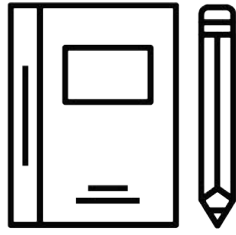


Writing Strands

— INTERMEDIATE 2 —

Focuses on skills such as organization, narration, and argumentation.



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≡ INTERMEDIATE 2 ≡

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narration, and argumentation.



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Using Writing Strands

Features: The suggested weekly schedule enclosed has easy-to-manage lessons that guide the reading, worksheets, and all assessments. The pages of this guide are perforated and three-hole punched so materials are easy to tear out, hand out, grade, and store. Teachers are encouraged to adjust the schedule and materials needed in order to best work within their unique educational program.

Lesson Scheduling: Students are instructed to read the pages in their book and then complete the corresponding section provided by the teacher. Assessments that may include worksheets, activities, quizzes, and tests are given at regular intervals with space to record each grade. Space is provided on the weekly schedule for assignment dates, and flexibility in scheduling is encouraged. Teachers may adapt the scheduled days per each unique student situation. As the student completes each assignment, this can be marked with an “X” in the box.



Approximately 30 to 45 minutes per lesson, five days a week



Includes answer keys for worksheets



Worksheets for each section



Reading and writing assignments are included to help reinforce learning and provide assessment opportunities



Designed for students who have completed *Writing Strands Intermediate 1*, or grades 5 through 9 depending on skill level.

Course Objectives: Students completing this course will

- ✓ Understand that ideas in sentences are connected, and that ideas flow from one sentence to the next.
- ✓ List the main points in the summary of a story.
- ✓ Understand that there is a voice which speaks to the reader.
- ✓ Realize the structure of description, and start descriptions with general statements.
- ✓ Use past tense, present tense, and future tense.
- ✓ Recognize character positions and realize how position controls what characters know.

Course Description

Introduction: *Writing Strands Intermediate 2* is designed to give students a grounding in the process of giving others their thoughts in written form. This level is designed for any student who has completed the exercises in *Writing Strands Intermediate 1*. This level is designed for 5th to 9th grade students, depending on skill level. Of course, 5th and 9th grade students would write differently but both can benefit in learning the skills presented in this level. Generally, we recommend using this level in Grade 6 but the skill level of the student should always guide placement.

Lessons are easy to teach and do not require preparation. Sit with the student, read the lesson together, and discuss anything that is not clear. Remember, composition is a skill that is learned over time. We recommend that you download the free *Writing Strands Teaching Companion*. It will save you a great deal of time, and it will help your students to learn quicker.

Much of the planning and detail of the writing process is presented here. The writing exercises in this level are in four categories: basic, creation, organization, and description. The exercises in each of these areas will guide you in the development of the skills you will need.

The books in this series are designed for one school year each, which should include our reading program. We recommend that you alternate each writing exercise with a week of reading and discussing books and ideas. In this way, you will have a full school year of language arts. We have made it easy by providing a Daily Schedule to follow.

The reading half of any language arts program should involve reading and talking about books and ideas. The reading section found in the *Writing Strands Teaching Companion* provides extra guidance to get the most out of the reading week.

Grading Options for This Course: It is always the prerogative of an educator to assess student grades however he or she might deem best. For *Writing Strands* the teacher is to evaluate primarily whether a student has mastered a particular skill or whether the student needs additional experience. A teacher may rank these on a five-point scale as follows:

| Skill Mastered | | | | Needs Experience |
|-----------------|-------|-------|-------|------------------|
| 5 (equals an A) | 4 (B) | 3 (C) | 2 (D) | 1 (equals an F) |

-
- A — Student showed complete mastery of concepts with no errors.
 - B — Student showed mastery of concepts with minimal errors.
 - C — Student showed partial mastery of concepts. Review of some concepts is needed.
 - D — Student showed minimal understanding of concepts. Review is needed.
 - F — Student did not show understanding of concepts. Review is needed.

Reading and Evaluating Literature

Each week students will read biblical passages as assigned, as well as a book their teacher will assign. This book can be short enough to be read within an hour, or longer to be read over the course of the full week.

Studying the Literature of the Bible: The Bible is a collection of 66 God-inspired books of historical accounts, poetry that was often set to music, wisdom that taught how to live in God's truth, prophecy that refers to future events, letters, and revelation, written by over 40 different authors, ranging from shepherds to kings, over the time span of 1,500 years, all revealing God's Word and showing us the way of salvation through Jesus Christ. The following is a guideline to help you gain the most from every biblical passage, and is provided with each biblical passage in this course:

Step One: Pray for the Lord's wisdom and inspiration in your reading.

Step Two: Determine the genre of the literature (history, poetry, prophecy, proverbs, letters, parables, etc.).

Step Three: Read each passage, keeping in mind the cultural and historical setting of the text. (This can often be found in the introductory material to a book in the Bible.)

Step Four: Look for the intended meaning.

Step Five: Once the original meaning is understood, seek to find a simple life application. (Is the message about sin, or salvation, or faith, or hope, etc.?)

Step Six: Seek other passages to help define the meaning (Scripture interprets Scripture).

Studying Classical or Contemporary Literature: When reading classical or contemporary books, a primary concern should always be the worldview or moral viewpoint of the author. A writer who believes that God created the heavens and the earth and who created people in His own image realizes that God instilled us with purpose and meaning. This writing will be distinctly different from an atheistic author who most likely believes that the earth and everything in the universe came about by random chance events, and that life rose from non-life, with no direction, intention, or purpose.

In your evaluation of fiction, keep in mind these five principles, provided for you with each book you choose to read during this course. Please present these steps to each student at his or her skill level before beginning this course. Instructors can find extra guidance for teaching reading skills in the *Teaching Companion*. Students may want to review the steps as they read their selected book for the week.

Step One: Analyze the writer's worldview or belief system (Christian or non-Christian, secular humanism or cosmic humanism, etc.).

Step Two: Determine the genre of the literature (historical fiction, fantasy, crime drama, western, thriller, poetry, satire, etc.).

Step Three: Read the book, keeping in mind the main setting of the text and the primary roles of each character.

Step Four: Look for the flow of the story.

Step Five: Seek other passages to help better understand the story and its possible meaning.

How to Make *Writing Strands* Work for You

1. Students should keep a writing folder or 3-ring binder to contain all written work, which can be kept for the next level. This will give the teacher a place to store and record the student's progress and skills.
2. The teacher and student should track what the students have learned and what they still need to learn. Here are some ways to do that:
 - a) After every assignment, the teacher or student should fill in the Student Progress Report that follows the assignment.
 - b) The teacher should fill out the Weekly Skills Writing Mastery Chart (page 10) as the student completes assignments.
 - c) Writers can always learn new things. Young writers should not expect to fix all their problems right away. The teacher can keep track of the problems they have noted but the student has not yet solved using the "Spelling List" and "List of Problems to Solve."
3. Many of the exercises suggest that the teacher will work with the student during the writing period, reading what the students have written. If this is done, it will serve two purposes:
 - a) It will give the student constant feedback and will allow the teacher to catch many writing problems before they appear in the final papers.
 - b) It will greatly cut down on the teacher's correcting time. Most of the proofreading can be done during writing time, so, even though students will be writing much more than they previously have, the teacher should be able to help the students more using less time.
4. We recommend teachers use the *Writing Strands Teaching Companion* from Master Books to help with the writing process. It can help a great deal with the development of writing skills, including grammar, spelling, and other challenging areas and demonstrates to teachers how to provide supportive and effective feedback on writing assignments.
5. We recommend the teacher and student go through the Helpful Terms section at the start of the course. We suggest reviewing two sections with the student at the beginning of each writing week. Once all of the sections have been reviewed, we suggest reviewing one section that the student struggles with most at the beginning of each writing week.

Principles of *Writing Strands*

1. John 1:14 says, “And the Word became flesh and dwelt among us.” God used the Living Word, Jesus Christ, to reveal Himself to us, and so as His followers, the ability to communicate clearly with words is intrinsically important to how we express Christ to the world.
2. Every person needs to learn to express ideas and feelings in writing.
3. There is no one right way to write anything.
4. The ability to write is not an expression of a body of knowledge that can be learned like a list of vocabulary words.
5. Writing teachers and their students both learn in any effective writing situation.
6. The product of each student’s writing efforts must be seen as a success for the following reasons:
 - a) A student in a writing experience is not in competition with anyone else.
 - b) There is no perfect model against which any effort can be compared for evaluation, so there is no best way for any student to write.
 - c) Every controlled writing experience will help students improve the ability to express themselves.
7. All student writing efforts are worthy of praise. The most help any writing teacher can give at any point is to show, in a positive way, what is good about a piece and how it might be improved.
8. Any writing lesson assigned that does not receive a teacher’s reinforcement and suggestions represents a missed opportunity for the student.
9. All writing at any level is hard work, and every writer should be encouraged to feel the pride of authorship. Students should learn that writing is fun, exciting, and rewarding.
10. All young authors need to be published. This can be accomplished by having their work read to other family members, posted on bulletin boards, hung on the refrigerator, printed in “books,” or read by other family members.

Writing Guidelines

Why should we follow guidelines, or rules, when we write? Guidelines help us communicate better. They provide us with the things that we should do, that we agree to do, and that make life nicer for everyone if we do them.

An example of a writing rule is the rule that says every sentence must start with a capital letter. This is written down, and we all must write using this rule. It helps us know when a new sentence is beginning. Following this rule helps us to communicate better.

Our list of guidelines consists of just a few rules to keep in mind when you write. We suggest students review the rules before each writing exercise:

1. Do not use exclamation points! This makes any writing look amateurish and fuzzy. If you are saying something that is important, the way you say it should be strong enough so that you do not have to tell your reader that it is important by using exclamation points at the end of your sentences.
2. Do not underline the titles of your papers. The only time there should be an underline in one of your titles is when you use the names of books or magazines.
3. Skip a line after the title in any paper you are giving to someone else to read.
4. Never write “The End” at the end of anything you write for a school exercise.
5. Do not try writing humor until you have studied it and really know the difference between being funny and being corny.
6. Do not skip a line between paragraphs.
7. Always leave a margin at the bottom of each page.
8. Check your papers for clichés before you write the final drafts.

Weekly Skills Writing Mastery Chart

Teacher: Below is a list of each assignment’s objectives. As your student completes an assignment, indicate whether each objective has been met. If your student needs experience with an objective, note this here and revisit this skill before proceeding to the next *Writing Strands* level.

| | Skill Mastered | Needs Experience |
|--|-------------------|---------------------|
| Lesson 1: Narrative Voice Attitude | | |
| Basic | | |
| Lesson 2: Interesting Sentences | | |
| Creative | | |
| Lesson 3: Arguments That Win | | |
| Organizational | | |
| Lesson 4: Omniscient and Limited Knowledge | | |
| Creative | | |
| Lesson 5: Write for Action | | |
| Basic | | |
| Lesson 6: Narrative Voice Position | | |
| Descriptive | | |
| Lesson 7: Where to Start | | |
| Organizational | | |
| Lesson 8: Dialogue | | |
| Basic | | |
| Lesson 9: An Author Makes the Reader Feel | | |
| Creative | | |
| Lesson 10: Out of Time | | |
| Basic | | |
| Lesson 11: My Thumb | | |
| Descriptive | | |
| Lesson 12: Flashback | | |
| Organizational | | |
| Lesson 13: Foreshadowing | | |
| Organizational | | |
| Lesson 14: The New House | | |
| Creative | | |
| Lesson 15: The Balloon | | |
| Creative | | |
| Lessons 16: Writing Letters | | |
| Organizational | | |
| Lesson 17/18: Communication | | |
| Classroom Techniques/Public Speaking | | |

Spelling List

The research on how people learn to spell indicates that spelling mastery comes from spelling words correctly through the practice of writing. Words studied in isolation, in abstracted lists, do not carry over from the study to correct use.

This page is not to be used as a word list to be memorized. Rather, it is for the instructor and the teacher to keep a record of the words the student has problems spelling. Turn back to this page after each exercise, and record the words that the student wants to work on in the future weeks.

If the student picks out one word a week — one that is used constantly — and the next week is

spent working on that one problem word, the student will remember it much better than if it had been memorized for a spelling test. More importantly, in two or three years, the student will have mastered several words without the frustration of unsuccessful testing.

To help the student learn how to spell the problem word, help the student find the word's origins in a large dictionary, study the prefixes and suffixes, and practice the basic spelling rules that apply.

The teacher might check the *Writing Strands Teaching Companion* for more on this subject.

List of Problems to Solve

As the teacher and student work through this book, use this page as a convenient place to keep a running list of the problems that should be solved throughout the year. Keep in mind that the student will have years to work on writing skills. Progress is the goal rather than perfection.

Record here the writing problems the student has not yet solved. For each exercise, point out only one way to improve the mechanics of the writing. This allows students to master the concept without feeling overwhelmed. Check our *Writing Strands Teaching Companion* for more on this process and why it is so very important.

First Semester Suggested Daily Schedule

| Date | Day | Assignment | Due Date | ✓ | Grade |
|------------------------------|--------|--|----------|---|-------|
| First Semester-First Quarter | | | | | |
| Week 1 | Day 1 | Read introductory portion • Pages 6–12 Writing Lesson 1: Narrative Voice Attitude • Pages 21-22 | | | |
| | Day 2 | Controlling reader's feelings • Pages 23-24 | | | |
| | Day 3 | Creating narrative voice • Pages 25-26 | | | |
| | Day 4 | Shifting sympathy • Page 27 | | | |
| | Day 5 | Write paper • Pages 28-29 • Student Progress Report • Page 30 | | | |
| Week 2 | Day 6 | Reading Lesson 1: Basic Literary Elements • Pages 31-32 | | | |
| | Day 7 | Discuss assigned passage • Page 33 | | | |
| | Day 8 | Read and discuss with your teacher • Page 34 | | | |
| | Day 9 | Complete activity • Page 35 | | | |
| | Day 10 | Read and discuss assigned book • Page 36 | | | |
| Week 3 | Day 11 | Writing Lesson 2: Interesting Sentences • Page 37 | | | |
| | Day 12 | Making sentences interesting • Page 38 | | | |
| | Day 13 | Sentences with basic information • Page 39 | | | |
| | Day 14 | Sentence structures • Pages 40-41 | | | |
| | Day 15 | Restructuring sentences • Page 42 Student Progress Report • Page 43 | | | |
| Week 4 | Day 16 | Reading Lesson 2: Theme in Literature, Part 1 • Page 44 | | | |
| | Day 17 | Discuss assigned passage • Page 45 | | | |
| | Day 18 | Read and discuss with your teacher • Page 46 | | | |
| | Day 19 | Complete activity • Page 47 | | | |
| | Day 20 | Read and discuss assigned book • Page 48 | | | |
| Week 5 | Day 21 | Writing Lesson 3: Arguments That Win • Pages 49-50 | | | |
| | Day 22 | Outline an argument • Page 51 | | | |
| | Day 23 | Support for your statement • Page 52 | | | |
| | Day 24 | Conclusion for statement • Page 53 | | | |
| | Day 25 | Opposing view • Page 54 • Student Progress Report • Page 55 | | | |
| Week 6 | Day 26 | Reading Lesson 3: Theme in Literature, Part 2 • Page 56 | | | |
| | Day 27 | Discuss assigned passage • Page 57 | | | |
| | Day 28 | Read and discuss with your teacher • Page 58 | | | |
| | Day 29 | Complete activity • Page 59 | | | |
| | Day 30 | Read and discuss assigned book • Page 60 | | | |
| Week 7 | Day 31 | Writing Lesson 4: Omniscient And Limited Knowledge Pages 61-62 | | | |
| | Day 32 | Controlling knowledge • Page 63 | | | |
| | Day 33 | Planning three narratives • Page 64 | | | |
| | Day 34 | Write first and second narratives • Page 65 | | | |
| | Day 35 | Write third narrative • Pages 66 • Student Progress Report • Page 67 | | | |

| Date | Day | Assignment | Due Date | ✓ | Grade |
|-------------------------------|--------|--|----------|---|-------|
| Week 8 | Day 36 | Reading Lesson 4: Genre in Literature • Pages 68-69 | | | |
| | Day 37 | Discuss assigned passage • Page 70 | | | |
| | Day 38 | Read and discuss with your teacher • Page 71 | | | |
| | Day 39 | Complete activity • Page 72 | | | |
| | Day 40 | Read and discuss assigned book • Page 73 | | | |
| Week 9 | Day 41 | Writing Lesson 5: Write for Action • Page 75 | | | |
| | Day 42 | Sample short story • Pages 76-77 | | | |
| | Day 43 | Writing in active voice • Page 78 | | | |
| | Day 44 | Climax in active voice • Page 79 | | | |
| | Day 45 | Resolution in active voice • Page 80 Student Progress Report • Page 81 | | | |
| First Semester-Second Quarter | | | | | |
| Week 1 | Day 46 | Reading Lesson 5: Point of View: Limited • Pages 83-84 | | | |
| | Day 47 | Discuss assigned passage • Page 85 | | | |
| | Day 48 | Read and discuss with your teacher • Page 86 | | | |
| | Day 49 | Complete activity • Page 87 | | | |
| | Day 50 | Read and discuss assigned book • Page 88 | | | |
| Week 2 | Day 51 | Writing Lesson 6: Narrative Voice Position • Pages 89-90 | | | |
| | Day 52 | Position of narrative voice • Page 91 | | | |
| | Day 53 | Non-character narrative voice • Page 92 | | | |
| | Day 54 | Limited non-character narrative voice • Page 93 | | | |
| | Day 55 | Write the final draft of all three narratives • Pages 94-95 Student Progress Report • Page 96 | | | |
| Week 3 | Day 56 | Reading Lesson 6: Point of View - Objective • Page 97 | | | |
| | Day 57 | Discuss assigned passage • Page 98 | | | |
| | Day 58 | Read and discuss with your teacher • Page 99 | | | |
| | Day 59 | Complete activity • Page 100 | | | |
| | Day 60 | Read and discuss assigned book • Page 101 | | | |
| Week 4 | Day 61 | Writing Lesson 7: Where To Start • Pages 103-104 | | | |
| | Day 62 | Write the introduction to your paper • Page 105 | | | |
| | Day 63 | Write the body of your paper • Page 106 | | | |
| | Day 64 | Write the conclusion of your paper • Page 107 | | | |
| | Day 65 | Write the final copy of your paper • Pages 108-109 Student Progress Report • Page 110 | | | |
| Week 5 | Day 66 | Reading Lesson 7: Point of View - Omniscient • Page 111 | | | |
| | Day 67 | Discuss assigned passage • Page 112 | | | |
| | Day 68 | Read and discuss with your teacher • Page 113 | | | |
| | Day 69 | Complete activity • Page 114 | | | |
| | Day 70 | Read and discuss assigned book • Page 115 | | | |

| Date | Day | Assignment | Due Date | ✓ | Grade |
|--------|--------|--|----------|---|-------|
| Week 6 | Day 71 | Writing Lesson 8: Dialogue • Page 116 | | | |
| | Day 72 | Describe a scene • Page 117 | | | |
| | Day 73 | Writing of a bit of dialogue • Page 118 | | | |
| | Day 74 | Writing more dialogue • Page 119-120 | | | |
| | Day 75 | Write your paragraph • Page 121 Student Progress Report • Page 122 | | | |
| Week 7 | Day 76 | Reading Lesson 8: Dialogue in Literature • Page 123 | | | |
| | Day 77 | Discuss assigned passage • Page 124 | | | |
| | Day 78 | Read and discuss with your teacher • Page 125 | | | |
| | Day 79 | Complete assignment • Page 126 | | | |
| | Day 80 | Read and discuss assigned book • Page 127 | | | |
| Week 8 | Day 81 | Writing Lesson 9: An Author Makes the Reader Feel Pages 129-130 | | | |
| | Day 82 | First description • Page 131 | | | |
| | Day 83 | Re-write your description • Page 132 | | | |
| | Day 84 | Bad points description • Page 133 | | | |
| | Day 85 | Set up the final copy • Pages 134-135 Student Progress Report • Page 136 | | | |
| Week 9 | Day 86 | Reading Lesson 9: Point of View: Third Person • Page 137 | | | |
| | Day 87 | Discuss assigned passage • Page 138 | | | |
| | Day 88 | Read and discuss with your teacher • Page 139 | | | |
| | Day 89 | Complete activity • Page 140 | | | |
| | Day 90 | Read and discuss assigned book • Page 141 Problems I Have Solved This First Semester • Page 142 | | | |
| | | Mid-Term Grade | | | |



Prewriting!

When we read fiction, we are not reading the author's thoughts or feelings. We have no way of knowing what they are. The only contact we have with the author is through the narrative voice. This is the voice the author has invented to talk to us through the marks on the page.

Sometimes this voice is made to care about what happens to the characters in the story, and sometimes this voice does not care at all. These two voice situations are called **subjective voice** and **objective voice**. Every writer must understand how these two voices work and how they affect readers.

Subjective Voice

Subjective voice is the attitude the narrative voice has when the author wants to let the reader know that his *voice has feelings* for what is happening to his characters. This voice lets the reader know this by the comments it makes.

If we write about a baby mouse which has been caught by a cat and we want to show that our narrative voice cares about the mouse, we use **subjective voice**. The narrative voice indicates how it feels by the comments it makes and the words it uses. We might write something like the following passage. The **bold** words show that the narrative voice is subjective, that it cares about the situation.

The **poor**, exhausted mouse was now too tired to move. It was not badly hurt and could live, but each time it tried to escape, the **awful** cat reached out and put a paw on it. It was **pathetic** to see the mouse try again and again, only to be caught just as it thought it could get away.

Our reader will know this is subjective because of our choice of words. We have chosen to have our voice **feel sorry** for the baby mouse, and we have let our voice's feelings be known by calling the mouse *poor*, by calling the cat *awful*, and by saying that it was *pathetic* to watch what was happening. (The narrative voice has these feelings.)

Objectives:

- 1 The narrative voices in fiction have attitudes.
- 2 You can identify narrative voice attitudes.
- 3 You can create attitudes in your narrative voices.

Objective Voice

This is the attitude the narrative voice has when the author does not want the reader to know what it feels about what is happening to the characters. This voice hides what it feels.

If we were to write about the same mouse, but with an objective narrative voice, we would have our narrative voice tell our reader what happens, but we would not let the reader know that the voice feels one way or the other about the event. (It does not care.) If we were to want our voice to be objective, we could write about the mouse being caught this way:

The exhausted mouse was now too tired to move. It wasn't badly hurt and could live, but each time it tried to escape, the cat reached out and put a paw on it. The mouse tried again and again but was caught just as it thought it could get away.

You will recognize here that the voice does not let the reader have any idea about how it feels about either the cat or the mouse being in this situation.

The author decides to make his voice subjective or objective based on how the author wants to create feelings in the reader. An author chooses whether to have a subjective or objective voice for two reasons:

1. The author creates a closer bond with readers by showing that both of them feel the same way about what is happening. In our subjective voice example with the mouse, we want the reader to feel sorry for the mouse. We have almost said to the reader, "We both feel that same way about that poor mouse."
2. The author wants to control what the reader feels about what is happening in the story, but the author does not want to tell the reader how to feel. There might be a good reason for us to want our reader not to feel sorry for the mouse. Maybe we want our reader to be glad that the mouse has been caught.





Let's see how we could control our reader's feelings by rewriting that piece. In this example, we might want our reader to feel sorry for a very poor woman who has been overrun with mice. In fact, there could be so many mice about her small farm that they might be eating all of her grain. She could be alone and have no one to help her, and if the mice were not controlled, she would not have enough grain to feed her chickens in the winter, and both they and she would starve. We could show our reader the old woman trying to block the holes the mice had eaten in her grain house. We could have her lie in bed at night and imagine she hears her small stock of grain being eaten, knowing that there would be no way she could get any more in the long winter just ahead.

We could have her find a starving kitten along the roadside. She could take it home and share her small supply of food with it. Our reader would begin to feel sorry for our old woman, would like the kitten, and would grow to hate the mice which were sure to eat so much that the woman and her animals would starve.

We could watch her take the kitten to the barn with her when she goes to feed her chickens. Our reader could see the mice scatter at her approach. The old woman could cry out at seeing how much of her grain they had already eaten. She could see the new holes the mice had cut in the sacks. Our reader could see that soon there would not be any grain left at all.

Now we can rewrite the piece about the cat and the mouse and influence our readers by making them feel good about the cat catching the mouse:

The old woman put her kitten on the barn floor and placed her hands on both sides of her face as she cried out, "Soon there won't be any left at all."

She began to examine the grain sacks, and she found where new holes had been chewed in many of them. Her chickens would surely starve, and then she would starve. What was she to do, she thought, when the snow piled around her house and barn and she would not be able to leave her property for months?

She looked for her new kitten as she realized that it might also starve in the winter. She saw the kitten had caught a small mouse! The exhausted mouse was too tired to move. It was not badly hurt and could live, but each time it tried to escape, the cat reached out and put a paw on it.

Her new kitten could save them all.

In this example, we have reversed how we want our reader to feel, so now our reader will like it that the cat has caught the mouse. Authors might choose to use an objective voice because they want their readers to create their own feelings about what is happening in their stories. Sometimes readers get more involved in what is happening when they feel that the authors are not trying to control their feelings.

Work with your teacher and together decide where the voice is objective and where the readers are led to be glad the kitten has caught the mouse.



You will invent your own narrative voice attitude. You will invent your own situation. You will decide how you want your reader to feel and write to create that feeling in your reader. It may take practice to develop this skill.

Your paper should have your name (first and last) in the upper right corner and below that the date. Skip two spaces and write your title. Skip one line and identify the attitude for your narrative voice and how you want your reader to feel. Skip one line and begin your narrative.

Your Name

The Date

SPACE

SPACE

#1 Narrative Voice Attitude

SPACE

1. Narrative voice attitude:

2. Reader should feel:

SPACE

Your narrative starts here

Even margins all sides and page numbers bottom center except page 1



Student Progress Report

This is the best sentence I wrote this week:

I think it is the best because:

I made this mistake this week, and this is what I learned to help me avoid making the mistake again:

This is the sentence showing how I fixed this mistake:

Comments:



Your teacher will assign a book for you to read this week. Be sure to finish it before the end of the week. Review the five steps of reading literature and prepare to describe each of the five elements from your book.

Name of the book: _____

Author of the book: _____

Read and discuss with your teacher

All works of literature feature certain literary elements or devices. If you have studied previous levels of this series, you have learned quite a bit about several of these elements, including character, setting, plot, and conflict. These are some of the most important literary elements.

We are going to study other literary elements throughout the rest of this year, but first, we are going to review character, plot, conflict, and setting.

Characters are who a story is about. They are frequently people, but not always. In studying literature, you need to know more than a character's name. It is also important to know the character's role in the story (is he or she the hero or the villain?). It is also important to think about what motivates the characters and how the characters interact with each other. This information provides good clues about characters' personalities, and understanding their personalities is essential to understanding their actions.

Plot is what happens to the characters in the story. At its most basic, plot is the sequence of events that happen in the story, but it is much more than that, as well. It sheds more light on the characters as it follows their actions and reactions in the plot.

Conflict is essential to a plot — the conflict can exist between two characters, between a character and society, between a character and nature, or within a character. But this conflict will be the primary source of tension and suspense in the plot as audiences continue reading to see how the conflict is resolved.

Setting is when and where a story takes place. Settings can occur at any time, from the ancient world into the future, and at any place. Setting can also mean the time of year or the time of day, as well as the actual location, such as a house or boat. Settings provide atmosphere, but they can provide context for the characters' behavior and serve as a source of conflict.

Objectives:

- ❶ Review basic literary elements.
- ❷ Read the assigned Bible passage.
- ❸ Answer questions about the assigned Bible passage.
- ❹ Write a paragraph.
- ❺ Read and discuss the assigned book (teacher's choice)

HINT! ≡ Knowing and understanding the characters, plot, conflict, and setting is essential for studying a piece of literature.

When you are studying a story, it is important to pay attention to the characters, the plot, the conflict, and the setting and to be able to identify them. In addition, it is important to see the connection between these elements. The plot, setting, and characters can all affect each other. For instance, a story about a general during a war has a setting (a war) that can affect the direction of the plot. Battles, losses, and treaties would all change the plot. But the character (the general) is also in a position to affect the plot if his actions cause his army to win or lose. The setting and the plot also affect him because the war itself may dictate actions that he would not otherwise do, such as making a bad decision because he is under stress. In this example, all these elements are working together.

Discussion Questions

Think of one of your favorite stories. Who are the main characters? What are these characters like? What is the plot? What is the conflict? How is that conflict resolved? When and where does the story take place? Do you think these elements all work well together to tell the story? Why or why not?



Read and discuss assigned passage

Read the following passage: Genesis 3:1–24

Step One: Pray for the Lord’s wisdom and inspiration in your reading. What things inspired you about this passage?

Step Two: Determine the genre of the literature (history, poetry, prophecy, proverbs, letters, parables, etc.). What genre is this passage?

Step Three: Read each passage, keeping in mind the cultural and historical setting of the text. (This can often be found in the introductory material to a book in the Bible.) Describe the cultural and historical setting of this passage.

Step Four: Look for the intended meaning. What is the intended meaning for this passage?

Step Five: Once the original meaning is understood, seek to find a life application. (Is the message about sin, or salvation, or faith, or hope, etc.?) What life application did you find in this passage?

Step Six: Seek other passages to help define the meaning (Scripture interprets Scripture). What other scripture passages did you use to help define the meaning of this passage?



Read and discuss with your teacher

Answer the following questions about the passage:

a. Who are the main characters?

b. What happens in this story? Write the plot of this passage in one sentence.

c. What is the conflict? How is it resolved?

d. What is the setting?



Read and discuss assigned book

Remember to keep in mind these five principles when reading the book of your choice this week:

Step One: Analyze the writer’s worldview or belief system and write it here.

Step Two: Determine the genre of the literature and write it here.

Step Three: Read the book, keeping in mind the main setting of the text and the primary roles of each character. Describe the main setting and the primary roles of the characters in your book.

Step Four: Look for the flow of the story. Describe the flow of the story from your book.

Step Five: Seek other passages to help better understand the story and its possible meaning. What passages did you use together to help better understand the story meaning?

Answer Key

Reading Lesson #1 – Day Three

- God, Adam, Eve, the serpent
- Adam and Eve disobey God and eat forbidden fruit after she is tempted by the serpent, but their actions cause God to banish them from the Garden of Eden.
- Adam and Eve are in conflict with God and His commands. Adam and Eve are cast out of the Garden.
- The Garden of Eden, sometime after creation

Reading Lesson #2 – Day Three

- God, Abraham, Isaac
- God tests Abraham by telling him to sacrifice his son, but in the end, God provides a ram instead and blesses Abraham for his obedience.
- The conflict is about whether Abraham will go through sacrificing his son and whether that is really what God wants. It is resolved in the end when God stops Abraham.
- During biblical times, on Mt. Moriah and the journey there

Day Four

Obey and trust in God. The theme is demonstrated when Abraham tells his son that God will provide. The story also shows God blessing Abraham for his obedience. Exact answers may vary, but the student should be able to point to specific moments for support.

Reading Lesson #3 – Day Three

- Jacob, Esau, Isaac, Rebekah
- Jacob and his brother Esau never got along, and Jacob ended up with Esau's birthright and blessing.
- There are quite a few conflicts in this story. There is conflict between the two brothers. There is conflict between the parents because they each have a different favorite son. There is also conflict in that in this culture Esau is

the eldest and is supposed to get the birthright and blessing, but he does not care about the birthright, and God always intended Jacob to be the more blessed sibling.

- During ancient biblical times
- There are several themes that could be included here. One is that families don't always get along, and we see that in Esau threatening to kill his brother, as well as the scheming and trickery. The student can write about any theme, though, if it is connected to the story and there are examples to support.

Reading Lesson #4 – Day Three

- Joseph, Joseph's master, Pharaoh, the chief butler, the chief baker
- Joseph is in prison, but his wisdom and skill at interpreting dreams leads to Pharaoh putting him in charge of all of Egypt.
- The conflict is that Joseph is in prison, and it seems like he will never be released. Joseph is eventually released and made a very powerful figure in Egypt.
- Egypt during biblical times
- Answers will vary.
- It is in the Law part of the Bible. It is a historical narrative.

Day Four

Answers will vary, but if students talk about it being a historical narrative, they can talk about it being about real events and real people, as well as the fact that it is not written in poetry and is not abstract like poetic genres.

Reading Lesson #5 – Day Three

- God, Moses, Joshua, the people of Israel
- Moses is reminding Israel of their disobedience to God.
- Israel does not want to trust in God. They are punished.