

Fantastical Words

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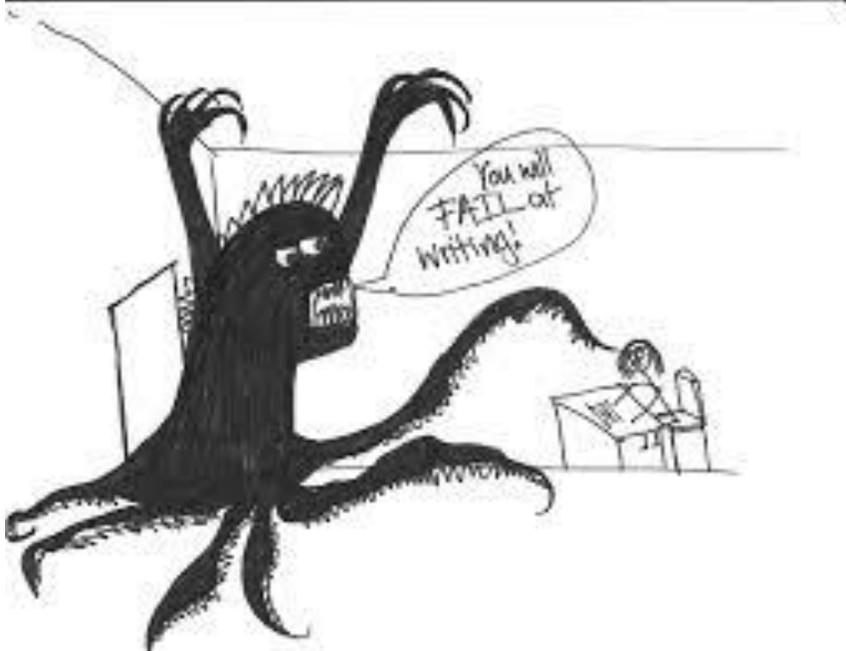
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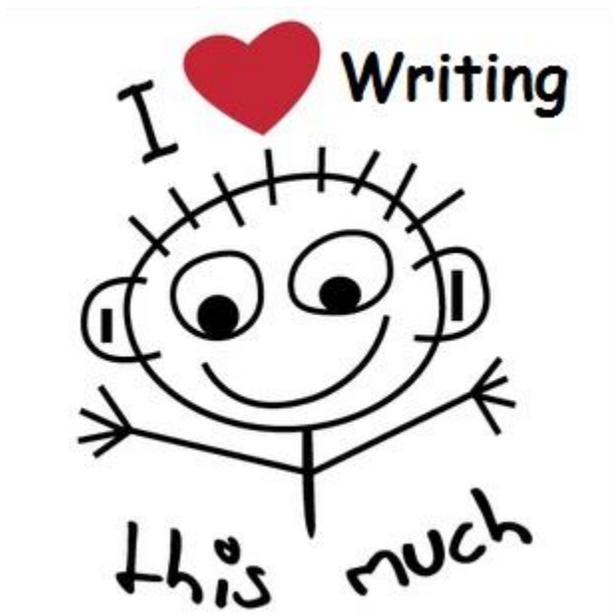
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Week 1: The Writer in You 😊



If you are like most students, you fall somewhere between these two illustrations. This course is designed to help you grow your love for writing through studying the wonderful works of those who once felt as you did. Whether you're a strong writer, a weak writer, a disinterested writer – you can grow your skills!



"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." – G.K. Chesterton

Self-Evaluation:

How is your handwriting on a scale of 1-10? ____ spell Fantastical in your best handwriting here >>>>>>>	
Find three adjectives in your paragraph and write them here>>>	
How many sentences did you write?	
What is your favorite sentence? Draw a great big snake around it. And write it here>>>>>>>	
Which is your least favorite sentence? Draw a worm around it, and write it here>>>>>>>>>	
Can you draw a picture from a scene in your paragraph? Draw it here>>>>>>>	
Did you misspell any words? Not sure? Circle them with your green pen, and write them here>>>>>>>>	
Put a star next to the most fantastical word in your paper.	

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” - G.K. Chesterton

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Writing Assignment:

This week, take your paragraph and rewrite it. You can write up to 10 sentences. Focus on sentence openers and strong adjectives/verbs. In your resource folder, review the various types of sentence openers. Make sure your new paragraph has at least five strong adjectives and five strong verbs (They do not need to be from the list, those are to inspire you). Resource sheets will help you! Include your favorite sentence with your new paragraph, it can be tweaked. This paragraph can be handwritten. Double space it on notebook paper and try to write neatly. You will turn in both your original paragraph and your new and improved one next week.

Reading Assignment:

Start reading Madeleine L'Engle's *A Wrinkle in Time*. Complete your reading through Chapter 6. Pace yourself, that will be about 30 minutes of reading each day, or a long afternoon one day. Pay close attention to her sentence openers and adjectives.

Vocabulary Assignment:

As you read the the first half of the novel, find 10 words to add to your Vocabulary Awareness Chart in your Vocabulary section. You will need to include the correctly spelled word, Part of Speech (the context used in the story), a short 2-3 word definition, and a synonym for the word. One technique is to keep your Awareness chart close by as you are reading to record them as you see them. Another is to highlight them in your book and tag them with a sticky flag to return to later. It is much harder to go through and try to find words once you've completed your reading.

Week 2: A Wrinkle in Time

This week we will be looking at sentence structures/lengths. There are four types of sentences you will find in writing: Simple, Complex, Compound, and Compound-Complex. But first, to be able to identify the type of sentence you must know the difference between an independent clause and a dependent clause.

A clause is simply a grouping of words.

An ***independent clause*** is a group of words that contains a subject (underlined once) and a verb (underlined twice) and expresses a complete thought. An independent clause is a sentence.

Lauren and Susan studied at Chick-Fil-A for their science quiz. (IC)

A ***dependent clause*** is a group of words that contains a subject (underlined once) and a verb (underlined twice) but does NOT express a complete thought. A dependent clause cannot be a sentence. Often a dependent clause is marked by a dependent marker word, also known as subordinating conjunctions or relative pronouns. (italicized)

When Eli studied at Chick-Fil-A for his science quiz.... (DC)

Simple Sentences (S) have one main clause (IC) containing a subject and a verb, either of them can be compound. (Do not confuse with compound sentence)

Chase lost his Nintendo DS.

Compound Sentences (CP) consist of at least two independent clauses connected by a semicolon or a comma plus a coordinating conjunction.

Savannah lost her Nintendo DS, but she did not worry about it.

Complex Sentences (CX) have one independent clause and at least one dependent clause.

Although Brennan lost his DS, he did not worry about it.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

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Compound-Complex (CPX) sentences have two or more independent clauses and at least one dependent clause.

Although Robert lost his DS, he did not worry about it; he continued to enjoy his vacation.

PRACTICE:

Underline the subject once and verb twice.

Circle dependent word markers

Draw a line between the clauses

Label the clauses IC or DC

Identify the sentence type (S, CP, CX, CPX)

- ___ 1. Although it started to rain, Isaac decided to continue his walk.
- ___ 2. There were books on the floor, under the table, and all about the room.
- ___ 3. Moriah was going to school full-time and hoped to graduate in June.
- ___ 4. Transportation came to a halt as the steadily falling snow accumulated faster than the snow plows could clear it away.
- ___ 5. Cassandra and Grace stayed up until four in the morning.
- ___ 6. Unless conditions change for Jacob, he will spend the rest of his life trying to solve the Rubik's cube; there are thousands of students like him.
- ___ 7. Aubrey wanted to go, but her shoes were missing.
- ___ 8. Chandler is smart; he will go far.
- ___ 9. As soon as Meagan started a coin collection, her brother bought an album of rare stamps.
- ___ 10. Nature is his passion in life, and colleagues say that Harrison is a skilled naturalist.

Get out your highlighters/colored pens! Let's get colorful!

Green highlighter (Simple Sentence)

Yellow highlighter (Compound Sentence)

Pink highlighter (Complex Sentence)

Blue highlighter (Compound/Complex Sentence)

Meg knelt at her mother's feet. The warmth and light of the kitchen had relaxed her so that her attic fears were gone. The cocoa steamed fragrantly in the saucepan; geraniums bloomed on the window sills and there was a bouquet of tiny yellow chrysanthemums in the center of the table. The curtains, red, with a blue and green geometrical pattern, were drawn, and seemed to reflect their cheerfulness throughout the room. The furnace purred like a great, sleepy animal; the lights glowed with steady radiance; outside, alone in the dark, the wind still battered against the house, but the angry power that had frightened Meg while she was alone in the attic was subdued by the familiar comfort of the kitchen. Underneath Mrs. Murry's chair Fortinbras let out a contented sigh.

Now, we will count the number of words in each sentence:

1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____

See the variation? A variety of sentence lengths that go from telescopic (less than 6 words) to long (more than 20 words). Vary your sentence length and your sentence types for stronger writing skills 😊

Circle 10 strong adjectives/verbs you find in the above paragraph.

Notes:

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

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Writing Assignment:

You play the role of any character in the novel. Write a one page journal based on an experience you found interesting. Be descriptive. Watch your sentence structures, are you using a variety of sentence types? How well do your word choices 'paint the picture' of what you experienced?

Reading Assignment:

Complete your reading of *A Wrinkle in Time*. How did you do last week? Did you put off your reading until the weekend or did you make time during each day to knock out a chapter or two? Did you complete your reading last week? This is a new week, give yourself the best chance at finishing this work. The author spent about a year writing this novel inspired by her love for quantum physics! 😊 "It was my discovery of particle physics and quantum mechanics. I'd always been very bad at arithmetic, but this was beyond arithmetic - this was exciting. In 1942, I started reading Einstein. I picked up a book about him - I don't quite know why. I started writing the book in 1961 and it won the Newbery Medal in 1963." Her book was turned down by 26 publishers claiming they couldn't understand it.

Vocabulary Assignment:

Add ten more words to your Awareness Charts.

Grammar Assignment:

Complete the worksheet on Sentence fragments on page one of your grammar resource section.

Week 3: Roundtable Discussion

Break out into five groups. Each group will be given a question to discuss and answer (as a collective) then present their ideas to the class. Here are the five discussion topics you can choose from, each team must choose a different one:

Question 1: If you could change one scene in the book, which one would it be and how?

Question 2: Were you satisfied with the ending of the book? How would you have changed it?

Question 3: Why do you think this book is controversial? What are your thoughts on that issue?

Question 4: Discuss the ways Ms. Who/Which/Whatsits talk. Did you find it distracting or clever? Try and respond in the way they would have when you present your ideas to the class.

Question 5: What do you think of the methods mentioned on how to fight evil? Do you agree or disagree with them?

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8) What is the **climax** (the highest point of suspense just before the ending – or “**resolution**”) of your book/story?

Please tell what the scene is **and explain why** this scene is the climax. Be specific!!

9) What are three (3) examples of the **setting** of your book/story? Examples of setting include any of the following: city, state, country, year, time, season, buildings, locations (parks, schools, etc.)...

10) What is the **theme (moral, message, or lesson)** of the story/book? Give **ONE (1) specific, fully explained story example** to prove why you came up with this theme. Be sure to explain how the example proves the theme!

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11) What was your **favorite part**? Give a **brief explanation** of the part **and** tell **WHY** this is your favorite part! (**10 points**)

Choose 20 example sentences from the book that represent items listed for numbers 12 through 41 (be sure to list the page number where you found the item) -

You may not use the same sentence more than once!!

If you can't find any, make up your own based on the content of the book. Just place a check on the "Mine" line.

12) **Declarative** sentence – statement (period) - (Page #: ____; Mine ____)

13) **Comma-conjunction compound** sentence (,conjunction...) - (Page #: ____; Mine ____)

14) **Semicolon compound** sentence (;) - (Page #: ____; Mine ____)

15) **Semicolon-comma compound** sentence ("however", "therefore", etc.) – (; ... ,) - (Page #: ____; Mine ____)

16) **Exclamatory** sentence (!) - (Page #: ____; Mine ____)

17) **Interrogative** (question (?)) - (Page #: ____; Mine ____)

18) **Regular-Direct Quote** (someone saying something) - (Page #: ____; Mine ____)

19) **Quote within a quote** (QWAQ) – (one person talking, repeating someone else) - (Page #: ____; Mine ____)

20) **Interrupted quote** (one person talking, one sentence interrupted by speaker tag) - (Page #: ____; Mine ____)

21) **Complex sentence** [begins with an **Introductory Dependent Clause (IDC)**] - (Page #: ____; Mine ____)

22) Sentence that has an **aside** (also called “**appositive**” or “**interrupter**”) - (Page #: ____; Mine ____):

23) **Double-Adjective** description (two or more words that describe noun) - (Page #: ____; Mine ____)

24) **Simile** description (comparing one person/thing to another using "like" or "as") - (Page #: ____; Mine ____)

25) **Metaphor** description (comparing one person/thing to another NOT using “like” or “as”) - (Page #: ____; Mine ____)

26) **Adverb** description (“how?”, “when?”, “where?”, “how often?” – usually “ly” word) - (Page #: ____; Mine ____)

27) **Imagery** (DESCRIPTIVE/SPECIFIC – picture in head – related to five senses) - (Page #: ____; Mine ____)

28) **Personification** (human traits given to non-human) - (Page #: ____; Mine ____)

29) **Hyperbole** (extreme exaggeration) - (Page #: ____; Mine ____)

30) Find a sentence that has a “**past tense verb**” (usually verb ending in “ed”) - (Page #: ____; Mine ____)

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31) Find a sentence that has a **“prepositional phrase”** (think of a “cloud”) - (Page #: ____; Mine ____)

32) Find a sentence that has **“past participle verb tense”** – (“has”, “had”, “have” + verb) - (Page#: ____; Mine __)

33) Find a sentence that has an **“interjection”** (non-sense word or sound) - (Page #: ____; Mine ____)

34) **Onomatopoeia** (writing the sound that an object/person makes) - (Page #: ____; Mine ____)

35) **Imperative sentence** – “command” - (Page #: ____; Mine ____)

36) Sentence that **“singular possession”** – use the apostrophe style - (Page #: ____; Mine ____)

37) Sentence that **“plural possession”** – use the apostrophe style - (Page #: ____; Mine ____)

38) Sentence **“getting someone’s attention”/“addressing someone”** – use name & comma (Page #: __; Mine __)

39) Sentence that has a **“compound verb”** (more than one action the subject(s) do) - (Page #: ____; Mine ____)

40) Sentence that has a **“compound subject”** (more than one person/thing doing verb) - (Page #: __; Mine __)

41.) **“Compound-complex” sentence** (compound sentence & one sentence starts with I.D.C.) (Page #: __; Mine __)

Writing Assignment:

Complete the Book Project sheets. Write neatly.

Reading Assignment:

You will read through chapter eight of *The Magician's Nephew* this week. C.S. Lewis wrote this as the sixth in the series of *The Chronicles of Narnia*. Someone posed the question, "Just how did that lamppost come to rest in Narnia?" He was intrigued by the question and spent five years completing this novel. This novel took the longest for him to construct. Pay attention to his sentence structure and style and how he opens his sentences.

Vocabulary Assignment:

Add ten words to your Awareness charts from his novel. Make sure to complete all columns on the worksheet.

Grammar Assignment:

Complete the handouts on Comma Usage on pp. 12-14 in your Writing Resource Folder. There will be three pages.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

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Week 4: The Magician's Nephew

This week we will review sentence styles/structures and introduce rules for dialogue. C. S. Lewis is a master with dialogue, especially between Digory and Polly. He understands the dynamics between youth and cleverly helps you identify with their conflicts.

In the following paragraph, get your colors on 😊.

Highlight the strong adjectives with pink.

Highlight the strong verbs with blue.

Underline the first three words of each sentence opener. How many of each opener did you find?

Subject _____ Clausal _____

Prepositional _____

It was shaped, of course, like an attic, but furnished as a sitting-room. Every bit of the walls was lined with shelves and every bit of the shelves was full of books. A fire was burning in the grate (you remember that it was a very cold wet summer that year) and in front of the fire-place with its back towards them was a high-backed armchair. Between the chair and Polly, and filling most of the middle of the room, was a big table piled with all sorts of things printed books, and books of the sort you write in, and ink bottles and pens and sealing-wax and a microscope. But what she noticed first was a bright red wooden tray with a number of rings on it. They were in pairs—a yellow one and a green one together, then a little space, and then another yellow one and another green one. They were no bigger than ordinary rings, and no one could help noticing them because they were so bright. They were the most beautiful shiny little things you can imagine. If Polly had been a very little younger she would have wanted to put one in her mouth.

Dialogue:

"Hullo," said Polly.

"Hullo," said the boy. "What's your name?"

"Polly," said Polly. "What's yours?"

"Digory," said the boy.

"I say, what a funny name!" said Polly.

"It isn't half so funny as Polly," said Digory.

"Yes it is," said Polly.

"No, it isn't," said Digory.

"At any rate I do wash my face," said Polly, "Which is what you need to do; especially after—" and then she stopped. She had been going to say "After you've been blubbing," but she thought that wouldn't be polite.

"Alright, I have then," said Digory in a much louder voice, like a boy who was so miserable that he didn't care who knew he had been crying. "And so would you," he went on, "if you'd lived all your life in the country and had a pony, and a river at the bottom of the garden, and then been brought to live in a beastly Hole like this."

"London isn't a Hole," said Polly indignantly. But the boy was too wound up to take any notice of her, and he went on "And if your father was away in India—and you had to come and live with an Aunt and an Uncle who's mad (who would like that?)—and if the reason was that they were looking after your Mother—and if your Mother was ill and was going to—going to—die." Then his face went the wrong sort of shape as it does if you're trying to keep back your tears.

Review the dialogue in the above passages. Note that each speaker gets a new paragraph. Although C.S. Lewis used phrasing (said Digory) to represent each speaker, it is not necessary to use each line. The indention/new paragraph reflects a separate speaker. In this case, there are only two speakers so you would easily distinguish between them. Review the following rules on Dialogue:

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Regular-Direct Quotes (Someone Speaking)

- This is a quote where someone is talking, and the “SPEAKER TAG” (who said it and how it is said) comes either at the beginning or the ending of the quote
 - Example: Joey said, “Music rocks.”
 - Example: “I love football,” said Ginger.(The underlined portion of each sentence above is the “speaker tag”.)
- The beginning of every quote is capitalized
 - Example: Grant said, “My dad is the bomb.”
 - Example: “Where in the world is Waldo?” asked Ernie.
- Only one person is talking at a time in this type of quote
- The quotation marks come AFTER the punctuation
 - Example: Bo said, “I love milk.”
 - NON-EXAMPLE: Bo said, “I love milk”. (Put the quotes AFTER period!)
- If the speaker tag comes at the end of a sentence, the only punctuation marks that can be used just before the quotes and the speaker tag are a comma, exclamation point, or question mark. These punctuation marks are called “speaker tag separators”, and they SEPARATE the quote from the speaker tag.
- If the speaker tag comes at the end of a sentence, the ONLY punctuation mark used after it is a period, because that will be the end of the sentence (the quote ended just before the quotation marks and the speaker tag)
- NEVER use a period as a “speaker tag separator”
 - Example: “Jordan is my friend,” said Mindy.
 - Example: “Emily sure throws fast!” yelled Ted.
 - Example: “Who is going to the dance?” asked Mom.

- NON-EXAMPLE: "I am so happy." said Timmy.
- If the speaker tag comes at the beginning of a sentence, ALWAYS use a comma to separate the quote from the speaker tag – no matter whether the quote itself is a statement, an exclamation, or a question
 - Example: Erika said, "I love reading my books at home."
 - Example: Dylan hollered, "Football is my life!"
 - Example: Jessica whispered to Seth, "Your eyes shine like diamonds."
 - Example: Barry asked, "Why do we have to do this?"
- If the speaker tag is at the end of a sentence, nothing in the speaker tag is capitalized in it UNLESS there is a proper noun, proper adjective, or proper pronoun – because the sentence is continuing and hasn't ended! Only the quote has ended. This is real important when the quote is an exclamation or a question
 - Example: "Can I take my other quiz?" asked Anika.
 - NON-EXAMPLE: "Can I take my other quiz?" Asked Anika.
 - Example: "We won our game!" screamed Stephanie.
 - NON-EXAMPLE: "We won our game!" Screamed Stephanie.
- NEVER use two punctuation marks to separate a speaker tag from the quote (a "speaker tag separator")
 - NON-EXAMPLE: "My sister will play basketball at Oregon State." said Ty.
 - NON-EXAMPLE: "Madison ran really fast today!," yelled Haley.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

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Writing Assignment:

This may be typed or handwritten. (Your preference) Create a page of dialogue for a scene you would have changed or created in the chapters you have read so far. Double space (typed) or skip lines (handwritten) in your composition. Include your name and date in the upper left corner of the page. It must be within the context of the story, I don't think an attack of Pokemon would be relevant or feasible. ☺ You can include background information within paragraphs with dialogue as shown in the example. Pay special attention to proper punctuation.

Reading Assignment:

Complete the reading of the novel.

Vocabulary Assignment:

Add 10 more words to your Awareness Chart.

Grammar Assignment:

Complete pp. 15-18 in your Writing Resource folder on Prepositional/Adjective/Adverb Phrases.

Week 5: Three Paragraph Essay

This week you will be constructing three related paragraphs for your analysis of the novel *The Magician's Nephew*. Out of the following ten topics, you will choose three of them and write one paragraph for each.

1. Who is your favorite character? Why?
2. Why did Digory not immediately dislike Jadis?
3. What about Jadis' behavior could have let Digory know she was not trustworthy?
4. What does Polly notice about Jadis that Digory doesn't?
5. If you could choose just one event that had the greatest impact on Digory's maturity, what would it be?
6. Is Digory a better person at the end of the story than the start? Why?
7. Why can Polly, Digory, and Cabby understand Aslan and the animals but Uncle Andrew cannot?
8. What is the greatest Biblical parallel found in this story?
9. How does Aslan show his grace and love for Digory?
10. One major theme of the novel is "rules have purpose." Several characters believe themselves to be 'above the rules' and each one pays a price. Choose one and give an example of how they paid the price.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Components of a Good EXPOSITORY PARAGRAPH

(INCLUDING “The Six Traits of Writing”)

- Your paragraph is one that **EXPLAINS, TEACHES, and/or INFORMS** reader of a topic & WHY (this is what “EXPOSITORY” writing is)
 - Strong, interesting **OPENING SENTENCE** (lead, hook, intro., opener)
 - “**Opening of set of sentences**” (by the end of the 3rd sentence) that includes the opener, the general topic (“gt”) – “Favorite Character & Why”, specific topic/thesis/point (“st”) – “Digory, favorite character, AND the idea/reason (“I/R”) – “He is adventurous”
 - One (1) **ELABORATED** (“BROUGHT TO LIFE”) “detail set” (this is what truly brings the paragraph to life and proves the idea/reason – this is the information that supports the idea/reason – where you go “**IN DEPTH**” – “Tell the FULL story that the detail set is about”)
 - **TRANSITIONS** (smooth links/connections) between sentences in the paragraph
 - A **CLOSING SENTENCE** that brings closure to the whole paragraph and works to tie all information together and, more than likely, relates back to the opener to restate topic and idea/reason.
- The **Six Traits of Writing** should be evident in your work:
 1. **Voice** (your personality; write the way you speak – be true to who you are as a person)
 2. **Word Choice** (you experiment with different word choices and phrases periodically)
 3. **Sentence Fluency** (you have a variety of styles in your work with short sentences, long sentences, complex sentences, compound sentences, etc.)
 4. **Ideas & Content** (this is all about GREAT DETAIL and ELABORATION with fun facts, details, examples, stories, and content to interest the reader)
 5. **Organization** (your work is sensible, logical, and ordered so it makes sense to all readers; you also use transitions between all sentences from beginning to end)
 6. **Conventions** (grammar, capitalization, punctuation, and spelling) are “**NEAR PERFECT**” (This means you **MUST** go back and edit/revise – FIX – the mistakes from a rough draft! You strive to be the BEST editor you can be!!)

Writing Assignment:

Complete the three paragraphs (typed in MLA format) Google (MLA format template) and you will find a downloadable template to start writing your paper..here is one link <http://office.microsoft.com/en-us/templates/research-paper-in-mla-style-TC001018376.aspx> Have a parent download the template and save it in a folder entitled (“Your Name Compositions”) Once you fill in the fields and type your paragraphs hit “Save As” and name your Composition “Magician Nephew Paragraphs.” Never hit “Save” or you will overwrite the template. Look in your Writing Resource folder on pp. 1921- to see how to format your paper if you can not download the template. The entire document is double spaced, no additional spaces between paragraphs/headings/title.

Reading Assignment:

Read through the first half of *Murder for Her Majesty* by Beth Hilgartner. This is also a piece set back before your time. A Murder is likely to occur, so this will be a novel suited for your detecting skills!

Vocabulary Assignment:

Add 10 words to your Awareness Chart from your reading of the novel.

Grammar Assignment:

No homework with Grammar this week, focus on your three paragraphs/sentence structure/openings/and word choice.

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” - G.K. Chesterton

Fantastical Words

A Murder for Her Majesty By Beth Hilgartner

Characters:

Alice Tuckfield - Main character, age 11. AKA "Pup." AKA Alister Tucker.

Sir Henry Tuckfield - Alice's father. Murdered with an arrow shot by Sir Roderick. He was a musician.

Geoffrey Fisher - Choirboy.

Nathaniel ("Nate") Denhem - Choirboy

Randall - Choirboy

Morris Tedder - Choirboy. Objected to Pup sneaking into the choir. Voice began to change, so he left the choir to be a merchant's apprentice.

Timothy - Choirboy.

Dame Agnes - Proprietor of a boarding house for the choirboys.

Mistress Pelhame - Alice's governess.

Lord Crofton - Co-conspirator in the murder of Alice's father. Escaped to the Continent.

Sir Roderick Donne - Murdered Alice's father. Arrested and tried for murder and kidnapping.

Father Edgar Boyce - Dean of the York Minster.

Father Dunston Cooper - Sub-Dean of the York Minster. Taught Church History. Plotted murder of Henry Tuckfield. Escaped to the Continent.

Master Adrian Frost - Choir director. Grizzled hair. Streaks of silver in his neat beard.

Master Hugh Kenton - Organist. Thin, grim-faced with graying hair and sarcastic expression.

Emery Morcocke - Music Theory teacher.

Anne - Alice's housekeeper.

Master William Hunnis - Alice's music tutor. Choirmaster of the Chapel Royal in London.

Master Hollis - History and Geography teacher.

Master Edger Bennett - Philosophy and Classics teacher.

Master Barnstable - Singing teacher.

Master Charles Benbowe - Keyboard and Music History teacher.

Master Williams - Natural History teacher.

Master Mallin - Sums teacher.

Master Neste - Reading teacher.

Christopher Shepard - Sang bass part in a trio with Alice and Emery.

Lady Genevieve Andrewes - Patroness of the choir school. AKA **Lady Jenny**. AKA Wild Jenny. AKA Jenny Mule.

Catechism - The choirboys' cat.

Bishop Anscott - Cleric that Alice's father insulted years ago.

Mistress MacLeod - Geoffrey's grandmother.

Bertram - Lady Jenny's son, age 4.

Setting - November and December in York, England during the reign of Queen Elizabeth I (late 1500s)

A Murder for Her Majesty

By Beth Hilgartner

Questions:

- Where did the boys choir perform? (the York Cathedral. AKA "York Minster")
- How many towers does the York Minster have? (Three)
- What did Alice eat when she first arrived at Dame Agnes's home? (Porridge)
- What is a "virginal"? (Cathedral's organ)
- How often do the Cathedral bells toll? (Hourly)
- Which two rivers join in York? (the Ouse and the Foss)
- What are "Matins"? (Morning prayer service)
- What is "Evensong"? (Evening prayer service)
- Where did Alice grow up? (London)
- What is a "thurible"? (Holds incense used for purification during the liturgy)
- Who does the following quotation describe: "A gifted musician without a grain of common sense who seems constitutionally incapable of holding his tongue."? (Sir Henry Tuckfield)
- Henry Tuckfield was rumored to be a Papist. What's a "Papist"? (Someone who is loyal to the Pope instead of to the Queen or King of his own country)
- How long was Pup in the choir before Master Frost noticed her? (Nearly a week)
- When was the Cathedral Choir established? (Over 400 years ago)
- What did Master Kenton teach Pup to do? (Play the organ)
- What did the choirboys use to decorate the cathedral for Christmas? (Holly and pine boughs)
- What did Master Hunnis give to Pup as a gift? (Small purse containing one shilling and twelve pence)
- What gift did Pup give Master Kenton? (Mulberry red muffler)
- What gift did Pup give Catechism? (Catnip)
- What gift did Pup give the choirboys? (
- What gift did the choirboys give Pup? (Dark green woolen mittens)
- Why was Henry Tuckfield murdered? (With Tuckfield out of the way, his property would be available for the Queen to confer to someone else. Donne and Crofton both craved court appointments which the Queen could confer, and Cooper wanted to be a bishop which the Queen could influence.)
- What time did the Christmas Eve service begin? (Midnight)
- Who found Pup's green mitten in the snow near the cathedral? (Master Kenton)
- Where did Master Kenton live? (In Alewife Lane, next to the Mermaid Inn, Number Six)
- Where did Father Cooper hide Pup? (North tower of the Cathedral)
- What did Father Cooper hit Master Kenton with in the Cathedral? (Crucifix)
- Where did Alice stay in the end? (With Lady Jenny at her manor house in Chellisford Hall)



In What Book...

Did someone say, "That man wants to be a bishop so badly you can smell it on him." ? (Master Kenton of Father Cooper)

Does a girl witness the murder of her father?

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

CHARACTERS

This book has a great deal more characters than the last novel. Character development is a key skill of a notable author. Pretend you have the opportunity to create three characters for an adventure novel. Pulling from your experiences in these last three novels, create a protagonist (lead positive character), antagonist (villain), and either a contrast character or stereotype character.

Protagonist o Central character o Person on whom action centers o Character who pushes the action o Character who attempts to accomplish something o Usually seen as a good person or hero/heroine o Usually round and dynamic o Examples of protagonists:

 _____

 _____

Antagonist o Character or force that holds the action back Character who wants something in opposition to the protagonist o Usually seen as a bad person/force or villain o Examples of antagonists:

 _____

 _____

Foil o Secondary or minor character Character who is a contrast or opposite to the protagonist o Character who emphasizes or highlights the traits of the protagonist o Examples of foils:

 _____

 _____

Stereotyped or stock character o Character that is instantly recognizable because of the stereotype o Examples of stereotyped or stock characters:

 _____

 _____

<http://www.kimskorner4teachertalk.com>

Writing Assignment:

Create your three characters, (one paragraph each), using your best imaginative skills. You can use your paragraphs for descriptions of the characters, delve into the conflicts they will encounter, and/or provide background for them. You can use inspiration from any of the three novels you have read this semester or another novel that is one of your favorites. You may come up with a completely original cast. Do your best and work on sentence structure/vocabulary to enhance your characters' development. For extra credit, you can illustrate each of your characters or just one of them.

Reading Assignment:

Finish the novel this week.

Vocabulary Assignment:

Add ten more words from the novel into your awareness chart 😊

Grammar Assignment:

Review the handouts on Possessives pp. 22-25 in your Resource folder. You do not need to complete the worksheet but be prepared for a pop quiz on how to correctly punctuate possessives.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Week 7: The Outline - Thesis Statement

It is officially time for you to write a five paragraph essay. You've had practice with paragraph construction, sentence types, openers, and building stronger vocabulary. Essentially, you are ready. There are key steps to building a five paragraph essay that will help. First, you must decide what you are writing about. You can choose one of the following three prompts:

1. What were Alice's (Pup) greatest challenges she had to overcome in *Murder for Her Majesty*.
2. How did the developing relationship between Alice and Kenton change through the story.
3. Discuss three characters that had the greatest influence on Alice in *Murder for Her Majesty*.

Now that you have an idea of what you want to write about, you must build your thesis. The thesis is basically the central nervous system of your paper. Without a strong thesis, your paper would flail about senselessly. Let's look a little more closely at what constitutes a strong thesis.

Criteria for Good Thesis Statements

1. Arguable – Reasonable people could disagree
2. Supportable – Can be backed up with evidence, reasons
3. Specific – Not vague, not too general, not too broad
4. "Maps out" the paper – Gives the reader a guide to the organization of the argument
5. Third person – No "I" or "me" in the paper

Practice Building a Thesis

Challenges Alice had to overcome:

- 1.
- 2.
- 3.
- 4.
- 5.

Circle the three challenges you feel are the most significant. Now, you have specifics to work with (recall one of the keys to a strong thesis is to be SPECIFIC)

Let's start with a basic thesis:

Alice faced several challenges.

Let's move it up a bit:

Alice continued to persevere through a series of challenges.

Now, let's go for the gold:

Through facing the challenges of adversity, loss, and the threat of danger, Alice prevails as a leading heroine.

Now, you have a working thesis from which to build your outline. It is very important to start on the outline.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Essay Outline Worksheet

Name: _____

Topic: _____

I. Introductory Paragraph

A. Opening statement: How will you first bring the reader into your essay? What will you say to introduce what your essay is about? A hook, some way to draw the reader in is your goal.

B. What background information will you provide to introduce your thesis?

C. **Thesis Statement:** What is the main idea of your essay? **THIS IS THE MOST IMPORTANT SENTENCE OF YOUR ENTIRE ESSAY, BE SPECIFIC and ARGUABLE.**

II. Body Paragraph 1

A. Topic Sentence: What will this paragraph be about?

B. Evidence: What specific facts or ideas will support your topic sentence? Be sure to include full quotes and page numbers even for paraphrasing: (Hilgartner 35).

- C. Concluding sentence: How will you connect this paragraph back to your thesis?
Write a sentence which explains how the evidence above proves your thesis statement.

III. **Body Paragraph 2**

- A. Topic Sentence: What will this paragraph be about?

- B. Evidence: Specific facts or ideas to support your topic. Make sure to use transitional words to explain 'So WHAT' after each of your supports.

- C. Concluding Sentence: How will you connect this paragraph back to your thesis?

IV. **Body Paragraph 3**

- A. Topic Sentence: What is it about?

- B.

- C.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

V. Conclusion Paragraph

- A. Here you will restate your thesis in light of the body paragraphs/evidence that you have shared. How do they prove your point? You cannot bring 'new' evidence into this paragraph, simply restate and choose one key point that is most significant and why.

- B. Concluding Sentence: This is your final point of your paper...leave the reader with an impact. Choose a thoughtful approach that will wrap up your ideas and make a clear statement.

Writing Assignment:

Complete your outline at home this week. Add in details/edit your evidence and construct your rough draft on notebook paper. Skip lines so that you will have additional space to make edits. Handwrite neatly, your rough draft will be read by your peers next week for a review. Make sure to include page numbers for your quotes/evidence. A special note in using evidence: Do not rely on quotes to make your case. Quotes should comprise less than 20% of your paper...for each quote you should have a summary or explanatory statement how the quote proves your topic.

No additional assignments this week. Focus on your rough draft/outline.

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” - G.K. Chesterton

Fantastical Words

Week 8: Peer Review

Complete the peer review provided on pp. 29-30 in your Writing Resource folder on your partner's rough draft. Make sure to give specific details/suggestions. Focus on sentence variation, strong vocabulary, varied openers, support/evidence, organization within the paper, strong closing statements, concluding and intro should be developed.

Writing Assignment:

Complete your Final Draft of your Five Paragraph Essay. Remember to add a title to your essay. Generally, pulling the title out of the concluding sentence of your paper is a good approach. Make sure to use your peer review critique you filled out in class as a guide for editing. The final draft should be typed in MLA format with a Work Cited page. Since there is only one source, it will be listed as a Work Cited page and not a Works Cited page. Make sure you complete the entry correctly. Work Cited pages have your last name/page number at the top right and are all double spaced. If your cite runs over to a second line, the second and following lines are indented five spaces.

Reading Assignment:

Review the tips for paragraph construction and sentence openers as you complete your essay. There is a rubric provided to help guide you and will be used as the assessment tool for your grade.

No additional assignments

Rubric for the Five-Paragraph Essay

Name _____

CATEGORY	4 = Exceeds the standard	3 = Meets the standard	2 = Partially meets the standard	1 = Attempted but does not meet the standard	Score
Introduction Organization	There is a well-focused Thesis Statement that introduces the essay and clearly addresses all elements of the writing prompt.	Introduction clearly states the main topic, adequately addressing the writing prompt.	Introduction is somewhat clear, but only partially addresses the writing prompt	Introduction does not address the writing prompt.	
Support for Thesis (Concrete Details)	Each body paragraph contains a topic sentence and relevant, telling, quality concrete details that give the reader important information that goes beyond the obvious or predictable. All supporting details serve to substantiate the thesis statement.	Each body paragraph contains a topic sentence that is adequately supported by relevant concrete details. Most supporting details serve to substantiate the thesis statement.	Topic sentence is stated in some body paragraphs. Supporting details are relevant, but some key issues are unsupported. Support for the thesis statement is weak.	Topic sentence is weak. Supporting details and information are typically unclear or not related to the topic. There is a seemingly random collection of information Thesis statement lacks proof.	
Commentary	Essay contains explanation, analysis, discussion that demonstrate mastery and depth of understanding.	Essay contains explanation, Analysis, discussion that logically supports the concrete details	Essay contains explanation, analysis, discussion that is weak, incomplete, or partially illogical.	Essay contains explanation, analysis, discussion, comparison and/or contrast that is off topic illogical.	
Conclusion (Organization)	The conclusion is strong and logical; provides a clear answer to the question, "So what?"	The conclusion is logical and adequately answers the question, "So what?"	The conclusion is logical, but does not answer the question, "So what?"	Conclusion is illogical.	
Conventions Grammar, Usage & Sentence Structure	The essay contains no errors in grammar, word usage or sentence structure.	The essay contains 1 or 2 errors in grammar, word usage or sentence structure.	The essay contains 3 or 4 errors in grammar, word usage or sentence structure.	The essay is readable, but contains 5 or more errors in grammar, word usage or sentence structure.	
Conventions Spelling & Punctuation	Essay contains no errors in spelling, capitalization or punctuation.	Essay contains 1 or 2 errors in spelling, capitalization or punctuation.	Essay contains 3 or 4 errors in spelling, capitalization or punctuation.	The essay is readable, but contains 5 or more errors in spelling, capitalization or punctuation.	
TOTAL					

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Week 10: Spelling Challenge

Break out into teams (no more than five on a team) and come up with a team name. We are going to compete in a spelling challenge. The most often misspelled words found in your previous compositions/homework along with a list of commonly misspelled words. Get your thinking caps on! Let the Battle Begin! 😊

Help keep score!

Team 1	Team 2	Team 3	Team 4
Total	Total	Total	Total

Congratulations Spellers!

Writing Assignment:

As you go through the first half of *The Giver* record the answers to the worksheet (Anticipation Guide) and rank the themes you find prevalent after you have completed half the novel (the worksheets are on the next two pages).

Reading Assignment:

Read through half of this week's novel *The Giver*.

Vocabulary Assignment:

Add 10 words to your Vocabulary Awareness Charts, make sure you watch your spelling 😊

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Anticipation Guide: Name: _____

Respond to the following statements with a true/false answer and give a few details as to why you feel that way.

1. Sometimes it's ok to lie. _____

2. Memories play an important part of your life and who you are.

3. It is better to never experience cold or hunger. _____

4. History repeats itself. _____

5. People in society accept things they usually would not if they were on their own. _____

6. It is better to remain ignorant about some aspects of life. _____

7. It is beneficial to experience fear. _____

As you go through these first chapters, order which themes you feel are the strongest. (one being the highest ranking)

_____ the loss of tradition

_____ loneliness and isolation

_____ longing and belonging

_____ disillusionment

_____ freedom and responsibility

_____ actions and consequences

_____ the loss of innocence

_____ courage and conscience

_____ choice

_____ aging

_____ the importance of family

_____ deceit

_____ integrity

_____ compassion

Are there any additional themes you found in the first chapters?

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” - G.K. Chesterton

Fantastical Words

Week 11: Helps with Literary Analysis

There are many things to consider when completing a literary analysis. Your last paper you tackled a character analysis...looking at events in the story that changed the character in some way or helped them achieve a goal. A literary analysis is a broader look at the message the novel/author are trying to convey. Let's look more closely at key areas that help build our analysis.

Character: What observations might a writer make about the characters? Are there discrepancies in what they think, say, or do? Are the observations a writer makes different from what other characters say? How does the author describe the characters? Are the characters “dynamic” (a dynamic character is a character that undergoes important changes throughout the work)? Are the characters “static” characters (a static character is a character that stays the same throughout the work)? Are the characters “flat” characters (a flat character is a character that does not have vivid character traits) or “round” characters (a round character is a character that has vivid character traits)? Are the characters symbolic or representative of some universal quality? Is it possible that two characters in the text might be compared or contrasted?

Setting: Is there a relationship between the work's setting and its mood? Does the setting reflect the work's theme? How does the setting impact the characters? Does a change in the setting affect the mood, characters, or conflict?

Plot: How might the beginning of the work be interpreted? How does the plot build suspense? Does the author use techniques such as foreshadowing or flashback? Are there patterns of cause-effect relationships? Do events occur in a logical order? Examine the events that lead to the climax and determine how the work ends?

Theme: What is the major idea or theme of the work? How does the author relay this theme? Is there a greater meaning to the details given? How do the characters' moods affect the theme? What allusions are made throughout the

work? Are there repeating patterns or symbols? What does the title say about the theme?

Dialogue: What is the purpose of the dialogue? Is the dialogue appropriate in terms of word choice or sentence length? How does the dialogue impact the characterization? How does the author use the dialogue to show the mood of the characters? How does this aid the author's message? How does the dialogue impact the plot?

Imagery: In what way might a specific image or series of images be analyzed? How might the development of images throughout the work be explained? Are the images important to the meaning of the work? How are images interrelated with other literary elements?

Figures of speech: How are figures of speech such as similes, metaphors, and hyperboles used throughout the text? How are these figures of speech important in relation to the meaning of the text? Are figures of speech interrelated between other literary elements?

Tone: How might describe the attitude of the author or the tone of the work be described? Is the tone serious, playful, casual, formal, or somber? How does the author achieve this tone? How does the tone impact the author's message? Does the author say one thing but mean another? Does the author take the subject seriously or treat it lightly?

Point of View: What point of view do the characters display? First, second, or third? How does this point of view affect the theme, plot, or conflict of the work? How might the author's point of view impact a writer's analysis? Might the character's first person point of view draw a writer to feel as though he/she is hearing a personal account and cause him/her to feel an intimate connection with the character? Might the author's third person account cause a writer to feel as if the author is acting as the narrator of the story? Or might it cause a writer to believe that the narrator is an omniscient being who is distant but knows the character's thoughts and feelings?

Think about what the author is trying to say. Why is this important?

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

“The Giver” Study Guide: Literary Elements

□ Plot

The most basic of the literary elements of “The Giver” is the plot. “The Giver” is basically the story of a young boy named Jonas who lives in a dystopian society in which there is very little pain or emotion. Jonas is named the new Receiver of Memories, and he is apprenticed to the Giver, who passes along communal memories from the past, filled with both pain and pleasure. Jonas eventually comes to see the disadvantages to his society’s way of removing all emotion from life, and he runs away, releasing the memories to the rest of the community.

□ Setting

The setting of “The Giver” is a dystopian, futuristic world in which war, pain, and emotion are foreign concepts. Families (or family units) consist of two parents and two children, both of whom were birthed by Birthmothers who would never see them again. When people age or become ill, they are Released – a word which Jonas later realizes is a euphemism for “killed.”

□ Characters

The two main characters in the book are Jonas and the Giver. Jonas is intelligent and willing to think outside of his community’s norms. The Giver is patient and wise, and he helps Jonas to absorb the memories and to choose which path he will take.

□ Point of View

The point of view of the novel is third-person, subjective. This means that although the story is told as if by an outside observer (refraining from using first person pronouns, for example), the narrator still describes Jonas’s thoughts and emotions. The reader learns about the events in the story through Jonas’s perceptions, which enables the reader to learn about various hidden aspects of the dystopian society along with him.

- **Conflict** There are several major conflicts in the novel. One “man vs. nature” conflict is depicted by the way in which society tries to control or overcome the forces of nature. They do this by controlling life and death, the weather, and any other aspects of nature that they can. At the same time, pain and suffering from nature sometimes do overcome society’s constraints on them. Perhaps the most important conflict in the novel is that of man vs. himself, or Jonas’s struggle to do what he thinks is best for society. Having grown up believing that his society was perfect, Jonas’s decision to leave the society and release all of the memories takes considerable courage.

Various man vs. man conflicts appear in the book as well, including the Giver’s conflict with Jonas when he transmits some of the memories, as well as Jonas’s minor conflict with his father over whether Gabriel should be Released.

□ Theme

There are several themes that run throughout this novel:

- Taking away people’s choices will not make them happier.
- Memories are important and make us who we are.
- You cannot truly feel pleasure without true pain.

These literary elements of “The Giver” serve as the backbone of the novel, and Lois Lowry crafts her story around these important elements.

“The Giver” Study Guide: Analysis of Main Characters

□ Jonas

Jonas is one of the main characters of “The Giver.” When one thinks of the character of Jonas, three main words come to mind: intelligent, determined, and passionate. Although these character traits are rare in the community in which he lives, they make him perfect for the role of Receiver.

Jonas’s pale-colored eyes and his ability to see color for short flashes of time set him apart from his peers, and he is mildly concerned with these differences in the beginning of the book. He also wishes that he could feel closer to other people, and he cares about his friends and family – a concept that is foreign to many in his society.

In time, he becomes passionate about the memories and the emotions that they evoke, and he feels more and more frustrated towards his society. In the end, he combines his traits of determination, intelligence, and passion to escape with Gabriel to Elsewhere.

Additional notes: _____

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” – G.K. Chesterton

□ *The Giver*

The Giver is the ultimate teacher. He is patient, calm, and wise, and he is able to deal with the strong emotions of others. Emotionally he is very strong, having been able to absorb all of the community's memories and emotions and go on living. Because he is so nurturing, he feels ready to help the entire community absorb the memories when Jonas escapes to Elsewhere.

Additional Notes:

□ *Gabriel*

Jonas's father brings home Gabriel, a newchild who is having trouble sleeping at night. He is a pleasure during the day, however, and Jonas becomes more and more attached to him. When he is at risk for being released, Jonas saves him. (See this article for an activity related to "The Giver" and euthanasia.)

□ *Jonas's Father*

Jonas's father has been brought up to maturity in a society that does not value love or compassion. Therefore, although he does seem to love the newchildren under his care (he is a Nurturer of newchildren), he is unable to feel true compassion for them or to understand the pain of releasing them. He is extremely loving and caring to his two children and to the newchildren, but he does not verbally recognize the value of love or caring, viewing them as abstract concepts.

These are the main characters of "The Giver" whom Lowry develops. Other characters include Jonas's mother, his friends Fiona and Asher, and his little sister Lily.

Brainstorm a Thesis for Literary Analysis:

Thesis:

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” - G.K. Chesterton

Essay Outline Worksheet

Name: _____

Topic: _____

VI. Introductory Paragraph

D. Opening statement: How will you first bring the reader into your essay? What will you say to introduce what your essay is about? A hook, some way to draw the reader in is your goal.

E. What background information will you provide to introduce your thesis?

F. **Thesis Statement:** What is the main idea of your essay? **THIS IS THE MOST IMPORTANT SENTENCE OF YOUR ENTIRE ESSAY, BE SPECIFIC and ARGUABLE.**

VII. Body Paragraph 1

D. Topic Sentence: What will this paragraph be about?

E. Evidence: What specific facts or ideas will support your topic sentence? Be sure to include full quotes and page numbers even for paraphrasing: (Hilgartner 35).

F. Concluding sentence: How will you connect this paragraph back to your thesis?

Write a sentence which explains how the evidence above proves your thesis statement.

VIII. **Body Paragraph 2**

D. Topic Sentence: What will this paragraph be about?

E. Evidence: Specific facts or ideas to support your topic. Make sure to use transitional words to explain 'So WHAT' after each of your supports.

F. Concluding Sentence: How will you connect this paragraph back to your thesis?

IX. **Body Paragraph 3**

D. Topic Sentence: What is it about?

E.

F.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

X. Conclusion Paragraph

- C. Here you will restate your thesis in light of the body paragraphs/evidence that you have shared. How do they prove your point? You can not bring 'new' evidence into this paragraph, simply restate and choose one key point that is most significant and why.

- D. Concluding Sentence: This is your final point of your paper...leave the reader with an impact. Choose a thoughtful approach that will wrap up your ideas and make a clear statement.

Writing Assignment:

As you complete the reading of the novel, pay attention to how you want to support the thesis with quotes/ideas. Complete the outline for next week's class. We will not do a peer review on this but will share out outlines within breakout groups to share ideas and methods. Practice on neat handwriting 😊

Reading Assignment:

Finish the novel.

Vocabulary Assignment:

Add 10 words to your Awareness Chart, make sure to be thorough and fill in all the required elements.

Grammar Assignment:

Review the transitions help sheets in your grammar folder on pp 31-33 . Highlight a few of your favorites and try to incorporate them into your next set of paragraphs.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Week 12 Rough Draft

As a class we are going to help put together a rough draft. We will identify strong hooks/openings, solid background information, and put our thesis to the test.

We will seek out evidence that strongly supports our topic sentences and the thesis.

Get your pens and papers ready...let's do some brainstorming!

Drafting – 5 tricks: revise, revise, revise, revise, revise.

- ____ 1) Check each paragraph for a topic sentence related to a specific preview in your thesis assertion.
- ____ 2) Check each paragraph for at least two or three examples via specific quotations from the text
- ____ 3) Check that any longer or more complex quotation is followed by your *paraphrase and commentary* that links it to your thesis assertion.
- ____ 4) Check that each paragraph does more than summarize the text, that instead it analyzes textual passages according to the thesis assertion.
- ____ 5) Check your introductory and ending paragraph strategies

Proofreading – 5 tricks:

- ____ 1) Read it aloud
- ____ 2) Read it backwards, sentence-by-sentence
- ____ 3) Read only for grammar and spelling only at this stage
- ____ 4) Read it as a proofreader more than once
- ____ 5) Read it with two peer editors who should go over this entire checklist with you as they fill out their peer editing form

Writing Homework:

Complete your rough draft. This time type it up double spaced for corrections next week. No need for MLA format yet if you do not want to include it...throw a title on there and let us judge next week how it works. Do not put your name on it! 😊

Reading Homework:

None! 😊

Vocabulary Homework:

Make sure you use your word bank or awareness charts to include stronger words into your writing. I look for a minimum of five stronger words 😊

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Week 13: Read alouds!

Wonder teams activate! We're going to break into teams 😊 You will head off to a spot in the room and read aloud the rough drafts provided to you, the listeners will make notes on how to improve the rough draft. Listen for fluidity, strong transitions, topic sentences that are not weak, but make a statement, did they end the paragraph with a quote or with a commentary that reflected back on the topic sentence? Get your listening ears on! 😊 Make your notes specific, "Good job" doesn't let us know what worked..."Strong topic sentence" does 😊 Aim for listing 3 things that you liked and 3 things you feel could be improved. Each group will have 3-4 rough drafts to read through. There will be a number written on each one, record this number on your review sheet so it can be turned in to the author.

Writing Assignment:

Take your review sheets and work on making the necessary edits to your paper for your final draft. This draft should be in MLA format and include a Work Cited page. The same rubric will be used to assess your paper, review it and your score from your first five paragraph essay to make corrections for this paper.

Reading Assignment:

None...focus on your final paper. Review the help sheets in your Writing Resource folder to help you tweak your paper. (Transitions, paragraphs, thesis, etc.)

Vocabulary Assignment:

Include at least five strong vocabulary words from either your word bank or your Awareness chart into your paper.

Week 14: The Great and Terrible Quest

This is your last novel for the semester, okay, for the year (maybe 😊)! Rejoice! Why did we put so many novels into the first semester? To expose you to a variety of writing styles, methods, and stories. Hopefully, through spending time with these great authors, you will pick out techniques and approaches that will lift your own writing. You have a unique voice, express it! Margaret Lovett is a brilliant writer. *The Great and Terrible Quest* is page turner that will keep you engaged and excited to know what comes next!

To help you understand development of the storyline fill in the worksheet on the next page. Would you like to create a story that keeps the reader guessing? Pay special attention during the reading of this story to see what the author wants you to assume and what she wants you to guess at. How does she keep the suspense running through the first chapters? How well does she 'paint the picture' for the scenery, do you feel as if you could imagine yourself there?



"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Name: _____

As you read through Chapter six of the novel, mark your findings down on these two sheets. When completing your Story Map, make a guess at how they will solve the problem based on how far you have read.

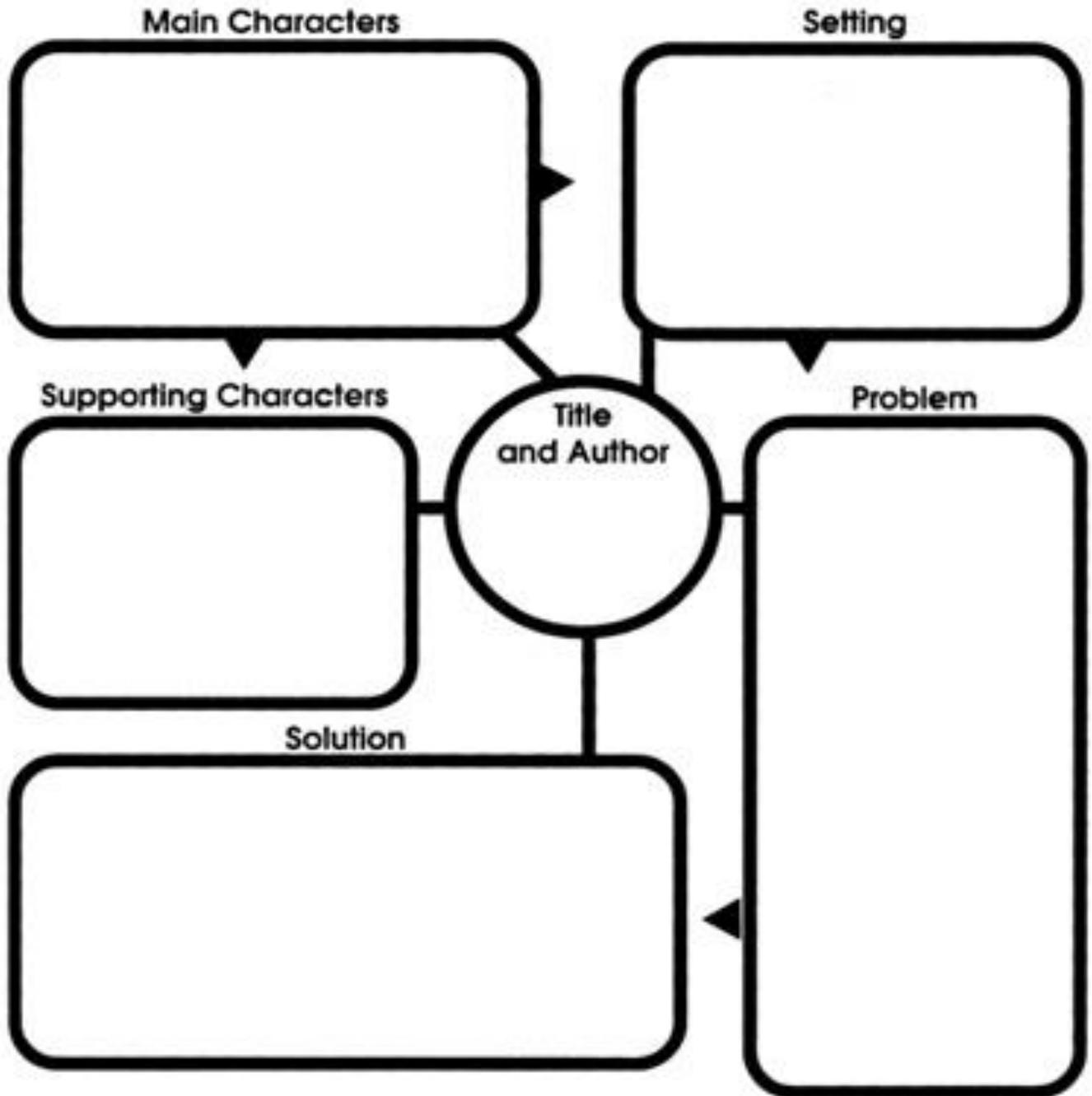
How does the author introduce the Protagonist?:

If you were to meet Trad, what would be your first impressions?:

Why do you believe his grandfather is so harsh?

What has impressed you the most in these first chapters?:

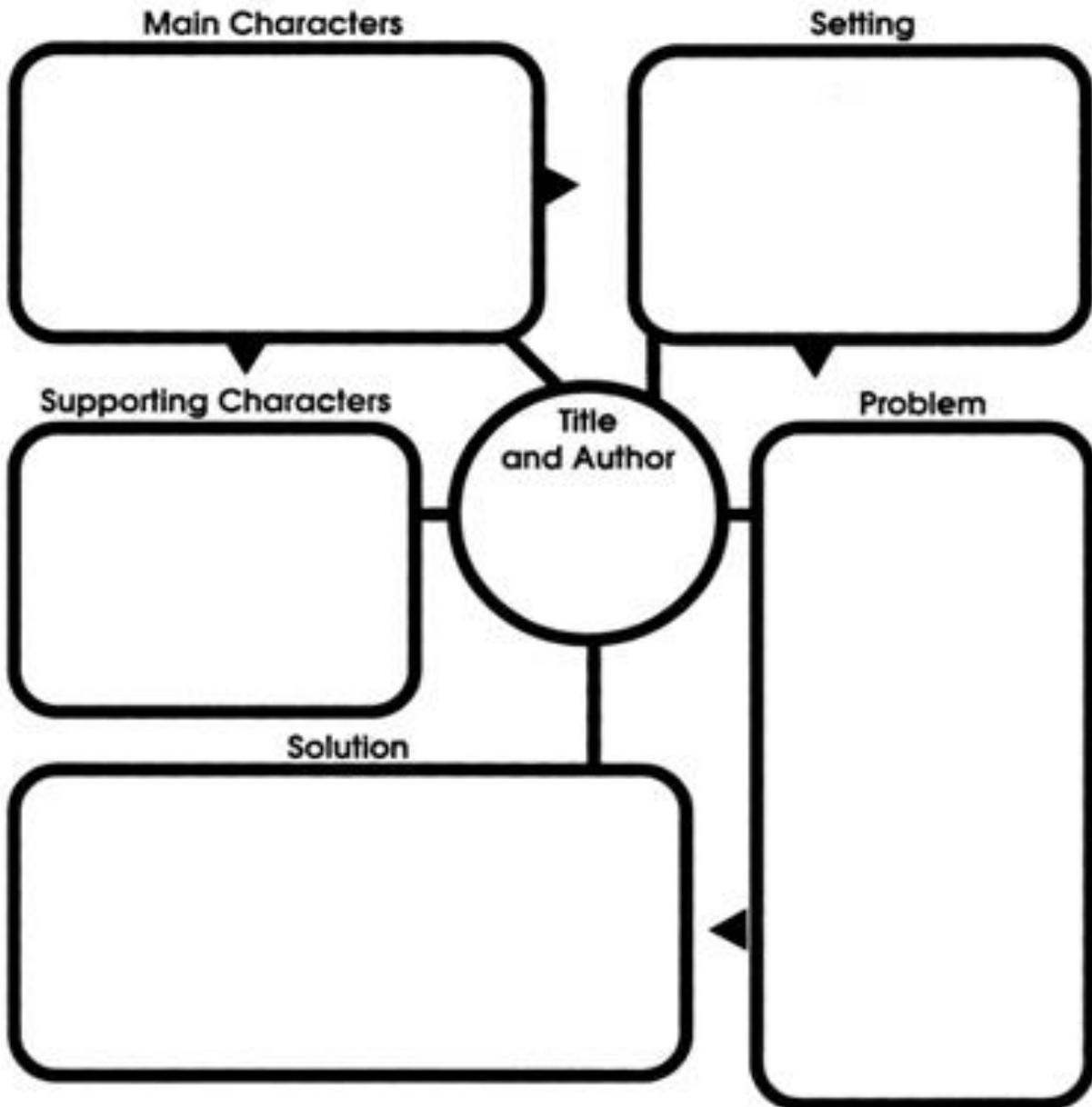
Story Map



"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Story Map



BRAINSTORM HERE!

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” - G.K. Chesterton

Fantastical Words

Writing Assignment:

Complete the worksheets during your reading of the novel. Give as much detail as you can. On the second Story Map, fill in the blanks for a story you would like to create...use your experiences reading the past five novels. This is your opportunity to create your own story, have fun with it. Brainstorm your plots on a separate sheet of paper, once you have it narrowed down – fill in the worksheet.

Reading Assignment:

Read through chapter 6 of *The Great and Terrible Quest*.

Vocabulary Assignment:

Add ten words to your Vocabulary Awareness chart from the novel.

Week 15: Creative Short Story

Creative Writing:

Assignment: Write a short story of at least 1000 words with an interesting plot and well-developed characters.

You have already begun to develop your short story idea by choosing a setting and developing a description of your main characters. You've also identified a problem or conflict that your character will need to resolve. The next step is to further develop the plot in your story and to choose a point of view.

Plot your story.

Make Trouble. To keep your readers interested in the situation, characters, and setting you've chosen, something has to happen. The sequence of events in a short story is called the plot. To develop a plot for your story, answer the following questions:

What's the conflict? The problem of the story? What happens next? Will things go on like this forever? What happens to the characters at the end?

As it Happens. Decide when to vary the pace in your short story- the rate at which you reveal events. For example, you can build suspense by lingering over details that describe a character or setting, or you can create tension by speeding up the narrative. Although you'll present most plot events in chronological order, you may sometimes skip forward (flash forward) or backward (flashback).

Put Words in Their Mouths. Let the characters speak for themselves. Dialogue – character's actual words – can help them move the plot forward and develop a character's personality.

Choose a Point of View.

First Person: The narrator, usually a character in the story, tells only what he or she knows and experiences.

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Third person (limited): The narrator is not a character in the story but tells the story from the perspective of just what one character knows and experiences.

Third person (omniscient): The narrator is not a character in the story. The narrator can tell the story from the perspective of any character and includes the thoughts and feelings of any character. Using this point of view allows the narrator to shift perspectives from one character to another in the short story.

A Writer’s Framework for Short Stories

Beginning	Middle	End
Engage reader’s attention	Develop the characters through specific actions, dialogue, description, and concrete sensory details.	Develop the plot intensity to a climax.
Give details about the setting.	Introduce plot complications through conflict.	Resolve the conflict.
Introduce the main characters, and establish the point of view.	Add stylistic devices – figures of speech, imagery, Or irony.	Reveal the final outcome.
Set the plot in motion with an event or situation that initiates conflict.		Make the significance clear to the reader.

Week 16: Share your stories!

Choose your favorite part of the story, the 2-3 paragraphs you think will have us wanting to read the entire story. We will read them aloud in class!

NO HOMEWORK for the Christmas break! However, any of you can check out any books and earn extra credit by writing a 2 paragraph review of the book, include your favorite scene! 😊

Outstanding work class! Your writing is growing every week 😊

Have a very Merry Christmas!

See you in the New Year, 2015!!

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Fantastical Words

Lesson 17: Poetry Study

Literary Devices

The following literary devices are some of the most common found in poetry.

Alliteration – the beginnings of words that sound the same (e.g., One misty, moisty morning)

Consonance – the repetition of consonant sounds especially at the end of words (e.g., blank and think; strong and string)

Assonance – the repetition of vowel sounds that are similar (e.g., mad axle alley)

End Rhyme – the ending syllable(s) that sound the same

Slant Rhyme – two words that partially rhyme (e.g. dry and died, grown and moon)

Repetition – words/lines/phrases repeated for emphasis

Onomatopoeia – the word sounds like what it is or represents (buzz, fizz, crackle)

Metaphor- a comparison without using ‘as’ or ‘like’

Simile- a comparison using ‘as’ or ‘like’

Personification- giving human characteristics to something to an animal or non-living thing

Rhyme Scheme, Stanzas, and Meter

Rhyme scheme- A regular pattern of end rhyme in a poem

Rhyme scheme is the pattern in which sounds in which lines of poetry end. Each new sound in a poem is assigned a different letter. If a sound repeats, it is assigned the same letter as the line in which the same sound appeared. Then you just put all the letters together and that becomes your rhyme scheme.

For example:

Jack and Jill went up the hill. A

To see their friend Dill. A

Jack tripped, Jill stumbled, B

But they were both humbled. B

This poem has an AABB rhyme scheme as the same sounds exist in lines 1-2 and in lines 3-4. If each line ended in different sounds, the poem would have a ABCD rhyme scheme.

Stanza- A group of lines in a poem considered as a unit

- **Couplets** are a unit of verse consisting of two successive lines, usually rhyming and having the same meter and often forming a complete thought, as in an epigram. Couplets are used to end Shakespearean Sonnets and often form the basis of longer poems. Examples of poems using couplets include "The Tyger" by William Blake and Andrew Marvell's "To his Coy Mistress."
- **Terza Rima** is a three line stanza with the following rhyme scheme: *a b a b c b c d c*. "Acquainted with the Night" by Robert Frost is a good example of a poem written in *terza rima*.

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Fantastical Words

- **Quatrains** are a popular stanza form, the most popular being the ballad stanza, containing an *a b a b* rhyme scheme with alternating lines of *iambic tetrameter*. Examples include "She Dwelt Among the Untrodden Ways" by William Wordsworth.

Meter The rhythmical pattern of a poem determined by the number of stressed and unstressed syllables in each line...

No toes, no shoes, no soles here folks. In literary circles, this term refers to the most basic unit of a poem's meter, a foot!

A foot is a combination of stressed and unstressed syllables. There are all kinds of feet in poetry, and they all sound different, so we'll give you a handy list:

Iamb: daDUM

Trochee: DUMda

Spondee: DUMDUM

Anapest: dadaDUM

Dactyl: DUMdada

Amphibrach: daDUMda

Pyrrhic: dada

A combination of feet makes up a line of meter. So, for example, the most common meter in English poetry is iambic pentameter, which contains five (that's where that "pent-" comes from) iambs, all in a row.

THE TYGER (from Songs Of Experience)

By William Blake

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare sieze the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

Highlight with blue the instances of alliteration.

Mark the end rhyme scheme (remember a new rhyme means a new letter)

Circle any metaphors or similes

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Fantastical Words

Acquainted with the Night

By Robert Frost

I have been one acquainted with the night.

I have walked out in rain—and back in rain.

I have outwalked the furthest city light.

I have looked down the saddest city lane.

I have passed by the watchman on his beat

And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet

When far away an interrupted cry

Came over houses from another street,

But not to call me back or say good-bye;

And further still at an unearthly height,

One luminary clock against the sky

Proclaimed the time was neither wrong nor right.

I have been one acquainted with the night.

Can you notice a pattern in
the end rhyme of this poem?

"SHE DWELT AMONG THE UNTRODDEN WAYS"

By William Wordsworth

SHE dwelt among the untrodden ways

Beside the springs of Dove,

A Maid whom there were none to praise

And very few to love:

A violet by a mossy stone

Half hidden from the eye!

--Fair as a star, when only one

Is shining in the sky.

She lived unknown, and few could know

When Lucy ceased to be;

10

But she is in her grave, and, oh,

The difference to me!

1799.

Mark the rhyme scheme at the end of each line.

Iambic Tetrameter means four feet (in iambic, each 'foot' consists of an unstressed then stressed syllable)

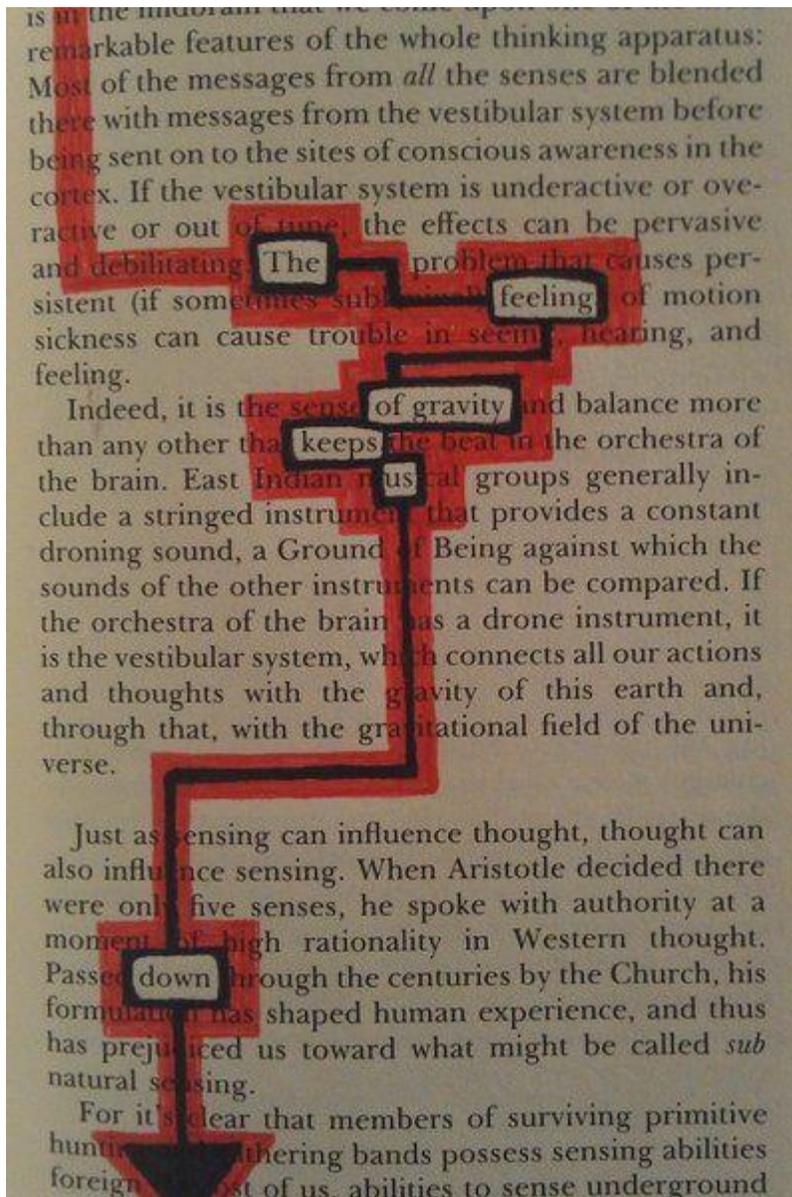
Iambic Trimeter consists of three feet.

Mark each line as either Iambic Tetrameter (4) or Trimeter (3)..write the number 4/3 to the left of each line to note which meter is used.

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Fantastical Words

Poetry is all about expressing yourself through words! Look through these words! ☺ Amazing how the editor chose their words.



most important about ourselves: “that we are conscious, intentional, and rational creatures”.

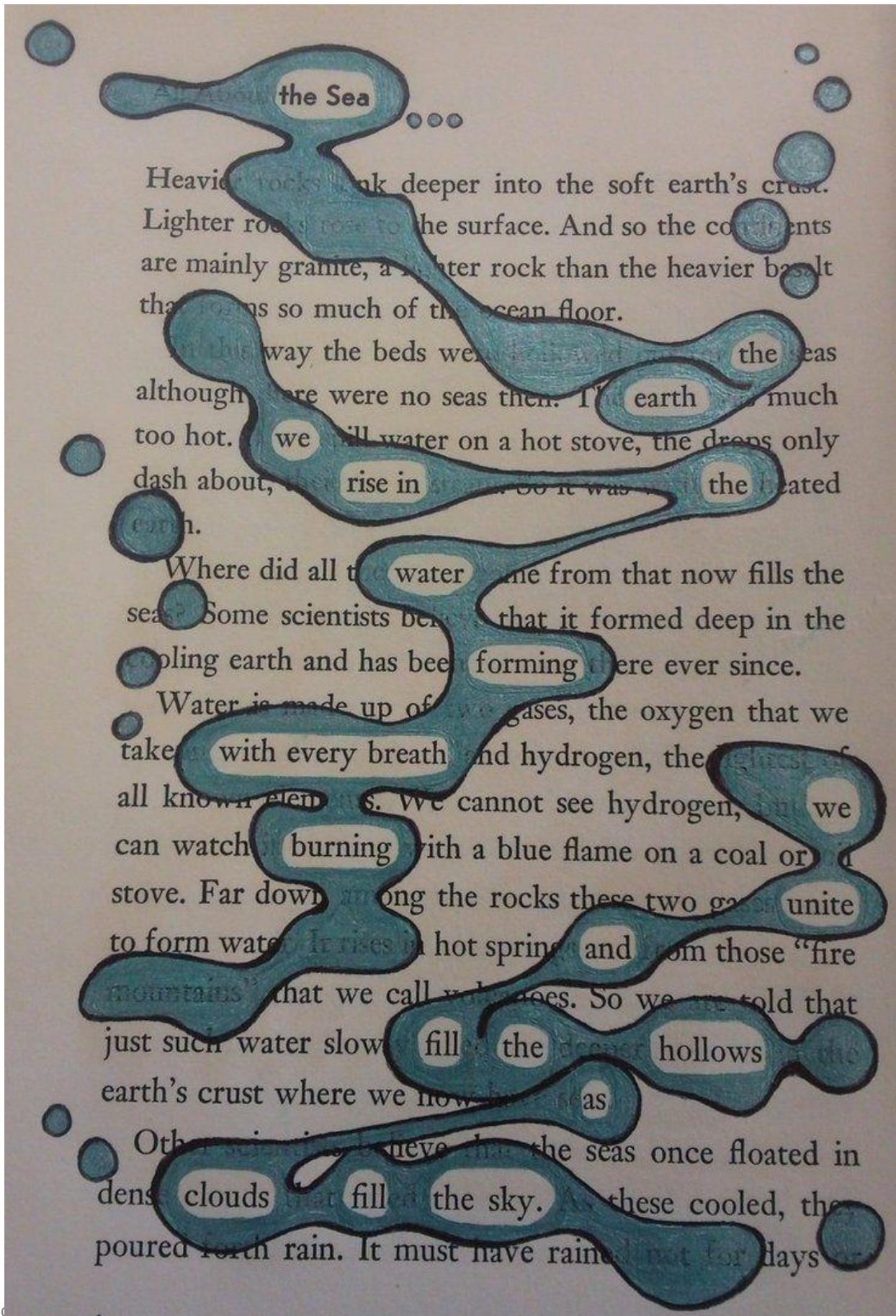
But some argue that neuroscience may yet change our views. Cognitive neuroscientists Joshua Greene and Jonathan Cohen speculate that, as increasingly sophisticated neurological explanations penetrate our lives, neuroscience may eventually overthrow the intuitive sense of free will that runs deep in all of us. None of us, after all, has control over the many causes, “from the genes you inherited, to the pain in your lower back, to the advice your grandmother gave you when you were six”, that act through our brains to make us “who [we] are and what [we] do”. Neuroscience research may serve to reinforce the idea that all of our beliefs and desires are the products of forces beyond our control, and do this so compellingly that we can no longer ignore it. We will grow up “completely used to the idea that every decision is a thoroughly mechanical process, the outcome of which is completely determined by the results of other mechanical processes”.

As a result, we may become uncomfortable with the law’s stance that people can be held morally responsible for their actions. Perhaps we will demand a more compassionate perspective on criminal behavior in which, to use a French proverb, “to know all is to forgive all” and deterrence, rather than retribution, is the primary purpose of punishment. Neuroscience, argue Greene and Cohen, is no problem for the law as it stands — but may eventually be the inhuman-changing force that rewrites it. “For the law,” suggest Greene and Cohen, “the rise once changes nothing and everything”.

Recent progress in the cognitive sciences is potentially no less controversial. In particular, those who prefer a self-conception that includes a rational, reflective self that is firmly in charge may not like what is to be found there. A particular peculiarity of contemporary social psychology is the demon-

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Fantastical Words



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Fantastical Words

The night grew ever colder. Aragorn and Gimli slept fitfully, and whenever they awoke they saw Legolas standing beside them, or walking to and fro, singing softly to himself in his own tongue, and as he sang the white stars opened in the hard black vault above. So the night passed. Together they watched the dawn grow slowly in the sky, now bare and cloudless, until at last the sunrise came. It was pale and clear. The wind was in the East and all the mists had rolled away; wide lands lay bleak about them in the bitter light.

Ahead and eastward they saw the windy uplands of the Wold of Rohan that they had already glimpsed many days ago from the Great River. North-westward stalked the dark forest of Fangorn; still ten leagues away stood its shadowy eaves, and its further slopes faded into the distant blue. Beyond there glimmered far away, as if floating on a grey cloud, the white head of tall Methedras, the last peak of the Misty Mountains. Out of the forest the Entwash flowed to meet them, its stream now swift and narrow, and its banks deepcloven. The orc-trail turned from the downs towards it.

Following with his keen eyes the trail to the river, and then the river back towards the forest, Aragorn saw a shadow on the distant green, a dark swift-moving blur. He cast himself upon the ground and listened again intently. But Legolas stood beside him, shading his bright elven-eyes with his long slender hand, and he saw not a shadow, nor a blur, but the small figures of horsemen, many horsemen, and the glint of morning on the tips of their spears was like the twinkle of minute stars beyond the edge of mortal sight. Far behind them a dark smoke rose in thin curling threads.

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Fantastical Words

"I've seen one!" uttered the dwarf, without raising his face from the floor. "I've seen one, Your Goldness!"

"Seen one what?" Bored, Nettelbrand scratched his chin.

Twigleg went over to the dwarf and bent down to him.

"You'd better get to the point instead of squashing your fat nose flat," he whispered. "My master has a truly terrible temper."

The dwarf scrambled up, looked nervously at Nettlebrand, and pointed a trembling finger at the wall behind him. "One of those," he breathed. "That's what I saw."

Nettlebrand turned around. There was a tapestry on the wall, a tapestry woven by human beings hundreds of years ago. Its colors were faded, but even in the darkness you could make out what it showed - knights hunting a silver dragon. Nettlebrand suddenly sat up. His red eyes stared down at the dwarf. "You say you saw a silver dragon?" he asked. His voice boomed through the ancient vaults. "Where?"

"On our mountain," stammered the dwarf, straightening up. "He landed there this morning. With a brownie and a human. I flew straight here on the raven to tell you. Will you give me one of your scales now? One of your golden scales?"

"Quiet!" growled Nettlebrand. "I must think."

"But you promised!" cried the dwarf.

Twigleg pushed him aside. "Quiet, stupid!" he hissed.

"Haven't you got any sense under that big hat of yours? You can count yourself lucky if he doesn't eat you. Climb back on the raven and get out here. It's probably just a big lizard you saw."

"No, it isn't!" cried the dwarf. "It's a dragon! His scales look as if they were made of moonlight and he's big, very big."

Nettlebrand looked at the tapestry. He stood there motionless. Then he turned.

"It'll be the worse for you if you're wrong!" he said in a deep voice. "I shall squash you like a cockroach if you've raised my hopes only to dash them again!"

The dwarf bowed his head.

"Armor-cleaner, come here," growled Nettlebrand. Twigleg jumped. "The new file, the file, yes, master!" he cried. "I'll fetch it at once. I'll hurry, I'll fly like the wind."

"Forget the file," spat Nettlebrand. "I have more important work for you to do. Get on the raven's back and fly to the mountain where this idiot came from. Find out what he saw. And if it's really a dragon, then find out why he's alone..."

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Fantastical Words

Writing Assignment:

Complete the poetry worksheets we started in class. On the previous pages are excerpts from two fantastical novels, play with the pages and try to make a statement like our previous examples. Start with pencil underlining words you think will go together...it may take a few edits to find one that works. Then complete the paper by singling out the chosen words and using highlighters or pen to eliminate others as shown in the previous examples. Make two expressions (one per page).

Reading Assignment:

Find a poem that YOU like! Print out a copy and bring it with you to class next week.

Journaling Assignment:

This semester you will be exercising your mind and your hand through journaling. Mostly, these will be free-writes...meaning you choose the topic. The goal is to write NEATLY! Neatness will count (each of you have varying degrees of neatness, what we're looking for is a journal that took time, that you sat down and devoted time to writing...a quick scratch the night before will not earn the points that a dedicated effort can). This week, just journal one full page, about anything that interests you...if your mind is blank, then write about the effects of a blank mind.



Week 18: Metaphors & More

METAPHORS WITH ROBERT FROST

THE ROAD NOT TAKEN

TWO ROADS DIVERGED IN A YELLOW WOOD,
AND SORRY I COULD NOT TRAVEL BOTH
AND BE ONE TRAVELER, LONG I STOOD
AND LOOKED DOWN ONE AS FAR AS I COULD
TO WHERE IT BENT IN THE UNDERGROWTH;

THEN TOOK THE OTHER, AS JUST AS FAIR,
AND HAVING PERHAPS THE BETTER CLAIM,
BECAUSE IT WAS GRASSY AND WANTED WEAR;
THOUGH AS FOR THAT THE PASSING THERE
HAD WORN THEM REALLY ABOUT THE SAME,

AND BOTH THAT MORNING EQUALLY LAY
IN LEAVES NO STEP HAD TRODDEN BLACK,
OH, I KEPT THE FIRST FOR ANOTHER DAY!
YET KNOWING HOW WAY LEADS ON TO WAY,
I DOUBTED IF I SHOULD EVER COME BACK.

I SHALL BE TELLING THIS WITH A SIGH
SOMEWHERE AGES AND AGES HENCE:
TWO ROADS DIVERGED IN A WOOD, AND I-
I TOOK THE ONE LESS TRAVELED BY,
AND THAT HAS MADE ALL THE DIFFERENCE.



"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Poetry Terms



Alliteration

Repeating the same beginning sound in more than two words.

Seven snakes slithered silently.
Crazy Kangaroos Kissed quietly.

Your Own Example:



Onomatopoeia

Words that sound like the object or actions they refer to.

The mosquitoes buzzed.
Thunder boomed overhead.

Your Own Example:

Personification

Giving non-human objects human qualities.
The sun smiled on the angry clouds.

Your Own Example:



Rhyme

Words that have the same ending sounds.

The tiny birds in the tree,
were singing softly just for me.

Your Own Example:

Metaphor

A comparison between two unlike things without using "like", "as", or "than".

My friend is a treasure.

Your Own Example:



Simile



A comparison of two unlike things using "like", "as" or "than".

She was as quiet as a mouse.

The water was like glass.

Your Own Example:

Oh, the Places You'll Go!

by Dr. Seuss

Congratulations!
Today is your day.
You're off to Great Places!
You're off and away!

You have brains in your head.
You have feet in your shoes
You can steer yourself
any direction you choose.
You're on your own. And you know what you know.
And YOU are the guy who'll decide where to go.

You'll look up and down streets. Look 'em over with care.
About some you will say, "I don't choose to go there."
With your head full of brains and your shoes full of feet,
you're too smart to go down any not-so-good street.

And you may not find any
you'll want to go down.
In that case, of course,
you'll head straight out of town.

It's opener there
in the wide open air.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Out there things can happen
and frequently do
to people as brainy
and footsy as you.

And when things start to happen,
don't worry. Don't stew.
Just go right along.
You'll start happening too.

OH!
THE PLACES YOU'LL GO!

You'll be on your way up!
You'll be seeing great sights!
You'll join the high fliers
who soar to high heights.

You won't lag behind, because you'll have the speed.
You'll pass the whole gang and you'll soon take the lead.
Wherever you fly, you'll be the best of the best.
Wherever you go, you will top all the rest.

Except when you don't
Because, sometimes, you won't.

I'm sorry to say so
but, sadly, it's true

and Hang-ups
can happen to you.

You can get all hung up
in a prickly perch.
And your gang will fly on.
You'll be left in a Lurch.

You'll come down from the Lurch
with an unpleasant bump.
And the chances are, then,
that you'll be in a Slump.

And when you're in a Slump,
you're not in for much fun.
Un-slumping yourself
is not easily done.

You will come to a place where the streets are not marked.
Some windows are lighted. But mostly they're darked.
A place you could sprain both your elbow and chin!
Do you dare to stay out? Do you dare to go in?
How much can you lose? How much can you win?

And IF you go in, should you turn left or right...
or right-and-three-quarters? Or, maybe, not quite?
Or go around back and sneak in from behind?
Simple it's not, I'm afraid you will find,

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

for a mind-maker-upper to make up his mind.

You can get so confused
that you'll start in to race
down long wiggled roads at a break-necking pace
and grind on for miles across weirdish wild space,
headed, I fear, toward a most useless place.

The Waiting Place...

...for people just waiting.

Waiting for a train to go
or a bus to come, or a plane to go
or the mail to come, or the rain to go
or the phone to ring, or the snow to snow
or waiting around for a Yes or a No
or waiting for their hair to grow.

Everyone is just waiting.

Waiting for the fish to bite
or waiting for wind to fly a kite
or waiting around for Friday night
or waiting, perhaps, for their Uncle Jake
or a pot to boil, or a Better Break
or a string of pearls, or a pair of pants
or a wig with curls, or Another Chance.

Everyone is just waiting.

NO!

That's not for you!

Somehow you'll escape
all that waiting and staying.
You'll find the bright places
where Boom Bands are playing.

With banner flip-flapping,
once more you'll ride high!
Ready for anything under the sky.
Ready because you're that kind of a guy!

Oh, the places you'll go! There is fun to be done!
There are points to be scored. there are games to be won.
And the magical things you can do with that ball
will make you the winning-est winner of all.
Fame! You'll be famous as famous can be,
with the whole wide world watching you win on TV.

Except when they don't.
Because, sometimes, they won't.

I'm afraid that some times
you'll play lonely games too.
Games you can't win
'cause you'll play against you.

All Alone!

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Whether you like it or not,
Alone will be something
you'll be quite a lot.

And when you're alone, there's a very good chance
you'll meet things that scare you right out of your pants.
There are some, down the road between hither and yon,
that can scare you so much you won't want to go on.

But on you will go
though the weather be foul
On you will go
though your enemies prowl
On you will go
though the Hakken-Kraks howl
Onward up many
a frightening creek,
though your arms may get sore
and your sneakers may leak.

On and on you will hike
and I know you'll hike far
and face up to your problems
whatever they are.

You'll get mixed up, of course,
as you already know.
You'll get mixed up

with many strange birds as you go.
So be sure when you step.
Step with care and great tact
and remember that Life's
a Great Balancing Act.
Just never forget to be dexterous and deft.
And never mix up your right foot with your left.

And will you succeed?
Yes! You will, indeed!
(98 and 3/4 percent guaranteed.)

KID, YOU'LL MOVE MOUNTAINS!

So...
be your name Buxbaum or Bixby or Bray
or Mordecai Ali Van Allen O'Shea,
you're off to Great Places!
Today is your day!
Your mountain is waiting.
So...get on your way!



"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Writing Assignment:

Create your own (20-30 line) Seussical poem. Pay attention to his rhyme/meter and create your own topic to write about. Extra credit if you illustrate your poem..type your poem up and put your name at the top. (No MLA format needed) Incorporate three of the poetic devices we covered today into your poem.

Reading Assignment:

Pre-read the assignment for next week, including the poem selected.

Journaling:

Where will your feet go? Where do you want to go? Share these ideas in your journaling this week.

Vocabulary:

Our words derive from a great many civilizations! You will explore these roots using the Root Charts in your Vocabulary folder. Complete Charts 1 & 2 by finding a word that fit the root 😊.

Poetry Rubric:

<u>Name:</u>	
Poem closely adheres to the Seuss format in rhyme/meter	40/_____
Poem includes three poetic devices: Highlight them on your paper.	25/_____
Poem is between 15-30 lines long	25/_____
No grammatical/spelling errors	10/_____
Extra Credit: illustration	5/_____
Total:	100/_____

Comments:

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Week 19: Poetry Analysis

Poetry analysis, also sometimes referred to as a poem review, is a reflection on a poem that involves analyzing the poetic instruments, discussing the language and the figures used by the author, as well as sharing one's personal position on the poem. When it comes to poetry analysis, one has to go beyond just reviewing the words and phrases used, but instead see the bigger picture, try to read between the lines and understand what has driven the poet to use a particular word combination. Thus, poetry analysis requires some primary research on the author of the poem, as well as some background and history behind the poem's creation.

Steps for Writing a Poetry Analysis

1. Read the poem twice. Try to analyze your first impression of it and write down a few comments.
2. Research the author of the poem if you are not familiar with them yet, and the history of the poem's creation. Try to find out what inspired the poet and what gave rise to the idea for this particular poem, whether it was a reflection on what the poet personally experienced or witnessed, etc.
3. Read the poem once again, this time slower. Try to pay attention to the particular word selection, organization of the poem and poetic figures used, etc.
4. Start your poetry analysis with a description of the story, or situation, depicted in the poem. Make sure to answer the essential questions of literature. Where? When? What happened? What is described? Who is involved? Pay attention to how the author develops the story and what instruments are used to indicate the culmination of the poem.
5. Now move onto the technical side of your poetry analysis. Analyze the poem's rhyme and meter, and the structure of each stanza. Define each poetic figure used and give specific examples of allegories, metaphors, personifications, similes, and other literary devices. Try to identify the mood of each stanza, whether it is ironic, sad, cheerful, bitter, romantic, philosophical, etc.

6. Give your personal reflection of the poem – what you think it is about (normally, there is a figurative sense behind every poem). Here you can go back to your primary research about the author and the poem’s history.
7. Give a conclusion. Mention, whether you enjoyed the poem and whether the poet, in your opinion, succeeded in bringing particular feelings and ideas to the reader (the one the author supposedly intended to bring up, in your understanding of the poem).

*Retrieved from: <http://academichelp.net/academic-assignments/review/write-poetry-analysis-paper.html>

Possible outline:

1. Introduction
 - a. Brief background of the author
 - b. History of the poems creation
 - c. Thesis statement (your focus for the poem – what you will prove through your examples).
2. Set the scene
 - a. Discuss the setting
 - b. Discuss the 5W’s (Who, What, When, Where, & Why)
 - c. _____
3. Technical
 - a. Figurative Language
 - b. Meter and Rhyme
 - c. Structure of each stanza (short, long, couplets, quatrains...)
 - d. Tone
4. Personal reflection
 - a. What all the evidence leads to
 - b. Remind us of what you talked about before
5. Conclusion
 - a. Did you enjoy the poem? Be detailed.

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” – G.K. Chesterton

Fantastical Words

Edgar Allan Poe. 1809–1849

The Raven

ONCE upon a midnight dreary, while I pondered, weak and weary,
 Over many a quaint and curious volume of forgotten lore,—
 While I nodded, nearly napping, suddenly there came a tapping,
 As of some one gently rapping, rapping at my chamber door.
 "T is some visitor," I muttered, "tapping at my chamber door;
 Only this and nothing more." 5

Ah, distinctly I remember it was in the bleak December
 And each separate dying ember wrought its ghost upon the floor.
 Eagerly I wished the morrow;—vainly I had sought to borrow
 From my books surcease of sorrow—sorrow for the lost Lenore,
 For the rare and radiant maiden whom the angels name Lenore:
 Nameless here for evermore. 10

And the silken sad uncertain rustling of each purple curtain
 Thrilled me—filled me with fantastic terrors never felt before;
 So that now, to still the beating of my heart, I stood repeating
 "T is some visitor entreating entrance at my chamber door,
 Some late visitor entreating entrance at my chamber door:
 This it is and nothing more." 15

Presently my soul grew stronger; hesitating then no longer,
 "Sir," said I, "or Madam, truly your forgiveness I implore;
 But the fact is I was napping, and so gently you came rapping,
 And so faintly you came tapping, tapping at my chamber door,
 That I scarce was sure I heard you"—here I opened wide the door:—
 Darkness there and nothing more. 20

Deep into that darkness peering, long I stood there wondering, fearing,
 Doubting, dreaming dreams no mortals ever dared to dream before;
 But the silence was unbroken, and the stillness gave no token,
 And the only word there spoken was the whispered word, "Lenore?"
 This I whispered, and an echo murmured back the word, "Lenore:"
 Merely this and nothing more. 25 30

Back into the chamber turning, all my soul within me burning,
 Soon again I heard a tapping somewhat louder than before.
 "Surely," said I, "surely that is something at my window lattice;
 Let me see, then, what thereat is, and this mystery explore;

Let my heart be still a moment and this mystery explore: 35
 "T is the wind and nothing more."

Open here I flung the shutter, when, with many a flirt and flutter,
 In there stepped a stately Raven of the saintly days of yore.
 Not the least obeisance made he; not a minute stopped or stayed he;
 But, with mien of lord or lady, perched above my chamber door, 40
 Perched upon a bust of Pallas just above my chamber door:
 Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling
 By the grave and stern decorum of the countenance it wore,—
 "Though thy crest be shorn and shaven, thou," I said, "art sure no craven, 45
 Ghastly grim and ancient Raven wandering from the Nightly shore:
 Tell me what thy lordly name is on the Night's Plutonian shore!"
 Quoth the Raven, "Nevermore."

Much I marvelled this ungainly fowl to hear discourse so plainly,
 Though its answer little meaning—little relevancy bore; 50
 For we cannot help agreeing that no living human being
 Ever yet was blessed with seeing bird above his chamber door,
 Bird or beast upon the sculptured bust above his chamber door,
 With such name as "Nevermore."

But the Raven, sitting lonely on the placid bust, spoke only 55
 That one word, as if his soul in that one word he did outpour.
 Nothing further then he uttered, not a feather then he fluttered,
 Till I scarcely more than muttered,—"Other friends have flown before;
 On the morrow *he* will leave me, as my Hopes have flown before." 60
 Then the bird said, "Nevermore."

Startled at the stillness broken by reply so aptly spoken,
 "Doubtless," said I, "what it utters is its only stock and store,
 Caught from some unhappy master whom unmerciful Disaster
 Followed fast and followed faster till his songs one burden bore:
 Till the dirges of his Hope that melancholy burden bore 65
 Of 'Never—nevermore.'

But the Raven still beguiling all my fancy into smiling,
 Straight I wheeled a cushioned seat in front of bird and bust and door;
 Then, upon the velvet sinking, I betook myself to linking
 Fancy unto fancy, thinking what this ominous bird of yore, 70
 What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
 Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

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To the fowl whose fiery eyes now burned into my bosom's core;
 This and more I sat divining, with my head at ease reclining 75
 On the cushion's velvet lining that the lamplight gloated o'er,
 But whose velvet violet lining with the lamp-light gloating o'er
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer
 Swung by seraphim whose foot-falls tinkled on the tufted floor. 80
 "Wretch," I cried, "thy God hath lent thee—by these angels he hath sent thee
 Respite—respite and nepenthe from thy memories of Lenore!"
 Quaff, oh quaff this kind nepenthe, and forget this lost Lenore."
 Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil! prophet still, if bird or devil! 85
 Whether Tempter sent, or whether tempest tossed thee here ashore,
 Desolate yet all undaunted, on this desert land enchanted—
 On this home by Horror haunted—tell me truly, I implore:
 Is there—*is* there balm in Gilead?—tell me—tell me, I implore!"
 Quoth the Raven, "Nevermore." 90

"Prophet!" said I, "thing of evil—prophet still, if bird or devil!
 By that Heaven that bends above us, by that God we both adore,
 Tell this soul with sorrow laden if, within the distant Aidenn,
 It shall clasp a sainted maiden whom the angels name Lenore:
 Clasp a rare and radiant maiden whom the angels name Lenore!" 95
 Quoth the Raven, "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting:
 "Get thee back into the tempest and the Night's Plutonian shore!
 Leave no black plume as a token of that lie thy soul hath spoken!
 Leave my loneliness unbroken! quit the bust above my door! 100
 Take thy beak from out my heart, and take thy form from off my door!"
 Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting
 On the pallid bust of Pallas just above my chamber door;
 And his eyes have all the seeming of a demon's that is dreaming, 105
 And the lamp-light o'er him streaming throws his shadow on the floor:
 And my soul from out that shadow that lies floating on the floor
 Shall be lifted—nevermore!

Writing Assignment:

In preparation for your poetry analysis on *The Raven*, complete the worksheet on the author, Edgar Allan Poe. On a separate sheet of paper, write down your responses to the poetry using the outline provided in this week's lesson. Be brief but specific, this is an outline, not the complete analysis.

Reading Assignment:

Read through the poem again, make sure to 'annotate' as you read. Mark any sections you feel hold special meaning or are expressed more fully. Pay attention to his use of poetic devices.

Journaling:

One page journal of your thoughts on "Poe"try.

Vocabulary:

Complete Root Charts 3 & 4.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Name: _____

Date: _____

Author Background Worksheet

Directions: Record the information for each author in the spaces below.

The Raven

Author's name: _____

Born/died – date, state/country: _____

Describe what you have learned about this person's early childhood. (Type of family, important experiences, traumatic events, etc.)

Other careers/jobs before/during/after publishing this novel:

Adulthood: Describe what you have learned about this person's adult life. (Married, kids, daily life, major events, etc.)

What was the first piece of writing published by this author (Title, date, publisher)?

For what work is he most famous?:

Approximate number of works published:

Most interesting fact you found about him or his writings:

Common writing genres/themes:

List one notable quote either by this author or by someone else about this author. (Be sure to include who the quote is from and the context in which it was made.)

Sources – You must consult & document at least THREE sources in your research about your author. **If you cannot find information about your author to complete this form, please provide a detailed, descriptive statement about when, where, and how long you searched for this information.*

Source Title/complete URL	Author (if given)	Year published/updated	Type of information found: (early childhood, career, education, family, etc.)

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Fantastical Words

Week 20: Writing the Analysis



The Story of "The Raven"

"The Raven" was originally published in 1845, but not right away.

Poe first brought "The Raven" to his friend and former employer George Rex Graham of Graham's Magazine in Philadelphia. Graham declined the poem, which may not have been in its final version, though he gave Poe \$15 as charity.

Poe then sold the poem to The American Review, which paid him \$9 for it and they printed "The

Raven" in its February 1845 issue under the pseudonym "Quarles", a reference to an English poet.

The poem's first publication with Poe's name was in the Evening Mirror on January 29, 1845, as an "advance copy."

"The Raven" is the poem that Poe is most known for. It has influenced many modern works and is referenced throughout popular culture in films, television, music, and video games.

Glossary:

Some of the words used are not as commonly used today. Many of the words you might not fully understand are explained below.

1. Lore = wisdom or knowledge
2. Chamber = large room used for meeting people
3. Wrought = shaped or formed
4. Surcease = relief from / a brief release from
5. Entreating = strongly requesting / begging
6. Mortal = human / earthly

7. Lattice = web/net-like pattern/ trellis
8. Obeisance = bow or genuflect
9. Mien = appearance or expression
10. Bust = life-sized statute of a persons head and shoulders
11. Pallas = Greek God of wisdom and the Arts
12. Beguiling = charmed/fascinated
13. Decorum = respectability / good manners
14. Countenance = face/ expression
15. Craven = coward/ gutless
16. Plutonian = Black/ Pluto was Greek god of the underworld
17. Discourse = communication/ conversation
18. Placid = easy-going/ calm
19. ..only stock and store.. = only thing he has got
20. Dirges = funeral song
21. Melancholy = sad and gloomy
22. Ominous = warning/threatening
23. Censer = ghost
24. Seraphim = angels of the highest order
25. Nепenthe = drug that makes you unconscious
26. Tempter = The Devil
27. ... balm in Gilead .. = medicine to relieve pain and suffering
28. Aidenn = Like Eden/ meaning-in heaven
29. Plume = feather
30. Pallid = white/ pale/ colourless

Review your outlines, make amendments to them based on class discussion.

Possible outline:

1. Introduction
 - a. Brief background of the author
 - b. History of the poems creation
 - c. Thesis statement (your focus for the poem – what you will prove through your examples).
2. Set the scene
 - a. Discuss the setting
 - b. Discuss the 5W's (Who, What, When, Where, & Why)
 - c. _____
3. Technical

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” – G.K. Chesterton

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- a. Figurative Language
 - b. Meter and Rhyme
 - c. Structure of each stanza (short, long, couplets, quatrains...)
 - d. Tone
4. Personal reflection
 - a. What all the evidence leads to
 - b. Remind us of what you talked about before
 5. Conclusion
 - a. Did you enjoy the poem? Be detailed.

For each section you will have a paragraph. In class today, we will be helping you with the Technical Paragraph and what to include.

Writing Assignment:

Complete the first three paragraphs for review next week. (Handwritten-double spaced) Focus on specific ideas, avoid generalities. We will complete a peer review to aid you in your analysis.

Journaling Assignment:

Journal on your favorite memory.

Vocabulary Assignment:

Complete Root Charts 5&6 (you can work in teams on these 😊)

Week 21: Peer Review Paragraphs

Pair up with someone you have not paired up with this year. Swap paragraphs, spend the next 10 minutes going over the peer worksheet for these paragraphs:

Peer Review Assessment		
Introduction	Yes	No
Does the introduction include the author's name and title of the poem?		
Is there an interesting hook or opening?		
Are there more than 5 sentences in the introduction?		
Can you find background information that goes into more detail on the poem than just when it was published?		
Is there a specific thesis at the end of the paragraph?		
Set the Scene Paragraph	Yes	No
Does the paragraph include answers to Who, What, When, Where, and Why?		
Are examples from the poem used?		
Are these examples cited by line number? (89-92)		
Technical Paragraph		
Are there at least two examples of poetic devices?		
Mention of how many stanzas/style?		
Discussion on the tone of the poem?		
Grammar/Style		
Were any transitional words used throughout these three paragraphs?		
Were there any spelling errors? 😊		
Are sentence openers varied well?		
Are the length of the sentences varied? If no, what is missing?		

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Writing Assignment:

Based on reminders from today's peer review, complete your paragraphs (you do not need to provide the rough draft next week, only the final MLA form with Work Cited page). You will have five complete paragraphs in this analysis.

Journaling:

Journal one page on any topic! FREE WRITE!

Vocabulary:

Complete Root Charts 7&8

Week 22: Limericks

The origin of the actual name **limerick** for this type of poem is obscure. Its use was first documented in the UK in 1898 (New English Dictionary) and in the USA in 1902. It is generally taken to be a reference to the County of Limerick in Ireland, particularly the Maigue Poets, and may derive from an earlier form of nonsense verse parlour game that traditionally included a refrain that ended "Come all the way up to Limerick?"

The name '**Limerick**' is predated by the work of Edward Lear who published his first Book of Nonsense in 1845 and a later work (1872) on the same theme. Lear wrote 212 **limericks**, mostly nonsense verse. It was customary at the time for **limericks** to accompany an absurd illustration of the same subject, and for the final line of the limerick to be a kind of conclusion, usually a variant of the first line ending in the same word.

The following is an example of one of Edward Lear's **limericks**.

There was a Young Person of Smyrna
Whose grandmother threatened to burn her;
But she seized on the cat, and said 'Granny, burn that!
You incongruous old woman of Smyrna!'

(Lear's **limericks** were often typeset in three or four lines, according to the space available under the accompanying picture.)

An interesting, and maybe somewhat dated aspect of Lear's **limericks** is his tendency to use the same word at the end of the first and last lines, most often a place name.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Limerick Assignment

General Guidelines for The Limerick Assignment

1. The form or pattern of limerick writing must be followed.
2. The limerick must be original and not copied from somewhere
3. The limerick must be G rated. Anything else gets you into trouble.
4. An illustration about the topic must follow the limerick.

The Limerick Pattern

1. A limerick has FIVE Lines.
2. The last words of the first, second and fifth lines rhyme with each other.
3. The first, second and fifth lines are longer than the third and fourth lines.
4. The last words of the third and fourth lines rhyme with each other.
5. The pattern of sounds follows the pattern: Da DUM da da DUM da da DUM

The physics test was quite near-o,
 And all thought everything was quite clear-o;
 "Why study this junk
 I'm sure I won't flunk,"
 But then he earned an Absolute Zero

The incredible Wizard of Oz
 Retired from his business becoz
 due to up-to-date science,

To most of his clients,
He wasn't the Wizard he woz.

There was a young lady named Rose
Who had a large wart on her nose.
When she had it removed
Her appearance improved,
But her glasses slipped down to her toes.

An elderly man called Keith
Mislaid his set of false teeth -
They'd been laid on a chair,
He'd forgot they were there,
Sat down, and was bitten beneath.

There's a wonderful family called Stein:
There's Gert and there's Ep and there's Ein.
Gert's poems are bunk,
Ep's statues are junk,
And no one can understand Ein.

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

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Writing Assignment:

Type your limericks (or handwrite neatly on typing paper), put your name at the top of the paper and illustrate each one. Follow the rules 😊

Journaling:

FREE WRITE one page

Vocabulary Assignment:

Complete Root Charts 9&10

Week 23: Short Stories/Character

Stories use many methods to build a character's identity. Work through the first 8 examples with a partner and fill in the boxes.

Inferring Character Traits

Name _____ Date _____

Directions: Read each descriptive sentence in the left column. Decide on one character trait word that the description reveals about the character. Write your answer in the column labeled "Inferred Character Traits." Decide which method(s) of characterization is being used. Write the type of method in the space provided for "Methods of Characterization."

Methods of Characterization
• Words
• Actions
• Thoughts and feelings
• Appearance
• Comments by other characters
• Direct comments by the narrator

Descriptive Sentence	Inferred Character Traits	Method of Characterization
1. "I hate the idea of having all those people out there watching me," whispered Violet.	<i>shy</i>	<i>- words</i> <i>- thoughts and feelings</i>
2. Juan got up before dawn and made his way down to the pier. He would be the first fisherman on the water today.		
3. "Dana waters her house plants every single day," said Joyce.		

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<p>4. John looked proudly at the new painting he had done and decided to enter it in the local art contest.</p>		
<p>5. "Maybe I'm just not very bright," Clovis thought. "I didn't pass that basket-weaving class . . . again."</p>		
<p>6. Roosevelt can't get along well with other people.</p>		
<p>7. Diane looked towards the door, biting her nails and fidgeting with her keys.</p>		
<p>8. Jimmy leaned against the barn. He pulled out the old red bandana from his overall pockets and wiped his sweaty brow.</p>		
<p>9. Dr. Drew organized many blood drives for the Red Cross.</p>		
<p>10. Mary thought about giving up, but she changed her mind and worked through the puzzle one more time.</p>		
<p>11. He believed in using nonviolent resistance to bring about change.</p>		
<p>12. Tom sat behind the window and sadly watched the world passing by.</p>		
<p>13. "Get out of my way!" screamed Debbie screamed. "I was here first!"</p>		

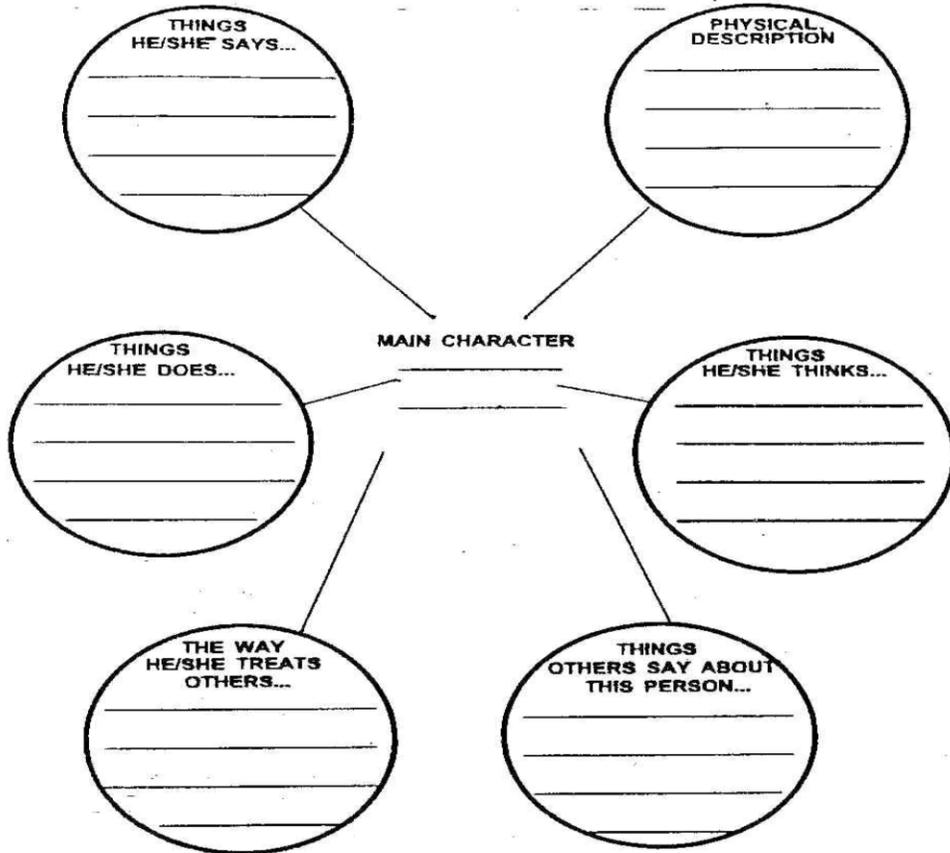
14. "Janine never studies," said Mrs. Johnson. "She thinks she already knows the answers."		
15. Old Nellie was the most stubborn mule that had ever found its way to T-Bone Ranch.		
16. Jeff studied his American history notes every day for twenty minutes and got an A on the test.		
17. "Yes, I made an important medical discovery. But I couldn't have done it without my team," said Dr. Jones.		
18. Ruth finished spraying her hair. She smoothed the wrinkles from her pink silk dress and threw the cashmere wrap around her shoulders.		
19. Ron looked at the mass of people at the DMV and thought about how much he hated waiting in lines.		
20. Jessie was the kind of girl who would deliver the newspaper every day, no matter what the weather was like.		

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Fantastical Words

Character chart:

Fill out the following chart based on the character in the Short story in this week's lesson.



Write 3-4 sentences describing the main character in your own words:

The Ransom of Red Chief

O. Henry

IT LOOKED like a good thing: but wait till I tell you. We were down South, in Alabama -- Bill Driscoll and myself -- when this kidnapping idea struck us. It was, as Bill afterward expressed it, "during a moment of temporary mental apparition"; but we didn't find that out till later.

There was a town down there, as flat as a flannel-cake, and called Summit, of course. It contained inhabitants Of as undeleterious and self-satisfied a class of peasantry as ever clustered around a Maypole.

Bill and me had a joint capital of about six hundred dollars, and we needed just two thousand dollars more to pull off a fraudulent town-lot scheme in Western Illinois with. We talked it over on the front steps of the hotel.

Philoprogenitiveness, says we, is strong in semi-rural communities; therefore and for other reasons, a kidnapping project ought to do better there than in the radius of newspapers that send reporters out in plain clothes to stir up talk about such things. We knew that Summit couldn't get after us with anything stronger than constables and maybe some lackadaisical bloodhounds and a diatribe or two in the Weekly Farmers' Budget. So, it looked good.

We selected for our victim the only child of a prominent citizen named Ebenezer Dorset. The father was respectable and tight, a mortgage fancier and a stern, upright collection-plate passer and forecloser. The kid was a boy of ten, with bas-relief freckles, and hair the colour of the cover of the magazine you buy at the news-stand when you want to catch a train. Bill and me figured that Ebenezer would melt down for a ransom of two thousand dollars to a cent. But wait till I tell you.

About two miles from Summit was a little mountain, covered with a dense cedar brake. On the rear elevation of this mountain was a cave. There we stored

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provisions. One evening after sundown, we drove in a buggy past old Dorset's house. The kid was in the street, throwing rocks at a kitten on the opposite fence.

"Hey, little boy!" says Bill, "would you like to have a bag of candy and a nice ride?"

The boy catches Bill neatly in the eye with a piece of brick.

"That will cost the old man an extra five hundred dollars," says Bill, climbing over the wheel.

That boy put up a fight like a welter-weight cinnamon bear; but, at last, we got him down in the bottom of the buggy and drove away. We took him up to the cave and I hitched the horse in the cedar brake. After dark I drove the buggy to the little village, three miles away, where we had hired it, and walked back to the mountain.

Bill was pasting court-plaster over the scratches and bruises on his features. There was a burning behind the big rock at the entrance of the cave, and the boy was watching a pot of boiling coffee, with two buzzard tailfeathers stuck in his red hair. He points a stick at me when I come up, and says:

"Ha! cursed paleface, do you dare to enter the camp of Red Chief, the terror of the plains?"

"He's all right now," says Bill, rolling up his trousers and examining some bruises on his shins. "We're playing Indian. We're making Buffalo Bill's show look like magic-lantern views of Palestine in the town hall. I'm Old Hank, the Trapper, Red Chief's captive, and I'm to be scalped at daybreak. By Geronimo! that kid can kick hard."

Yes, sir, that boy seemed to be having the time of his life. The fun of camping out in a cave had made him forget that he was a captive, himself. He immediately christened me Snake-eye, the Spy, and announced that, when his braves returned

from the warpath, I was to be broiled at the stake at the rising of the sun.

Then we had supper; and he filled his mouth full of bacon and bread and gravy, and began to talk. He made a during-dinner speech something like this:

"I like this fine. I never camped out before; but I had a pet 'possum once, and I was nine last birthday. I hate to go to school. Rats ate up sixteen of Jimmy Talbot's aunt's speckled hen's eggs. Are there any real Indians in these woods? I want some more gravy. Does the trees moving make the wind blow? We had five puppies. What makes your nose so red, Hank? My father has lots of money. Are the stars hot? I whipped Ed Walker twice, Saturday. I don't like girls. You dassent catch toads unless with a string. Do oxen make any noise? Why are oranges round? Have you got beds to sleep on in this cave? Amos Murray has got Six toes. A parrot can talk, but a monkey or a fish can't. How many does it take to make twelve?"

Every few minutes he would remember that he was a pesky redskin, and pick up his stick rifle and tiptoe to the mouth of the cave to rubber for the scouts of the hated paleface. Now and then he would let out a war-whoop that made Old Hank the Trapper shiver. That boy had Bill terrorized from the start.

"Red Chief," says I to the kid, "would you like to go home?"

"Aw, what for?" says he. "I don't have any fun at home. I hate to go to school. I like to camp out. You won't take me back home again, Snake-eye, will you?"

"Not right away," says I. "We'll stay here in the cave a while."

"All right!" says he. "That'll be fine. I never had such fun in all my life."

We went to bed about eleven o'clock. We spread down some wide blankets and quilts and put Red Chief between us. We weren't afraid he'd run away. He kept us awake for three hours, jumping up and reaching for his rifle and screeching: "Hist!

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pard," in mine and Bill's ears, as the fancied crackle of a twig or the rustle of a leaf revealed to his young imagination the stealthy approach of the outlaw band. At last, I fell into a troubled sleep, and dreamed that I had been kidnapped and chained to a tree by a ferocious pirate with red hair.

Just at daybreak, I was awakened by a series of awful screams from Bill. They weren't yells, or howls, or shouts, or whoops, or yalps, such as you'd expect from a manly set of vocal organs -- they were simply indecent, terrifying, humiliating screams, such as women emit when they see ghosts or caterpillars. It's an awful thing to hear a strong, desperate, fat man scream incontinently in a cave at daybreak.

I jumped up to see what the matter was. Red Chief was sitting on Bill's chest, with one hand twined in Bill's hair. In the other he had the sharp case-knife we used for slicing, bacon; and he was industriously and realistically trying to take Bill's scalp, according to the sentence that had been pronounced upon him the evening before.

I got the knife away from the kid and made him lie down again. But, from that moment, Bill's spirit was broken. He laid down on his side of the bed, but he never closed an eye again in sleep as long as that boy was with us. I dozed off for a while, but along toward sun-up I remembered that Red Chief had said I was to be burned at the stake at the rising of the sun. I wasn't nervous or afraid; but I sat up and lit my pipe and leaned against a rock.

"What you getting up so soon for, Sam?" asked Bill.

"Me?" says I. "Oh, I got a kind of a pain in my shoulder. I thought sitting up would rest it."

"You're a liar!" says Bill. "You're afraid. You was to be burned at sunrise, and you was afraid he'd do it. And he would, too, if he could find a match. Ain't it awful, Sam? Do you think anybody will pay out money to get a little imp like that back

home?"

"Sure," said I. "A rowdy kid like that is just the kind that parents dote on. Now, you and the Chief get up and cook breakfast, while I go up on the top of this mountain and reconnoitre."

I went up on the peak of the little mountain and ran my eye over the contiguous vicinity. Over toward Summit I expected to see the sturdy yeomanry of the village armed with scythes and pitchforks beating the countryside for the dastardly kidnapers. But what I saw was a peaceful landscape dotted with one man ploughing with a dun mule. Nobody was dragging the creek; no couriers dashed hither and yon, bringing tidings of no news to the distracted parents. There was a sylvan attitude of somnolent sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view. "Perhaps," says I to myself, "it has not yet been discovered that the wolves have home away the tender lambkin from the fold. Heaven help the wolves!" says I, and I went down the mountain to breakfast.

When I got to the cave I found Bill backed up against the side of it, breathing hard, and the boy threatening to smash him with a rock half as big as a cocoanut.

"He put a red-hot boiled potato down my back," explained Bill, "and the mashed it with his foot; and I boxed his ears. Have you got a gun about you, Sam?"

I took the rock away from the boy and kind of patched up the argument. "I'll fix you," says the kid to Bill. "No man ever yet struck the Red Chief but what he got paid for it. You better beware!"

After breakfast the kid takes a piece of leather with strings wrapped around it out of his pocket and goes outside the cave unwinding it.

"What's he up to now?" says Bill, anxiously. "You don't think he'll run away, do you, Sam?"

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Fantastical Words

"No fear of it," says I. "He don't seem to be much of a home body. But we've got to fix up some plan about the ransom. There don't seem to be much excitement around Summit on account of his disappearance; but maybe they haven't realized yet that he's gone. His folks may think he's spending the night with Aunt Jane or one of the neighbours. Anyhow, he'll be missed to-day. To-night we must get a message to his father demanding the two thousand dollars for his return."

Just then we heard a kind Of war-whoop, such as David might have emitted when he knocked out the champion Goliath. It was a sling that Red Chief had pulled out of his pocket, and he was whirling it around his head.

I dodged, and heard a heavy thud and a kind of a sigh from Bill, like a horse gives out when you take his saddle off. A niggerhead rock the size of an egg had caught Bill just behind his left ear. He loosened himself all over and fell in the fire across the frying pan of hot water for washing the dishes. I dragged him out and poured cold water on his head for half an hour.

By and by, Bill sits up and feels behind his ear and says: "Sam, do you know who my favourite Biblical character is?"

"Take it easy," says I. "You'll come to your senses presently."

"King Herod," says he. "You won't go away and leave me here alone, will you, Sam?"

I went out and caught that boy and shook him until his freckles rattled.

"If you don't behave," says I, "I'll take you straight home. Now, are you going to be good, or not?"

"I was only funning," says he sullenly. "I didn't mean to hurt Old Hank. But what did he hit me for? "I'll behave, Snake-eye, if you won't send me home, and if you'll

let me play the Black Scout to-day."

"I don't know the game," says I. "That's for you and Mr. Bill to decide. He's your playmate for the day. I'm going away for a while, on business. Now, you come in and make friends with him and say you are sorry for hurting him, or home you go, at once."

I made him and Bill shake hands, and then I took Bill aside and told him I was going to Poplar Cove, a little village three miles from the cave, and find out what I could about how the kidnapping had been regarded in Summit. Also, I thought it best to send a peremptory letter to old man Dorset that day, demanding the ransom and dictating how it should be paid.

"You know, Sam," says Bill, "I've stood by you without batting an eye in earthquakes, fire and flood -- in poker games, dynamite outrages, police raids, train robberies and cyclones. I never lost my nerve yet till we kidnapped that two-legged skyrocket of a kid. He's got me going. You won't leave me long with him, will you, Sam?"

"I'll be back some time this afternoon," says I. "You must keep the boy amused and quiet till I return. And now we'll write the letter to old Dorset."

Bill and I got paper and pencil and worked on the letter while Red Chief, with a blanket wrapped around him, strutted up and down, guarding the mouth of the cave. Bill begged me tearfully to make the ransom fifteen hundred dollars instead of two thousand. "I ain't attempting," says he, "to decry the celebrated moral aspect of parental affection, but we're dealing with humans, and it ain't human for anybody to give up two thousand dollars for that forty-pound chunk of freckled wildcat. I'm willing to take a chance at fifteen hundred dollars. You can charge the difference up to me."

So, to relieve Bill, I acceded, and we collaborated a letter that ran this way:

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Ebenezer Dorset, Esq.:

We have your boy concealed in a place far from Summit. It is useless for you or the most skilful detectives to attempt to find him. Absolutely, the only terms on which you can have him restored to you are these: We demand fifteen hundred dollars in large bills for his return; the money to be left at midnight to-night at the same spot and in the same box as your reply -- as hereinafter described. If you agree to these terms, send your answer in writing by a solitary messenger to-night at half-past eight o'clock. After crossing Owl Creek, on the road to Poplar Cove, there are three large trees about a hundred yards apart, close to the fence of the wheat field on the right-hand side. At the bottom of the fence-post, opposite the third tree, will be found a small pasteboard box. The messenger will place the answer in this box and return immediately to Summit.

If you attempt any treachery or fail to comply with our demand as stated, you will never see your boy again.

If you pay the money as demanded, he will be returned to you safe and well within three hours. These terms are final, and if you do not accede to them no further communication will be attempted.

TWO DESPERATE MEN.

I addressed this letter to Dorset, and put it in my pocket. As I was about to start, the kid comes up to me and says:

"Aw, Snake-eye, you said I could play the Black Scout while you was gone."

"Play it, of course," says I. "Mr. Bill will play with you. What kind of a game is it?"

"I'm the Black Scout," says Red Chief, "and I have to ride to the stockade to warn the settlers that the Indians are coming. I'm tired of playing Indian myself. I want to be the Black Scout."

"All right," says I. "It sounds harmless to me. I guess Mr. Bill will help you foil the pesky savages."

"What am I to do?" asks Bill, looking at the kid suspiciously.

"You are the hoss," says Black Scout. "Get down on your hands and knees. How can I ride to the stockade without a hoss?"

"You'd better keep him interested," said I, "till we get the scheme going. Loosen up."

Bill gets down on his all fours, and a look comes in his eye like a rabbit's when you catch it in a trap.

"How far is it to the stockade, kid?" he asks, in a husky manner of voice.

"Ninety miles," says the Black Scout. "And you have to hump yourself to get there on time. Whoa, now!"

The Black Scout jumps on Bill's back and digs his heels in his side.

"For Heaven's sake," says Bill, "hurry back, Sam, as soon as you can. I wish we hadn't made the ransom more than a thousand. Say, you quit kicking me or I'll get up and warm you good."

I walked over to Poplar Cove and sat around the post-office and store, talking with the chawbacons that came in to trade. One whiskerando says that he hears Summit is all upset on account of Elder Ebenezer Dorset's boy having been lost or stolen. That was all I wanted to know. I bought some smoking tobacco, referred casually to the price of black-eyed peas, posted my letter surreptitiously and came away. The postmaster said the mail-carrier would come by in an hour to take the mail on to Summit.

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Fantastical Words

When I got back to the cave Bill and the boy were not to be found. I explored the vicinity of the cave, and risked a yodel or two, but there was no response.

So I lighted my pipe and sat down on a mossy bank to await developments.

In about half an hour I heard the bushes rustle, and Bill wobbled out into the little glade in front of the cave. Behind him was the kid, stepping softly like a scout, with a broad grin on his face. Bill stopped, took off his hat and wiped his face with a red handkerchief. The kid stopped about eight feet behind him.

"Sam," says Bill, "I suppose you'll think I'm a renegade, but I couldn't help it. I'm a grown person with masculine proclivities and habits of self-defense, but there is a time when all systems of egotism and predominance fail. The boy is gone. I have sent him home. All is off. There was martyrs in old times," goes on Bill, "that suffered death rather than give up the particular graft they enjoyed. None of 'em ever was subjugated to such supernatural tortures as I have been. I tried to be faithful to our articles of depredation; but there came a limit."

"What's the trouble, Bill?" I asks him.

"I was rode," says Bill, "the ninety miles to the stockade, not barring an inch. Then, when the settlers was rescued, I was given oats. Sand ain't a palatable substitute. And then, for an hour I had to try to explain to him why there was nothin' in holes, how a road can run both ways and what makes the grass green. I tell you, Sam, a human can only stand so much. I takes him by the neck of his clothes and drags him down the mountain. On the way he kicks my legs black-and-blue from the knees down; and I've got to have two or three bites on my thumb and hand cauterized.

"But he's gone" -- continues Bill -- "gone home. I showed him the road to Summit and kicked him about eight feet nearer there at one kick. I'm sorry we lose the ransom; but it was either that or Bill Driscoll to the madhouse."

Bill is puffing and blowing, but there is a look of ineffable peace and growing content on his rose-pink features.

"Bill," says I, "there isn't any heart disease in your family, is there?"

"No," says Bill, "nothing chronic except malaria and accidents. Why?"

"Then you might turn around," says I, "and have a look behind you."

Bill turns and sees the boy, and loses his complexion and sits down plump on the round and begins to pluck aimlessly at grass and little sticks. For an hour I was afraid for his mind. And then I told him that my scheme was to put the whole job through immediately and that we would get the ransom and be off with it by midnight if old Dorset fell in with our proposition. So Bill braced up enough to give the kid a weak sort of a smile and a promise to play the Russian in a Japanese war with him is soon as he felt a little better.

I had a scheme for collecting that ransom without danger of being caught by counterplots that ought to commend itself to professional kidnapers. The tree under which the answer was to be left -- and the money later on -- was close to the road fence with big, bare fields on all sides. If a gang of constables should be watching for any one to come for the note they could see him a long way off crossing the fields or in the road. But no, sirree! At half-past eight I was up in that tree as well hidden as a tree toad, waiting for the messenger to arrive.

Exactly on time, a half-grown boy rides up the road on a bicycle, locates the pasteboard box at the foot of the fence-post, slips a folded piece of paper into it and pedals away again back toward Summit.

I waited an hour and then concluded the thing was square. I slid down the tree, got the note, slipped along the fence till I struck the woods, and was back at the cave in another half an hour. I opened the note, got near the lantern and read it

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Fantastical Words

to Bill. It was written with a pen in a crabbed hand, and the sum and substance of it was this:

Two Desperate Men.

Gentlemen: I received your letter to-day by post, in regard to the ransom you ask for the return of my son. I think you are a little high in your demands, and I hereby make you a counter-proposition, which I am inclined to believe you will accept. You bring Johnny home and pay me two hundred and fifty dollars in cash, and I agree to take him off your hands. You had better come at night, for the neighbours believe he is lost, and I couldn't be responsible for what they would do to anybody they saw bringing him back.

Very respectfully,
EBENEZER DORSET.

"Great pirates of Penzance!" says I; "of all the impudent -- "

But I glanced at Bill, and hesitated. He had the most appealing look in his eyes I ever saw on the face of a dumb or a talking brute.

"Sam," says he, "what's two hundred and fifty dollars, after all? We've got the money. One more night of this kid will send me to a bed in Bedlam. Besides being a thorough gentleman, I think Mr. Dorset is a spendthrift for making us such a liberal offer. You ain't going to let the chance go, are you?"

"Tell you the truth, Bill," says I, "this little he ewe lamb has somewhat got on my nerves too. We'll take him home, pay the ransom and make our get-away."

We took him home that night. We got him to go by telling him that his father had bought a silver-mounted rifle and a pair of moccasins for him, and we were going to hunt bears the next day.

It was just twelve o'clock when we knocked at Ebenezer's front door. Just at the moment when I should have been abstracting the fifteen hundred dollars from the box under the tree, according to the original proposition, Bill was counting out two hundred and fifty dollars into Dorset's hand.

When the kid found out we were going to leave him at home he started up a howl like a calliope and fastened himself as tight as a leech to Bill's leg. His father peeled him away gradually, like a porous plaster.

"How long can you hold him?" asks Bill.

"I'm not as strong as I used to be," says old Dorset, "but I think I can promise you ten minutes."

"Enough," says Bill. "In ten minutes I shall cross the Central, Southern and Middle Western States, and be legging it trippingly for the Canadian border."

And, as dark as it was, and as fat as Bill was, and as good a runner as I am, he was a good mile and a half out of Summit before I could catch up with him.

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Fantastical Words

Writing Assignment:

Complete the worksheets started in class and the one on the main character. In this short story, there are several characters worthy of description. You may choose any of the leading characters for your worksheet.

Reading Assignment:

Complete your reading of O. Henry's short story for next week's class discussion.

Journaling Assignment:

Pretend you are a character in the short story and write a journal entry relative to your experiences in the story.

Vocabulary Assignment:

Complete the Root Charts for 11&12.

Week 24: Creative Writing

Now it's your turn! Let's update or reconfigure *Ransom of Red Chief*, choose one scene in the story and change the characters/setting/details but not the event. Keep the event the same or very similar. How are your characters going to respond to the conflicts? How does their setting affect the outcome?

Brainstorm!!!

Character 1: (Brief Description)

Character 2: (Brief Description)

Character 3: (Brief Description)

Setting Options...list as many as your mind conjures!

Event..(stay the same or similar as found in the story)

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

Fantastical Words

Writing Assignment:

Complete your story rewrite. Make sure to include dialogue, descriptive words, and move the plot forward. Type it in MLA and make sure to include a Title! 😊
You can use tips from Week 15's Short Story assignment in developing your rewrite.

Journaling:

Free Write: One page

Vocabulary Assignment:

Complete the Root Chart for 13. Finis! 😊

Week 25: Stories and Point of View

Share your stories with the class by choosing 2-3 paragraphs that will give us a good idea of who your characters are and how they react to their setting/conflict.



Identify which Point of View each student used in their story...

Point of View: The point of view from which the story is narrated. ○ This tells from whose perspective the story is being told.

- 1. A "**first person**" point of view is told by a character who is inside the story. (EX: I looked up and saw clouds looming.)
- 2. A "**second person**" account can be confusing. Since every student seems to ask, you may find a second a second person perspective in technical manuals that are full of imperative sentences. "Second person means there is a distinct relationship between the narrator and the reader. Therefore, the subject is usually "you." (EX: First, put the oil filter wrench around the filter. You will notice that the sleeve is larger than the filter.)
- 3. A "**third person**" point of view is narrated by someone that does not appear in the story.
- 3a. A third person omniscient point of view is told by a person that can express the thoughts and feelings of any given character. "Omniscient" means "all-knowing".
- 3b. A third person objective point of view tells the story as a camera. This point of view cannot see into the heart and mind of the characters.
- 3c. A third person limited point of view is told by a character that can see into **one** character's heart and mind. Therefore, they are not quite objective.

Rather, they are limited.

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Fantastical Words

Writing Assignment:

On pages 34-38 you will find worksheets on Point of View and also on identifying key areas of a literature analysis. Complete both these worksheets. Your experience in writing your own literature analysis should help in these reviews!

Journaling:

FREE WRITE!! One page.

Vocabulary Assignment:

Circle 10 strong vocabulary words in the essay on Amy Tan's story. Review your WordBank list for possible pop quiz.

Week 26: Grammar Review!!

This week and next we will be reviewing key areas of grammar. You get a break from reading/writing and focus on discerning 😊. Hopefully, through the past 25 assignments you have worked on your weak areas and can identify which errors muddle your work.

Turn to page 38 in your Writing Resource Folder. We will be covering run-on sentences, capitalization, subject/verb agreement, compound sentences, and introducing Appositives.

Writing Assignment:

Complete the remaining worksheets on the five areas covered today.

Journaling:

FREE WRITE! Two pages!! 😊

Notes:

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Fantastical Words

Week 27: Timed Essays

Tips for Taking a Timed Writing Test – Essay (summary, response to literature, persuasive)



1. Carefully read the prompt. (Suggested time: 2 minutes)

- What are you being asked to do?
- Who is your audience supposed to be?
- Have you been given a specific length?
- What are you supposed to include?

2. Read the article or story (if necessary.) (Suggested time: 10 minutes)

- Read the text carefully.
- Mark-up important parts of the text.
- Think about the main ideas being expressed.

3. Write a thesis statement. (Suggested time: 3 minutes)

- Write a clear, single sentence thesis statement that reflects your opinion towards your topic.
- Writing a thesis statement now will help you focus your ideas as you gather evidence to support your opinion.

4. Plan the essay. (Suggested time: 10 minutes)

- Think about sequencing. What is the most logical order for presenting your ideas?
- Make an outline to organize your evidence.
- Think about how you're going to write your introductory and concluding paragraphs.

5. Write the essay. (Suggested time: 30 minutes)

- Follow your plan.
- Keep looking back at the text for quotations and other evidence to support your thesis.
- Think as you write.
- This is where you will spend most of your time. Give it your best effort!

6. Reread and edit one last time. (Suggested time: 5 minutes)

- Check for careless spelling errors.
- Watch for left-out words and punctuation.
- Make sure you've included a title.

Tips for Taking a Timed Writing Test – Narrative (short story, autobiography)

1. Carefully read the prompt. (Suggested time: 2 minutes)

- What are you being asked to do?
- Who is your audience supposed to be?
- Have you been given a specific length?
- What are you supposed to include?

**2. Brainstorm ideas for your story.** (Suggested time: 3 minutes) • Write down as many ideas as you can think of.

- Look them over.
- Decide which one will be the easiest to develop into a story.

3. Plan the story. (Suggested time: 15 minutes)

- Create a conflict. What problem will the character face?
- Set the scene.
- Create a plot chart to organize the sequence of events in your story including the climax and resolution.

4. Write the story. (Suggested time: 35 minutes)

- Follow your plan.
- Start strong with dialogue, action, or the character's thoughts.
- Include dialogue and descriptive details. Show—don't tell.
- Think as you write.
- This is where you will spend most of your time. Give it your best effort!

5. Reread and edit one last time. (Suggested time: 5 minutes)

- Check for careless spelling errors.
- Watch for left-out words and punctuation.
- Make sure you've included a title.

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Fantastical Words

Persuasive Essay Topics

- Snow days are great for family quality time.
- Penmanship is important (or not).
- Free speech should have limitations.

Narrative Topics

- **Childhood Event.** Choose a vivid time from your childhood--You might think of the first time that you rode your bicycle, of a time when you had a laughable memory, the first time you remembered seeing fireworks, and so on. Narrate the events related to the childhood memory that you've chosen so that your readers will understand why the event was important and memorable.
- **Achieving a Goal.** Think of a time when you achieved a personal goal--you might have finally completed a marathon or triathlon, you might have worked on a character flaw, or maybe you helped a neighbor in need. Tell your readers about the story of how you met your goal. Be sure that your readers understand why the goal is important to you.
- **The Good and the Bad.** Think about an event in your life that seemed bad but turned out to be good. Maybe you got injured and while you were waiting for your broken leg to heal, you learned how to use a computer. What makes the event change from bad to good may be something that you learned as a result, something that you did differently as a result, or something that happened that wouldn't have occurred otherwise. Tell the story of the event that you

experienced and help your readers understand how an event that seemed negative turned out to have valuable consequences.

Writing Assignment:

Using what you learned in class today, write a timed essay at home using one of the given prompts. Focus on neatness and organization.

Journaling:

FREE WRITE one page.

Vocabulary:

Highlight five strong vocabulary words you incorporated into your timed essay..even if you have to add them in after the time is up. Do not go over the time limit, make sure to bring your outline/complete rough draft with you next week.

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Fantastical Words

Week 28: Research

The next three weeks you will be learning the steps to writing a research paper. Most research papers will be 5-7 pages long. Your paper will be a shortened version, as we will be focusing on the steps.

The first step to a research paper is BRAINSTORMING:

What are you going to write about?

Decided Topic: _____

The second step is to identify aspects of your topic that are of interest. Start by brainstorming at least six areas related to your topic that would be of interest.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

Now, out of those six topics, circle which three would hold the most interest for your readers.

The third step is to create your thesis statement:

Criteria for Good Thesis Statements

1. Arguable – Reasonable people could disagree
2. Supportable – Can be backed up with evidence, reasons
3. Specific – Not vague, not too general, not too broad
4. “Maps out” the paper – Gives the reader a guide to the organization of the argument
5. Third person – No “I” or “me” in the paper

Model Persuasive Thesis Statements

Topic School uniforms

1. Because adopting school uniforms has been shown to improve behavior and academic achievement, our middle schools should consider adopting them for a two year trial period.
2. Because adopting school uniforms has not been shown to improve either behavior or academic achievement, it is time for our middle school to consider abandoning them.

Topic Sodas in the lunchroom

3. Our school should remove sodas and other artificially sweetened drinks from the lunchroom because students are replacing nutritional foods with empty calories.
4. Sodas should remain an option in our lunchrooms because of their fundraising importance and because they allow students to begin exercising responsibility and good decision-making.
5. Instead of banning sodas, schools should teach students about the nutritional and health effects of consuming high fructose corn syrup to better prepare them to make healthy and economical choices.

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- Schools should not restrict lunchroom food choices because those decisions should belong to the students and their parents.

Topic Cell phones at school

- Students should be allowed to carry cell phones at school because they provide students more security, they can be used in emergencies, and they keep parents involved in their children’s school lives.
- Cell phones should not be allowed at school because of their potential to distract students, to lead to thefts, and to be used for cheating.
- Schools should think of inventive ways to incorporate cell phones into modern education because students’ success in the future will depend on their ability to use technology for creative and productive purposes.

Using these examples, construct your own thesis with your three points you will expand on in your paper.

Now it is time for research! For this, you need blank note cards (3x5 or 4x6 whichever you prefer)

The diagram shows a note card with the following content and annotations:

- Heading:** Caius Julius Caesar - Early Life (Annotation: Heading - for easy reference)
- Source:** A (Annotation: The letter "A" tells you which source this card belongs to)
- Page Number:** 2 (Annotation: Numbers on the right indicate page numbers in the book for reference later on)
- Notes:**
 - Lost his father when he was 16
 - Married Cornelia >> had daughter Julia
 - Lost his sacerdotal office because he wanted to stay married and Sylla wanted him to divorce (Annotation: Write notes to yourself of any questions you may have along the way)
 - Obtained pardon with the help of the vestal virgins and some near-relatives
 - Upon Caesar's release, Sylla said, "Your suit is granted...but know that this man...will, some day or other, be the ruin of the party of the nobles...for in this one Caesar, you will find many a Marius." (Annotation: Direct quotes are written carefully)

You will use a minimum of three sources. You will need a minimum of 12 notecards for your research. Each source is labelled as (A, B, C) so you can keep track. On the back of the notecard write the correctly formatted cite for your source. You need only write this one time and then refer to it thereafter as (A, B, C).

Web source:

Editor, author, or compiler name (if available). *Name of Site*. Version number.

Name of institution/organization affiliated with the site (sponsor or publisher), date of resource creation (if available). Medium of publication.

Date of access.

Felluga, Dino. *Guide to Literary and Critical Theory*. Purdue U, 28 Nov. 2003. Web. 10 May 2006.

You may use all web sources for this project.

Writing Assignment:

Create your notecards for your research. Make sure to note specific quotes, facts, statistics, anything that will support your thesis. Neatness counts, take your time and make them legible.

Reading Assignment:

You may use three sources, but likely you will need to scour more than five and then choose the best three sources just as you did with your topics. Do not settle for the first three you find...this is RESEARCH 😊.

Journaling Assignment:

Free Write. One page.

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Fantastical Words

Week 29: Outline and Rough Draft

Research Outline Worksheet

Name: _____

Topic: _____

I. Introductory Paragraph

A. Opening statement: How will you first bring the reader into your essay? What will you say to introduce what your essay is about? A hook, some way to draw the reader in is your goal.

B. What background information will you provide to introduce your thesis?

C. **Thesis Statement:** What is the main idea of your essay? **THIS IS THE MOST IMPORTANT SENTENCE OF YOUR ENTIRE ESSAY, BE SPECIFIC and ARGUABLE.**

II. Body Paragraph 1

A. Topic Sentence: What will this paragraph be about?

- B. Evidence: What specific facts or ideas will support your topic sentence? Be sure to include full quotes and page numbers even for paraphrasing: (Hilgartner 35).

- C. Concluding sentence: How will you connect this paragraph back to your thesis? Write a sentence which explains how the evidence above proves your thesis statement.

III. **Body Paragraph 2**

- A. Topic Sentence: What will this paragraph be about?

- B. Evidence: Specific facts or ideas to support your topic. Make sure to use transitional words to explain 'So WHAT' after each of your supports.

- C. Concluding Sentence: How will you connect this paragraph back to your thesis?

IV. **Body Paragraph 3**

- A. Topic Sentence: What is it about?

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” – G.K. Chesterton

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B.

C.

V. Conclusion Paragraph

A. Here you will restate your thesis in light of the body paragraphs/evidence that you have shared. How do they prove your point? You can not bring 'new' evidence into this paragraph, simply restate and choose one key point that is most significant and why.

B. Concluding Sentence: This is your final point of your paper...leave the reader with an impact. Choose a thoughtful approach that will wrap up your ideas and make a clear statement.

Writing Assignment:

Take your Outline home and construct your Rough Draft. Double spaced, handwritten in ink. Make sure to embed your quotes. Do not allow quotes to speak for you, they must be summarized and/or emphasized in some way connecting it to your topic sentence.

Journaling:

Free Write 😊 Two Pages.

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” - G.K. Chesterton

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Week 30: Peer Review Rough Draft

Rough Draft Checklist: (Rate on a scale of 1-10 on how strong they are)

____ The essay has an introduction, body and conclusion.

____ The introduction gives us basic information about the subject and introduces us to the main topics covered in your paper.

____ The body paragraphs provide interesting detail and are related to the topic of the paragraph.

____ Each body paragraph has a topic sentence.

____ The conclusion includes any or all of the following:

1. The conclusion restates the thesis and identifies which topic has the most significance and why.

2. Personal comments about what you learned about this topic and how it could be improved from the reader’s point of view.

3. Further questions you would have asked if there was more time.

4. An overall evaluation of the research...

_____ The essay includes at least two direct quotations from the sources. These quotations must be within your own sentence (embedded quotation). For example:

Ronny enthusiastically remarked about baseball being “extremely fun” and that he would like to play in the professional leagues someday.

Carlos remarked, “I don’t like reading, but that book was the first time I actually sat down and read an entire book.”

Cynthia did not like growing up on a farm because “. . . it was smelly and I had to do too many chores.”

Writing Assignment:

Take your Peer Review home and complete your Final Draft. Make sure to review the rubric for your paper! MLA format with Works Cited page.

No other homework! 😊

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” - G.K. Chesterton

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RESEARCH PAPER WRITING RUBRIC

Student _____ GRADE _____

(4 - EXCELLENT; 3 - ACCEPTABLE; 2 - BELOW AVERAGE; 1 - UNACCEPTABLE)

Score	Traits
____4 ____3 ____2 ____1	<p>CLEAR, WELL ORGANIZED, WELL DEVELOPED IDEAS</p> <ul style="list-style-type: none"> ✎ Main idea (thesis) is clear. ✎ Each paragraph has a clear topic and concluding sentence. ✎ Topic sentences in body paragraphs clearly relate to main idea (thesis). ✎ Supporting details clearly relate to topic sentences. ✎ Transitions are used. ✎ Introduction, body, conclusion provide logical sequencing of ideas, leading to understandable explanation, instruction, definition, (or other expository content).
____4 ____3 ____2 ____1	<p>SENTENCE VARIATION IN PARAGRAPHS</p> <ul style="list-style-type: none"> ✎ Lead sentence captures the reader's attention. ✎ Intro. participial phrase (<u>Running</u> with great speed, she won . . .) (<u>Surprised</u> by the party, she . . .) ✎ 2 independent clauses separated by semicolon (Sam won the race; he is an excellent runner.) ✎ Compound sentence (Marti won the race, and Sam came in third.) ✎ Appositive phrase (Marti, the best sprinter on the team, won . . .) ✎ Intro. prepositional phrase (With a burst of speed, Sam . . .) ✎ Intro. adverb clause (When Marti won the race, she . . .) ✎ Variety of sentence length
____4 ____3 ____2 ____1	<p>WORD CHOICE AND TRANSITIONS</p> <ul style="list-style-type: none"> ✎ Strong verbs are used; passive voice and be verbs are not overused ✎ No vague, overused, repetitive language is used (a lot, great, very, really, etc.) ✎ Strong transitions used to improve flow
____4 ____3 ____2 ____1	<p>RESEARCH PAPER REQUIREMENTS</p> <ul style="list-style-type: none"> ✎ 3 or more sources were used ✎ Note card format is correct. ✎ Research notes are on notecards ✎ Outline data is logical and clear; outline is in proper form. ✎ Title is included in paper. ✎ Information from sources is cited properly (all information except "common" or "general" knowledge is cited parenthetically, and all quotations are cited parenthetically). ✎ Works Cited page is a list of the works cited in the paper; it is in alphabetical order; 3 or more citations have been made in the body of the paper.
____4 ____3 ____2 ____1	<p>GRAMMAR, USAGE, MECHANICS</p> <ul style="list-style-type: none"> ✎ No run-on sentences ✎ No sentence fragments ✎ Subject/verb agreement ✎ Correct verb tense usage ✎ No use of contractions ✎ Punctuation is correct. ✎ Capitalization is correct. ✎ Spelling is correct.

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Comments:

“Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed.” - G.K. Chesterton

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Week 31: There, they're, their

Congratulations!! You have completed your Research paper! Well done! 😊

Now, for a fun End of the Year Assignment! 😊 POP QUIZ! 😊

Name: _____

Date: _____



Their, There, They're

Once upon a time, _____ were three little pigs. _____ was Curly. He was the oldest. _____ was Wurly. He was the smartest. And then _____ was Flo. She was everyone's favourite pig. Even _____ mother loved Flo the best. Curly, Wurly and Flo lived with _____ mother in an apartment building in Grande Prairie. _____ apartment was on the 7th floor. The pigs didn't mind this because _____ was an elevator that opened right in front of _____ apartment door. It was on the days that _____ elevator wasn't working that the pigs suffered. _____ little hoofs would be aching by the time they reached _____ apartment. _____ mother would have to have little hoof baths waiting for her three little pigs when they finally reached the top. Of course, Flo always got the warmest hoof bath because she was _____ mother's favourite.

One day, Mama Pig sent the three pigs to the store to buy apples for _____ dinner. She gave them a list of items that she needed. She

also gave them _____ allowance, and she told them that they could buy _____ favourite candy which they would eat for _____ dessert. The three pigs put on _____ jackets (it was winter). They put on _____ gloves and scarves. Next, it was time to put on _____ boots. Curly slipped on his bright red leather boots over his red and yellow polka dot socks. Wurlly, being the most intelligent, slipped on his waterproof, fully lined boots over his white socks. Curly and Wurlly were ready and waiting for _____ sister. She could not find her boots.

"Curly and Wurlly," she said, "have you seen my boots?"

Curly and Wurlly looked at each other and then they looked at _____ sister. "I'll tell you where they are," said Wurlly, "if you'll give us your allowance to hold while you go and get them."

"Okay," agreed Flo as she handed the boys her allowance.

"_____ are your boots, over _____," said Curly.

"Where?" asked Flo suspiciously.

"Over _____!" squealed the boys as they pointed to the window in _____ living room. "_____ over _____ behind that curtain."

Flo slowly walked toward the window. They boys followed closely behind _____ sister. Just as she reached the window, Curly opened the window and Wurlly pushed Flo through! Curly and Wurlly squealed with delight as _____ sister fell 7 floors. Curly and Wurlly were thrilled that _____ plan worked. They were rid of Flo and they had her money!

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." - G.K. Chesterton

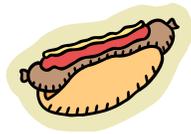
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Luckily for Flo, she landed on a huge snow pile and was not hurt. Her brothers were not so fortunate.

Mama Pig heard the commotion, ran into the living room, and when she realized what they had done, sent the boys to live with _____ Uncle Oscar Meyer. Uncle Oscar always knew what to do with bad little pigs.

The boys protested. They were just doing Flo a favor by helping her find her boots; it wasn't _____ fault that she was clumsy. But Mama would not listen to _____ excuses and off they went to Uncle Oscar's.

Flo and Mama Pig still live on the 7th floor of the apartment building in Grande Prairie, and _____ very happy _____. Now Flo gets her brothers' allowance since _____ not _____.



Final GRADE: _____

"Letter to Self" Assignment Sheet

Mrs. Hall

Intro to Composition/Literature

Why are we writing these letters?

1. To provide a record of who you are now at the end of the school year.
2. To anchor in time your current views, attitudes, philosophy, and outlook
3. To explore your feelings and opinions about a variety of issues
4. To create a document that, five years from now, you will be able to look back and see how you have grown and matured throughout the years.

****Special note: Remember there is a difference between personal and private. Personal means that it is something special and means a lot to you and private means that you don't want anyone else to know.****

Typing Requirements:

- ✓ Font Size: 12
- ✓ Font: Your choice, just needs to be legible ☺
- ✓ Spacing: 1.5
- ✓ Margins: 1 inch on all sides

The seven parts of the "Letter to Self" are (please label each part):

1. **ME, NOW:** my hopes, fears, dreams, intentions, goals, problems, concerns, likes, dislikes, joys, frustrations; what I like about myself; what I don't like about myself; what I'm proud of; what I think about; what bothers me; who I am, etc.
2. **MY WORLD:** a description of my home, bedroom, school, neighborhood, town; my favorite places to go; chores, allowance, pet(s), possessions, clothes, religion, current events; FAVORITES – books, music groups, movies, TV, etc.
3. **WHAT I DO:** my hobbies, pastimes, sports, school activities; what I do when I'm alone; what I do with friends; favorite snacks and foods; chores; how I spend my weekends and vacations; special activities I do, organizations I belong to, etc.
4. **PEOPLE IN MY LIFE:** my family, siblings, aunts & uncles, grandparents, friends, best friend(s), teachers, people I've dated, current significant other, who I like, people I'd like to know better, people I admire and respect, important people in my life.
5. **MY PAST:** where I was born, where I lived, growing up, childhood accidents, childhood memories, and schools I attended, previous pets, trips I've taken, important events in my life so far, former friends, former teachers, teams I played on, previous romances, etc.

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6. **MY SCHOOL CAREER (with a focus on English!):** As an English student, how have you fared up to this point? What do you consider to be your strengths and weaknesses? What are your specific goals for this year in English? How do you feel about writing? What kind(s) of writing do you like to do? What do you hope to accomplish? What is it that makes someone a good writer? How close do you come to your picture of a good writer? How do you generally go about creating a piece of writing? How do you feel about reading? What kinds of books do you like to read? What is one book that you would label "excellent"?

7. **MY FUTURE:** predictions, what I want to do, my long range intentions, what I'm looking forward to; what I'm dreading; my goals, my hopes and fears for the world; summer vacation, high school, college, marriage, employment, etc.

NOTE: In doing this "Letter to Self," you should have seven total paragraphs. You may also want to write about something important to you that wasn't mentioned above. Create your own categories. This "Letter To Self" is for you, and it should deal with the elements and aspects that are important and real in your life – the good, the bad, and the ugly! The more honest you are with yourself, the more you will appreciate and value your LTS in years to come.

Your completed (and graded) "Letter to Self" will be returned to you in five years. No one will read your LTS, except you (and me) and those you choose to share it with. Have fun! Write extensively!! Create something memorable that captures your life today and who you are. You will get out of this assignment what you put into it. Remember to take pride in your work.

The above is your LAST assignment for the year!

Week 32: Last Day fun!

The Amazing Race to the last day of class has arrived! How well do you know where you've been?

It has been a joy, a privilege, an adventure to be invited into your world as an author and creator. May God bless your words and your paths in all that lay ahead!

Blessings,

Mrs. Tara