

Important Concepts . . .

Preview Review



Language Arts Grade 9 TEACHER KEY

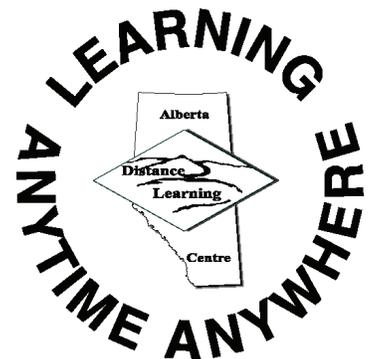
W3 - Lesson 3: Story Building

Important Concepts of Grade 9 Language Arts	Materials Required
W1 - Lesson 1Paragraph Structure	Textbooks
W1 - Lesson 2 The Persuasive Paragraph	<i>ResourceLines 9 / 10</i>
W1 - Lesson 3The Business Letter	
W1 - Lesson 4 Business Letter Assignment	
W1 - Lesson 5Paragraphs and Business Letters	<i>SightLines 9</i>
W1 - Quiz	
W2 - Lesson 1 The Five-Paragraph Essay	
W2 - Lesson 2 The Body of the Essay	
W2 - Lesson 3 The Concluding Paragraph	
W2 - Lesson 4 .. Editing and Publishing Your Essay/Essay Review	
W2 - Lesson 5 Five-Paragraph Essay Review	
W2 - Quiz	
W3 - Lesson 1The Short Story	
W3 - Lesson 2 More Story Elements/Planning Your Story	
W3 - Lesson 3Story Building	
W3 - Lesson 4Advanced Story Writing Techniques	
W3 - Lesson 5 Short Story Review	
W3 - Quiz	

Language Arts Grade 9
Version 5
Preview/Review W3 - Lesson 3 TEACHER KEY

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Preview/Review Concepts for Grade Nine Language Arts

TEACHER KEY



*W3 - Lesson 3:
Story Building*

OBJECTIVES

By the end of this lesson, you should

- have completed a first draft of your story
- have checked that your story contains the required elements
- understand how a writer uses details and figurative language to enhance a story
- be familiar with several types of figurative language
- have begun to revise your story, adding *dress-ups*

GLOSSARY

Refer to *ResourceLines 9/10*

adjective - a descriptive word that further defines a noun
(page 312)

adverb - a word that modifies a verb, an adjective, or another adverb; usually ends in *ly* (page 312)

noun - names a person, place or thing; modified by adjectives
(page 308)

verb - an action word expressing what was done by the noun or the subject of a sentence
(page 310)

Overview

In this lesson, you will work on building your story. You already have a blueprint. Now it's time to get some *building tools* and get to work.

This lesson contains the following topics and activities:

- Glossary
- Overview
- First Draft: Free Writing
- Short Story Elements and Techniques
- Attention to Detail
- Dress-Ups
- Learning Check 1: Using Dress-Ups
- Figurative Language
- Dressing Up Your Story
- Summary of W3 - Lesson 3
- News, Clues, and Reviews



First Draft: Free Writing

Now that your story is plotted, characters are chosen, conflict created, you need to write it and fill in the details. One good tool you can use for writing a first draft is *free writing*.

Here’s how it works: Set a time limit (such as twenty minutes) and begin to write, getting your ideas down as quickly as you can in that amount of time. Do not stop. If you get stuck, keep writing the last word over and over until you get going again. Keep your outline in mind, but do not worry yet about making everything perfect. Do not worry about correctness or finding the right words at this point. Just get your ideas on paper.

One teacher has this advice about story writing:

Write your first draft from the heart. Keep your head out of it as much as possible. It’s OK to change the story. It’s OK to overwrite. It’s OK to include too much dialogue. Everything goes, everything flows.

Write your second draft from the head. Here, you become a script surgeon ... Once this work is completed, polish your manuscript until you are ready to present your “property” for publication.

Brian Desrosiers. 2Learn.ca. “Short Story Writing Workshop” (1997/Jan. 17, 2004)
<<http://www.gppsd.ab.ca/gpcomp/academ/english/SStorywork.html>>

In other words, you want your ideas to flow at this point. You can fix it all later.

Free write the first draft of your story now. **Double-space your writing (write on every second line) so you will have room to make additions and changes later.**

Short Story Elements and Techniques

It is time to check to see if you have built your story upon a solid foundation. Answer the following questions to make sure you have included all the necessary short story elements to make your story interesting. If anything is missing, go back and add it.

1. The narrative point of view I am using is

2. The setting of my story is

3. The protagonist is

4. The antagonist is

5. Briefly describe the conflict:

6. Briefly describe the initial incident:

7. The climax occurs when

8. Briefly describe the outcome of the story:

9. The mood of my story could best be described as

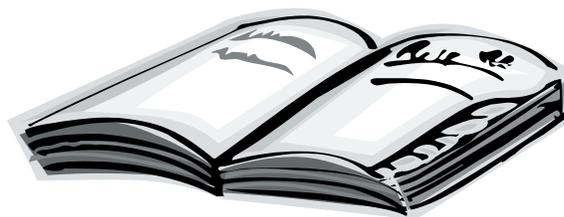
10. The theme of my story can be stated as follows:

My story contains at least one of the following three characteristics:

11. Briefly describe a section of your story that uses **foreshadowing**.

12. Briefly describe a section of your story that uses **flashback**:

13. Briefly describe a section of your story that contains **irony**:



Attention to Detail

Once you are satisfied that your story contains all the basic short story elements, add the details to make your story come to life for the reader. Use figurative language to help describe the setting and create a mood. Use strong adverbs, adjectives, and verbs to develop the characters and describe the action. These details help to make the setting, characters, and situation seem real and believable for the readers.

Above all, be sure that you **SHOW** the reader; do not just **TELL** the reader. What does this mean? Read the following two examples:

Trenton's Test, Version 1

Trenton was very nervous and impatient. He felt anxious about passing the exam for his learner's permit. He couldn't wait to drive his dad's new Toyota Supra. Then, someone called his name and he went in to write the test.

Trenton's Test, Version 2

Trenton could hardly sit still. Because his palms were moist, he wiped them nervously on his jeans. He felt just like his mom's high-strung mare, fighting the reins when she wanted to gallop but had to trot. He thought he would kick something if his name wasn't called soon. He was anxious to get in there and write the exam before he forgot anything. He had been up half the night reviewing the booklet for what seemed like the thousandth time, but all of the information was going to leak out of his brain along with his courage if he didn't get the test over with quickly.

He had to pass this test. His face warmed at the thought about facing his friends, if he didn't pass the test for his learner's permit. Also, if he had to wait longer for a chance to drive his dad's new Toyota Supra, he wasn't sure he could stand it! That was one sweet car! He smiled and sat up a little straighter as he pictured himself driving down Main Street behind the wheel of that shiny, silver machine. Maybe Jessica would see him. He'd casually grin and wave at her, and—Whoa! Was that his name being called? Sheesh! He'd almost missed it. Trenton bolted forward, almost knocking over a chair, which he hadn't noticed in his rush. Finally! Oh, he had to pass this test. He just had to.

Which of the above examples makes you want to read on to find out what happens? Which makes you feel more like you know Trenton? Which makes you sympathize with Trenton more? Likely you answered, "The second example" for all of these questions.

Version 1 *tells* the reader what Trenton is feeling. Version 2 uses details and figures of speech to *show* the reader what Trenton is feeling. Version 2 contains many *dress-ups* that make it much more effective and appealing.



Dress-Ups

“Dress-ups” are tools you can use to add details to your writing and, at the same time, make your sentences more varied and interesting.

Some types of dress-ups are

-ly Words

Words that end in *-ly* (adverbs) describe actions or adjectives. They tell how or how much. It is far more interesting to read, “*She jumped on her bike and rode swiftly home, legs pumping wildly,*” than to read, merely, “*She got on her bike and rode home.*”

Because Clause

A good writer varies the way in which his or her sentences begin. Someone has probably told you that you should not begin a sentence with *because*. However, this is only partly true. You should not begin a sentence with *because* if you don’t complete the thought, but it is perfectly fine to begin a sentence with *because* if you are joining two ideas, one a cause and one an effect.

- **Wrong:** *I stayed home last night. Because I was tired.* The second “sentence” is really a fragment. It is not a complete thought unless it is joined to the first sentence like this: *I stayed home last night because I was tired.*
- **Right:** *Because I was tired, I stayed home last night.* This second example is merely a variation of the sentence, “*I stayed home last night because I was tired.*” Changing the word order in sentences is one way to vary the way your sentences begin.

Quality Adjectives

Adjectives describe nouns. Consider the sentence: *The stars shone in the sky.* Adding quality adjectives to the sentence might produce this: *The dazzling stars glittered coldly in the midnight sky.*

Strong Verbs

Using strong verbs (action words) can also add interest and realism to your writing. “*He walked home,*” is an uninteresting statement that does not give much information to the reader. Use a strong verb (e.g. *He stomped home*), and, suddenly, the reader has an idea of the character’s mood and a mental picture of how the character looked while he was walking.



Who/Which Clause

A *who* or *which* clause interrupts the sentence to add extra information about a person or thing being described. Here is an example: *My aunt, who is my mother's oldest sister, will be coming to visit tomorrow.* Using *who* or *which* clauses is also yet another way to vary the sentence structure in a piece of writing.

When, While, Where, Since, As, If, Although Clause

When you create clauses using these words, you are writing longer, more complex sentences. Again, this makes your writing more interesting and more sophisticated.

- Short, choppy, and uninteresting: *I was singing. I was in the shower.*
- More complex and sophisticated: *I was singing while I was in the shower, or While I was in the shower, I was singing.*

As with the “because” clause, you can often change the word order of sentences containing these types of clauses, adding even more variety and interest to your writing.

(The concept of “dress-ups” is the brainchild of educator Andrew Pudewa.)

Examples of Dress-Ups

Look at Version 2 of “Trenton’s Test” that you read earlier in this lesson. Here are examples of dress-ups used in this passage.

1. *-ly* words – hardly, nervously, casually, or finally
2. *because* clause – “Because his palms were moist, he wiped them nervously on his jeans.”
3. quality adjectives – moist, high-strung, anxious, thousandth, sweet, shiny, or silver
4. strong verbs – leak, warmed, grin, and bolted (Note: there are other verbs in this passage, but these are the ones that are strong verbs.)
5. *who/which* clause – Trenton bolted forward, almost knocking over a chair, which he hadn’t noticed in his rush.
6. *when, while, where, since, as, if, although* clause – He thought he would kick something if his name wasn’t called soon; or [A]ll of the information was going to leak out of his brain along with his courage if he didn’t get the test over with quickly; or His face warmed at the thought about facing his friends, if he didn’t pass the test for his learner’s permit; or Also, if he had to wait longer for a chance to drive his dad’s new Toyota Supra, he wasn’t sure he could stand it!

Figurative Language

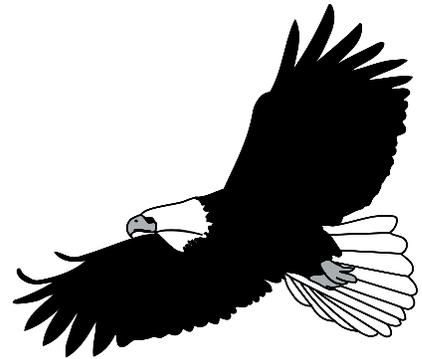
Figurative language is another type of dress-up. Also known as *figures of speech*, figurative language can help make writing more vivid and precise. A writer can create pictures in the reader's mind and create an emotional reaction. Figurative language helps to create the mood of a story and allows the reader to imagine the setting and the characters.

Consider the following two sentences:

You help me so much.

You are the wind beneath my wings.

Whitney Houston



Both of these statements say almost the same thing. However, the second is much more effective than the first. It uses figurative language (in this case, metaphors) to state this idea in a strong, appealing way.

Here are some common types of figurative language that writers use:

Imagery

Imagery is strong, effective description of sights, sounds, smells, tastes, or sensations. The writer uses words to create vivid mental *pictures*. The reader can almost see, hear, taste, smell, or feel the thing being described. Imagery appeals to our senses.

Consider the following examples:

And when the stars are shining
brightly in the velvet sky

From "Truly, Madly, Deeply," recorded by Savage Garden, 1997.

The *-ly* word, "brightly", and the quality adjective, "velvet", both help to create a strong image in these lines.

Sweet the rain's new fall, sunlit from heaven
Like the first dewfall, on the first grass.
Praise for the sweetness of the wet garden
Sprung in completeness where His feet pass.

From "Morning Has Broken," recorded by Cat Stevens, 1971.

The images here ("sunlit from heaven", "sweetness of the wet garden") create a mental picture of a lovely spring or summer morning outdoors. The "sweet" smell of fresh rain and the springiness of the grass add to the overall effect.

Simile

A simile is a comparison using *like* or *as*.

You left us one little room with a black and white TV
 One eviction notice and a bill for therapy
 You're living all alone
 You're like a dog without a bone

From "Complicated," recorded by Good Charlotte, 2000.

The simile in this song uses the word *like* to compare a person to a dog without a bone.

Like an angel out the sky you came
 Clearing up all the clouds, the sadness and the rain

From "Again," recorded by Jennifer Lopez, 2002.

In this example of a simile, a person is compared to an angel.

Metaphor

A metaphor makes a direct comparison without using *like* or *as*.

Well, I will go down with this ship,
 And I won't put my hands up and surrender.
 There will be no white flag above my door.
 I'm in love and always will be.

From "White Flag," recorded by Dido, 2003.

In this song, battle metaphors demonstrate how enduring the singer's love is. Love, or the relationship, is compared to a battle. Like the captain of a ship who has fought a losing battle, the singer says that she will never give up on her feelings, even though the relationship may be over.

I got a hole in my pocket
 You gave me love and I drop it
 I guess I'll throw it away

"Hole in My Pocket," recorded by Sheryl Crow, 2002.

In this case, love is compared to an object, maybe a coin, that one can carry in one's pocket.



Personification

When a non-human object, animal, or idea is given human qualities the writer has used personification.

The sun just slipped its note below my door
And I can't hide beneath my sheets
I've read the words before so now I know
The time has come again for me

From "Feelin' The Same Way," recorded by Norah Jones, 2002.

In this song, the sun shining through the crack at the bottom of a door is personified. Slipping notes under doors is something humans do.

I look at the world and I notice it's turning,
While my guitar gently weeps.
With ev'ry mistake we must surely be learning;
Still my guitar gently weeps

From "While My Guitar Gently Weeps,"
recorded by The Beatles, 1968.

The singer refers to his guitar as if it has human feelings.



Hyperbole

Hyperbole is strong exaggeration.

I can stay right here forever in your arms

From "Forever And For Always," recorded by Shania Twain, 2002.

The singer is not really going to stay in her loved one's arms forever. How could she eat? drive? work? She uses hyperbole to say that her love is a lasting love.

A million roads, a million fears,
A million suns, ten million years of uncertainty.
I could speak a million lies, a million songs,
A million rights, a million wrongs in this balance of time.
But if there was a single truth, a single light,
A single thought, a singular touch of grace,
Then following this single point, this single flame,
The single haunted memory of your face.

From "A Thousand Years," recorded by Sting, 1999.

A million is a great many, indeed. The importance of the "single haunted memory of your face" is highlighted by the hyperbole used in the first part of this verse.

Onomatopoeia

Onomatopoeia is words that make the sound they describe. Some examples are *crack*, *boom*, *snap*, *groan*, *babble*, *gurgle*, *hum*, *pop*, *chirp*, and *buzz*. Onomatopoeia can help bring writing to life by helping the reader imagine the sounds of the event or situation the author is describing.

Well the rain exploded with a mighty crash,
As we fell into the sun.

From "Band on the Run," recorded by Paul McCartney and Wings, 1973.

The word "crash" in these lines is an example of onomatopoeia.

You smile could there be someone out there
Suddenly the smile has been erased
The radio crackled voices
With obvious and used excuses

From "Who's There?" recorded by Smash Mouth, 1999.

"Crackle" is another example of onomatopoeia. That single word helps us to "hear" the staticky sound of the voices on the radio.

Dressing Up Your Story

Now, go through your story once again, adding dress-ups to your writing. Use the following checklist as a guide:

- Add *at least* three *-ly* words.
- Add *at least* three quality adjectives.
- Change *at least* three weak verbs to strong verbs.
- Create *at least* one sentence that (correctly) begins with "because."
- Create *at least* two sentences that use a *when*, *while*, *where*, *since*, *as*, *if*, or *although* clause. At least one of these sentences should begin with this type of clause.
- Create *at least* one sentence that contains a *who/which* clause. Use *at least* three *different* types of figurative language.



This checklist is simply a guideline for the *minimum* number of dress-ups you should add. You are encouraged to add more.

Once you have added your dress-ups, your story building is almost complete.

Summary of W3 - Lesson 3

- Free writing can be a useful way to create a first draft.
- During free writing, do not worry about producing a correct or perfect piece of writing... yet.
- Dress-ups help bring a piece of writing to life. They make it more interesting and more effective.
- Some types of dress-ups include *-ly* words; *because* clauses; quality adjectives; strong verbs; *who/which* clauses; *when, while, where, since, as, if, although* clauses; and figurative language.
- Some examples of figurative language are imagery, simile, metaphor, personification, hyperbole, and onomatopoeia.

News, Clues, and Reviews



News

Extra! Extra! Here are three new ideas I learned in this lesson:

1. _____

2. _____

3. _____

Clues

Here is a question or an example I thought of for each of the above ideas. When I thought of a question, I tried to find the answer, and I wrote it below the question:

1. _____

2. _____

3. _____

Reviews

Use the notes you made on this page to help you review for tests.

