist against fate. The downfall of the protagonist usually hinges upon his fatal flaw in his otherwise heroic character.
<b><i>Voice</i></b>	The tone of the author, as the product of his vocabulary and syntax.

\_\_\_\_\_ : Story Chart



# Books for Boys & Other Children Who Would Rather Make Forts All Day

An ongoing list of literature &  
related resources for parents & teachers



INSTITUTE FOR

## Excellence in Writing

An effective method for teaching writing skills

It is what you read when you don't have to that determines  
what you will be when you can't help it. \_\_Oscar Wilde

## Recommended Reading List

### Poetry

Pudewa, Andrew, ed. *Linguistic Development Through Poetry Memorization* available at [www.excellenceinwriting.com/PMC](http://www.excellenceinwriting.com/PMC)

Bennett, William J., ed. *The Book of Virtues—A Treasury of Great Moral Stories*

Bennett, William J., ed. *The Moral Compass—Stories for a Life's Journey*

Berquist, Laura M. *The Harp and Laurel Wreath*

Blishen, Edward, ed. *Oxford Book of Poetry for Children*

Bloom, Harold, ed. *Stories and Poems for Extremely Intelligent Children of All Ages*

Carman, Bliss, ed. *The Oxford Book of American Verse*

Copeland, Lewis and Lawrence W. Lamm, eds. *The World's Great Speeches*

The Editorial Board of the University Society, eds. *The Home University Bookshelf Vol. V Famous Stories and Verse*

Felleman, Hazel, ed. *The Best-Loved Poems of the American People*

Ferris, Helen, ed. *Favorite Poems Old and New*

Hohn, Max T., ed. *Stories in Verse*

Lear, Edward *A Book of Nonsense; A Treasury of the World's Best-Loved Poems*

### Books for Boys & Other Children Who Would Rather Make Forts All Day

Compiled by Maria Gerber

Books that intelligent, quick-thinking children enjoy reading are relevant to them:

- Identification with a virtuous, charismatic protagonist
- Interest in adventure, risk, conflict, battles, danger
- Fascination & at the same time revulsion: disgusting foods, slimy bugs, poisonous creatures
- Spatial reasoning: architecture, maps, clues, math
- Physical humor, unpredictable actions, absurdity, exaggeration
- Inspirational heroes who overcome animals, monsters, villains, nature
- A game with both potential gain and loss
- Weaponry, tools, and machines

Most of the books listed on the next few pages are considered classics; they have endured for various—some considerable—lengths of time. Morally sound, relevant books facilitate children's virtuous character development; the Good and Great Books help young readers to understand themselves and other persons' needs, so that they are more likely to make their forts on solid rock, not sand.

## Grades Preschool–2

Andersen, Hans Christian “The Ugly Duckling,” “The Emperor’s New Clothes,” “The Steadfast Tin Soldier”

Bendick, Jeanne *Archimedes and the Door of Science*

Bishop & Wiese *The Five Chinese Brothers*

Burton, Virginia Lee *Mike Mulligan and His Steam Shovel*

Carle, Eric *The Very Hungry Caterpillar*

Flack, Marjorie *Angus and the Ducks*

Gag, Wanda *Millions of Cats*

Galdone, Paul *The Elves and the Shoemaker*, retold

Grahame, Kenneth *The Wind in the Willows*

Grimm Brothers numerous fairy tales

Guthrie, Woody *This Land Is Your Land*

Harris, Joel Chandler *Favorite Uncle Remus*

Joose, Barbara M. *Mama, Do You Love Me?*

Keats, Ezra Jack *The Snowy Day*

Kipling, Rudyard *Rikki Tikki Tavi*

Lang, Andrew *The Blue Fairy Book; The Red Fairy Book*, etc.

Leaf, Munro *The Story of Ferdinand*

Lear, Edward *A Book of Nonsense*

Lester, Julius *John Henry; Sam & the Tigers*

Martin, Bill *Brown Bear, Brown Bear, What Do You See?*

Milne, A.A. *Winnie the Pooh Series*

Moses, Will *Johnny Appleseed: the Story of a Legend*

Numeroff, Laura Joffe *If You Give a Mouse a Cookie*

Piper, Watty *The Little Engine that Could*

Rey, Hans A. *Curious George Series*

Sendak, Maurice *Where the Wild Things Are*

Sharmat, Marjorie Weinman *Nate the Great Series*

Slobodkina, Esphyr *Caps for Sale*

Viorst, Judith *Alexander & the Terrible, Horrible, No Good, Very Bad Day*

## Resources for Parents & Teachers

Berquist, Laura *The Harp and Laurel Wreath*

Gatto, John *Weapons of Mass Instruction*

Kalpakgian, Mitchell *The Mysteries of Life in Children’s Literature*

Kilpatrick, William, et al. *Books that Build Character: A Guide to Teaching Your Child Moral Values through Stories*

Project Gutenberg free downloadable e-books [www.gutenberg.org](http://www.gutenberg.org)

Pudewa, Andrew *Linguistic Development through Poetry Memorization* available at [www.excellenceinwriting.com/PMC](http://www.excellenceinwriting.com/PMC)

Pudewa, Andrew *Teaching Boys & Other Children Who Would Rather Make Forts All Day DVD* available at [www.excellenceinwriting.com/TB-D](http://www.excellenceinwriting.com/TB-D)

Van DeMille, Oliver *A Thomas Jefferson Education*

### Level A grades 3–5

Bennett, William J., ed. *The Book of Virtues—A Treasury of Great Moral Stories*  
 Brandt, Keith *Daniel Boone: Frontier Adventures*  
 Catling, Patrick Skene *The Chocolate Touch*  
 Cousins, Margaret *The Story of Thomas Alva Edison*  
 Dalglish, Alice *The Bears on Hemlock Mountain*  
 D'Aulaire, Edgar Parin & Ingri *Book of Greek Myths; Christopher Columbus; Leif the Lucky; George Washington*  
 Dickens, Charles *A Christmas Carol*  
 Dixon, Franklin W. *The Hardy Boys Series*  
 Edmonds, Walter *The Matchlock Gun*  
 Gauch, Patricia Lee *Aaron and the Green Mountain Boys*  
 Greene, Carol *Wolfgang Amadeus Mozart: Musical Genius*  
 Hawthorne, Nathaniel *Tanglewood Tales aka The Wonder Book*  
 Holling, H.C. *Paddle-to-the-Sea; Tree in the Trail*  
 Hurwitz, Johanna *The Adventures of Ali Baba Bernstein*  
 Irving, Washington *Rip van Winkle*  
 Kroll, Steven *Lewis & Clark: Explorers of the American West*  
 Lawson, Robert *Ben and Me*  
 Lewis, C.S. *The Chronicles of Narnia Series*  
 McCloskey, Robert *Homer Price*  
 Monsell, Helen Albee *Robert E. Lee: Young Confederates*  
 Nesbit, Edith *Five Children and It*  
 Rockwell, Thomas *How to Eat Fried Worms*  
 Roddy, Lee *Robert E. Lee*  
 Seuss, Dr. *Five Hundred Hats of Bartholomew Cubbins*  
 Standiford, Natalie *Balto, the Bravest Dog Ever*  
 Stevenson, Robert Louis *Kidnapped*  
 Stratton-Porter, Gene *Laddie: A True Blue Story*  
 Twain, Mark *The Adventures of Tom Sawyer; The Celebrated Jumping Frog of Calaveras County*  
 White, E.B. *Stuart Little*  
 Wyss, Johann David *Swiss Family Robinson*  
 Yates, Elizabeth *Amos Fortune, Free Man*

### Resources for Parents & Elementary Teachers

Berquist, Laura *The Harp and Laurel Wreath*  
 Gatto, John *Weapons of Mass Instruction*  
 Kalpakgian, Mitchell *The Mysteries of Life in Children's Literature*  
 Kilpatrick, William, et al. *Books that Build Character: A Guide to Teaching Your Child Moral Values through Stories*  
 Project Gutenberg free downloadable e-books [www.gutenberg.org](http://www.gutenberg.org)  
 Pudewa, Andrew *Linguistic Development through Poetry Memorization* available at [www.excellenceinwriting.com/PMC](http://www.excellenceinwriting.com/PMC)  
 Pudewa, Andrew *Teaching Boys & Other Children Who Would Rather Make Forts All Day DVD* available at [www.excellenceinwriting.com/TB-D](http://www.excellenceinwriting.com/TB-D)  
 Van DeMille, Oliver *A Thomas Jefferson Education*



### Level B grades 6–8

Armstrong, Jennifer *Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance*  
 Armstrong, William *Sunder*  
 Bennett, William *The Book of Virtues*  
 Burroughs, Edgar Rice *Tarzan Series*  
 Colum, Padraic *The Children's Homer: The Adventures of Odysseus and the Tale of Troy*  
 Forbes, Esther *Johnny Tremain*  
 Freedman, Russell *Lincoln: A Photobiography*  
 Holling, H.C. *Minn of the Mississippi*  
 Kieth, Harold *Rifles for Watie*  
 Latham, Jean *Carry On, Mr. Bowditch*  
 London, Jack *The Call of the Wild; White Fang*  
 MacCauley, David *Castle; City, Pyramid; The Way Things Work*  
 McSwigan, Marie *Snow Treasure*  
 Perry, Armstrong *Call It Courage*  
 Pyle, Howard *The Merry Adventures of Robin Hood; The Story of King Arthur & His Knights*  
 Rawlings, Marjorie Kinnan *The Yearling*  
 Reilly, Robert T. *Red Hugh, Prince of Donegal*  
 Serrailier, Ian *Escape from Warsaw*  
 Speare, Elizabeth *The Bronze Bow*  
 Stanley, Diane *Michelangelo*  
 Steinbeck, John *The Red Pony*  
 Stratton-Porter, Gene *Laddie: A True Blue Story*  
 Tarkington, Booth *Penrod*  
 Tolkien, J.R.R. *The Hobbit*  
 Twain, Mark *The Adventures of Huckleberry Finn*  
 Verne, Jules *The Mysterious Island; 20,000 Leagues Under the Sea*  
 Whitesel, Cheryl Aylward *Blue Fingers: A Ninja's Tale*  
 Wojciechowska, Maia *Shadow of a Bull*

### Resources for Parents & Middle School Teachers

Berquist, Laura *The Harp and Laurel Wreath*  
 Gatto, John *Weapons of Mass Instruction*  
 Kalpakgian, Mitchell *The Mysteries of Life in Children's Literature*  
 Kilpatrick, William, et al. *Books that Build Character: a Guide to Teaching Your Child Moral Values through Stories*  
 Blishen, Edward, ed. *Oxford Book of Poetry for Children*  
 Project Gutenberg free downloadable e-books [www.gutenberg.org](http://www.gutenberg.org)  
 Pudewa, Andrew *Linguistic Development through Poetry Memorization* available at [www.excellenceinwriting.com/PMC](http://www.excellenceinwriting.com/PMC)  
 Pudewa, Andrew *Teaching Boys & Other Children Who Would Rather Make Forts All Day DVD* available at [www.excellenceinwriting.com/TB-D](http://www.excellenceinwriting.com/TB-D)  
 Van DeMille, Oliver *A Thomas Jefferson Education*

**Level C grades 9–12**

Ambrose, Steven *Band of Brothers*  
 Belloc, Hilaire *Joan of Arc*  
 Bullfinch *Mythology*  
 Cather, Willa *Death Comes for the Archbishop*  
 Colum, Padraic *Jason and the Golden Fleece*  
 Connell, Richard “The Most Dangerous Game”  
 Dickens, Charles *Oliver Twist; David Copperfield*  
 Doyle, Sir Arthur Conan *The Adventures of Sherlock Holmes*  
 Dumas, Alexandre *The Count of Monte Cristo; The Man in the Iron Mask*  
 Eliot, T.S. *Murder in the Cathedral*  
 Farrow, John *Damian the Leper*  
 Harte, Bret “The Luck of Roaring Camp”  
 Krakauer, John *Into Thin Air*  
 Lee, Harper *To Kill a Mockingbird*  
 Lewis, C.S. *Space Trilogy: Out of the Silent Planet, Perelandra, That Hideous Strength; Mere Christianity; The Four Loves; The Screwtape Letters*  
 London, Jack *The Sea Wolf; “To Build a Fire”*  
 Lorenz, Konrad *King Solomon’s Ring*  
 Melville, Herman *Billy Budd, Sailor*  
 O.Henry “The Ransom of Red Chief”  
 Poe, Edgar Allen “The Telltale Heart;” other short stories  
 Roper, William *The Life of Sir Thomas More*  
 Schaefer, Jack *Shane*  
 Shaara, Michael *Killer Angels*  
 Shakespeare *Taming of the Shrew; Merchant of Venice; Macbeth; Julius Caesar*  
 Shelley, Mary *Frankenstein*  
 Sides, Hampton *Ghost Soldiers*  
 Sienkiewicz, Henryk *Quo Vadis?*  
 Solzhenitsyn, Aleksandr *One Day in the Life of Ivan Denisovich*  
 Steinbeck, John *The Grapes of Wrath; The Pearl*  
 Stevenson, Robert Louis *The Strange Case of Dr. Jekyll and Mr. Hyde*  
 Sutcliff, Rosemary *Black Ships Before Troy: The Story of the Iliad; The Wanderings of Odysseus: The Story of the Odyssey*  
 Tolkien, J.R.R. *Lord of the Rings Trilogy*  
 Twain, Mark *The Adventures of Huckleberry Finn*  
 Verne, Jules *Journey to the Center of the Earth*  
 Washington, Booker T. *Up from Slavery*  
 Waugh, Evelyn *Edmund Campion*  
 Wells, H.G. *The Invisible Man; The Time Machine; The War of the Worlds*

**Resources for Parents & High School Teachers**

Berquist, Laura *The Harp and Laurel Wreath*  
 Gatto, John *Weapons of Mass Instruction*  
 Parker, ed. Thomas K. *The American Short Story*  
 Project Gutenberg free downloadable e-books [www.gutenberg.org](http://www.gutenberg.org)  
 Pudewa, Andrew *Linguistic Development through Poetry Memorization*  
 Van DeMille, Oliver *A Thomas Jefferson Education*

**Reading Lists Excerpted from *Teaching the Classics*, by Adam and Missy Andrews,**  
available at [www.excellenceinwriting.com/TCS](http://www.excellenceinwriting.com/TCS)

Here are some of the books we love. This list is by no means exhaustive, of course. We are firmly convinced, in fact, that there is no such thing as an exhaustive list of good books! You will find great pleasure, if you haven't already, in building a reading list of your own, and to that end we redirect your attention to the booklist resources listed.... If you are new to book gathering and would benefit from knowing where to start, here are some suggestions.

### **Stories for Young Children**

Aardema, Verna *Why Mosquitos Buzz in People's Ears*  
Ackerman, Karen *Song and Dance Man*  
Azarian, Mary *Snowflake Bentley*  
Bemelmans, Ludwig *Madeline*  
Brett, Jan *The Mitten*  
Brown, Marcia *Stone Soup*  
Brown, Margaret Wise *Goodnight Moon; The Little Fir Family; The Runaway Bunny*  
Cohen, Barbara and Trina Schart Hyman *The Canterbury Tales*, retold  
Cooney, Barbara *Miss Rumphius*  
Dr. Seuss *Horton Hears a Who*  
Duvoisin, Roger *Petunia*  
Eastman, Philip D. *Are You My Mother?*  
Falconer, Ian *Olivia*  
Fox, Mem *Wilfred Gordon McDonald Partridge*  
Freeman, Don *Dandelion*  
Gramatky, Hardie *Little Toot*  
Hall, Donald and Barbara Cooney *The Ox-Cart Man*  
Hoban, Russell and Lillian *A Bargain for Frances; Bedtime for Frances; Bread and Jam for Frances*  
Hoberman, Mary Ann *A House is a House for me*  
Hyman, Trina Schart *Saint George and the Dragon*  
Krauss, Ruth *The Carrot Seed*  
Lionni, Leo *The Biggest House in the World*  
MacLachlan, Patricia *All the Places to Love*  
McCloskey, Robert *Blueberries for Sal; Make Way for Ducklings*  
Ness, Evaline *Sam, Bangs, and Moonshine*  
Pfister, Marcus *The Rainbow Fish*  
Polacco, Patricia *Thunder Cake*  
Potter, Beatrix *The Tale of Peter Rabbit*  
Priceman, Marjorie *How to Make an Apple and See the World*  
Rylant, Cynthia *Henry and Mudge*  
Steig, William *Amon and Boris; Brave Irene*  
Steward, Sarah and David Small *The Gardener*  
Tiller, Ruth *Cinnamon, Mint & Mothballs: A Visit to Grandmother's House*  
Turtle, Brinton *Thy Friend, Obadiah*  
Van Allsburg, Chris *The Polar Express*  
Waber, Bernard *You Look Ridiculous Said the Rhinoceros to the Hippopotamus*

Ward, Lynd *The Biggest Bear*  
 Yolen, Jane *All Those Secrets of The World; Owl Moon*  
 Ziefert, Harriet *A New Coat for Anna*  
 Zolotow, Charlotte *Big Sister and Little Sister; Something is Going to Happen*

### **Juvenile Fiction**

Alcott, Louisa May *Little Women*  
 Alexander, Lloyd *The Book of Three*  
 Atwater, Richard and Florence *Mr. Popper's Penguins*  
 Babbitt, Natalie *Tuck Everlasting*  
 Banks, Lynne Reid *The Indian in the Cupboard*  
 Bibee, John *The Magic Bicycle*  
 Brink, Carol Ryrie *Caddie Woodlawn*  
 Burgess, Alan *The Small Woman*  
 Burnett, Frances Hodgson *The Secret Garden*  
 Burnford, Sheila *The Incredible Story*  
 Cleary, Beverly *Henry and Ribsy*  
 Dagliesh, Alice *The Courage of Sarah Noble*  
 Dahl, Roald *Charlie and the Chocolate Factory*  
 De Angeli, Marguerite *A Door in the Wall*  
 Edmonds, Walter *The Matchlock Gun*  
 Estes, Eleanor *The Moffats*  
 Field, Rachel *Calico Bush*  
 Fitzgerald, John D. *The Great Brain*  
 Fritz, Jean *The Cabin Faced West*  
 Gannett, Ruth S. *My Father's Dragon*  
 Gates, Doris *Blue Willow*  
 George, Jean Craighead *My Side of the Mountain*  
 Gilbreth, Frank and Ernestine Gilbreth Carey *Cheaper by the Dozen*  
 Gipson, Fred *Old Yeller*  
 Gray, Elizabeth Janet *Adam of the Road*  
 Henry, Marguerite *Misty of Chincoteague*  
 Hunt, Irene *Across Five Aprils*  
 Juster, Norton *The Phantom Tollbooth*  
 Keene, Carolyn *Nancy Drew Series*  
 Kipling, Rudyard *The Jungle Book*  
 Konigsburg, E.L. *From the Mixed Up Files of Mrs. Basil E. Frankweiler*  
 Lamb, Charles and Mary *Tales from Shakespeare*  
 Lawson, Robert *Rabbit Hill*  
 Leaf, Munro *Wee Gillis*  
 Lenski, Lois *Strawberry Girl*  
 Lindgren, Astrid *Pippi Longstocking*  
 MacDonald, George *The Princess and the Goblin*  
 MacLachlan, Patricia *Sarah, Plain, and Tall*  
 Meigs, Cornelia *Invincible Louisa*  
 Merrill, Jean *The Pushcart War*  
 Montgomery, L.M. *Anne of Green Gables*

Morey, Walt *Gentle Ben*  
 Mowat, Farley *Owls in the Family*  
 Neimark, Anne E. *Touch of Light: The Story of Louis Braille*  
 Nesbit, Edith *The Enchanted Castle*  
 O'Brien, Robert *Mrs. Frisby and the Rats of NIMH*  
 O'Dell, Scott *Island of the Blue Dolphins*  
 Pyle, Howard *Otto of the Silver Hand*  
 Rackham, Arthur and C.S. Evens *Cinderella*  
 Rawls, Wilson *Where the Red Fern Grows*  
 Robinson, Barbara *The Best Christmas Pageant Ever*  
 Selden, George *The Cricket in Times Square*  
 Sewall, Marcia *Pilgrims of Plymouth*  
 Spyri, Johanna *Heidi*  
 Sterling, Dorothy *Freedom Train*  
 Taylor, Mildred *Roll of Thunder, Hear My Cry*  
 Warner, Gertrude C. *The Boxcar Children*  
 White, E.B. *Charlotte's Web; The Trumpet of the Swan*  
 Wiggin, Kate Douglas *Rebecca of Sunnybrook Farm*  
 Wilder, Laura Ingalls *Little House on the Prairie*

### High School Fiction

Adams, Richard *Watership Down*  
 Austen, Jane *Pride and Prejudice*  
 \_\_\_\_\_, *Beowulf*  
 Bradbury, Ray *The Martian Chronicles*  
 Bronte, Charlotte *Jane Eyre*  
 Cather, Willa *My Antonia*  
 Chaucer, Geoffrey *The Canterbury Tales*  
 Conrad, Joseph *The Heart of Darkness*  
 Cooper, James Fenimore *The Last of the Mohicans*  
 Costain, Thomas *The Silver Chalice*  
 Crane, Stephen *The Red Badge of Courage*  
 D'Orczy, Baroness *The Scarlet Pimpernel*  
 Dante, *The Divine Comedy*  
 Defoe, Daniel *The Adventures of Robinson Crusoe*  
 Dickens, Charles *Great Expectations*  
 Dillard, Annie *A Pilgrim at Tinker Creek*  
 Dumas, Alexandre *The Three Musketeers*  
 Forester, C.S. *Lieutenant Hornblower*  
 Hemingway, Ernest *The Old Man and The Sea*  
 Henty, G.A. *The Cat of Bubastes*  
 Herriot, James *All Creatures Great and Small*  
 Heyerdahl, Thor *Kon-Tiki*  
 Hilton, James *Good-bye Mr. Chips*  
 Hugo, Victor *Les Miserables*  
 Irving, Washington *The Legend of Sleepy Hollow*  
 Jacques, Brian *Redwall*

Kipling, Rudyard *Captains Courageous*  
 Lewis, C.S. *The Great Divorce*; *Space Trilogy: Out of the Silent Planet, Perelandra, That Hideous Strength*  
 Maclean, Alistair *The Guns of Navarone*  
 Marshall, Catherine *Christy*  
 Milton, John *Paradise Lost*  
 Porter, Gene Stratton *A Girl of the Limberlost*  
 Potok, Chaim *The Chosen*  
 Pyle, Howard *Men of Iron*  
 Reeves, James *The Exploits of Don Quixote*  
 Richter, Conrad *The Light in the Forest*  
 Shakespeare, William *The Riverside Shakespeare*  
 Stevenson, Robert Louis *Treasure Island*  
 Ten Boom, Corrie *The Hiding Place*  
 Tolkien, J.R.R., trans. *Sir Gawain and the Green Knight*  
 Tolstoy, Leo *Anna Karenina*  
 Ullman, James Ramsey *Banner in the Sky*  
 Verne, Jules *Around the World in 80 Days*  
 Vernon, Louise *Ink On His Fingers*  
 Virgil *The Aeneid*  
 Wiseman, Cardinal Nicholas Patrick *Fabiola or The Church of the Catacombs*





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## Why is Structure & Style Effective?

By James B. Webster

I completed a four-year B.A. with honors in history and English in which three to four yearlong courses required three substantial essays each plus a three-hour final exam in which all questions were essay type. The two-year M.A. in history was more of the same plus a 250-page dissertation. Again more of the same for the Ph.D. in England and a thesis which was eventually published as a book. One thing was clear. Elementary and high school had not prepared me for this load of writing. When I began to teach, I determined that my students would know how to write well. My philosophy of teaching involved having children learn skills whatever the content of the subject. Consequently, except for math, all my classes became writing classes. Hence I am impatient with teachers who argue, "We have no time for writing because of all the new subjects such as 'Environmental Studies' which we are compelled to teach."

I taught for 44 years at primary (grades 1-3), special education, elementary (grades 4-7), high school, undergrads for ten years in Africa where all students were ESL, and in Canada for twenty when in the last decade before my retirement my work was supervising M.A. and Ph.D. theses. Every year I taught writing first, and second, whatever content demanded by the powers-that-be. Quickly I learned that almost nothing had been written on how to teach you youths to write. Thus over 44 years by trial and error, I began to adopt what worked and reject what didn't. I was not much interested in why a certain technique worked. I was too busy. If it worked, I adopted it. For example, when my boys were falling behind, I concentrated upon methods to engage them, and Structure & Style has been praised as effective with males.

I attended symposia, in-services, conventions, special speakers, and read lots of books to find small nuggets of help. It was like picking a few grains of rice from heaps of sand. Occasionally a speaker might catch my imagination and seem very logical. Returning to the classroom, I would enthusiastically structure a whole unit for the next month around his method, only to find a gimmick or two worked but as a whole, useless. Maybe lots of fun! But little learning. In addition, during my teaching years, possibly eight waves of new theories of learning swept across North America and sometimes beyond. Just before I retired, it was Whole Language while just after I left Africa, American "experts" were peddling the idea that African students should be taught 10,000 English words which would create functional literacy. Imagine English with its million words being reduced to 10,000. Imagine teaching Shakespeare within a vocabulary of 10,000. Imagine teaching the physical geography of a continent on 10,000 words. My vocabulary in French easily runs to 10,000 words but can't even imagine my essay in

that language about Moliere. Functional literacy means you can order a burger, chips, and beer and ask for the location of the washroom without scaring the natives. Whole language was nearly as comic since for it, much learning seemed to be through osmosis. I could never really grasp that concept. Apparently many students couldn't either.

How are these new theories invented & spread? Many are created in universities, colleges, or think tanks by "experts" who are highly qualified in higher degrees but have little or no teaching experience. They secure a grant to test the new theory with master teachers in a few select classrooms. Naturally the final data supports the theory. A publishing company puts their advertising dollars behind it, pushes it in various states and then obtains a monopoly of the books required for implementing and sustaining it. Once the monopoly ends there will be five or six new theories standing in line, each on with a different publisher waiting to battle it out to control the next wave and next monopoly. How are we different, you may well ask.

Structure & Style emerged over forty years in a variety of classrooms. No "expert" as defined above exists. My area of expertise is pre-colonial, pre-contact West African History. I specialize in the collection and analysis of oral tradition and oral evidence, myth, and legend. Sometimes when I am asked to lecture on writing, my sponsors will want to include my degrees after my name. I tell them that those degrees help me earn a living and are necessary and even compulsory in some circumstances, but they have no bearing on my qualification to teach writing. No institution in the world offers a B.A. or any other degree in teaching writing. Rather, I tell a sponsor to point out my 44 years of teaching, from grade one to Ph.D. Since I do not talk the special lingo of educational faculties, I doubt any state or Canadian province will give my writing method a monopoly. It is too practical and grass-rooted. Good teachers will grasp it and produce students who can write. It will not be imposed on high by a government department upon thousands of teachers who resent the imposition, pretend to comply but continue to teach as they always have. A decade later, testing will show the new idea has failed. One idea bites the dust; another takes over.

These people I have chosen to spread the word about Structure & Style are similar to myself, some have strings of degrees, others do not. They were chosen—with or without degrees—because I have found them to be extraordinary teachers and excellent communicators, with a knowledge and love of the classics of our language and proven success in teaching children of all ages to write using Structure & Style. If they produce results—student achievement results—not marketing results—they become chosen.

Some peculiar results arise from my grass-roots approach: When in one school, a special education teacher gets spectacular results, rumors in the whole district spread that the program is especially designed for children with learning disabilities. No one else attempts it. In another district, a teacher dealing with gifted children only uses the program with outstanding results and the rumor flies that Structure & Style is only for the gifted. No other teacher touches it. When in a private school an all-boys class the



students become enthusiastic writers, the word circulates that it is designed only for boys. Other teachers shun it. Finally, if a regular teacher with a regular class achieves great results, people say, "We've always known that teacher is outstanding." One of my master teachers has this latter problem. Over and over she proclaims, "It's not me. It's the program." The answer: "Oh she is so delightfully modest!" Readers may adjudge the why of these reactions. I have my suspicions.

I began with a query: Why is Structure & Style effective? While I have some scattered ideas about that topic, the question has never really preoccupied my mind. I know it is. What energy is left in my 82 year-old brain devotes itself to trying out new strategies which might be more effective, or might not. Adopt or eliminate. I'm still in the game of trial and error just as I have been for the past 44 years. I want to die playing that game.