PAPER IS POWER™

STUDENT WORKBOOK

WRITING IS REWRITING

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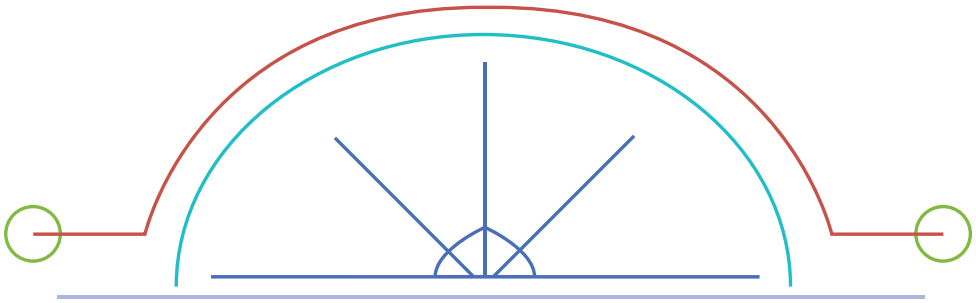


THE IMPORTANCE OF REVISION

Have you ever heard the saying "practice makes perfect?" If you have, you know that the more someone practices a skill, the better they become at it.

The same is true of writing. When we sit down to write a poem, a story or an essay, we might do a very nice job with our first draft. Or, our first draft may be a little rough. Either way, if we go back over our work, rewriting and revising it, our second draft will be much stronger than the first.

And, if we reread our second draft several times, making edits as we go, our third draft is likely to turn out extremely well. In fact, if we've followed the revision process properly, we should be impressed at how good our final draft is—and truly proud of our work.

The best writers are masters of revision.

Here is one secret all great writers have: They are all masters of revision. They write and then they rewrite. And then, they rewrite again. That is the effort it takes to produce a piece of writing that is outstanding.

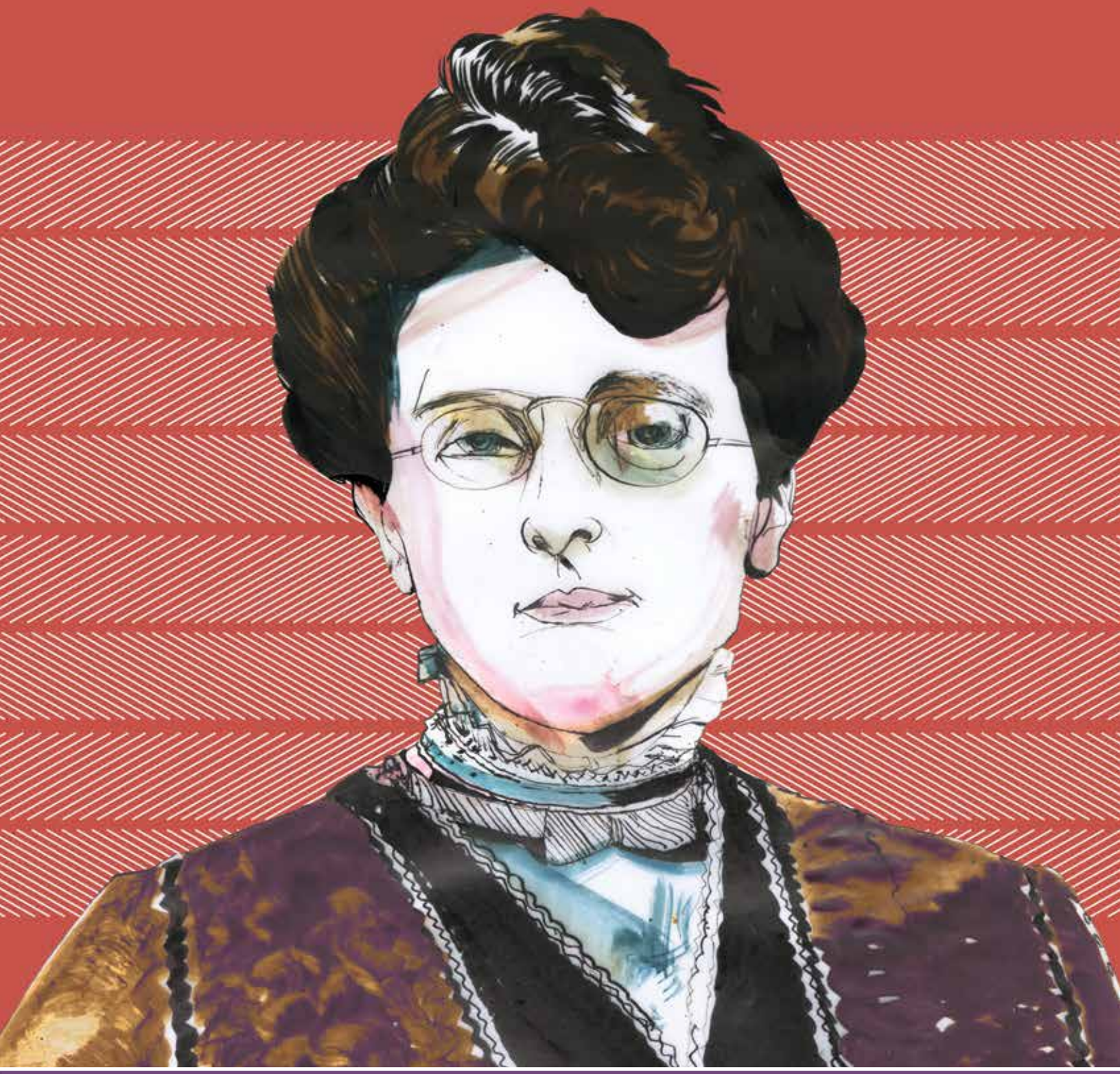
If you think you are a pretty good writer, rewriting your work will make you an even better one.

And if you're one of the many people who think they're just not good at writing, following the revision steps in this book may lead you to discover that you can write well if you put in the time and effort.

All the writers in this book were masters of revision. They understood that talent is not enough to create a great poem, story or essay. They had the patience and the grit to produce several drafts of their work before arriving at the final version.

In these pages, you'll get an insider's peek at how they wrote, rewrote, and rewrote again before finally producing a masterpiece.

After you learn revision techniques from these great writers, apply the techniques yourself and discover the great writer in you.



LUCY MAUD MONTGOMERY

FICTION

LUCY MAUD MONTGOMERY

Born: November 30, 1874
Died: April 23, 1942

LITERARY WORKS

- 20 novels
- 530 short stories
- 500 poems
- 30 essays

HER MOST FAMOUS WORK

Anne of Green Gables
Published in 1908
The Anne of Green Gables series featured 9 novels.

Like most authors, Lucy Maud Montgomery was a voracious reader as a child. By the age of nine, she started keeping a journal in which she wrote poems and stories. Many of her stories were based on a rich imaginary world she had created.

When she was 15, one of her poems was published in a local newspaper. "The moment we see our first darling brain-child arrayed in black type is never to be forgotten." From then on, she was determined to be a professional author.

Although she had to work as a teacher to support herself, she never gave up on her ambition to write. She woke up early to write before school and went back to her writing once school ended for the day. She was a dogged pursuer of publication. For every story or poem that got published, nine of her stories or poems were rejected. Lucy Maud Montgomery was undaunted.

"I never expect to be famous," she said in those early years of her career. "I merely want to have a recognized place among good workers in my chosen profession."

Maud, as she was known, worked for many years on mastering the craft of the short story and poem. It was not until she was 30 years old that she began thinking of writing a novel. She was 34 when her first novel, *Anne of Green Gables*, was published. How did she get the idea for the novel that would make her famous? She found it in her notebook.

"I have always kept a notebook in which I jotted down, as they occurred to me, ideas for plots, incidents, characters, and descriptions. Two years ago in the spring of 1905 I was looking over this notebook in search of some suitable idea… I found a faded entry, written ten years before: —"Elderly couple apply to orphan asylum for a boy. By mistake, a girl is sent them." I thought this would do. I began to block out chapters, devise incidents and "brooding" up my heroine…The result was "Anne of Green Gables." (Selected Journals I: 330-31)

It took less than one year for Maud to write the novel. The story of an orphan girl and her adventures in the beautiful landscape of Prince Edward Island captured the hearts of readers around the world.

The book was an instant bestseller. To date, Anne of Green Gables has been published in 20 languages and sold more than 50 million copies.

WRITING AND REVISING FICTION

1

"If you knew you would be poor as a church mouse all your life—if you knew you'd never have a line published—would you still go on writing—would you?"

"Of course, I would," said Emily, disdainfully.

"Why I have to write— can't help it at times—I've just got to."

—*from* Emily of the New Moon
by L.M. Montgomery

L.M. Montgomery was like the character, Emily, in her novel *Emily of the New Moon*. She just had to write. Fiction was her medium. She loved to tell stories.

We can learn a lot from L.M. Montgomery's example. Her good habits helped her make the most of her writing talent.

Look at the habits she developed below. Then write how you think it contributed to her skill as an author.

LISTENING AND SPEAKING

GOOD HABITS	HOW DID THIS HABIT HELP L.M. MONTGOMERY DEVELOP AS A WRITER OF FICTION?
She listened to good storytellers often.	
She found children who wanted to listen to her own stories. Then, she told them stories often. In fact, she became known as "Story Girl" in her neighborhood.	

WRITING AND READING

GOOD HABITS	HOW DID THIS HABIT HELP L.M. MONTGOMERY DEVELOP AS A WRITER OF FICTION?
She kept a notebook in which to write down ideas for stories.	
She kept a diary in which she wrote her private feelings and thoughts.	
From the time she was in middle school, she entered her stories and poems in writing competitions.	
From a young age, she read voraciously. She loved the work of Charlotte and Emily Bronte, George Elliot and Jane Austen.	
She wrote her stories on paper by hand and later transferred them to type.	

SELF-MANAGEMENT

GOOD HABITS	HOW DID THIS HABIT HELP L.M. MONTGOMERY DEVELOP AS A WRITER OF FICTION?
She made a plan for writing stories and stuck to it.	
When publishers rejected her stories, she did not take it personally. She persisted in writing and sending out her work to other publishers.	
She developed the knack of giving her full attention to whatever she needed to do.	
She found a friend who believed in her talent for writing. This friend encouraged her.	

SELF-MANAGEMENT

STRONG WRITERS DEVELOP THESE HABITS:

They don't only concern the act of writing. It turns out that, in order to write well, we have to develop a wider range of skills that include:

1. Listening to stories
2. Telling stories to others
3. Reading a great deal of fiction
4. Being persistent: never giving up
5. Being thick-skinned: not taking rejection personally
6. Being diligent: creating a work plan and sticking to it
7. Finding supporters who believe in us and will encourage us
8. Developing the capacity to concentrate

WHY DO YOU THINK A GOOD WRITER NEEDS ALL OF THESE SKILLS?

LEARNING FROM A MASTER OF FICTION WRITING

VIEW PAGE 1 OF THE HANDWRITTEN MANUSCRIPT FROM *ANNE OF GREEN GABLES* (FIND IT AT HTTP://TORONTOIST.COM/2007/11/A_SEASON_OF_CAN/)

Typewriters were available when L.M. Montgomery was writing, but she preferred to write her fiction by hand. Many modern-day authors still prefer to write fiction this way. They say that writing stories by hand helps their creativity, because this form of writing is a slower and more personal process.

As you can see in her handwritten manuscript of *Anne of Green Gables*, Maud wrote quickly in script. Writing in script is faster than writing in print, because you don't have to lift your pen or pencil off the page when writing a word. Later, Maud reread her work and added in additional words and phrases.

Once Maud was happy with her draft, she had her entire manuscript typed. During this process, she made additional edits. And, when a publisher accepted her manuscript, still more changes were made to ensure the novel was the best it could be.

We can see that authors revise their fiction not just once, but several times. Nevertheless, in L.M. Montgomery's case, the edits were mostly small. Her original draft, as seen on this page, is largely what was published.

How did Maud become such a free-flowing writer? Her habits help us to understand. She developed a knack for focusing on the task at hand. Whether she was writing, reading, teaching or doing something else, she gave her full attention to it. This enabled her to get into a state of concentration that allowed her to write with great energy and clarity.

At the same time, she was well-organized.

She knew the story she wanted to tell before she wrote it. She created an outline and had a clear idea of how her story would develop.

ACTIVITY

	LEARN FROM HOW L.M. MONTGOMERY WROTE AND EDITED HER WORK
Look at the handwritten manuscript. Find a word or phrase that she added in the editing process.	Write it here:
Why do you think L.M. Montgomery added that word or phrase? Was it to make her writing clearer? Or more descriptive? Or more expressive?	Explain what that edit added to the text:
This page is the first page of *Anne of Green Gables*. What story element does this page *mostly* focus on? Setting? Character? Plot? Conflict?	Write it here:
Why do you think L.M. Montgomery opened her novel by focusing on the story element you chose?	Write it here:

WRITING FICTION

STEP ONE: CREATE A STORY OUTLINE

Now it's your turn. Adopt some of L.M. Montgomery's techniques as you write a short story on the next page.

Come up with a clear idea for a story before you start writing it. Answer the questions below to help you get started.

1. Identify the setting of your story.

2. Describe the setting. Use adjectives.

3. Identify the main character of your story.

4. What are the main character's character traits?

5. What problem is your main character facing?

6. Why does this problem matter? What is at stake if the problem does not get solved?

7. What other characters will there be in your story? For example, is there a villain?

The answers to the questions above are all you need to get started writing your story. If you choose, however, you may outline the rest of the story below.

8. How will the main character try to solve the problem?

9. What will be the crisis of the story?

10. How will the crisis be resolved?

11. Will your story have a happy ending, a sad ending or an ambiguous (mysterious) ending?

STEP TWO: USE THE BLUE PAPER TO CREATE A FIRST DRAFT

Look over your story notes to remind yourself of your story idea. Then set a timer for 5 minutes and simply free write your story. Don't edit yourself. Don't worry about messy handwriting. Just write for 5 minutes straight without distraction.

Then, reflect on what happens. If you're like most people, you had some trouble getting started, but once you started writing, and avoided distraction, you were able to get into a state of deep concentration. Now try the free writing process for 5 minutes again. You will find that the more you do it, the easier it is to write with energy, clarity and engagement.

STEP THREE: GO FOR THE FLOW!

Read what you've written aloud to yourself. Yes, *aloud*. We can tell if our story is working much better when we read it aloud to ourselves than when we read it silently.

Once you've made the edits, ask yourself the same questions again. Until you can answer the questions below with an enthusiastic "yes," your draft is not yet ready to share with someone else.

When you think it's good enough, read your story to a friend. If you notice things you want to change as you read, go ahead and pause to make those changes. Your friend won't mind.

Ask your friend for feedback on your story. He or she can note them on your blue draft.

Once you've edited your story and also had a peer edit it, copy out your story onto the yellow paper.

AS YOU READ, ASK YOURSELF THE FOLLOWING QUESTIONS:

- Does the writing flow? If it does not, pause to add any missing words or phrases.
- Does the story make sense? Is it crystal clear what is happening and why? If it isn't, edit your work.
- Is the story interesting? Will my reader care about what happens to the main character?
- Is the problem clear? Have you explained just how bad it will be if the problem is not solved…and solved fast? If you haven't done this, go back and edit.
- If the story does not seem engaging enough, go back to your first description of the main character. Try to make him or her more interesting and sympathetic.

STEP FOUR: CHECK THAT YOUR LATEST DRAFT IS YOUR GREATEST DRAFT

You are about to share your story with your teacher. You want to impress him or her. So make sure that you have copied out *all* the edits you wanted to make onto your yellow draft.

Often when we copy out our edited work, we accidentally skip words. That is why it's so important that you carefully reread your yellow draft. You want to be proud when you present it to your teacher.

If proofreading errors (spelling, capitalization, punctuation or clarity) are obvious to you, go ahead and fix them now…*before* your teacher sees them.

STEP FIVE: CONFERENCE WITH YOUR TEACHER

Read your story aloud to your teacher. As you read, you will notice which parts of your story are great...and which parts of your story might need work.

Then, have your teacher read the story silently. Your teacher will add notes and comments on the yellow paper to help you edit your work into a final draft.

Think about your teacher's comments as well as your own observations. Make the changes you need on the yellow draft before you move on to the white paper.

STEP SIX: PRODUCE A POLISHED DRAFT

Now, it's time to proofread your yellow draft.

First, proofread it yourself using the CUPS method shown on page 38. Then, have a friend proofread it using CUPS. Last, ask your teacher to proofread it.

Then, as neatly as possible, copy your story out onto the white paper. This is your final draft!

Now your work is on sparkling white paper. Congratulate yourself on a job well done!

THE CUPS PROCESS: PROOFREAD YOUR WORK

C in CUPS stands for Capitalization

- Check that all names are capitalized (names of people, places and proper nouns).

U in CUPS stands for Understanding

- Check that every sentence in your story is perfectly clear and is not missing any words.

P in CUPS stands for Punctuation

- Check that every sentence in your story has correct end punctuation.
- Check that dialogue is enclosed in quotation marks.
- Check that apostrophes are used to indicate possession, for example, Rudy's mug.
- Check that your use of commas is appropriate.

S in CUPS stands for Spelling

- Check that all words are spelled correctly.
- Use a dictionary to check any words you are unsure about.

LEARN FROM LUCY MAUD MONTGOMERY'S HABITS

These good habits helped L.M. Montgomery develop her writing talent. They'll work for you, too!

- Keep a notebook and write down ideas whenever you have them.
- Find people who want to listen to your stories, and tell your stories often.
- Develop the ability to focus completely on whatever you need to do.
- Keep a diary, and write in it your private feelings and thoughts.
- Read voraciously.
- Make a plan for writing and stick to it.
- Find a friend who believes in your talent for writing. They will encourage you.
- Be persistent and diligent. If your books and stories get rejected, don't give up!

If you enjoyed this project, ask your teacher for more creative writing tasks. You can also start writing in your free time. Most authors start this way when they are in middle school.

FREDERICK DOUGLASS

NONFICTION

FREDERICK DOUGLASS

Born: circa February 1818
Died: February 20, 1895

BOOKS

- *A Narrative of the Life of Frederick Douglass, an American Slave*
- *The Heroic Slave*
- *My Bondage and My Freedom*
- *Life and Times of Frederick Douglass*

SPEECHES

- *The Church and Prejudice*
- *Self-Made Men*
- *The Hypocrisy of American Slavery*
- *Speech at National Hall, Philadelphia for the Promotion of Colored Enlistments*
- *What to a slave is the 4th of July?*

NEWSPAPER

Douglass founded and edited the abolitionist newspaper *The North Star* from 1847 to 1851. He merged *The North Star* with another paper to create the *Frederick Douglass' Paper*.

In 1818, Frederick Douglass was born into slavery in Maryland. Although teaching enslaved children and adults was forbidden, Douglass was taught to read by the wife of his slave owner. Once he gained basic literacy skills, Douglass continued to learn how to read from young white boys in his neighborhood. He understood that the ability to read and write meant power.

Douglass read voraciously. Through his reading, he developed an understanding of human rights. He became aware of the abolitionist movement, which aimed to bring slavery to an end.

As a teenager, Douglass shared his reading skills and knowledge about human rights with other slaves. Since enslaved workers had almost no free time, Douglass made use of the time set aside on Sunday for church to teach as many as 40 slaves at a time how to read.

At the age of 20, Frederick Douglass escaped to the North by borrowing identification papers that belonged to a free black sailor. Douglass moved to the whaling town of New Bedford, Massachusetts. Douglass began attending abolitionist meetings and giving speeches against slavery. His writing was clear, thoughtful and powerful.

Douglass published his first autobiography in 1845. Titled *A Narrative of the Life of Frederick Douglass, An American Slave*, the book was a powerful indictment of slavery. It convinced many readers to support the abolitionist movement. Because of his book and his brilliant speeches, Frederick Douglass became famous.

Nevertheless, even in the North, he was not safe. As a "runaway slave," he could be kidnapped at any time and returned to his slave owner in the South. In order to avoid this, Douglass moved to England in 1845. He remained there until his legal freedom was purchased. In 1847, Frederick Douglass could return to the United States as a free man in the eyes of the law.

Douglass became active in founding newspapers devoted to the abolitionist movement. Douglass wrote two further versions of his autobiography, *My Bondage and My Freedom* and *Life and Times of Frederick Douglass*. He continued his distinguished career in politics and civic life until his death on February 20, 1895.

2

"Once you learn to read, you will be forever free."

—Frederick Douglass

Read the biographical summary of Frederick Douglass' life. Then identify evidence in the passage that illustrates his character traits listed below.

CHARACTER TRAITS OF FREDERICK DOUGLASS

CHARACTER TRAIT	EVIDENCE
Hunger for knowledge	
Desire to liberate himself	
Desire to liberate others	
Determination	

A MASTER OF PERSUASIVE WRITING

Frederick Douglass wrote autobiographies as well as speeches. While his autobiographies were nonfiction, they also served as persuasive texts. Douglass used the material of his life to support his argument that slavery was a crime against humanity. His writing and speeches contributed significantly to the emancipation of the slaves in 1863. Thanks to the clarity of his words, people came to see slavery for the grave injustice that it is. Even people who were already against slavery did not fully grasp the horror of enslavement until they read Douglass' autobiographies.

Let's review three **techniques** Frederick Douglass uses to convince his audience that slavery is wrong and dehumanizes people.

TYPES OF APPEAL	WHAT IT IS	EXAMPLE	READER'S RESPONSE
1. Logical	An appeal to the **reasoning** of the audience	The United States was established to ensure freedom for all men, and yet it enslaves millions of people.	"That makes no sense."
2. Emotional	An appeal to the **feelings** of the audience	I felt like one who had escaped a den of hungry lions.	"That's sad/funny/ shocking (insert whatever emotion we want them to feel)"
3. Ethical	An appeal to the **morality** of the audience (their sense of right and wrong)	The slaveholders have been known to send in spies among their slaves, to ascertain their views and feelings in regard to their condition. The frequency of this has had the effect to establish among the slaves the maxim, that a still tongue makes a wise head. They suppress the truth rather than take the consequences of telling it, and in so doing prove themselves a part of the human family.	"That's unfair!"

ACTIVITY

WHY DO YOU THINK A GOOD SPEECH WRITER NEEDS TO MAKE ALL THREE TYPES OF APPEAL (LOGICAL, EMOTIONAL AND ETHICAL) IN ORDER TO PERSUADE THE AUDIENCE OF HIS/HER POINT?

VIEW PAGE 1 OF THE HANDWRITTEN MANUSCRIPT FROM DOUGLASS' AUTOBIOGRAPHY (FIND IT AT HTTPS://MEMORY.LOC.GOV/MSS/MFD/34/34001/0005.JPG)

The passage describes an important moment in Douglass' third attempt to escape slavery. He wants to communicate to the reader just how frightening escape from slavery was. He also wants to illustrate his larger point that slavery is dehumanizing; it makes people feel less than human. As you read the passage, identify the details that help Douglass make his point.

As you can see in his handwritten manuscript, Frederick Douglass wrote in script. The passage is reprinted below so that you can read it more easily:

Though I was not a murderer fleeing from justice, I felt perhaps quite as miserable as such a criminal. The train was moving at a very high rate of speed for railroad travel of that time, but to my anxious mind it was moving much too slow. For with me, minutes were hours, and hours were days in this part of my flight. After Maryland, I was to pass through Delaware—another slave State, a State where slave-catchers generally awaited their prey, for it was not in the interior of a slave State, but on the border, that these human hounds were most vigilant and resolute in action. The trouble of a fugitive slave did not begin till he approached the border between slavery and freedom. The heart of no fox or deer, with hungry hounds in full chase on his trail, could have beaten more anxiously and noisily than did mine during this whole journey from Baltimore to Philadelphia.

Once Frederick Douglass wrote a first draft, he reread his work and added edits.

ACTIVITY

	LEARN FROM HOW FREDERICK DOUGLASS WROTE AND EDITED HIS WORK
Look at the handwritten manuscript. Find a word or phrase that Douglass added in the editing process.	Write it here:
Why do you think Frederick Douglass added that word or phrase? Was it to make his writing clearer? Or more descriptive? Or more expressive?	Explain what that edit added to the text. How did it help him make his point more effectively?:
This passage comes in the middle of the Frederick Douglass' description of his escape from slavery within his autobiography. One of the major points in his autobiography is that human enslavement reduces human beings to the status of animals.	What type of appeal does this paragraph make? Is it a logical appeal, an emotional appeal or an ethical appeal?
Which sentence in the paragraph most powerfully illustrates the dehumanizing effect of enslavement?	Write it here:

STEP ONE: CREATE AN OUTLINE

Now it's your turn. Write and revise a short persuasive essay. Select one of the statements to persuade your audience about. Circle the statement you want to write about.

Then support the statement you have chosen with three types of appeal. Use the table on the next page to formulate a logical appeal, an emotional appeal and an ethical appeal.

- All schools should require school uniforms.
- The school day should end at 1pm to allow more free time for students.
- Children should attend school 11 months out of the year with one month off in August.

ACTIVITY

TYPES OF APPEAL	WHAT IT IS	WHAT WE WANT THE READER TO THINK IN RESPONSE TO THIS APPEAL	WRITE YOUR SUPPORTING POINT BELOW
Logical	An appeal to the reasoning of the audience	"That makes no sense."	
Emotional	An appeal to the feelings of the audience	"That's sad/funny/shocking (insert whatever emotion we want them to feel)."	
Ethical	An appeal to the morality of the audience (their sense of right and wrong)	"That's unfair!"	

OUTLINE

PARAGRAPH ONE	
FUNCTION	Introduce the issue and your position on it.
EXAMPLE	All schools should require uniforms. It will make life easier for parents, teachers and students.
YOUR VERSION	_____ _____ _____ _____

PARAGRAPH TWO	
FUNCTION	Make a logical appeal to your reader. Explain why disagreeing with the position does not make sense.
EXAMPLE	Getting up every morning and having to choose something to wear is a waste of time and energy. It is so much easier to just put on a uniform and go.
YOUR VERSION	_____ _____ _____ _____

PARAGRAPH THREE	
FUNCTION	Make an emotional appeal to your reader. Describe what hardships result if your reader does not agree with your position.
EXAMPLE	When kids wear their own clothes to school, everyone can tell who has money and who doesn't. Kids who can't afford cool clothes are sometimes bullied. How would you like to be bullied over what you're wearing every day at school? It will make life easier for parents, teachers and students.
YOUR VERSION	_____ _____ _____ _____

OUTLINE CONTINUED

PARAGRAPH FOUR	
FUNCTION	Make an ethical appeal to your reader. Describe what is unfair and even cruel about the situation if it is not made the law.
EXAMPLE	At schools, children should all be equal and feel equal. How can we feel equal if we all look different? By wearing the same clothes, we focus on the more important things that define us: our personalities and behavior.
YOUR VERSION	_____ _____ _____ _____

PARAGRAPH FIVE	
FUNCTION	Recognize the opposing view of the argument and acknowledge one aspect of the argument that is fair. Then explain why your side of the argument is much more correct.
EXAMPLE	It is nice to express our individuality through clothes—but we can do that on weekends. We don't need to do that at school. And our school can set one day per month when we can wear our own clothes, if that's really important to students.
YOUR VERSION	_____ _____ _____ _____

OUTLINE CONTINUED

PARAGRAPH SIX	
FUNCTION	Bring your persuasive essay to a powerful conclusion.
EXAMPLE	Wearing a uniform to school is just common sense. It creates an equal playing field where everyone looks and feels equal. It makes getting up and going to school much easier. It is more affordable for our parents. It prevents bullying and keeps us all focused on what matters the most: who we are on the inside!
YOUR VERSION	_____ _____ _____ _____

STEP TWO: USE THE BLUE PAPER TO CREATE A FIRST DRAFT

Look over your outline above and on the previous pages.

Then set a timer for 5 minutes and write your persuasive speech on the blue lined paper provided.

Write the first paragraph first, the second paragraph second, etc., until you reach the end of your essay.

Don't edit yourself. Don't worry about messy handwriting. Just write in 5 minute increments without distraction.

STEP THREE: GO FOR THE FLOW!

Read what you've written aloud to yourself. Yes, aloud. We can tell if our essay is working much better when we read it aloud to ourselves than when we read it silently.

Once you've made the edits, ask yourself the same questions again. Until you can answer the questions below with an enthusiastic "yes," your draft is not yet ready to sharewith someone else.

When you think it's good enough, read your persuasive essay to a friend. If you notice things you want to change as you read, go ahead and pause to make those changes. Your friend won't mind.

Ask your friend for feedback on your essay.

Once you've edited your essay and also had a peer edit it, copy your persuasive essay onto the yellow paper. Be sure to incorporate all the changes you've made.

AS YOU READ, ASK YOURSELF THE FOLLOWING QUESTIONS:

- Does the writing flow? If it does not, pause to add any missing words or phrases.
- Does the essay make sense? Is it crystal clear what your position is and why? If it isn't, edit your work.
- Is the essay persuasive? Will my reader agree with my point of view?
- If the essay does not seem convincing enough, go back to your first outline. Ask yourself if each of your appeals is powerful enough.
- Is the argument clear? Have you explained just how bad it will be if the reader (and the rest of the world) does not agree with your point of view? If you haven't done this, go back and edit.

STEP FOUR: CHECK THAT YOUR LATEST DRAFT IS YOUR GREATEST DRAFT

You are about to share your essay with your teacher. You want to impress him or her. So, make sure that you have copied out *all* the edits you wanted to make onto your yellow draft.

Often, when we copy out our edited work, we accidentally skip words. That is why it's so important that you carefully reread your yellow draft. You want to be proud when you present it to your teacher. If proofreading errors (spelling, capitalization, punctuation or clarity) are obvious to you, go ahead and fix them now…before your teacher sees them.

STEP FIVE: CONFERENCE WITH YOUR TEACHER

Read your persuasive essay aloud to your teacher. As you read, you will notice which parts of your essay are convincing...and which parts of your essay might need work.

Your teacher will add notes and comments to help you edit your work into a final draft.

Think about your teacher's comments as well as your own observations. Make the changes you need on the yellow draft. By the time you are finished, you should feel that your persuasive essay truly persuades the reader of the position you are advocating. Your essay should seem interesting and insightful. It should not make only obvious points.

STEP SIX: PRODUCE A POLISHED DRAFT

Now, it's time to proofread your yellow draft.

First, proofread it yourself using the CUPS method shown on page 85. Then, have a friend proofread it using CUPS. Last, ask your teacher to proofread it.

Then, as neatly as possible, copy your essay out onto the white paper. This is your final draft!

Now your work is on sparkling white paper. Congratulate yourself on a job well done!

THE CUPS PROCESS: PROOFREAD YOUR WORK

C in CUPS stands for Capitalization

- Check that all names are capitalized (names of people, places and proper nouns).

U in CUPS stands for Understanding

- Check that every sentence in your story is perfectly clear and is not missing any words.

P in CUPS stands for Punctuation

- Check that every sentence in your story has correct end punctuation.
- Check that dialogue is enclosed in quotation marks.
- Check that apostrophes are used to indicate possession, for example, Rudy's mug.
- Check that your use of commas is appropriate.

S in CUPS stands for Spelling

- Check that all words are spelled correctly.
- Use a dictionary to check any words you are unsure about.

LEARN FROM FREDERICK DOUGLASS' HABITS

These good habits helped Frederick Douglass develop his writing and speaking talent. He used his talent to make the world a better place. Learn from this wonderful role model by adopting some of his excellent habits.

- Take your education seriously. Take advantage of every opportunity to learn.
- Share your skills and knowledge with others.
- Be brave, determined and curious.
- Read voraciously.
- Practice speaking out loud and delivering speeches every chance you get.
- Learn about people and places in other parts of the world.
- Care about the rights of people in your community and in communities around the world.
- Speak up for others, especially those who are being treated poorly.
- Rewrite your speeches and nonfiction over and over and over again.

If you enjoyed this project, ask your teacher for more persuasive writing tasks. You can also start writing in your free time. Most authors start this way when they are in middle school.

WILFRED OWEN

POETRY

WILFRED OWEN

Born: March 18, 1893
Died: November 4, 1918

HIS WORKS

- Over 82 poems before his death at the age of 25

HIS BEST KNOWN POEMS

- *Disabled*
- *Mental Cases*
- *Insensibility*
- *The Parable of the Old Men and the Young*
- *To Eros*
- *Elegy in April and September*
- *Dulce et Decorum Est*
- *Anthem for Doomed Youth*

MILITARY AWARDS

- Military Cross Award

  For conspicuous gallantry and devotion to duty in the attack on the Fonsomme Line on October 1st/2nd, 1918. On the company commander becoming a casualty, he assumed command and showed fine leadership and resisted a heavy counterattack. He personally manipulated a captured enemy machine gun from an isolated position and inflicted considerable losses on the enemy. Throughout he behaved most gallantly.

Wilfred Owen was born in England in 1893. He realized that he loved writing poems when he was just 10 years of age. Throughout his middle school and high school years, Wilfred wrote poetry. He experimented with different meters, rhyme patterns and styles of poems.

Although Wilfred was a good student, he was unable to earn a college degree because his family lacked the money to send him to college. Nevertheless, Wilfred took advantage of every opportunity to advance his education. He took free college courses in Botany and English. He read the work of other poets and learned from their techniques. He was particularly interested in how words could form sound effects.

At the age of 20, Wilfred moved to France where he taught English at a language school. In the hours when he was not teaching, he continued to write poetry. He tried out many different rhyme patterns in his poems.

In 1914, World War I broke out. This war was later called "the war to end all wars." Over 17 million men would die in World War I, most of them young men like Wilfred Owen. It was the first war in which poisonous gases and modern military technology was employed. In October 1915, Wilfred enlisted in the British Army. He was 22 years old.

After a bomb exploded, Wilfred was unconscious for several days. He was sent home to England for medical care.

During his medical treatment, he met the poet Siegfried Sassoon who praised Wilfred's poems and encouraged him to continue writing. Sassoon shared with Wilfred his strong antiwar stance. He made Wilfred promise not to return to the war.

Nevertheless, Wilfred chose to return to active service in France in July 1918. He continued to write poems describing the horrors of the war. He wanted to convey the suffering of the soldiers. His leadership earned him a distinguished military award, the Military Cross.

Just one week before the end of the war, Wilfred Owen was killed in action. He was only 25 years old. His brief life proved that one could be both a thoughtful writer and a courageous warrior.

WRITING AND REVISING POEMS

3

"Ambition may be defined as the willingness to receive any number of hits on the nose..."

—Wilfred Owen

Read the biographical summary of Wilfred Owen's life. Then identify evidence in the passage that illustrates his character traits listed below.

CHARACTER TRAITS OF WILFRED OWEN

CHARACTER TRAIT	EVIDENCE
Hunger for knowledge	
Effort at developing his writing talent	
Courage	
Determination	
Finding a mentor (a person who can encourage and guide you at becoming good at a skill)	

LITERARY TECHNIQUES AND THEIR EFFECTS

Wilfred Owen used metaphors, graphic images, and meter to convey the horrors of war.

Let's review these techniques and examples of them.

POETIC TECHNIQUES

LITERARY DEVICE	WHAT IT IS	EXAMPLE	CREATE YOUR OWN EXAMPLE
Simile	Comparing one thing to another by using "like" or "as"	Bent double, like old beggars under sacks	
Imagery	Pictures created by words; descriptions that allow us to visualize scenes	Dim through the misty panes and thick green light, As under a green sea, I saw him drowning	
Alliteration	Repetition of the first letter	Knock-kneed, coughing like hags, we cursed through sludge	
Rhyme scheme	The rhyming pattern	ABAB	

LEARNING FROM A MASTER

LOOK AT THE HANDWRITTEN MANUSCRIPT FROM OWEN'S POEM, "DULCE ET DECORUM EST" (FIND IT AT HTTP://TREASURES.BODLEIAN.OX.AC.UK/TREASURES/DULCE-ET-DECORUM-EST/)

Wilfred Owen's poem, *Dulce et Decorum Est*, describes the experience of soldiers in World War I. In the poem, the soldiers are on a march, a long walk, toward their next stopping point. Suddenly, they are the victims of a gas attack from the enemy.

The poem questions the wisdom of the ancient Roman saying "Dulce et decorum est pro patria mori" which means "It is sweet and proper to die for one's country." This idea was communicated to the young men enlisted for the war. Wilfred Owen, through this poem, indicates that it is not "sweet" or "proper" to die for one's country.

By giving the gruesome details of the actual experience of war, Owen makes it clear that being a soldier is not a romantic experience, but a horrifying one.

Read the poem: *Dulce et Decorum Est*
As you can see in his handwritten manuscript, Wilfred Owen wrote in script. This image is the first of several drafts of the poem. Once Wilfred wrote a first draft, he went back and made changes to improve it.

ACTIVITY

	LEARN FROM HOW WILFRED OWEN WROTE AND EDITED HIS WORK
Look at the handwritten manuscript. Find a word or phrase that Owen added in the editing process.	Write it here:
Why do you think Wilfred Owen added that word or phrase? Was it to make his writing clearer? Or more descriptive? Or more expressive?	Explain what that edit added to the text. How did it help him make his point more effectively?

HIGHLIGHT THE CHANGES

NOW LOOK AT THE FINAL DRAFT OF THE POEM. USING A HIGHLIGHTER, HIGHLIGHT THE CHANGES IN THE FINAL DRAFT.

FIRST DRAFT WITH EDITS

Bent like old rag and bone men under sacks:
Knock-kneed; coughing like hags, we cursed through sludge.
Till on the glimmering flares we turned our backs,
And towards our distant rest began to trudge.
Halting each mile, for some had lost their boots,
And limped on, bloodshod. All went lame; all blind.
Drunk with fatigue; deaf even to the hoots
Of disappointed shells that dropped behind.
Then somewhere near in front: Whew, fup, fop, fup—
Gas-shells or duds? We loosened masks in case—
And listened…Nothing…Far guns grumbled Krupp—
Then smartly Poison hit us in the face.
Gas! GAS! An ecstasy of fumbling, Just in time
Fitting the clumsy helmets
But someone still was yelling out, and stumbling
And floundering like a man in fire or lime
There, through the misty panes and dim green light
As under a thick sea, I saw him drowning…
I must not speak of this thing as I might.
In all my dreams I hear him choking, drowning.
In all your dreams, if you could slowly pace
Behind the wagon that we laid him in,
And watch the white eyes turning in his face,
His hanging face, tortured for your own sin,
If you could see, at every jolt, the blood
Come belching black and frothy from the lung
And think how once his face was like a bud,
Fresh as a country rose, and clear, and young
You would not go on telling with such zest
To children ardent for some desperate glory
The old lie: Dulce et decorum est pro patria mori.

FINAL DRAFT

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs.
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.
Gas! Gas! Quick, boys! – An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling,
And flound'ring like a man in fire or lime. . .
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.
In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.
If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: *Dulce et decorum est*
Pro patria mori.

ACTIVITY: COMPARING DRAFTS

1. COMPARE THE FIRST DRAFT WITH THE FINAL DRAFT. IDENTIFY TWO CHANGES THAT WILFRED OWEN MADE BETWEEN THESE DRAFTS THAT INTEREST YOU. WHY DO YOU THINK OWEN MADE THOSE TWO CHANGES?

2. WHAT IS THE OVERALL DIFFERENCE BETWEEN THE TWO DRAFTS IN TERMS OF THE EFFECT ON THE READER?

COMPARING DRAFTS CONTINUED

3. USING THE TABLE BELOW, IDENTIFY ONE EXAMPLE OF PERSONIFICATION, IMAGERY, REPETITION AND ALLITERATION IN THE FINAL DRAFT.

LITERARY DEVICE	WHAT IT IS	EXAMPLE IN THE FINAL DRAFT	WHAT EFFECT DOES IT HAVE ON THE READER?
Personification	Giving human characteristics or behaviors to non-human things		
Imagery	Creating a vivid picture with words that is easy for the reader to visualize		
Repetition	The repeating of a word		
Alliteration	The repetition of the same initial sound in a word		

COMPARING DRAFTS CONTINUED

4. HOW DO THE SIMILES, IMAGERY, ALLITERATION AND RHYME SCHEME CONTRIBUTE TO THE POEM'S POWER IN CONVEYING THE HORRORS OF WAR?

WRITING POETRY

STEP ONE: CREATE AN OUTLINE

Now it's your turn. Write and revise a poem. Wilfred Owen had a clear statement to make with his poem, *Dulce et Decorum Est*. That statement was: War is hell and people should not encourage young men to fight in it.

What statement do you want to make with your poem? It does not need to be a very serious or heavy statement. It could be as simple as: *There is nothing like jumping into the ocean on a scorching hot day* or *My best friend is always there for me, in good times and bad.*

Whatever the statement is, it should be one you feel deeply. Write the statement you want to make with your poem on the next page

SELECT ONE OF THE TOPICS TO WRITE A POEM ABOUT.

- War
- A place of natural beauty that you love (such as a park, the beach, a forest)
- A person you love
- An amazing adventure you had such as riding on a roller coaster

Now think about how you want the reader to feel when reading your poem.

CIRCLE THE FEELINGS YOU WANT YOUR READER TO FEEL:

peaceful	angry	grateful	thrilled	thoughtful
delighted	sad	shocked	amazed	passionate
cherished	happy	inspired	energized	

WRITE YOUR STATEMENT BELOW

USING THE TOPIC YOU SELECTED AND THE FEELINGS YOU WANT YOUR READER TO FEEL, CREATE A STATEMENT FOR YOUR POEM.

Now, think about the topic of your poem and the statement you want your poem to make. Use the table below to produce a simile, a metaphor, imagery and alliteration about your topic.

USING LITERARY DEVICES

LITERARY DEVICE	WHAT IT IS	WRITE YOUR VERSION FOR YOUR POEM HERE.	HOW DOES THIS SUPPORT THE MESSAGE OF YOUR POEM AND THE WAY YOU WANT THE READER TO FEEL?
Simile	Comparing one thing to another by using the word "like" or "as"; e.g., "Sally is as elegant as a swan."		
Imagery	Creating a vivid picture with words that is easy for the reader to visualize. E.g., "Smooth as silk"		
Metaphor	Comparing one thing to another by describing one thing in terms of another; e.g., "Sally is a swan"		
Alliteration	The repetition of the same initial sound in a word; e.g., "babbling brook"		

Create an outline for a poem of three stanzas of four lines each that use an ABAB rhyme scheme. Plan where you will use the metaphor, imagery, simile and alliteration you have already created.

Use a rhyming dictionary to identify good pairs of rhyming words for each stanza. You will need two pairs of rhyming words per stanza for your rhyme scheme.

OUTLINE

	WRITE IT HERE
Stanza 1: (ABAB rhyme scheme)	
Stanza 2: (CDCD rhyme scheme)	
Stanza 3: (ABAB rhyme scheme)	

STEP TWO: USE THE BLUE PAPER TO CREATE A FIRST DRAFT

Look over your outline above. Then set a timer for 5 minutes and draft your poem on the blue lined paper provided. Write the first stanza first, the second stanza second, etc., until you reach the end of your poem.

Fiddling with the rhyming is one of the most enjoyable parts of writing a poem. Don't worry if your rhymes don't work perfectly. You can always go back and fix them when you revise.

Don't edit yourself. Don't worry about messy handwriting. Just write in 5 minute increments without distraction.

STEP THREE: GO FOR THE FLOW!

Read what you've written aloud to yourself. Yes, aloud. We can tell if our poem is working much better when we read it aloud to ourselves than when we read it silently.

Once you've made the edits, ask yourself the same questions again. Until you can answer the questions below with an enthusiastic "yes," your draft is not yet ready to share with someone else.

When you think it's good enough, read your poem to a friend. If you notice things you want to change as you read, go ahead and pause to make those changes. Your friend won't mind.

Ask your friend for feedback on your poem.

Once you've edited your poem and also had a peer edit it, copy your poem onto the yellow paper. Be sure to incorporate all the changes you've made.

AS YOU READ, ASK YOURSELF THE FOLLOWING QUESTIONS:

- Does the poem convey the feeling I want it to convey? If not, go back and edit it.
- Can a reader visualize the imagery I have created? If not, go back and edit it.
- Is my metaphor effective at comparing one thing to another? If not, go back and edit it.
- Is my simile effective at comparing one thing to another? If not, go back and edit it.
- Do my rhymes work—or are they "clunky"? If not, go back and edit it.
- Overall, is the message I wanted to communicate with this poem clear to the reader? If not, go back and edit it.
- Does the emotion in the poem match the message I want to convey? If not, go back and edit it.

STEP FOUR: CHECK THAT YOUR LATEST DRAFT IS YOUR GREATEST DRAFT

You are about to share your poem with your teacher. You want to impress him or her. So, make sure that you have copied out *all* the edits you wanted to make onto your yellow draft.

Often, when we copy out our edited work, we accidentally skip words. That is why it's so important that you carefully reread your yellow draft. You want to be proud when you present it to your teacher. If proofreading errors (spelling, capitalization, punctuation or clarity) are obvious to you, go ahead and fix them now…*before* your teacher sees them.

STEP FIVE: CONFERENCE WITH YOUR TEACHER

Read your poem aloud to your teacher. As you read, you will notice which parts of your poem are effective...and which parts of your poem might need work.

Your teacher will add notes and comments to help you edit your work into a final draft.

Think about your teacher's comments as well as your own observations. Make the changes you need on the yellow draft. By the time you are finished, you should feel that your poem truly communicates the message and emotion you wanted to convey

STEP SIX: PRODUCE A POLISHED DRAFT

Now, it's time to proofread your yellow draft.

First, proofread it yourself using the CUPS method shown on page 134. Then, have a friend proofread it using CUPS. Last, ask your teacher to proofread it.

Then, as neatly as possible, copy your poem out onto the white paper.

This is your final draft!

Now your work is on sparkling white paper. Congratulate yourself on a job well done!

CUPS PROCESS : PROOFREAD YOUR WORK

C in CUPS stands for Capitalization

- Check that all names are capitalized (names of people, places and proper nouns).

U in CUPS stands for Understanding

- Check that every sentence in your story is perfectly clear and is not missing any words.

P in CUPS stands for Punctuation

- Check that every sentence in your story has correct end punctuation.
- Check that dialogue is enclosed in quotation marks.
- Check that apostrophes are used to indicate possession, for example, Rudy's mug.
- Check that your use of commas is appropriate.

S in CUPS stands for Spelling

- Check that all words are spelled correctly.
- Use a dictionary to check any words you are unsure about.

LEARN FROM WILFRED OWEN'S HABITS

Wilfred Owen developed his poetic talent by having good habits. He used his talent to speak out on behalf of hundreds of thousands of young men who died in World War I. Learn from this courageous and talented poet by adopting some of his excellent habits.

- Read a lot of poetry. Go to the library and be adventurous. Read the work of poets you've never heard of before.
- Find someone who believes in your talent. Let that person encourage you.
- Learn from someone who is a talented poet. Ask him or her to look at your work and give you feedback.
- Experiment with different rhyme schemes and "beats."
- Care about the plight of people who are in danger. Educate yourself about them and consider writing poems to draw attention to their situation.
- Memorize your favorite poems, so that you can recite them to yourself and to others.
- Use a thesaurus and a rhyming dictionary when you write poems. They really help!
- Rewrite your poems over and over and over again until they are the best they can be.

If you enjoyed this project, ask your teacher for more poetry assignments. You can also start writing in your free time. Most authors start this way when they are in middle school.

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