

Teacher's Guide

# Write A Story!

For Magic Slate II

Apple



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# WRITE A STORY!

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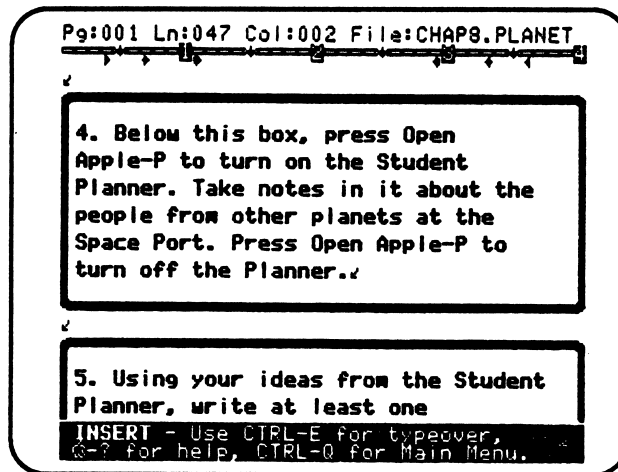


## INTRODUCTION

*Write a Story!* introduces students to science fiction and the world of the future. They meet Maria, a girl who has many ideas for inventions. With this young inventor as a main character, students develop a full story called *Maria's Marvelous Invention*. *Write a Story!* is the fourth program in Sunburst's book-building series for *Magic Slate II*. It can be used to carry beginners beyond *I Can Write!*, *Be a Writer!*, and *Write With Me!*, the initial programs, or as a starting place. Students use a wide range of *Magic Slate II* word-processing functions. At the same time, they write an exciting story.

*Write a Story!* must be used with the 40 column version of *Magic Slate II* on an Apple computer. The package includes the *Write a Story!* data disk, a back-up, and this teacher's guide. The guide contains warm-up exercises, teaching strategies, discussion topics, and complete student examples.

*Write a Story!* incorporates both **Teacher and Student planning boxes**, which are innovative features of *Magic Slate II*. Directions for each lesson appear on the screen inside Teacher planning boxes. For example:



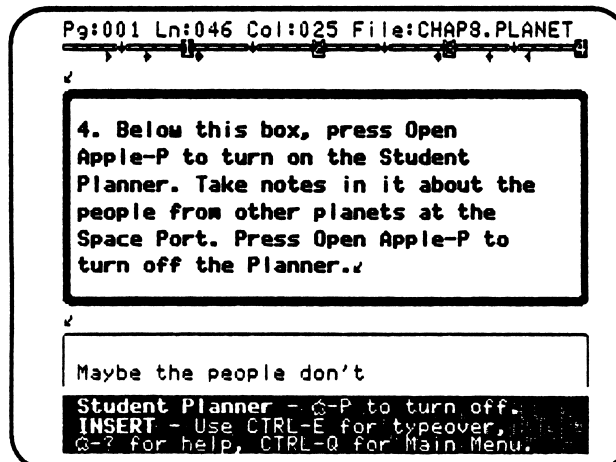
Pg:001 Ln:047 Col:002 File:CHAP8.PLANET

4. Below this box, press Open Apple-P to turn on the Student Planner. Take notes in it about the people from other planets at the Space Port. Press Open Apple-P to turn off the Planner..

5. Using your ideas from the Student Planner, write at least one

INSERT - Use CTRL-E for typeover,  
@-? for help, CTRL-Q for Main Menu.

Students cannot type in these Teacher planning boxes, but they can write notes in Student planning boxes. For example:



Pg:001 Ln:046 Col:025 File:CHAP8.PLANET

4. Below this box, press Open Apple-P to turn on the Student Planner. Take notes in it about the people from other planets at the Space Port. Press Open Apple-P to turn off the Planner..

Maybe the people don't

Student Planner - @-P to turn off,  
INSERT - Use CTRL-E for typeover,  
@-? for help, CTRL-Q for Main Menu.

Files can be printed with or without planning boxes. When students print their writing, the instructions—or any of their own background notes—don't have to appear on the final copy.

The creative activities in *Write a Story!* can last up to a full school year. The 23 lessons include a title page and 22 chapters. When students have completed all of the lessons, the collected printouts are assembled into a bound book. Students gain a sense of pride completing such a long-term project. Putting together 22 chapters takes a lot of time and when those chapters form a whole story, students feel they have accomplished something special with their own writing.

Students describe Maria's friend from another planet, explain the motives of T.X. Powers, describe this villain's secret society of criminals, use dialogue form in creating a conversation between several robot appliances, build the plot with getaway and action scenes, and work on many other imaginative writing exercises. In addition, because of the story's science fiction theme, students explain how various aspects of a future society might work—such as garbage collection, jails and security forces, space travel, schools, and public transportation. Whether students come up with fanciful explanations or well-reasoned hypotheses, *Write a Story!* can provide tie-ins to other curriculum areas, including science, health, history, and computer programming.

In each chapter, students read an opening paragraph, which "sets the scene" and gives them ideas for their own writing. In this way, *Write a Story!* emphasizes both reading and writing skills. The continuity of character and plot also encourages students to revise their previous work. They can change what a character says or does, add more writing to the chapter, and build better plot connections in the context of a story. As a final accomplishment, students create the last chapter themselves, from start to finish.

# Language Arts Scope & Sequence Write a Story!

4 Main Skill Areas		Focus On...		Key Skills		Students create this chapter on their own.																															
Writing Styles	Narration Description Exposition Persuasion Letter Writing Poetry	☐	☐	CHAP1.IDEA	CHAP2.ROBOT	CHAP3.FRIEND	CHAP4.LETTER	CHAP5.REPLY	CHAP6.AWMOM	CHAP7.GETAWAY	CHAP8.PLANET	CHAP9.BADGUYS	CHAP10.POWERS	CHAP11.UNCLE	CHAP12.FAMILY	CHAP13.SECRET	CHAP14.CHASE	CHAP15.POET	CHAP16.HELP	CHAP17.CRASH	CHAP18.FIDO	CHAP19.DARK	CHAP20.TX	CHAP21.HUBIRZ	CHAP22.??												
				Use of Tense	Use of Pronouns	Correct Punctuation	Paragraph Form	Questions and Answers	Comparisons/Contrasts (Similes)	Comparisons of Degree	Metaphors	Describing Settings	Timing	Creating Characters	Writing Dialogue	Plot Building	Motivation	Protagonists/Antagonists	Writing Action Scenes	Organizing Sentences In Sequence	Writing Complex Sentences	Building Meaningful Paragraphs	Transitions Between Paragraphs														
				Form and Function	Use of Tense Use of Pronouns Correct Punctuation Paragraph Form Questions and Answers Comparisons/Contrasts (Similes) Comparisons of Degree Metaphors	☐	☐	CHAP1.IDEA	CHAP2.ROBOT	CHAP3.FRIEND	CHAP4.LETTER	CHAP5.REPLY	CHAP6.AWMOM	CHAP7.GETAWAY	CHAP8.PLANET	CHAP9.BADGUYS	CHAP10.POWERS	CHAP11.UNCLE	CHAP12.FAMILY	CHAP13.SECRET	CHAP14.CHASE	CHAP15.POET	CHAP16.HELP	CHAP17.CRASH	CHAP18.FIDO	CHAP19.DARK	CHAP20.TX	CHAP21.HUBIRZ	CHAP22.??								
								Describing Settings	Timing	Creating Characters	Writing Dialogue	Plot Building	Motivation	Protagonists/Antagonists	Writing Action Scenes	Organizing Sentences In Sequence	Writing Complex Sentences	Building Meaningful Paragraphs	Transitions Between Paragraphs																		
								Story Building	Describing Settings Timing Creating Characters Writing Dialogue Plot Building Motivation Protagonists/Antagonists Writing Action Scenes	☐	☐	CHAP1.IDEA	CHAP2.ROBOT	CHAP3.FRIEND	CHAP4.LETTER	CHAP5.REPLY	CHAP6.AWMOM	CHAP7.GETAWAY	CHAP8.PLANET	CHAP9.BADGUYS	CHAP10.POWERS	CHAP11.UNCLE	CHAP12.FAMILY	CHAP13.SECRET	CHAP14.CHASE	CHAP15.POET	CHAP16.HELP	CHAP17.CRASH	CHAP18.FIDO	CHAP19.DARK	CHAP20.TX	CHAP21.HUBIRZ	CHAP22.??				
												Organizing Sentences In Sequence	Writing Complex Sentences	Building Meaningful Paragraphs	Transitions Between Paragraphs																						
												Connections	Organizing Sentences In Sequence Writing Complex Sentences Building Meaningful Paragraphs Transitions Between Paragraphs	☐	☐	CHAP1.IDEA	CHAP2.ROBOT	CHAP3.FRIEND	CHAP4.LETTER	CHAP5.REPLY	CHAP6.AWMOM	CHAP7.GETAWAY	CHAP8.PLANET	CHAP9.BADGUYS	CHAP10.POWERS	CHAP11.UNCLE	CHAP12.FAMILY	CHAP13.SECRET	CHAP14.CHASE	CHAP15.POET	CHAP16.HELP	CHAP17.CRASH	CHAP18.FIDO	CHAP19.DARK	CHAP20.TX	CHAP21.HUBIRZ	CHAP22.??
																Writing Action Scenes	Organizing Sentences In Sequence	Writing Complex Sentences	Building Meaningful Paragraphs	Transitions Between Paragraphs																	





## DEVELOPING STORIES WITH CHILDREN

From *A Wrinkle in Time* to *Dune*, science fiction stories are a reading adventure for both children and adults. Sunburst's *Write a Story!* provides a unique opportunity for creative writing in a science fiction context. *Write a Story!* allows students to work on a long-term writing project, which can take anywhere from one summer session to a whole school year to complete. Since the full story consists of 22 chapters, students learn how to write about characters and settings over time, developing plot connections in a way not often done in shorter exercises.

### Writing and Reading

*Write a Story!* focuses on both reading and writing skills in the creation of a story. Students read an **opening paragraph** in each chapter and follow instructions on how to add their own writing. The opening paragraphs not only give students a "story starter" for each chapter, they also provide examples of what a narrative looks like in written form. Remind students to read the opening paragraph of each chapter carefully. If possible, have them read the paragraphs out loud.

Before students begin *Write a Story!*, you might want to conduct several verbal storytelling sessions with the class. Ask different students to tell their favorite stories (many will describe plots from TV shows and movies). Have them describe what kinds of characters are in the story and what the characters want to accomplish. Then try a "Round-Robin" story with the class, in which one student starts the story, the next continues it, and so on. This type of activity is good for developing **connections and transitions**. If the class leaves out connections—such as how one character got to the haunted house, or why the dragon died—focus on developing those with students. Later, have students write down the story, emphasizing the importance of good connections in writing—that is, complete sentences and transitions between paragraphs. Tell students that writing a good story is a challenge well worth the effort. Discuss how to make it sound just as exciting on paper as when told out loud. You might want to talk about books they really enjoyed, or show them examples from books by famous children's authors.

### Writing and Revising

**Step 1: Prewriting.** The purpose of prewriting activities is to "prime the creative pump." Some activities provide experiences for writing, others promote fluency or flexibility. Sometimes it's helpful to just warm up or create some enthusiasm for the writing task.

**Step 2: Writing.** Students write most freely if they're allowed to generate stories without constraints. In the first draft of a chapter, they may misspell many words, write incomplete sentences, and forget punctuation; but if students are excited about the story itself, they're on the right track. Try encouraging them to be as creative as possible in their first drafts. They can make corrections when they revise their work later.

Once students begin writing, they may get many ideas for a particular subject, character, or chapter. Making notes in Student planning boxes to generate background material may be helpful in developing ideas. If students want a printed copy of these notes they should answer "yes" when asked **Print student planning boxes?** Later, for a final copy they can print the file without the planning boxes.

**Step 3: Revision.** Most authors write several drafts of a story before they consider it done. Often they get new ideas after they write a scene; they may even decide to delete a whole chapter. The ability to revise one's work is an important element of creative production. Fortunately, working on a word processor makes revision easy. As students add more and more of their own ideas to *Maria's Marvelous Invention*, they should revise earlier chapters to make them fit their later work. *It helps if students have their own folders in which to keep their work.*

Many of the *Write a Story!* Lesson Plans contain suggestions for revising earlier chapters—for example, adding to the description of a character, or revising an action scene so that the plot makes more sense. A "Revising Your Work" sheet (see page 24) can be duplicated for each student and used to aid in revision. Try having students read first drafts of their chapters out loud. When they hear the narrative, many will realize themselves what connections are missing or why sentences don't sound right. Revising their work comes naturally to many students, especially when they see it in print.

**Step 4: Proofreading.** As a last step, encourage students to proofread for spelling or other errors using the "Proofreader's Check List" (page 25). After they've corrected their writing, have them print out a second draft. If there are still mistakes in grammar or punctuation, ask students to make the corrections with *Magic Slate II*. Then they can print out the final copy of their chapters.

### Tense and Point of View

In most stories, especially traditional adventures, the action is told in the **past tense**. Authors also establish a **point of view**. *Maria's Marvelous Invention* uses the past-tense form of verbs in the narrative. The story is told in the **third person** from the point of view of an "omniscient" narrator.

It's difficult to explain such narrative conventions to fifth graders. Many of them will understand intuitively, particularly if the students read a lot on their own. However, shifting from past to present tense (for example, "Maria pushed the giant boulder. It

moves a little bit.") and from a third to first-person voice (for example, "Maria ran away from the Bad Guys. I screamed when they got close!") are among the most common mistakes students make in writing stories. If your students routinely make such mistakes, focus their attention on the shifts when they revise their work. Emphasize that shifts in tense and point of view make story connections very confusing.

**Note:** The instructions in the *Write a Story!* files are always in the present tense. Try distinguishing between the present tense instructions and the past tense narrative as soon as possible. For example, point out the difference by comparing the verbs in the first and second instructions of Chapter 1 with those in the opening paragraph. The difference between past and present tense verbs also can be reviewed when dialogue form is introduced. (See Lesson 2, page 40, and the section below.)

### Focus on Dialogue

*Write a Story!* emphasizes the use of dialogue. Dialogue expands characterization, adds to a reader's understanding of who is motivated by what, and generally makes a story more interesting to read. In addition, the contrast between what a character thinks and what is said out loud can be represented easily in dialogue form. In *Write a Story!*, students write dialogue by the second lesson. Although some students may have difficulty with using quotation marks consistently, they'll enjoy getting their characters to talk—or shout, scream, cry, and mutter. The additional teaching time it takes to introduce dialogue form early in the program should pay off quickly, as students develop characters with distinctive "voices." When discussing dialogue form and function with students, emphasize the following points:

**Quoted Words vs. Speaker Lines.** What a character actually says is put between quotation marks. These **quoted words** are often in the *present tense*. However, a **speaker line** is usually included in dialogue as well, such as "he said" or "she shouted." If a story is told in the past tense, such as *Maria's Marvelous Invention*, then all speaker lines should be in the past tense also.

**Separate Paragraphs.** What a character says, even if it's only one word, belongs in a separate paragraph. Dialogue is indented at the beginning like other paragraphs; each paragraph includes the quoted words and a speaker line, if any.

**"Speaking" Verbs and "Body Language" Sentences.** Students can make dialogue more interesting by using verbs other than "said" in the speaker lines—for example, *yelled*, *whispered*, *hissed*, or *gasped*. In addition, they can use a "body language" sentence in place of a typical speaker line. Instead of just writing a simple speaker line, students can state what Joe is actually doing when he talks:

Speaker line

Joe said, "Gee, it's hot today!"



### Body language sentence

Joe wiped his sweaty forehead. "Gee, it's hot today!"

**Thoughts vs. Spoken Words.** Sometimes authors like to show what a character is secretly thinking, as well as what the character says out loud. The distinction between thoughts and spoken words is easy to make in dialogue form. Emphasize that students just use "thought" instead of "said" in a speaker line when they want to show what a character is thinking.

### Characters

*Write a Story!* is designed to take students beyond the mechanics of a simple adventure story. In *Maria's Marvelous Invention*, students develop main characters who make decisions on their own. Unlike simple fantasies—in which the main characters are aided by a magical king, wizard, or other powerful person—Maria and her friend really are the **protagonists** of the story. That is, they solve their own problems and come into direct conflict with the **antagonists**, or "bad guys."

In addition, both Maria and her friend have families. Students compare and contrast these families in *Write a Story!*, creating characters in a social context. Although *Maria's Marvelous Invention* is set in the future, students are encouraged to describe places that have some basis in reality. Therefore, the various connections that form a society—from a single family to the Galactic Council of Representatives—play a part in determining the motivations of these characters. Encourage students to thoroughly describe the different members of both families. Since the friend's family is located on another planet, such activities give you the opportunity to discuss what a family really is—and how other people related to a character affect that character's actions.

**Note:** The previous program in this Sunburst writing series, *Write With Me!*, is based on a simple fantasy story. If you think some of your class might benefit from a less complicated plot, have them work with this rather than *Write a Story!*

### Plot Building and Expository Writing

Science fiction is still the home of the old-fashioned plot—at least one central problem to be solved, numerous unexpected challenges, a definite climax, a satisfying resolution, and enough twists to satisfy action-hungry readers. As such, writing a science fiction story is a good way to learn plot building. And since a plot involves how events happen the way they do—and why the characters behave in their own particular fashion—building such a "story frame" helps develop expository writing skills. More than most kinds of stories, science fiction involves the writing of "why" and "how," which is also the basis for exposition. The more practice students get in clear explanation, the better all of their writing will be.

## CLASSROOM MANAGEMENT: TEACHING STRATEGIES AND PRACTICAL CONSIDERATIONS

Teachers operate under constant time constraints—and running a creative writing project with a large class isn't a simple task. This section on classroom management is based on the experience of teachers involved in the development and field-testing of *Write a Story!* and the other programs in this writing series. Although the abilities of students may vary widely in one class, there are many ways to make *Write a Story!* an exciting experience for everyone.

### Word-Processing Ability

Students get involved with *Write a Story!* quickly if they are already familiar with *Magic Slate II*. They can focus on who Maria, the young inventor is—rather than what the cursor does. Students can be distracted from the story itself if they're still learning about the computer.

Students should be comfortable with the following *Magic Slate II* functions before they start *Write a Story!*:

- **LOAD, EDIT, SAVE, PRINT, and QUIT.**
- **Control-Q** to return to Main Menu
- **Arrow Keys** to move the cursor
- **Scrolling** to open up more space on the screen
- **Caps Lock and Shift Key** to write capital letters
- **Control-E** to switch between Insert and Typeover modes
- **Space Bar** to add space between words
- **Esc then B** to enter **CURSOR MOVE** and move to the *beginning* of the file
- **Esc then E** to enter **CURSOR MOVE** and move to the *end* of the file
- **Delete Key, Control-D, Control-D,W, Control-D,S and Control-D,P** to delete single characters, words, sentences, or paragraphs
- **Control-G** to recover most recently deleted text
- **Return** to end a paragraph and insert a paragraph mark ( ¶ )
- **Tab Key** to indent paragraphs
- ⌘ - **P** to turn the Student Planner on or off
- ⌘ - **S** to save without returning to Main Menu

If students need to review *Magic Slate II*, spend at least one full session on Getting Started (TITLE.PAGE). Since the title page for the story doesn't involve much writing, students can practice the *Magic Slate II* functions listed above. You may want to load TITLE.PAGE on a computer in front of the class and demonstrate the basic functions there or use the first 5 chapters of the *Magic Slate II Handbook*. In any case, *be sure students have a working knowledge of the word processor before they start Chapter 1 of Write a Story!*

In the later chapters of the story, students are expected to work with Other Typestyles, Justification, and Delete and Get as a simple way to move text. Even those who are proficient at word processing may need a little extra time to move text within a story or to use Student planning boxes. *Try to allot more time for lessons that include the advanced Magic Slate II functions.*

### Working in Pairs or Teams

Even if a computer isn't available for each student in your class, they can work in pairs. In fact, student pairs produce some of the best writing. The two students take turns on the computer, talking about the story as they work and developing ideas verbally as well as in written form.

Although more than two students at a computer isn't suggested, you might divide the class into "story teams." These teams can come up with ideas about the story before students work on the computer individually or in pairs. The teams can also work on additional activities together.

In some classrooms, pairing an advanced student with one who has lesser language arts abilities works well. The advanced student becomes a tutor, learning more about how to write through the process of teaching. However, if such "tutor" pairs don't work when students are at the computer, you can at least try placing children of varying abilities on the same story team (see above).

Of course, some students don't like writing a story with a partner, whatever their abilities. If you have to pair children because there aren't enough computers to go around, have the members of such a "pair" take turns writing their own stories. While one of the students is at the computer, the other can work on appropriate worksheets, drawings, or proofread the chapters already printed.

### Story Recap

As students proceed through the lessons, it's a good idea to summarize the story at frequent intervals. Since one of the aims of *Write a Story!* is to help students build a plot that stretches over 22 chapters, they should remain aware of how events in the current chapter may affect another farther down the line. Students have a tendency to become so involved in the immediate "part" they're writing that they forget about the "whole."

We suggest that you summarize what happens in *Maria's Marvelous Invention* before students start Chapter 1, as well as later on. Although students will determine much of what happens in the story, the files set up a basic "story frame" for them to work with. Also, you might want to photocopy the two-page outline *Maria's Marvelous Invention: The Story Frame*, pages 29-30, and distribute it to students. That way, they can keep it in their folders and refer to the frame throughout the project.

## The Student Planner

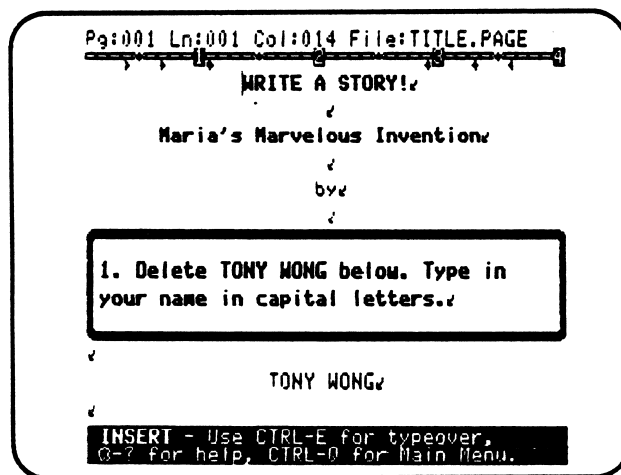
*Magic Slate II* allows students to make notes or list information in Student planning boxes. To turn the planning box on or off, they press **⌘-P** from the editing screen.

Encourage students to use planning boxes whenever they want to jot down ideas and facts they will use later. These notes can be in any order or sequence and may connect to ideas for writing or revising. Tell students **not** to use the **Return Key** before they turn a Student planner on or after they turn a Student planner off. They will not need the extra space it will create.

If students would like a complete record of their work, (including all background material), they can save and print the planning boxes in their first draft. Then, when they feel their story is in final form, it can be printed without the planning boxes.

## The Teacher Planner

Directions for each chapter are written inside Teacher planning boxes. After a student has completed a lesson, you may wish to add comments or ideas for revision right on the disk. This can be done easily by turning on the Teacher Planner (**⌘-Control-T**) and writing in a Teacher planning box. For example:



After a student has read the teacher's comments, the file can be printed without the Teacher planning boxes.

## Encouraging Revision and Proofreading

A good way to develop revision and proofreading habits right away is to focus particular attention on Chapter 1. After their first drafts, students can go back and add more writing, put paragraphs in their proper form, change the opening paragraph to one of their own, and do a final proofreading job for spelling or punctuation errors.



Distribute copies of *Revising Your Work* (page 24), and the *Proofreader's Checklist* (page 25), to help students with these steps. Have students put first drafts, printouts with planning boxes, and any other papers which they might find helpful in their folders. These should be saved until the entire story is complete.

Some teachers have found that, even if there isn't time for students to revise every chapter, doing several drafts of Chapter 1 creates more excitement for the rest of the story. In particular, children who have difficulty writing are still proud of a finished product that looks like a "real page." Revising one chapter several times is much less overwhelming than finishing 22. And spending that much time on one piece of writing allows all students in a class to feel their work is important.

### Page Numbering

The page numbers aren't included in the files for *Write a Story!*. Although "Pg:001" appears in the status line on the screen at the beginning of each chapter, no page numbers are printed. If students want to add page numbers, suggest that they do so by writing the numbers by hand or typing the numbers on the final printout.

**Note:** *Magic Slate II's Control-F* (Custom Format) can be used to print page numbers as headers or footers in a file, but since each chapter in *Write a Story!* is a separate file, it would be better to number pages as suggested above.

### Printing Draft Copies

Printers can print faster in text mode than in graphics mode. In order to print all of the special typestyles available in *Magic Slate II*, you need to print in graphics mode. The special typestyles are used in chapters 11, 12, 13, 18, and 22. But if you are not concerned with typestyles and want to quickly print a double-spaced text copy, you can use Quick Format as described below:

1. Load the file you want to print.
2. Choose Print and confirm the file to be printed.
3. Answer "yes" or "no" to print Teacher planning boxes.  
Answer "yes" or "no" to print Student planning boxes.
4. Select Quick Format.
5. Answer
  - Paper Format
  - "no" to Page numbers
  - "yes" to Double spacing
  - "yes" to Fastprint (text mode).

The above steps will cause your file to be printed in text mode (this time only).

### Printing Final Copies

Final copies should be printed using one of the following:

1. Paper Format for a single-spaced copy.
2. Quick Format (based on Paper Format) answer "yes" to double spacing and "no" to fast text copy.

If you want your students to put their stories in ringed notebooks, you will want to change the margins. Two ways to do this are:

1. Have students choose Custom Format and increase the left margins just before printing.
2. Configure the *Magic Slate II* Paper Format to a wider left margin. Then whenever students choose Paper Format, they will get your "special" paper format that leaves space on the left side for hole punches.

### Time Constraints

Finishing *Write a Story!* could easily take a full school year, especially if students do the additional activities suggested in the Lesson Plans. If you don't have that much time to devote, we suggest that you present only a portion of *Write a Story!* to your class. *Getting Started* through *Lesson 9* (the section called "Introducing the Future") include all of the basic elements of a story: characters, settings, timing, dialogue, and plot. You may want students to complete these chapters—then have them write one final chapter to end the story.

### Curriculum Integration

Since *Maria's Marvelous Invention* is a science fiction story, it provides many connections to other subject areas besides language arts:

- **Biology:** Discuss possible life forms on other planets.
- **Astronomy:** How are other planets different from Earth?  
Create a planet that supports a particular life form.  
How do the orbit, revolution, and rotation of a planet affect seasons, days, and years?
- **Social Studies:** What are the aspects of another culture?  
Make up a language, political system, or means of transportation for an imaginary culture.
- **History:** Create a timeline for a culture on another planet.

- **Computer:** Discuss the ways computers are used in famous science fiction stories.  
Discuss current applications of computers that could be extended in the future.
- **Math:** Create a numerical code that Maria and her friend use to communicate.  
Create a measurement system for a new planet.
- **Music:** Write a song that someone from another planet sings.  
Choose music to go along with different action scenes in the story.

### Additional Activities

Each Lesson Plan provides classroom prewriting suggestions as well as additional writing activities for students who have finished a chapter. The more involved students are in *Maria's Marvelous Invention*, the more creative writing they'll produce. However, *it's not necessary to complete all of the prewriting or additional activities in a Lesson Plan*. Some things may work in your classroom, and others may not. Often, just one of the activities—such as a role-playing game or class poem—is enough to get students interested in what they'll write on the computer.

Advanced students benefit the most from the additional activities in a lesson. In particular, if you allow a certain amount of time in your schedule for each chapter, then advanced students are encouraged to do more writing and revision when they finish early. Setting up a definite writing schedule—say, a chapter a week—will also help slower students catch up. Otherwise, if you allow students to move on as soon as they think they're done, the class will "spread" out. It can be difficult to conduct group activities if everyone is on different chapters.

### Character Sketches and Artwork

Three reproducible character sketch sheets (pages 26-28) can be used to help students develop characters for their stories. The first of these asks questions about how the character would act in different settings. The second sheet explores the character's feelings.

The third sheet involves drawing a picture of the character. Some students, especially those who have difficulty with writing, may enjoy drawing pictures of the characters in *Maria's Marvelous Invention*. Others may not want to include drawings in their final bound books because their illustrations look very "kid-like" compared to the "mature" writing they have done.

Of course, for students with good artistic abilities but weak language arts skills, drawing character sketches can get them more involved in the story. Sketches and other art projects will give these children a chance to excel, along with the advanced writers in your class. You might also suggest that students cut out magazine pictures to represent the characters in the story.

A few of the lessons ask students to draw something on the printout. For example, at one point they draw the logo for the secret society of T.X. Powers; in another case students make a blueprint of the secret hideout. Because these drawing activities are less representational than a sketch of a character, most students include them as part of their books.

The Lesson Plans include a number of ideas for art projects that don't involve drawings. For example, the class can create a mural representing Maria's space voyage; build the secret hideout of T.X. Powers with cardboard boxes and other materials; make papier-mâché masks of the characters. These projects can really "fire up" a class. Many students enjoy representing visually what they've described in words.

### Sharing Results

Students gain a sense of accomplishment after finishing all of the chapters in *Maria's Marvelous Invention*. Some children may not like the structure of *Write a Story!* in the beginning ("When do we get to write our own story?" is sometimes asked). However, these same children feel proud of their "real writing" by the end of the project.

You can create a special display of the books or hold an "autograph party" for Parent's Night—or share the books with parents in other ways. Also, try setting up a class library of the completed stories. Then students can check out each other's work and share their different versions of *Maria's Marvelous Invention*. One teacher bound each book with a plastic cover and placed them all in a special section of the school library—so that other teachers and classes could read the stories, too.



## BEFORE YOU BEGIN USING *WRITE A STORY!*

- ◆ **Configure *Magic Slate II* to Work with Your Printer.** *Magic Slate II* must be set to work with the printer and card you are using. Follow these steps:

1. Remove the write protection from the *Magic Slate II* disk (remove write-protection sticker from a 5.25 inch disk or slide the write-protection tab on a 3.5 inch disk).
2. Put the *Magic Slate II* disk in the disk drive.
3. Turn on the monitor.
4. Turn on the computer and immediately hold down **Control** while you press **T** (or **C**) as *Magic Slate II* begins to load into your computer.
5. You should see a title screen and then a Configuration Menu. (If you do not, try turning the computer off and then on again; then repeat Step 4.)
6. **PRINTER/CARD/SLOT SETTING** is already highlighted so just press **Return**.
7. **PRINTER TYPE** is already selected so press **Return**.
8. Select your printer from the list and press **Return**. (If your printer is not listed, see *Troubleshooting Printer Problems* in your *Magic Slate II Reference Manual*.)
9. Choose **INTERFACE CARD** from the Printer/Card/Slot Menu and press **Return**.
10. Select your printer interface card from the list and press **Return**. (If your card is not listed, you might try selecting Generic [new], Generic [8-bit], or Generic [7-bit].)
11. You will see: **Printer card slot: 1.**  
If your printer interface card is in some other slot, change the number to that slot's number. (If you are using an Apple IIc or Apple IIGS printer port, you won't be asked about the card slot.) Press **Return**.
12. Choose **TEST CARD AND PRINTER** and press **Return**.
13. After checking your printer, press **Return** to print a test.

Magic Slate II TEXT MODE printer test.

**Magic Slate II™**  
© 1988 SUNBURST

If your test does not print correctly (as shown above), see *Troubleshooting Printer Problems* in your *Magic Slate II Reference Manual*.

14. When the test is complete, you will see the Printer/Card/Slot Menu again. Choose **BACK TO CONFIGURATION MENU** and press **Return**.

## Before You Begin Using *Write a Story!*

15. If you will be using two disk drives, select **DATA DISK LOCATION** from the Configuration Menu, press **Return**. Select **Two Drives** and press **Return**.
16. Choose **EXIT TO MAIN MENU** and press **Return**. You will see the red disk light come on as *Magic Slate II* is set to the printer and interface card you chose. It will stay at those settings until you reset them through the Configuration Menu.
17. Remove the *Magic Slate II* disk from the drive and replace the write protection. **DO NOT REMOVE THE WRITE PROTECTION AGAIN UNLESS YOU WANT TO CHANGE THE CONFIGURATION OF YOUR DISK.**

If you have several different printers and cards in a lab, you might want to have a *Magic Slate II* disk for each printer. Set the disk to the specific printer and card and write this information on the disk label. Then, always use that disk at the printer on the label.

- ◆ **Become Familiar with *Magic Slate II*.** Teachers should be familiar with the 40-column version of *Magic Slate II* before introducing it to students. When you are comfortable with the word processor, you might want to take your class through the first five chapters of the *Magic Slate II* Handbook. Then students will have a working knowledge of the word processor when they begin *Write a Story!*
- ◆ **Make Copies of the *Write a Story!* Disk for Students.** Before students begin *Write a Story!*, you'll need to make copies of the original disk for them. All students should have their own personal copy, since one student's work will take up more than half the space available on the disk. Sunburst grants teachers permission to duplicate the *Write a Story!* disk for all students in their classes.

Before you begin to make copies, check that the write protection is on the original disk. Also, make sure you have enough blank disks on hand. **We strongly recommend that you use a two-drive system to copy disks.** Using a one-drive system will require a great deal of disk swapping. To make copies of *Write a Story!* follow these steps:

1. Insert *Magic Slate II* into the disk drive.
2. When the Main Menu appears, press **Control-T** to see the Utilities Menu.
3. Select **Copy files/disks**.
4. Select **Copy disks**.
5. Indicate your **Source drive** (drive to copy from).
6. Indicate your **Destination drive** (drive to copy to).
7. Remove the *Magic Slate II* disk.

## Before You Begin Using *Write a Story!*

8. Put the *Write a Story!* disk into the Source drive you chose.
9. Put the blank disk into the Destination drive you chose. (If you are using only one drive, you will be told when to switch.)
10. Press **Return** to copy the disk. (You will be asked if you want to copy another disk. Make as many copies as needed by answering "yes" and repeating these steps. *Magic Slate II* will automatically give each copy its own name by using the name of the original disk plus a 3-digit random number.)
11. After you've made copies of *Write a Story!* for all of your students, store the original disk in a safe place.

◆ **Know How to Work With a *Write a Story!* File.** Using *Write a Story!* files involves the following steps:

1. Put *Magic Slate II* into the disk drive and turn on the computer.
2. When the Main Menu appears, remove *Magic Slate II* and insert the *Write a Story!* disk. (If using two drives, leave *Magic Slate II* in drive 1, put *Write a Story!* in drive 2.)
3. Select **LOAD**.
4. Choose the file you want to work on and press **Return**.
5. Select **EDIT**. You will notice that the editing screen is in Insert mode. This means that everything typed will be inserted in front of the cursor.
6. Follow all the instructions for the lesson.
7. Press **Control** and then **Q** to return to the **Main Menu**.
8. **Save your work**.
9. **Print your work**. For your final draft, answer "No" when asked if you want to "print planning boxes?" (Teacher planning boxes containing directions and any Student planning boxes.)
10. **Read what you have written**. Use the "Revising Your Work" page for revision ideas. Load the file again and revise as desired.
11. **Proofread** your printed page(s). Use the "Proofreader's Checklist." Make any necessary corrections to the file, reprint, and put the completed chapter in the folder for your book.

◆ **Special Notes**

**Ending a Lesson:** It is important that the students use the **QUIT** function from the Main Menu of *Magic Slate II* each time they finish a lesson. This allows *Magic Slate II* to close all files and do its "internal housekeeping."

**Screen vs. Page:** The writing screen of *Magic Slate II* only shows one part of the actual printed page. In order for students to understand how their work on the screen is related to the printout that results on paper, they need to learn the difference between what they see on the computer screen and the page.

**The End of Paragraph Mark (¶):** The end of paragraph mark is the technical term designating the mark which shows where paragraphs end. It will be referred to as the **paragraph mark**. Students should be familiar with the end of paragraph mark on the screen. The original text and instructions of *Write a Story!* includes these marks. Students often begin inserting new writing in the lessons at the paragraph mark. As text is inserted by students, the format of the paragraphs below these marks won't be affected. When instructed to connect sentences to form a paragraph, students delete a paragraph mark. The second sentence then becomes part of the paragraph above. *An end of paragraph mark can be inserted by pressing Return.*

**Inserting Text:** Students often start adding text at the end of an incomplete sentence in *Write a Story!* To help students, the spaces to separate words have been typed for them. When inserting text between words, some teachers feel students should move to a blank space between words and start there by typing a space *before* they begin inserting the next word—to separate the last word on the screen from the new one being typed in. Other teachers feel students should move to the first letter of the word at the insertion point, type in their additional text and type a space *after* — to separate the last word typed in from the text being pushed forward. Either way you choose, consistency in your approach is important for good word-processing habits to develop early.

**Keyboarding Skills:** Some students may need to learn keyboarding skills before starting *Write a Story!*. If you feel your students need such help, Sunburst's keyboarding program (*Type to Learn*) will be of interest to you.

- ◆ **Become Familiar with the Lesson Plan Format.** Each of the 23 lesson plans in *Write a Story!* contains the following sections:

Lesson 3

Lesson 3: Maria's Best Friend  
File name:CHAP3.FRIEND

Ps:001 Ln:001 Col:016 File:CHAP3.FRIEND

Chapter 3  
Maria's Best Friend

Maria wanted to tell her best friend about the new idea. However, her friend lived on a planet that was very far from Earth. In fact, Maria's best friend wasn't human.

1. Delete the underlined words below. Insert your own words to describe Maria's best friend.

INSERT - Use CTRL-E for Erase, CTRL-H for Help, CTRL-O for Help Menu.

**Teaching Objectives**

- To discuss the difference between real characters and imaginary ones.
- To focus on character description.
- To introduce the use of comparisons (similes) and contrasts in descriptive writing.
- To encourage creative expression in the description of a character from another planet.
- To review paragraph form and function, including paragraph indentation.
- To review dialogue form.

**Terms Introduced**

compare/contrast	contrasts	special skills
imaginary character	connecting words	special weaknesses
comparisons	goals	

**Magic Slate II Functions**

1. Control-D - to delete a character.
2. Control-G - to recover a word erased.

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1. **Teaching Objectives:** The language arts skills and story elements students develop in the file are listed here.
2. **Terms Introduced:** When a lesson deals with terms that may need to be explained to students—either word-processing vocabulary (for example, "justification") or words related to the content of the lesson ("plot" or "resolution")—they are listed for quick reference.
3. **Magic Slate II Functions:** Special word-processing functions that are introduced in the lesson are listed with a brief description of each.

Lesson 3

**Chapter 3 Summary**

Maria decides to tell her best friend about her new idea. But Maria's friend lives on a planet that is very far from Earth. In fact, her friend isn't even human. In this lesson, students create Maria's best friend through the use of comparisons, contrasts, and other forms of descriptive writing.

**Prewriting for Lesson 3**

Start the discussion by reviewing the difference between real and imaginary settings. You might point out that in a story set in the future, all of the places described are imaginary because the future hasn't happened yet. A reader can only imagine what it will be like to live in the future, even in a real city like San Francisco or Denver. However, science fiction stories often compare and contrast settings that have some basis in reality (such as the United States in the 21st Century) with imaginary places like other planets or galaxies. In addition, such stories often include both human beings (or "real" characters) and imaginary characters from other planets.

Ask students for ideas about what a character from another planet might be like in *Maria's Marvelous Invention*. To start them off, give the class examples, such as Chewbacca and the robots from *Star Wars*—or Mrs. Whatsit from *A Wrinkle in Time*. Suggest that an imaginary character, like an imaginary planet, doesn't have to look, feel, taste, or smell like anything on Earth. After students have given their ideas, create a character from another planet with the whole class. Begin by asking questions and writing their answers on the board. For example:

What planet does this character live on?  
*Saturn*

What is this character's name?  
*Mortiz, M. Morff*

How many arms and legs does this character have?  
*two hundred*

How many heads?  
*twelve*

Does the character have feathers or some other body covering?  
*diamond scales and rubber bumps*

What combination of animals does it look like?  
*a dragon and a hippo*

What does this character like to do?  
*play speed tag around Saturn's rings*

Next, tell the class that Maria's best friend is from another planet. In the lesson, students will create this imaginary character by describing what Maria's friend looks like. They'll shape the friend's descriptions by using comparisons (similes) and contrasts. Authors often compare one thing they're describing to something else as a way to create a more vivid picture in the reader's mind. Give the class some examples.

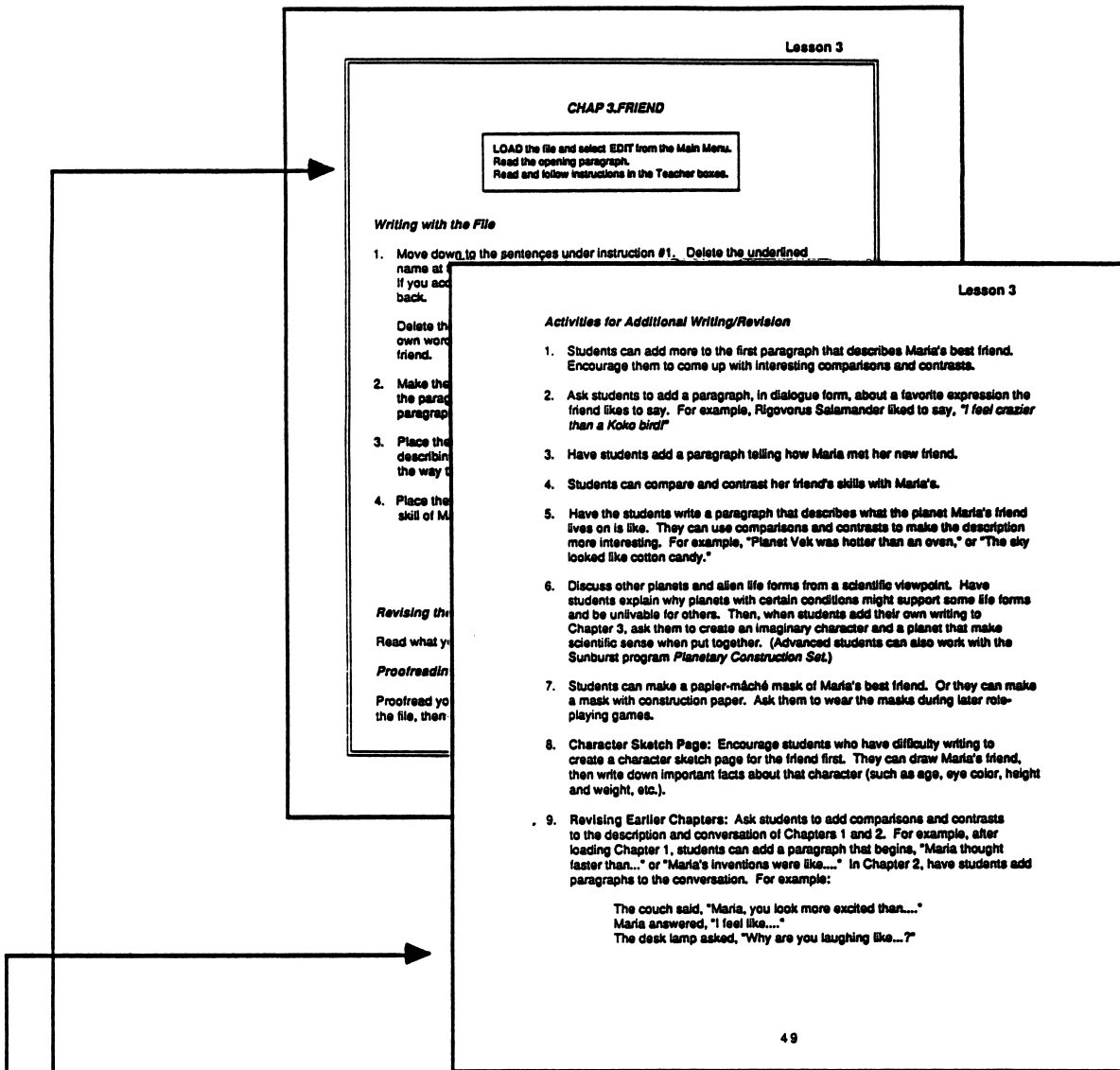
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4. **Chapter Summary:** The story events that happen in each chapter are summarized, including the material students develop or expand when they work on the file.

5. **Prewriting for the Lesson:** A variety of activities are suggested for each file. You may want to focus on one or more of these four learning areas:

- *story content*  
for example: What does Uncle Hubirz look like?
- *story elements*  
for example: describing characters; writing dialogue
- *language arts focus*  
for example: complex sentences; comparisons of degree
- *word-processing functions*  
for example: choosing Other Typestyles





6. **Writing with the File:** This is a reproducible student sheet that gives step-by-step written directions to supplement the instructions in the file (seen on the screen). These directions include writing, revising the file, proofreading the file, and any special finishing instructions.

7. **Activities for Additional Writing/Revision:** Ideas to expand upon the basic instructions for each file are suggested, allowing for a wide range of student abilities.

◆ **Make Copies of *Write a Story!* Printed Materials for Students.**

Determine which of the reproducible student materials you want to use with your class. Then make copies for each student. You can choose from the following:

- ***Writing With the File*** - step-by-step written directions for working with each file. Each page includes writing, revising, and proofreading along with any special finishing instructions. These pages are found in every lesson.
- ***Revising Your Work*** (page 24) - general suggestions for revision, which cover questions to ask yourself, paragraphs and transitions, action scenes, dialogue, and using reactions from other students.
- ***Proofreader's Checklist*** (page 25) - list of things to look for while proofreading, including punctuation, capitalization, sentence form, paragraph form, dialogue form, and spelling.
- ***Character Sketches*** (pages 26, 27, 28)
  - #1 - questions to help define a character by considering how the character would act in certain situations.
  - #2 - questions and adjectives to help create depth in a character by examining the character's emotional responses.
  - #3 - questions and adjectives to help describe how a character looks (includes drawing a picture).
- ***Maria's Marvelous Invention: The Story Frame*** (pages 29-30) - each chapter is briefly summarized.

# REVISING YOUR WORK

## 1. Ask yourself these questions about the chapter:

- \_\_\_\_\_ What am I trying to tell the reader?
- \_\_\_\_\_ What parts do I like best?
- \_\_\_\_\_ What ideas could I build on?
- \_\_\_\_\_ Do the explanations make sense?
- \_\_\_\_\_ Is the sequence of events clear?
- \_\_\_\_\_ Does the writing **sound** good when I read it out loud?

## 2. Revise paragraphs and transitions:

- \_\_\_\_\_ Take a long paragraph and shorten it or break it into two paragraphs.
- \_\_\_\_\_ Take a short paragraph and make it longer by adding details.
- \_\_\_\_\_ Change the opening sentence of a paragraph.
- \_\_\_\_\_ Check transitions: Establish the sequence of events from paragraph to paragraph.
- \_\_\_\_\_ Check explanations: Add more information to "explaining" sentences.

## 3. Revise action scenes:

- \_\_\_\_\_ List "action" verbs that you like. Then replace all uninteresting verbs, such as "was" or "seemed."
- \_\_\_\_\_ Replace all confusing pronouns.
- \_\_\_\_\_ Build suspense: Add at least one more action to each paragraph.
- \_\_\_\_\_ Motives: Be sure the reader knows why all characters act the way they do.

## 4. Revise dialogue:

- \_\_\_\_\_ Use a more interesting verb than "said" in a speaker line.
- \_\_\_\_\_ Replace a speaker line with a "body language" sentence.
- \_\_\_\_\_ Add at least one more sentence to each paragraph of dialogue.
- \_\_\_\_\_ Make it funny: Try using interesting figures of speech or adding jokes.
- \_\_\_\_\_ Make sure the way characters speak matches their personalities.

## 5. Read the chapter out loud to a friend. Then ask your friend to:

- \_\_\_\_\_ Describe the sequence of events.
- \_\_\_\_\_ Describe the characters.
- \_\_\_\_\_ Explain what happens in the chapter.
- \_\_\_\_\_ Tell you what confused them most.
- \_\_\_\_\_ Tell you what they liked best.

# PROOFREADER'S CHECKLIST

## Punctuation and Capitalization

- \_\_\_\_\_ Each sentence ends with a period, question mark, or exclamation point.
- \_\_\_\_\_ Quotation marks are at the beginning and end of each dialogue sentence.
- \_\_\_\_\_ Commas are in the right places.
- \_\_\_\_\_ The first word in each sentence is capitalized.
- \_\_\_\_\_ All proper nouns are capitalized.

## Sentence Form

- \_\_\_\_\_ All sentences are complete.
- \_\_\_\_\_ Verbs are in the past tense, except in dialogue or a letter.
- \_\_\_\_\_ Pronouns are consistent and make sense.

## Paragraphs and Dialogue

- \_\_\_\_\_ All paragraphs are indented.
- \_\_\_\_\_ Extra paragraph marks ( ¶ ) are deleted.
- \_\_\_\_\_ Dialogue is put in separate paragraphs.
- \_\_\_\_\_ Dialogue paragraphs identify who is speaking.
- \_\_\_\_\_ All sentences in a paragraph are on the same topic.
- \_\_\_\_\_ Transitions between paragraphs make sense.

## Spelling

- \_\_\_\_\_ All words are spelled correctly.
- \_\_\_\_\_ Character's names are spelled the same in each chapter.

# CHARACTER SKETCH #1

How does this character act?

1. Character's full name \_\_\_\_\_.
2. Imagine that this character is a student in a classroom of the future. If the teacher tells this character to sit down, what does the character do?
3. This character is caught for two hours in a traffic jam. What does the character do?
4. A member of Galactic Way comes around to collect money for the Children's Orphanage. How does this character respond?
5. This character sees a tiny, frightened polka-dot cat being chased up a tree by an orange slime dog. What does the character do?
6. A good friend asks this character to keep something secret. Write about whether this character keeps the secret or not and why.
7. This character is invited to the largest feast on Planet Humongo. What does this character eat at the feast, and how does the character act while eating?

# CHARACTER SKETCH #2

How does this character feel?

1. Character's full name \_\_\_\_\_

2. Circle the adjectives that describe how this character often feels.

relaxed	happy	cruel	logical	embarrassed
sad	angry	sappy	snobbish	secretive
bitter	crazy	jealous	shy	hopeless
silly	nice	confused	scared	practical

3. List three things below that make this character very angry.

---

---

---

4. List three things that make this character laugh.

---

---

---

5. This character has just found out that a friend lied about something important. Write about how this character feels below.

6. What is the first thing this character says after hearing that a sister has just won \$1,000 in the Nimbus Nebula Lottery?

# CHARACTER SKETCH #3

What does this character look like?

1. Character's full name \_\_\_\_\_

2. Circle all of the adjectives that describe this character's appearance.

furry	robust	mammoth	slim	pale
smooth	purple	satiny	scratchy	dirty
rocky	orange	pointed	squirmy	sparkling
sticky	emerald	pulpy	tough	glowing
enormous	maroon	grimy	warped	dusty
tiny	majestic	stately	frightening	rusty

3. Finish the comparisons.

This character has a neck like a \_\_\_\_\_.

This character's feet are as \_\_\_\_\_.

When embarrassed, this character looks like \_\_\_\_\_

\_\_\_\_\_.

4. How does this character dress up for a party? Describe clothing, jewelry, hair style, and so on.

5. Draw a picture of this character below (or on the back of this page).



## **MARIA'S MARVELOUS INVENTION: THE STORY FRAME**

Refer to these pages for the overall "story frame" of *Maria's Marvelous Invention*:

### **Chapter 1: Maria's New Idea**

Maria had a new idea for an invention. She figured out how to turn thoughts into pictures with her special glasses.

### **Chapter 2: The Robot Couch**

Since Maria's family laughed at her idea, she went to the living room to be alone.

### **Chapter 3: Maria's Best Friend**

Maria wanted to tell her friend about the idea, but the friend lived on another planet.

### **Chapter 4: Maria's Letter**

She wrote a letter to her friend about the idea.

### **Chapter 5: Her Friend's Reply**

The friend wrote back right away, asking for help in a mysterious cause.

### **Chapter 6: "Aw, Mom!"**

Maria had an argument with her Mom. Maria's mother wouldn't give her permission to visit the friend's planet.

### **Chapter 7: A Quick Getaway**

So Maria left the house without permission. She traveled through space to her friend's planet.

### **Chapter 8: Another Planet**

She met her friend at the alien Space Port. They both wore disguises.

### **Chapter 9: The Bad Guys**

Two strangers stopped them in the Space Port. These Bad Guys tried to capture Maria and her friend for T.X. Powers. Nobody ever saw T.X., who was the head of a secret society of criminals. Fortunately, Maria and her friend escaped.

### **Chapter 10: More About T.X. Powers**

In a restaurant, Maria's friend explained why T.X. Powers was after them. The friend's Uncle Hubirz used to be an inventor. But long ago, T.X. stole his best invention and hurt Uncle Hubirz badly.

### **Chapter 11: Uncle Hubirz**

Next, Maria and her friend went to the friend's house. Since Uncle Hubirz couldn't talk or write, Maria gave him her special glasses. He communicated to them through "thought pictures" and told a secret about T.X. Powers.

## THE STORY FRAME (cont.)

### **Chapter 12: A Family Meeting**

The friend's family decided Maria had to confront T.X. Powers.

### **Chapter 13: The Secret Papers**

Uncle Hubirz gave Maria and her friend two secret papers. The papers showed them where T.X.'s secret hideout was on Planet Fido.

### **Chapter 14: Space Car Chase**

They took the family space car to go to Fido. On the way, Maria and her friend were chased by the Bad Guys.

### **Chapter 15: The Space Poet**

After they got away from the Bad Guys, Maria and her friend were lost. They met a Space Poet who told them a poem.

### **Chapter 16: Maria's Help Poem**

Maria made up her own poem to satisfy the Space Poet. Then the strange creature helped them find their way again.

### **Chapter 17: CRASH!**

Maria and her friend got back on course for Fido. But suddenly a huge object hit their space car. They crashed on another planet.

### **Chapter 18: Arrival on Planet Fido**

With the help of a Transport-o-Machine, Maria and her friend finally got to Fido. They found T.X.'s secret hideout on Zorko Street.

### **Chapter 19: The Darkest Hour**

After Maria and her friend entered the secret hideout, they were captured by the Bad Guys.

### **Chapter 20: T.X. Powers**

The Bad Guys eventually took them to T.X. The head villain tried to persuade Maria and her friend to join the secret society. But they weren't convinced, and so the final conflict began.

### **Chapter 21: Hurray for Uncle Hubirz!**

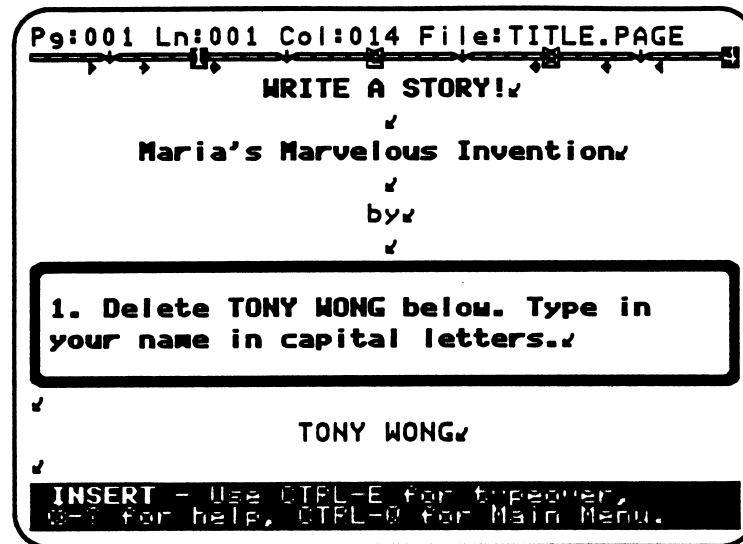
When the final conflict was over, Maria and her friend returned to Uncle Hubirz and the family.

### **Chapter 22: (Students make up the chapter's title.)**

Then Maria went back to her own family on Earth.

# Getting Started: The Title Page for *Write A Story!*

File name: TITLE.PAGE



## Teaching Objectives

- To review *Magic Slate II* with students.
- To discuss the title, author, and publisher of a story.
- To introduce a title for a particular story (*Maria's Marvelous Invention*) that students will help write.
- To introduce the setting and timing of a story.

## Terms Introduced

title	revise	science fiction
author	setting	Teacher box
publisher	timing	delete
invention	the future	insert

## Magic Slate II Functions

1. **Arrow Keys** - to move the cursor left, right, up and down.
2. **Delete Key** - to backspace over characters to erase them.
3. **Control-D, W** - to delete whole words.
4. **Caps/Lock Key** - to type all capital letters.
5. **Space Bar** - to add spaces between words.
6. **Return Key** - to end a line and start a new one. It is marked by end of paragraph mark (↓).

### ***Prewriting for Getting Started***

Introduce the lesson by telling the class they will write a **story** on the computer. They'll use *Magic Slate II* to add their own ideas to the story. Then they'll put all the pages together to form a book. In *Getting Started*, students make the **title page**.

You can ask students what a story is, then show some examples (i.e. *James and the Giant Peach*, *A Wrinkle in Time*, or *Alice in Wonderland*). In each of these, various events occur, usually in an order that is exciting to read. Have students tell what their favorite stories are and why they liked them. Ask them what makes a story exciting. You may choose one story your class is familiar with and discuss in detail what happens, to whom, and where. The more students talk about how their favorite stories work—and in what order the events occur—the better they'll get at plotting a story of their own.

Explain that most stories have a **title**. Often it describes a key element of the story, such as the little girl Alice and the place where she has strange adventures (*Alice in Wonderland*). Titles get people interested in the story's subject. In books, the title and **author** appear on the title page, along with other information such as the publisher and date. The author is the person who wrote the story. The **publisher** pays the author for the work and prints the copies that go in bookstores and libraries. In *Write a Story!*, students will be both authors and publishers of their own books.

You may want to set up a computer (with a large screen monitor) in front of the class and load the TITLE.PAGE file. When the title page is on the screen, point out that the story already has a title: *Maria's Marvelous Invention*. Ask students what it might mean. For example, Maria is probably in the story, and her **invention** could be very crazy or very simple. Urge students to create their own ideas. As the story unfolds, they'll learn more about Maria and her invention, so their first impressions may change. Point out that students are the main authors of *Maria's Marvelous Invention* and will decide most of what eventually occurs. Stress that they can always change (or **revise**) their ideas as they learn more about the story.

Discuss the rest of the *Write a Story!* title page before students begin individual work on the computer. First they add their full name as authors and the name of their school. Then students decide what city the story starts in—the initial **setting**. Finally they determine when the story happens in the future—the **timing**. You might want to discuss what **the future** is. As students work through the lessons, they'll continue to discuss what the future might be like fifty, a hundred, or even a million years from now. The kind of story students will create is called **science fiction**. You can emphasize that science fiction takes current ideas about science and expands them. In this way, readers stretch their own imaginations when involved in the story, and get to think about how things work in the future or some other strange setting.

**Teacher Note:** For students familiar with *Magic Slate II*, creating a title page on the computer won't take long. We suggest you allow students to start Chapter 1 in the same session if they're ready. You could also use the extra time to print each student's title page and let them revise it (add text, use other typestyles, etc.).

**TITLE.PAGE**

**LOAD** the file and select **EDIT** from the Main Menu.

**Writing with the File**

1. When you're ready to begin work, move the cursor down to the line below the first **Teacher box**. Use **Control-D, W** to **delete** TONY WONG. (Hold down the **Control Key** while you press **D** and then **W**.) Insert your name in capital letters.
2. Move the cursor down under the second Teacher box. Delete WASHINGTON SCHOOL (using **Control-D, W**). Insert the name of your school in capital letters.
3. Move the cursor down to ZANOPOLIS. (You will pass "This story starts in:" and move under the third Teacher box. Delete ZANOPOLIS and insert the name of the city where your story begins. (Remember, you're the author. The story can start in any city you wish—even your own!)
4. Move the cursor down to OCTOBER 1, 2089. Delete this date and insert a date in the future. This story can begin as far into the future as you want.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Make any changes. (You may change the name Maria, the city or the date.)

**Proofreading the File**

Proofread your printed page. Make corrections to the file then put the Title Page in the folder for your book.

**Activities for Additional Writing/Revision**

1. Ask students to add more information to the title page. For example, they can insert their full address (street, city, state, zip code), phone number, grade, and the current date under the other information about themselves on the title page.
2. Discuss the names of famous publishers (Harper & Row, Bantam Books, Doubleday, etc.) with the class. Then ask students to make up their own names for publishers. Encourage them to be fanciful (for example, *Fish & Flowers*, or *Space People Press*). When students work on the computer, have them add the name of their publisher at the bottom of the title page.
3. Ask advanced students to read science fiction books set in the future as supplementary reading. Students may wish to keep a list of books read in their folders.
4. Have students draw pictures on their title pages with crayons or marker pens. Encourage them to make illustrations that describe themselves as the authors of the stories that will follow. They can also make a drawing of Maria and her mysterious invention. Or you might suggest that they paste aluminum foil cutouts, glitter, or anything else that looks futuristic on the title page.

## Lesson 1: Maria's New Idea

File name:CHAP1.IDEA

Pg:001 Ln:001 Col:016 File:CHAP1.IDEA

Chapter 1  
 Maria's New Idea

One night in the future, Maria got a new idea. She figured out how to turn thoughts into pictures! She did it with her special glasses. Unfortunately, Maria's family just laughed at her.

**1. Continue the story below. Delete the underlined sentences with Control-D, S. Insert your own sentences.**

**INSERT - Use CTRL-E for typewriter, Ctrl-H for help, CTRL-M for Main Menu.**

**Teaching Objectives**

- To introduce the main character (Maria) and her family in the first chapter of the story.
- To introduce descriptive writing.
- To discuss what living in the future might be like.
- To discuss possible inventions in the future.

**Terms Introduced**

characters  
 main character  
 describe/description  
 chapters/Chapter 1

chapter title  
 opening paragraph  
 indent

**Magic Slate II Functions**

1. **Shift Key** - to type capital letters, one at a time.
2. **Control-D, S** - to delete whole sentences.
3. **Control-D, P** - to delete whole paragraphs.
4. **Return Key** - to end a line and start a new one. It is marked by an end of paragraph mark ( ¶ ).
5. **Tab Key** - to indent paragraphs.



## **Chapter 1 Summary**

Maria and her family are introduced. One night in the future, Maria gets a new idea. In this lesson, students describe Maria and her family and write about other ideas for inventions she has had in the past.

### **Prewriting for Lesson 1**

Introduce the lesson by asking students what an ordinary day in the future might be like. Ask them to imagine that they and their families are living 100 years from now. Then list a series of questions on the board to start the discussion going. For example:

- Where do people in the future live?
- What do they eat for breakfast?
- What kind of schools do children go to?
- What kinds of jobs do adult family members have?
- What kinds of transportation do they use?
- How do they get rid of their garbage?
- What do they eat for lunch and dinner?
- What kind of entertainment do they enjoy?
- What kind of games do the children play?

Now ask students to write down what they and their families do on one ordinary day in the future. You might have them number each activity, emphasizing the sequence of events. For example:

1. In the morning, my sister Jeannie orders our breakfast from the computer.
2. Grandma calls a Space Taxi to take her to the Senior Center downtown.
3. Right after that, the kids get on the moving sidewalk that takes them to school.

You can also divide the class into small groups. Ask each group to make up a family together, as if they were creating **characters** in a story. Then have them work as a team to write about an ordinary day in the future for that family. After the groups meet, they can read their work in front of the whole class.

Next, introduce Maria and her family. Maria is the **main character** of *Maria's Marvelous Invention*. Tell the class that Maria wants to be an inventor when she grows up. That means she's always getting new ideas for inventions and she's interested in how things work. Have the class brainstorm about new inventions in the future. In the earlier activity, they may have already discussed new inventions in the context of an ordinary day—such as a Space Taxi, a robot that cries when you're sad (or laughs when you're happy), or computer-programmed cars that no one has to drive. In fact, many of these "future" inventions may already exist today in some form. Encourage students to talk about the possibilities offered by expanding technology and how it might change their futures.

In the first writing lesson of *Maria's Marvelous Invention*, students **describe** Maria. Point out that in the beginning of a story certain people, or characters, usually are introduced. The use of **description** is very important in telling readers what a character is like. In addition, characters in a story are often related to other people, whether they be friends or family. The response of these others to how a character like Maria behaves can tell the reader a lot about her. For example, what is Maria's family like—and how do they respond when she gets a new idea? You might want to use a **character sketch** page or all three pages (pp. 26-28) with students to help them describe Maria and her family.

Finish the classroom discussion by pointing out that most long stories are broken up into parts, or **chapters**. A chapter normally contains one series of events. For example, in **Chapter 1**, Maria's family laughs at her new idea. A **chapter title** describes what happens in that one part of the story. You might want to point out Chapter 1's title (*Maria's New Idea*) at the top of the page on the screen. You might also want to indicate what the **opening paragraph** of the chapter is.

You can also summarize the main events of the story before students begin work on the computer. Although they'll add to and change many of these events themselves, students may want a general idea of where the story's going before they start writing. Photocopy *Maria's Marvelous Invention: The Story Frame* (see pages 29-30) and hand it out. Students can keep the story synopsis in their folders for easy reference until they finish *Maria's Marvelous Invention*.

**CHAP1.IDEA**

**LOAD** the file and select **EDIT** from the Main Menu.  
 Read the opening paragraph.  
 Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. After reading the instructions in box #1, move the cursor down to the beginning of the underlined sentence. Press **Control-D, S**. The whole sentence is highlighted at once. When you press **Return**, the sentence is deleted. After you delete it, insert your own sentence about the special glasses. Use the **Shift Key** to capitalize the first letter of the sentence. *Remember to put a period at the end of the sentence.*

Move down to the next paragraph and place your cursor at the start of the underlined sentence. Press **Control-D, S** so that the sentence is highlighted. Then press **Return** to delete it. Insert your own sentence about the first idea for an invention Maria had last week.

2. Move the cursor down to the beginning of the underlined paragraph below instruction #2. Press **Control-D, P** so that the whole paragraph is highlighted. Then press **Return** to delete it. Now write your own paragraph about Maria's second idea for an invention.
3. Move down to the paragraph mark under instruction #3. Then describe Maria's family and explain why they laughed at her new idea. *Hint: You may want to tell readers how many brothers and sisters Maria has, what they look like, and so on.*
4. Place the cursor at the beginning of the paragraph you just wrote. If you forgot to indent, press the **Tab Key** to indent your paragraph.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make the corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Students can also describe Maria in detail. For example, they may want to write about what she looks like, how old she is, or what she likes to eat.
2. Some students may want to add more information about Maria's family—what each family member does (school, work, play), what kinds of clothes they wear or anything else that is interesting to readers. Have them add to the last paragraph in their chapter.
3. Ask students to expand Chapter 1 by describing what Maria's house looks like, both inside and out. They can even draw a picture of the house on the printout.
4. **Character Sketch Pages:** Encourage students who have difficulty in writing to create character sketch pages for Maria and her family. Emphasize that authors often do character sketches as a way of preparing for a story. Have students do a drawing of Maria and her family or cut and paste magazine photographs to represent these characters. In addition, students can write down pertinent facts about the characters, such as age or favorite food, on the sketch pages.
5. **Revising Chapter 1:** Students can learn a lot about the revision process if they edit the first chapter until it's "just right." Encourage them to read over the printout of their first version carefully; they can mark corrections and additions on the paper before they load the CHAP1.IDEA file into the computer. You might want to distribute copies and discuss *Revising Your Work* (page 24) and the *Proofreader's Checklist* (page 25) with your whole class.

## Lesson 2: The Robot Couch

File name:CHAP2.ROBOT

Pg:001 Ln:001 Col:016 File:CHAP2.ROBOT

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Chapter 2  
The Robot Couch

✓

    Maria's feelings were hurt. She went into the living room to be alone. But when Maria sat on the couch, it asked her a question.✓

    "Are you quite comfortable?" the robot couch asked.✓

**1. Finish the conversation below. Make sure you put quotation marks at the end of each paragraph.✓**

**INSERT - Use CTRL-E for speaker, CTRL-H for help, CTRL-M for Main Menu.**

### Teaching Objectives

- To introduce the use of dialogue in stories.
- To practice dialogue form, including the use of quotation marks and speaker lines, when writing what a character says.
- To review question and answer form through dialogue.
- To encourage creative expression through dialogue.
- To discuss how ordinary objects, appliances, furniture, and so on may be different in the future.

### Terms Introduced

conversation  
quotation marks  
quoted words

dialogue  
speaker line

**Chapter 2 Summary**

Maria's family laughs at her new idea, so she goes into the living room to be alone. But when she sits on the couch, it asks her a question. Students complete the conversation between Maria and the robot couch in dialogue form.

**Prewriting for Lesson 2**

Start the classroom discussion by making a list of common home appliances and furniture on the board. For example:

couch  
chair  
TV or VCR  
stereo  
rug  
fireplace  
vacuum cleaner

Ask students how these items might be different in the future. Will the common appliances work faster, do more things, or be completely unnecessary? Will the furniture look different and if so, why? Suggest that robots and computers may be very common in the next century. In fact, refrigerators, tables—even couches—may have computers built into them. You might want the class to discuss what such computerized items could do in the home.

Have students draw pictures of appliances and furniture from the future. Or divide the class into small groups and ask each group to design "The Living Room of the Future." The members of each group could draw a big picture of the living room with its various futuristic appliances and furniture. They could even build a model of the living room, using a cardboard box, construction paper, glue, and other available materials.

Next, put a sample **conversation** in written form on the board:

"What's wrong with you?" Maria's sister asked.

"Nothing," Maria answered.

"I don't believe you!" her sister cried. "I bet you've got another crazy idea!"

Point out that the words a character actually says are put between **quotation marks**. This includes other punctuation at the end of sentences, such as periods, exclamation marks, and question marks. **Quoted words** can be anything from one word, to a sentence, to several paragraphs.

The written form of conversation, or **dialogue**, also includes a **speaker line**—a short phrase that tells who said something and how it was said. "Maria's sister asked," "Maria answered," and "her sister cried," are all speaker lines; and because "asked," "answered," and "cried" are different verbs, the speaker lines tell the reader that the words were spoken in a different way. Emphasize that speaker lines are usually in the past tense, while quoted words are often in the present tense. In addition, the speaker line and quoted words are generally separated by a comma or some other punctuation mark.

Dialogue is important in most stories because it makes the characters seem real. The way someone speaks, both in stories and in real life, tells a lot about what they're like. In addition, if characters ask each other questions and answer them, the reader finds out new information in an interesting way. Before students work on the computer, you might want them to continue the conversation between Maria and her sister (or another family member) on their own sheets of paper. Help students put the conversation into dialogue form, pointing out that the speaker line and the quoted words for one character are usually considered one paragraph in a story.

**CHAP2.ROBOT**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraphs.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move the cursor down to the first paragraph of conversation below instruction #1. Place the cursor at the paragraph mark after the word "because." Then type in the rest of what Maria says. Remember to put a period or other punctuation mark, followed by quotation marks, at the end of the sentence. (You may add another sentence to Maria's answer if you want her to say more. Just make sure the quotation marks go at the end of the dialogue paragraph.)

Finish the second and third paragraphs of conversation. Complete the robot couch's next question and Maria's answer.

2. Move below instruction #3. Place the cursor at the paragraph mark after "How." Finish the desk lamp's question in dialogue form. Then complete Maria's answers. Complete the questions and Maria's answers below that.
3. Place the cursor at the paragraph mark below instruction #4. Indent and insert Maria's answer to her mother in dialogue form. *Remember to use a speaker line and put what Maria says between quotation marks.*

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.



***Activities for Additional Writing/Revision***

1. Students can change the first question the robot couch asks Maria ("Are you quite comfortable?"). Have them delete that paragraph and insert their own dialogue.
2. Have students add more questions and answers. For example, they might have a rug, a video screen, or another appliance ask Maria a question. Or another member of Maria's family (brother, grandmother, or sister) could come into the living room and be part of the conversation as well.
3. Students can act out a conversation as if they were in a play. While the class is divided into small groups, have them write a dialogue together, with each group member taking a role (Maria, her mother, the robot couch, and so on). Then the groups can act out their conversations in front of the class.
4. Students could draw a picture of the robot couch on the printout. They could also include the talking desk lamp, coffee table, and any other appliances that are part of the conversation.
5. **Revising Chapter 1:** Students can add paragraphs of conversation to the first chapter. For example, they can insert what Maria's family says about the new ideas.

## Lesson 3: Maria's Best Friend

File name:CHAP3.FRIEND

Pg:001 Ln:001 Col:016 File:CHAP3.FRIEND

Chapter 3  
 Maria's Best Friend

Maria wanted to tell her best friend about the new idea. However, her friend lived on a planet that was very far from Earth. In fact, Maria's best friend wasn't human.

1. Delete the underlined words below. Insert your own words to describe Maria's best friend.

INSERT - Use CTRL-E for ttypeover, CTRL-F for help, CTRL-D for Main Menu.

### Teaching Objectives

- To discuss the difference between real characters and imaginary ones.
- To focus on character description.
- To introduce the use of comparisons (similes) and contrasts in descriptive writing.
- To encourage creative expression in the description of a character from another planet.
- To review paragraph form and function, including paragraph indentation.
- To review dialogue form.

### Terms Introduced

compare/contrast  
 imaginary character  
 comparisons

contrasts  
 connecting words  
 goals

special skills  
 special weaknesses

### Magic Slate II Functions

1. **Control-D** - to delete a character.
2. **Control-G** - to recover a word erased.

### Chapter 3 Summary

Maria decides to tell her best friend about her new idea. But Maria's friend lives on a planet that is very far from Earth. In fact, her friend isn't even human. In this lesson, students create Maria's best friend through the use of comparisons, contrasts, and other forms of descriptive writing.

### Prewriting for Lesson 3

Start the discussion by reviewing the difference between real and imaginary settings. You might point out that in a story set in the future, all of the places described are imaginary because the future hasn't happened yet. A reader can only imagine what it will be like to live in the future, even in a real city like San Francisco or Denver. However, science fiction stories often **compare** and **contrast** settings that have some basis in reality (such as the United States in the 21st Century) with imaginary places like other planets or galaxies. In addition, such stories often include both human beings (or "real" characters) and **imaginary characters** from other planets.

Ask students for ideas about what a character from another planet might be like in *Maria's Marvelous Invention*. To start them off, give the class examples, such as Chewbacca and the robots from *Star Wars*—or Mrs. Whatsit from *A Wrinkle in Time*. Suggest that an imaginary character, like an imaginary planet, doesn't have to look, feel, taste, or smell like anything on Earth. After students have given their ideas, create a character from another planet with the whole class. Begin by asking questions and writing their answers on the board. For example:

What planet does this character live on?

*Saturn*

What is this character's name?

*Moritz, M. Morff*

How many arms and legs does this character have?

*two hundred*

How many heads?

*twelve*

Does the character have feathers or some other body covering?

*diamond scales and rubber bumps*

What combination of animals does it look like?

*a dragon and a hippo*

What does this character like to do?

*play speed tag around Saturn's rings*

Next, tell the class that Maria's best friend is from another planet. In the lesson, students will create this imaginary character by describing what Maria's friend looks like. They'll shape the friend's descriptions by using **comparisons** (similes) and **contrasts**. Authors often compare one thing they're describing to something else as a way to create a more vivid picture in the reader's mind. Give the class some examples,

way to create a more vivid picture in the reader's mind. Give the class some examples, such as, "The thunderstorm is like a giant's laugh" or "The girl from Mars is like a bird with alligator feet." Authors may contrast things in a description as well, for example, "The dress cost more than twenty diamonds" or "The purple spaghetti tasted worse than rotten fish." Point out that comparisons and contrasts in stories often seem strange on first impression. But they make a story more interesting and more fun to read. You can write several unfinished comparisons and contrasts on the board and ask students to finish them. Encourage the class to be as creative as possible:

The robot was as shiny as a new garbage can.

Maria's new idea was stranger than a rocking chair with wings.

You might want to tell students that many comparisons use "like" or "as" as **connecting words**. Contrasts often use a verb phrase (such as "was stranger") and "than" to connect the two contrasting things in a sequence. In later chapters, students will develop other kinds of comparisons and contrasts, including comparisons of degree (see Lesson 8).

Authors also describe characters in other ways besides physical appearance: a character's **goals** (such as wanting to be an inventor), what a character hates to do, and any **special skills** or **weaknesses** the character might have. These attributes are often important later in a story because they determine how a character acts.

At the end of the classroom lesson, demonstrate how separate sentences can be connected to form a paragraph. Have the whole class watch as you load and edit "CHAP3.FRIEND." Under the first instruction of the file, connect the sentences that describe Maria's best friend by using **Control-D** to delete the paragraph marks between them. When the sentences are all a part of one block of text, position the cursor on the first letter of the block and press the **Tab Key** to indent it.

You might also demonstrate how students can recover text (or paragraph marks) that they've deleted accidentally. Delete one of the words in the paragraph by using **Control-D, W** and then restore it with **Control-G**.

**CHAP 3.FRIEND**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraph.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to the sentences under instruction #1. Delete the underlined name at the end of the first sentence. Then insert your own name for Maria's friend. If you accidentally delete a word, use **Control-G** after **Control-D, W** to get it back.

Delete the underlined words and phrases in the other sentences and insert your own words. Use comparisons in the last three sentences to describe Maria's friend.

2. Make the separate sentences into one paragraph. Use **Control-D** to delete all of the paragraph marks between the sentences. Use the **Tab Key** to indent the paragraph.
3. Place the cursor at the paragraph mark below instruction #3. Write a paragraph describing Maria's friend. Include things like the friend's speech, height, weight, the way the friend walks, or other ways in which the friend is unique.
4. Place the cursor at the paragraph mark below instruction #4. Write about a special skill of Maria's friend.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Students can add more to the first paragraph that describes Maria's best friend. Encourage them to come up with interesting comparisons and contrasts.
2. Ask students to add a paragraph, in dialogue form, about a favorite expression the friend likes to say. For example, Rigovorus Salamander liked to say, "*I feel crazier than a Koko bird!*"
3. Have students add a paragraph telling how Maria met her new friend.
4. Students can compare and contrast her friend's skills with Maria's.
5. Have the students write a paragraph that describes what the planet Maria's friend lives on is like. They can use comparisons and contrasts to make the description more interesting. For example, "Planet Vek was hotter than an oven," or "The sky looked like cotton candy."
6. Discuss other planets and alien life forms from a scientific viewpoint. Have students explain why planets with certain conditions might support some life forms and be unlivable for others. Then, when students add their own writing to Chapter 3, ask them to create an imaginary character and a planet that make scientific sense when put together. (Advanced students can also work with the Sunburst program *Planetary Construction Set*.)
7. Students can make a papier-mâché mask of Maria's best friend. Or they can make a mask with construction paper. Ask them to wear the masks during later role-playing games.
8. **Character Sketch Page:** Encourage students who have difficulty writing to create a character sketch page for the friend first. They can draw Maria's friend, then write down important facts about that character (such as age, eye color, height and weight, etc.).
9. **Revising Earlier Chapters:** Ask students to add comparisons and contrasts to the description and conversation of Chapters 1 and 2. For example, after loading Chapter 1, students can add a paragraph that begins, "Maria thought faster than..." or "Maria's inventions were like...." In Chapter 2, have students add paragraphs to the conversation. For example:

The couch said, "Maria, you look more excited than...."  
Maria answered, "I feel like...."  
The desk lamp asked, "Why are you laughing like...?"

## Lesson 4: Maria's Letter

File name:CHAP4.LETTER

Pg:001 Ln:001 Col:016 File:CHAP4.LETTER

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Chapter 4  
 Maria's Letter

Maria wrote a letter to her friend that night. She got into bed and balanced a portable computer on her lap. Then, while her family was watching hologram videos, she wrote:

**1. Delete the underlined words in the letter below. Insert your own words, sentences, and paragraphs.**

**INSERT - Use CTPL-E for tpepper, G-F for help, CTPL-Q for Main Menu.**

**Teaching Objectives**

- To introduce the form and mechanics of a personal letter.
- To discuss the purpose of letters and other forms of long-distance communication.
- To review the use of tense—present, past, and future verb forms—in different kinds of writing.
- To encourage exposition and problem solving by discussing how people may mail letters in the future.

**Terms Introduced**

letters  
 correspondent  
 heading/date  
 greeting

body  
 closing  
 signature  
 tone

future verb forms  
 network  
 electronic mail

### Chapter 4 Summary

Maria writes a letter to her friend about her new idea. While her family is watching hologram videos, she gets into bed and works on a portable computer. In this lesson, students add writing to Maria's letter, including an explanation of how her idea works. In addition, they'll explain how letters may be mailed in the future.

### Prewriting for Lesson 4

Open the lesson by asking students why people write **letters**—a way of communicating personal information to a friend or other **correspondent**. Emphasize that one of the most important reasons why people write letters is to describe what's happening in their lives—what they've seen, felt, thought, or done. Sometimes letters are the only way two people can communicate, especially if they live far away from each other. You might want to discuss other forms of long-distance communication, such as phone calls, computer mail, and electronic "billboards" on local cable TV channels.

Demonstrate what a personal letter looks like by composing one on the board. Use the example below and start with the **heading**: the current **date**, positioned in the upper right hand corner. Point out the comma, which separates the day from the year. Then write in the **greeting**: "Dear Maria,". Again, point out that a comma follows the name in the greeting, as a way of separating the greeting from the **body**, or main part, of the letter. Ask students to help compose the body of the letter. Emphasize that letters are broken into paragraphs like other kinds of writing, with each paragraph indented at the beginning. For example:

October 1, 2387

Dear Maria,

How are you? I sure would like to meet you someday. I live on the Planet Zarcuzzi, and sometimes it gets very lonely here. I've heard lots about you. I bet you are a neat person!

Will you tell me about your latest invention? I also have ideas for how to make things work. I even invented a way to turn peanut butter into jelly!

Well, that's all for now. Please write back. Then maybe we can visit each other someday.

Your new friend,

Bud Q. Hippo-Bear

When the body of the letter is finished, leave space, then add the **closing**: "Your new friend,". Point out that if the letter is typed or printed, which students produce through *Magic Slate II*, the closing often leaves space for the writer's handwritten **signature** between the closing and typed name.

Your new friend,

Bud Q. Hippo-Bear



You might want to discuss the use of present-tense verbs in the letter. As in dialogue, letter writers often address their correspondent in the present, telling about their lives as if they were talking directly to the other person. Using the present tense in personal communication can give an informal, emotional **tone** to the writing. It can convey what the writer is like more directly than standard storytelling. However, other tense forms also appear in letters, especially if the writer discusses an actual event that happened in the past or one expected to happen in the future. Point out any past tense sentences in the letter on the board—and the use of **future verb forms** (or conditionals), such as "would like" or "will tell." Emphasize that letters to friends are usually more informal than other kinds of writing; therefore, they may contain a mix of tenses, as well as a "funnier" tone.

Next, tell the class that Maria writes a letter to her best friend in Chapter 4. Encourage students to "brainstorm" about how letters might be written and mailed in the future. Will everyone have a word processor? Will they be able to send the words they write on the screen through a computer **network**, without having to mail anything by hand? You might have some students report on how **electronic mail** works now and what its potential is for the future. If possible, have the class visit an office or business that uses electronic mail (or is connected to other offices through a network) so they can see it in action.

Before students work on the computer individually, try dividing the class into small groups of five or six. Have each group represent a different planet. (You can make up the different planet names and assign them, or have the group members come up with their own planet names.) Then ask each group to write a letter together to "their best friend" on one of the other planets. They might try describing what their own planet is like in the letter. When the groups are finished, have them discuss how to mail the letter to the other planet. You can even create your own electronic mail network. Set up a computer in front of the class and load *Magic Slate II*. Then have one group type a letter into a "mail" file. The next group can type a response to the first letter in the same file, and so on, until all of the groups have gotten a chance to write and respond.

**CHAP4.LETTER**

**LOAD** the file and select **EDIT** from the Main Menu.  
 Read the opening paragraph.  
 Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move the cursor down to the underlined heading below instruction #1. Delete the date, then insert a date in the future that matches the timing of your story. (Check the date on your title page.)

Next, move down and delete the underlined greeting and insert your own. Use the name for Maria's best friend, which you created in the last chapter. In addition, you can use another greeting besides "Dear." You might try "Hi...!" or "My dear friend...." Whatever greeting you decide to use, *remember to put a comma at the end of it.*

Delete the other underlined sentences in the letter and insert your own. *Make sure you discuss what Maria's special glasses look like in the second paragraph.*

2. Move the cursor down below instruction #2 to "your." Delete the closing, Your friend, and insert your own closing. Change Maria's name *only if you changed her character in your story.*
3. Place the cursor at the paragraph mark below instruction #3. Write a paragraph describing how letters are mailed in the future.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist* to make corrections.

**Completing the Page**

Pretend you're Maria, and write her name by hand in the space you left for a signature. Put the completed chapter in the folder for your book.

***Activities for Additional Writing/Revision***

1. Students can insert another paragraph in the letter in which Maria asks her friend's opinion of her new idea. Point out that letters often include questions. This is a way for the correspondents to ask about and receive specific information from each other.
2. Have students add a "postscript" (or P.S.) at the end of the letter.
3. Students can draw a picture of Maria's special glasses on the printout.
4. Ask students to write a letter to their own best friend using *Magic Slate II*. Then they can print the letters out, put them in envelopes, address and stamp them, and actually mail the letters.

## Lesson 5: Her Friend's Reply

File name:CHAP5.REPLY

Pg:001 Ln:001 Col:016 File:CHAP5.REPLY

Chapter 5  
Her Friend's Reply

The next day, Maria got a reply to her letter. She hadn't expected such a quick response. But after she read her friend's reply, Maria knew something was wrong.

**1. Delete the underlined words in the friend's reply below. Insert your own words.**

**INSERT** - Use CTRL-E for typeover, CTRL-H for help, CTRL-D for Main Menu.

### Teaching Objectives

- To review the form and mechanics of a personal letter.
- To introduce the use of codes—and how to translate codes.
- To discuss the use of disguises and the necessity for keeping certain information secret.
- To discuss how we keep track of time and the ways that it may differ in the future.
- To introduce the concept of a story as a framework—one that contains a series of unexpected challenges and problems to be solved.

### Terms Introduced

reply (to a letter)  
unexpected challenges  
story problems  
story frame

story secrets  
build suspense  
disguises  
code  
translation

### Magic Slate II Functions

1. **Control-E** - to switch from **INSERT** to **TYPEOVER** mode.
2. **TYPEOVER** - to replace text by typing over it.

### **Chapter 5 Summary**

Maria receives a reply to her letter the next day. When she reads it, she knows something's wrong. Her friend has a big problem and needs Maria's help. The friend wants to meet Maria at a certain time and says they should wear disguises. In this lesson, students complete the letter and put part of it in a secret code. They also write about how Maria feels after she reads her friend's letter.

### **Prewriting for Lesson 5**

Begin the lesson by reviewing the form of a personal letter. Emphasize that writing letters is usually a two-way process. When you receive a letter, you can send a **reply** to the original sender. Tell students that Maria will receive a reply from her friend in Chapter 5. You might have the class generate a reply from the friend together. Then you can write their group effort on the board, reviewing the date, greeting, body, and closing parts of a letter as you go. For example:

June 20, 2034

Dear Maria,

Thank you so much for your letter! It was good to hear from you, and I'm very excited about your new idea. Please tell me more about it in your next letter.

Everything is fine on Planet Vek. My sister keeps dying her hair green, and it looks really ugly. Other than that, my family is all right.

I hope all is well with you, Maria. Write soon!

Your best friend,

Rigovorus

After the class has come up with a reply, explain that Maria will get a surprise when she reads her friend's letter in Chapter 5. Point out that this surprise will be the first of a series of **unexpected challenges** in the story. Most stories contain such challenges or **story problems**. You might ask students what a story would be like if it didn't include any surprises. Would it still be fun to read? Could it contain other elements (such as an appealing character and an interesting setting) that take the place of surprises? Suggest that real life contains many surprises and challenges, too. Since most stories, even science fiction or fantasies, reflect what actually happens to human beings in the world, it's natural that they include problem-solving situations.

What makes a story different from real life is the arrangement or sequence of challenges. Unexpected challenges are introduced and solved in a story in a sequence that makes them exciting to read. Real life is often exciting, too, but there are also times when it's not. In other words, people can't always control when or in what way a problem comes up. However, authors are in charge of the stories they write, which means they can control when a challenge is introduced and how it is solved.

You might want to introduce the idea of a **story frame**, a structure that organizes a series of events into an exciting whole. Ask students to imagine a big house with many rooms. Halls and stairways connect the rooms—and the rooms with closed doors contain **story secrets**.

Exciting stories are often built around a secret and how that secret is revealed. This is a good way to **build suspense** and keep a reader interested in what happens next. Ask the class to brainstorm about what her friend's problem is. Why would the friend need Maria's help? Is the friend's request related to the new idea? Then have students discuss the way information is often kept secret in spy stories and adventures. In such stories, the characters sometimes wear **disguises** so that their real identity—as well as the information they carry—is hidden. In addition, they often exchange information that is in **code**—a system of rules and symbols that replaces standard letters and words. Such codes must be broken in order to find out what the information is. You can put an example of a simple code on the board, such as one in which every letter corresponds to a number. For example, if A = 01, B = 02, C = 03, and so on, then:

My name is Martha = 13.25 14.01.13.05 09.19 13.01.18.20.08.01.

If there's time, divide the class into groups and have students develop codes together. They could even write "secret" letters in code to people in other groups. Also, students who are really interested in codes and code breaking might work with the Sunburst program *Code Quest* or the code ideas in *Magic Slate II Typestyles*, page 41.

Before students work on the computer individually, point out that Maria's friend will set up a certain day and time for a meeting. You might want students to think about how we keep track of time now—that is, the use of days of the week, hours, and minutes—and how that might differ in the future. For example, the convention of keeping track of time by a minute and hour hand (a representation of an ancient sundial) is already being replaced by digital forms of telling time. Similarly, the names for the days of the week in English originally come from Old English and Latin names (such as Monday for "Moon-day" and Saturday for "Saturn," an ancient Roman god). Ask students how they might rename the days of the week to make them more up-to-date. Would they change the number of days there are in a week or the number of weeks in a year? If they were on another planet, how might the names for days and months be different? Emphasize that keeping track of time varies from culture to culture on Earth, and certainly would be different for a culture on another planet. Students might wish to research another civilization's time system, such as the complicated astronomical organization of the ancient Mayan culture or the Australian Aborigine's sense of "dream-time." These can serve as examples of how the sense of time is relative.

**CHAP5.REPLY**

**LOAD** the file and select **EDIT** from the Main Menu.  
 Read the opening paragraph.  
 Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move the cursor down to the underlined date below instruction #1. Delete the date, then insert a date in the future that matches the timing in your story. *It should be the day after the date on Maria's letter in Chapter 4.* Delete the other underlined sections in the letter and insert your own words. **A Special Note:** Think about how the people on the friend's planet tell time and what they call days of the week. Be as creative as possible in coming up with a meeting day and time at the Space Port.
2. After you've finished the friend's letter, create a secret code. The code can be as complicated as you want, just as long as you remember how to break it. Make a "Code Key" on a piece of paper that explains how your code works. You can show this to your teacher and/or exchange it with other students in the class. Put the P.S. from the friend's letter ("Don't tell anybody about your new idea!") in code. To replace the words with your secret code sentence, press **Control-E** to enter **TYPEOVER** mode. Place the cursor at the beginning of the sentence and type over the old words. Then press **Control-E** again to return to **INSERT** mode.
3. Move down to instruction #3. Write at least one paragraph about how Maria feels about her friend's reply. Is she worried about her friend? Does she have any idea about what the big problem is?

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file.

**Completing the Page**

Sign the letter above the friend's name on the printout. That is, pretend you're Maria's friend, and sign the name by hand. Put the complete chapter—and your "code key"—in the folder for your book.

***Activities for Additional Writing/Revision***

1. Students may want to put all of the friend's reply in code. If they do so, have them include a **translation** of the coded letter in the chapter as well. Otherwise, someone who reads the story won't understand what's going on.
2. After students describe the disguises Maria and her friend will wear, have them add at least one more paragraph to the letter.
3. Ask students to create a calendar for how days, weeks, and months are recorded on the friend's planet. They can include pictures in the calendar, special holidays, and so on. You might divide the class into groups for this project.
4. **Revising Chapter 4:** Students can put part of Maria's letter in code.



## Lesson 6: "Aw, Mom!"

File name: CHAP6.AWMOM

Pg:001 Ln:001 Col:016 File:CHAP6.AWMOM

Chapter 6  
"Aw, Mom!"

That evening, Maria asked for permission to visit her friend.  
"Why do you have to go so soon?" Her mother looked at Maria hard.  
"Because," Maria mumbled.  
"That doesn't explain anything." Her mother shook her head.  
"Aw, Mom!" Maria cried.

**1. Finish the sentences in the**

**INSERT** - Use CTRL-E for **toggle**,  
CTRL-H for **help**, CTRL-Q for **Main Menu**.

**Teaching Objectives**

- To introduce persuasive writing through an argument.
- To expand dialogue by the use of interesting "speaking" verbs.
- To expand dialogue by the use of "body language" sentences.
- To discuss how characters convey emotion in stories, both physically and verbally.

**Terms Introduced**

persuasive writing  
arguments  
persuade/convince  
"speaking" verbs

exaggerate  
body language  
"body language" sentences  
writer's journal/notebook

## Chapter 6 Summary

Maria asks for permission to visit her friend, but her mother is suspicious. They have an argument about why Maria wants to go so soon. In the end, Maria's mother refuses to give permission. Students complete the argument in this chapter by adding their own sentences and paragraphs.

### Prewriting for Lesson 6

Introduce **persuasive writing** by asking the class why people argue. Point out that **arguments** involve two or more people who disagree with each other. Sometimes arguments are reasonably friendly, but other times they can be very loud or bitter. Emphasize that people usually argue because they feel strongly about something, whether it be hurt feelings, a political issue, or whose turn it is to take out the garbage. Each person involved in an argument tries to **persuade** or **convince** the other that they're wrong. Have students discuss what people usually do to convince somebody in an argument. Then write a list of verbs that relate to arguing on the board. For example:

yelled snapped shouted muttered cried

Point out that these words show a certain kind of action (they all tell how a person speaks or says something). These **"speaking" verbs** work well in a written argument because they convey emotion. You might want to review dialogue form with students at this point to indicate how an argument between characters might be put into writing. Then ask students to help you make up a dialogue with the verbs on the board. For example:

Leticia yelled, "Get off my foot, you idiot!"  
 "Well, excuse me!" Martin snapped. "But you're the one who tripped over my violin case!"  
 "I did not trip!" Leticia shouted back.  
 "Well, have it your way," Martin muttered. "Just as long as my violin isn't broken."  
 Leticia cried, "Who cares about your violin? It's my foot that's broken, not that piece of wood with squeaky strings!"

Emphasize that verbs like "yelled," "snapped," "shouted," "muttered," and "cried" are much more interesting in this kind of conversation than the verb "said" would be. As you're reviewing dialogue form, you might also go over the different positions of the speaker line. The speaker line can go in front of the quoted words, in the middle, or at the end. Some authors pick the position they like best and use that every time they write dialogue too. Other authors vary the position of the speaker line to make the sentence rhythms more interesting.

You can also suggest that people who are arguing often **exaggerate** to make a point. For example, in the argument between the two characters above, Leticia claims that her foot is broken even though it probably isn't. She also calls Martin's violin a "piece

of wood with squeaky strings," which is not only an exaggeration, but an example of the type of colorful images people use in arguments or other forms of persuasive writing. In later lessons, students will work on the colorful images and exaggerated claims found in advertising and speeches (see Lesson 18, pages 120-124).

Next, ask the class about the other ways that people show emotion besides speech. Emphasize that **body language** sometimes tells more about what somebody is feeling than what they actually say. In stories, descriptions of body language are very important in conveying a character's response to a situation. Try adding several sentences that describe body language to the argument on the board:

Leticia yelled, "Get off my foot, you idiot!" She pushed Martin hard in the chest.

"Well, excuse me!" Martin jerked away from her tiny fists. "But you're the one who tripped over my violin case!"

"I did not trip!" Leticia shouted back, jumping up and down.

"Well have it your way." Martin picked up the case carefully. "Just as long as my violin isn't broken."

Leticia was so angry her face turned red as a ripe tomato. She cried, "Who cares about your violin? It's my foot that's broken, not that piece of wood with squeaky strings!"

Expanding dialogue with descriptions of body language not only conveys the feelings of the characters more clearly, it can also make the action more vivid and specific. The addition of "**body language**" sentences in the argument above gives readers a better mental picture of what Leticia and Martin are doing while they yell at each other. Point out that body language sentences have many different forms, especially in dialogue. For example, writers can simply add a sentence about the action to the quoted words, such as, "She pushed Martin hard in the chest." Or they might replace the speaker line completely with a description of body language, as in "Martin picked up the case carefully." Sentences that include participles to define the action are also common, such as "Leticia shouted back, jumping up and down." (You may want to go over the proper use of participles with advanced students; otherwise, the class should probably work with simpler forms of body language description at this grade level.) Finally, writers often include vivid comparisons in body language sentences, such as, "Leticia was so angry her face turned as red as a ripe tomato."

Tell the class that Maria and her mother have an argument in Chapter 6. The students will write most of the argument, using speaking verbs and body language sentences to make the dialogue more interesting. You might ask students to work in pairs, then have each pair act out an argument between Maria and her mother.

**CHAP6.AWMOM**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraphs.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to the unfinished dialogue sentences under instruction #1. Complete each paragraph of the argument. Remember to put a period or exclamation mark at the end of each sentence and quotation marks at the end of a paragraph.
2. After you've completed the paragraphs, change "said" in each one to a more interesting speaking verb.
3. Move down to the paragraphs of dialogue under instruction #3. Delete the underlined sentences, then insert your own body language sentences. *Hint: Add actions that tell more about what Maria and her mother are doing during the argument. You can also add a comparison to make the description more vivid.*
4. Place the cursor at the paragraph mark under instruction #4. Then add at least two paragraphs of dialogue to finish the argument. Since Maria's mother refuses to give her permission, the argument should get louder and angrier rather than the other way around.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Students can add body language sentences to all of the paragraphs in the argument, not just the three under the third instruction. Encourage them to vary the length and form of these sentences so that the argument still moves quickly and maintains its intensity.
2. Discuss the use of "ly" adverbs and how they describe action and speaking verbs. (For example, "Her mother frowned severely.") Then have students add adverbs to some of the speaker lines or body language sentences.
3. Ask students to include other members of Maria's family in the argument. Suggest that Maria's sisters or brothers may also want "to put in their two-cents worth." Students can include paragraphs of dialogue for these other family members. They can even change the argument so that it happens between Maria and her father (or her aunt, or whomever) rather than with her mother.
4. Advanced students can keep a **writer's journal** or **notebook** in which they record their observations about people around them. You might ask students to start the journal by describing different forms of body language. For example, they could record everything their family does for one evening. Suggest that the best way to come up with vivid body language descriptions is to watch what people do in the real world. Good writers are usually keen observers. In a sense, they are like spies, always listening in on conversations or watching people carefully in order to find material for their stories.
5. **Revising Chapter 2:** Students can replace "said," "asked," "answered," and "replied," with more interesting speaking verbs. In addition, they can add body language sentences to expand the action. Encourage students to be as creative as possible in this, since robot couches, desk lamps, and coffee tables probably don't move or behave like human beings.

## Lesson 7: A Quick Getaway

File name: CHAP7.GETAWAY

Pg:001 Ln:001 Col:016 File:CHAP7.GETAWAY

Chapter 7  
A Quick Getaway

Maria didn't know what to do. She was supposed to meet her friend in less than 24 hours. Yet her mother wouldn't even let Maria out of the house!

"I'll have to sneak away," Maria thought. "Otherwise I won't get to the Space Port in time."

**1. Put the action sentences below in the right order. First delete a**

**INSERT - Use CTRL-E for typeover, CTRL-H for help, CTRL-Q for Main Menu.**

### Teaching Objectives

- To discuss proper sequencing of sentences and paragraphs in story writing.
- To focus on action sentences to create a getaway scene.
- To develop clear writing in a story.
- To introduce character motivation.
- To discuss how people may travel through space in the future.

### Terms Introduced

getaway scene  
motivation  
motives

sequence  
action verbs

### Magic Slate II Functions

Use of **Delete** and **Get** to move text (cut and paste).

## Chapter 7 Summary

Because her mother won't give permission to visit her friend, Maria has to sneak out of the house. She makes a quick getaway by squeezing into the trash corridor under the kitchen. Once Maria is out of the house, she heads for the local Space Port, where she starts the trip through space to her friend's planet. In this chapter, students put the sentences in the getaway scene in order, as well as expand the action. They also explain and describe Maria's space trip.

### Prewriting for Lesson 7

Start the classroom discussion by asking students what a **getaway scene** is. Encourage them to talk about their favorite getaway scenes in movies or books. You might point out that getaway scenes often involve characters who have done something wrong and are trying to escape. In Chapter 7, Maria has to get away from her mother and the rest of the family. Have the class talk about Maria's **motivation** or reason for doing something for which she hasn't been given permission. Are her actions based on higher **motives** (such as the need to help her friend)? Suggest that characters sometimes have to sacrifice the strictly correct way of doing things in order to accomplish a higher goal.

Next, emphasize that a getaway scene usually includes a series of actions, in a certain order or **sequence**. The order of events in a getaway scene is important. The most exciting scenes contain a series of smaller actions that gradually build to one big action—such as an escape. If the sentences are interesting and arranged in the right sequence, a getaway scene can be very fun to read. Point out that writing action sentences is a good way to set up a getaway scene. The focal point of such sentences is a verb that shows action. Ask students for **action verbs** (in the past tense) that might be used in a getaway scene. List examples on the board:

ran  
hopped  
grabbed  
tripped  
skidded

As in the proper use of interesting "speaking" verbs in dialogue (see Lesson 6), action verbs can make what is happening in the story more vivid and specific. Ask students to imagine Maria making a getaway from her house. Then have them use the action verbs on the board to write sentences for the getaway scene:

Maria ran out the front door before her mother could stop her. She hopped into a robot laundry cart that took her outside. Then Maria grabbed a dirty sheet to disguise herself. But she tripped on the sheet and fell on the sidewalk!

You might point out that a getaway scene isn't necessarily just a chase or a series of fast actions. Often a character who is making a run for it has to think hard about what to do, make plans, and then carry through those plans in an organized way. For example, in the scene above, Maria doesn't simply run out of the house; if she did that, she'd probably get caught very fast. Instead, Maria hides in a laundry cart and disguises herself with a sheet. Of course, unforeseen things may happen during a getaway (such as Maria tripping on the sheet), but that's what makes the scene exciting to read—and funny. Emphasize that when students are writing getaway scenes, they should choose verbs that make the sequence of events clear. Sometimes those verbs will convey fast action, such as "ran," "fell," or "slid." But other times a getaway scene calls for verbs that involve making plans, such as "waited," "hid," or "calculated."

Next, point out that the second part of Maria's getaway involves a space trip to her friend's planet. Have the class discuss how people will travel through space in the future. You might suggest that such a trip could happen instantaneously; in fact, it doesn't have to take place in a rocket ship or space vehicle at all (for example, the use of the transporter in *Star Trek*). Encourage students to be as imaginative as possible in thinking about how space travel might work. Since contemporary quantum physics is full of "crazy" possibilities and inconsistencies, they should feel free to think along these lines, too. The most important thing is that students explain how their means of space travel works—that is, set up a clear sequence of events—no matter how off-beat their ideas are.

Before students work on the computer individually, review how to delete and get back text. Have the whole class watch as you load "CHAP7.GETAWAY" using *Magic Slate II*. Then tell students that their first task will be to put the sentences in the getaway scene in order. Show them how to do this by deleting and restoring one of the sentences that is out of order. For example, position the cursor at the beginning of the third sentence ("She waited for a garbage robot to whoosh by."). This sentence should really be the second one in the getaway sequence. Delete it by using **Control-D, S**. Then move the cursor to the paragraph mark under the first sentence. When you press **Control-G**, the deleted sentence will reappear.

### **A Special Note:**

If the class has a difficult time with the concept of sentence sequencing, you can have students use the Sunburst program *Hide 'N Sequence* to practice sequencing in reading and writing. In addition, point out that sentences in a story often can be ordered in more than one way. In that case, it's up to the author (that is, the student) to determine what sequence works best for the story.



**CHAP7.GETAWAY**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraphs.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to the sentences under instruction #1. Change the order of the sentences so that the getaway scene is in the right sequence. Use **Control-D, S** to delete (cut) a sentence that is out of order. Then place your cursor where the sentence is supposed to be and press **Control-G** to get (paste) it.
2. After you've changed the order of the sentences, add another action sentence to each of them to expand the getaway scene. *Hint:* Think about how Maria plans to get away—and the unforeseen things that might interfere with her plans.
3. Divide what you have written into paragraphs. Add or delete paragraph marks as needed. *Indent each paragraph of the getaway scene.*
4. Write about how Maria travels through space to her friend's planet. *Hint:* Be as creative as possible in describing space travel. You can write as much as you want, as long as you explain the sequence of events clearly.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Students can delete the sentences in the original getaway scene once they've put them in the right order and added their own sentences. Have them insert their own if they want to change how Maria sneaks away from her house.
2. Have students brainstorm about how garbage is handled in the future. Then divide the class into groups and have them construct "future trash"—old computer chips, robot parts, dinner left-overs, used clothing, etc.
3. Ask students to describe the Space Port in detail. How big is it? How many Space Ports are there in one city? Are there people from other planets walking around it? Students can add a paragraph about the Space Port to their chapters. They can also draw a picture of it on the printout—or make a larger picture of the Space Port on a separate sheet of paper.
4. What does space travel look, sound, smell, taste, and feel like? Encourage students to add comparisons to describe Maria's space trip that draw on the five senses. For example, "As Maria flew forward, she felt like a million bees were buzzing inside her head."
5. Have the class, either in groups or all together, create a mural map that illustrates Maria's trip to her friend's planet. Such a map could include the other planets, stars, solar systems, or comets, that she passes along the way—as well as pictures of Maria herself as she travels through space.

## Lesson 8: Another Planet

File name:CHAP8.PLANET

Pg:001 Ln:001 Col:016 File:CHAP8.PLANET

**Chapter 8**  
**Another Planet**

When Maria finally arrived on her friend's planet, she was very tired. But as soon as she looked around, Maria felt excited again. The alien Space Port was stranger than anything on Earth.

"Where should I go first?" Maria shook her head in awe.

**1. Describe the Space Port. Finish**

**INSERT - Use CTRL-E for t: Repeat, CTRL-H for help, CTRL-Q for Main Menu.**

**Teaching Objectives**

- To review the use of comparisons in descriptive writing.
- To introduce comparisons of degree.
- To discuss complex sentences that use connecting words such as "when," "after," "since," and "if."
- To encourage creative expression through the description of an imaginary setting: a Space Port on another planet.

**Terms Introduced**

alien  
 native  
 comparisons of degree  
 connecting words:  
     when/after/because/since/if  
 background material

**Magic Slate II Function**

⊙-P - to turn the Student Planner on or off.

### **Chapter 8 Summary**

Maria is very tired when she finally arrives on her friend's planet. But she gets excited again when she looks around the strange Space Port. In this lesson, students add to the description of the Space Port and the many different people from other planets in it. In addition, they write about how Maria meets her friend and what they say to each other.

### **Prewriting for Lesson 8**

Begin the lesson by reviewing who Maria's best friend is and what kind of planet her friend lives on. Since students will have described the friend differently in their individual work on the computer, you might have them read their versions of Chapter 3 ("Maria's Best Friend") out loud. Then tell the class that in Chapter 8 Maria finally arrives on her friend's planet. After leaving Earth from a Space Port there, she ends up in an **alien** Space Port where she meets her friend. Emphasize that the term "alien" is a relative one; in fact, people from another planet would think of Earth as alien. For the purposes of the lesson, it's easier to call one of the Space Ports alien and compare it to a **native** one on Earth. However, whether or not some place or person is alien really depends on your perspective.

Have students compare and contrast the alien Space Port with the one on Earth. If necessary, discuss the different things in a real-life airport to get them going. For example:

- The alien Space Port is bigger than the one on Earth.
- The Earth Space Port has better food than a Space Port on another planet.
- The alien Space Port has the weirdest artwork any human has ever seen.
- The alien Space Port is more interesting to walk through.
- But the Earth Space Port has the most comfortable chairs.

Point out the use of **comparisons of degree** in these sentences. Comparisons of degree provide specific information about how two things are related. For example, instead of simply stating that the alien Space Port is "like" the one on Earth, the first sentence above tells the reader that the alien Space Port is "bigger than" Earth's. The adjective "big" is expanded by the ending "-er" (bigger) to show a relationship of degree. Similarly, the adjective "weird" is expanded by the ending "-est" (weirdest) to form a comparison of degree in the third sentence. In the last two sentences, the words "more" and "most" are added to longer adjectives like "interesting" and "comfortable." Emphasize that comparisons of degree are often useful in describing an unusual or unfamiliar setting. In this case, both the alien and Earth Space Ports are imaginary settings. However, by describing them in comparison to something that is familiar (such as the use of chairs and other things in an airport)—readers are given a reference point.

Discuss certain types of complex sentences. Students have worked with such sentences in previous lessons, but you can focus on the use and position of dependent clauses here. Point out that complex sentences—or "long sentences"—can provide more information, establish a connection between two actions, and sound more interesting to the reader. For example:

Maria passed many stars *when* she traveled through space.  
 She felt very lonely *because* her family was back on Earth.  
 Maria almost fell asleep *after* she arrived at the alien Space Port.

Point out the two short "sentences" (or clauses) within each complex sentence and the **connecting word**: *when*, *because*, or *after*. Other connecting words used to combine two short sentences into one are *since*, *if*, and *until*. Then tell students that such sentences are sometimes written in a different way. The order of the short sentences can be reversed. For example:

*When* she traveled through space, Maria passed many stars.  
*Because* her family was back on Earth, she felt very lonely.  
*After* she arrived at the alien Space Port, Maria almost fell asleep.

When complex sentences take this form, the first short sentence is separated from the second by a comma. Underline the comma in each sentence. Then underline the connecting word. In these sentences, the connecting words now come at the very beginning. Emphasize that authors generally use a mixture of the two forms of "long" sentences because it makes their writing sound more interesting. If there's time, you might have students write down their own series of complex sentences about Maria's space trip—or her arrival on another planet.

Before students work on the computer individually, demonstrate how to turn on the Student Planner. Load CHAP8.PLANET on the computer in front of the whole class. Then place the cursor at the paragraph mark below Teacher box #4 and press ⌘-P to turn on the Planner. Suggest that students make notes before writing. They can speculate on the different kinds of people the characters might see at a Space Port. In the box, type something like, "Maybe the people don't all breathe air—then they would look weird!" Point out that this kind of writing is more like a note to the self—a reminder or **background material**. Finish the demonstration by pressing ⌘-P to turn off the Planner and return to regular text editing. Remind students *not* to press **Return** after turning off the Student Planner since that would make an unwanted space on their printout. If students want to get rid of a planning box altogether, press ⌘-P to turn on the Planner, delete all the text inside the box, and press ⌘-P to turn off the Planner. Teachers may want students to print drafts of their files with Student planning boxes to use when proofreading and revising. This may help them see the value and usefulness of planning and taking notes for a story.

**CHAP8.PLANET**

**LOAD** the file and select **EDIT** from the Main Menu.  
 Read the opening paragraphs.  
 Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to the sentences below the first instruction. Finish each sentence by completing the comparison of degree. *Hint:* Since the alien Space Port is an imaginary setting, make your comparisons as "crazy" as possible.
2. After you finish all five sentences, switch the order of at least two of them. Use **Control-D, S** to delete a sentence. Then place the cursor where you want the sentence to be and press **Control-G**. If you don't like the new order of the sentences, switch them again until you do.
3. Connect the sentences to form a paragraph. Delete the paragraph marks between the sentences, then indent the paragraph.
4. Place the cursor at the paragraph mark below instruction #4. Turn on the Student Planner by pressing **⌘-P**. Inside the box, describe the people from other planets in the Space Port. Press **⌘-P** to turn off the Planner.
5. Place the cursor at the paragraph mark below the planning box and write at least one paragraph that describes the many different kinds of people in the Space Port. *Hint:* Use comparisons of degree to make this description interesting.
6. Move down below instruction #6. Then write about how Maria finally meets her friend in the Space Port and what they say to each other. You can write as many paragraphs as you want, including dialogue and vivid descriptions of the disguises Maria and her friend are wearing.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Instead of having students connect the sentences below the first instruction into one paragraph, ask them to add at least one more sentence to each of the five on the screen. Then they'll have five separate paragraphs (all of which should be indented). Ask students to switch the order of at least two of the paragraphs. In this case, they delete a paragraph with **Control-D, P** then restore it in a new place by pressing **Control-G**.
2. Have students add a paragraph in which Maria asks one of the strange people in the Space Port for directions.
3. Students can draw a picture of the alien Space Port on their printouts. Or they can make larger illustrations of both the alien and Earth Space Ports on separate sheets of paper.
4. Divide the class into groups of five or six. Then have each group construct a three-dimensional version of the alien Space Port. They can use cardboard, construction paper, glitter, cellophane, plastic bags, and any other materials available to complete the project.
5. **Revising Earlier Chapters:** Students can add comparisons of degree to several chapters. In Chapter 1, they can compare and contrast the different members of Maria's family—or the different ideas she's had in the past. In Chapter 2, have students add comparisons of the different robot appliances. Students can also add comparisons of degree to the description of Maria's best friend in Chapter 3.

## Lesson 9: The Bad Guys

File name:CHAP9.BADGUYS

Pg:001 Ln:001 Col:016 File:CHAP9.BADGUYS

Chapter 9  
The Bad Guys

Suddenly two strangers stopped Maria and her friend. One of them had a skinny neck with only a big eye on top. The other looked like a giant lizard, except he wore a red suit and bright blue shoes.

"Come with us now," the lizard person hissed. "Or else!"

**1. Finish the paragraphs of dialogue**

INSERT - Use DTPL-E for typewriter, G-F for help, DTPL-Q for Main Menu.

**Teaching Objectives**

- To discuss plot building and plot complications.
- To discuss conflicts between characters with different motives.
- To review the use of "body language" sentences and interesting "speaking" verbs in dialogue.
- To review complex sentences and connecting words such as "because," "since," and "until."
- To introduce the first "bad guys," or villains, of the story.

**Terms Introduced**

plot  
plot complication  
conflicts  
good guys

bad guys  
villain  
breathers  
plot building

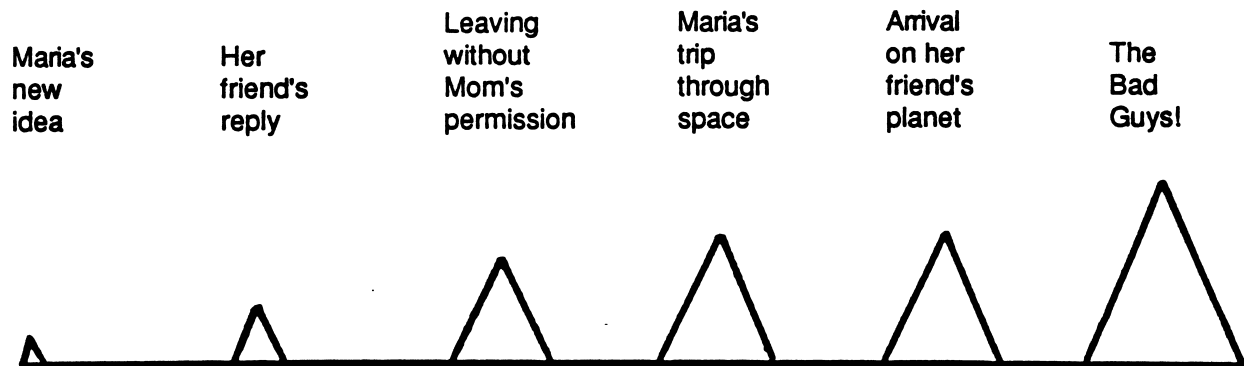


### Chapter 9 Summary

Two strangers stop Maria and her friend in the Space Port. One of them has a skinny neck with only a big eye on top. The other looks like a giant lizard, except he's wearing a red suit and blue shoes. The strangers try to kidnap Maria and her friend and take them to T.X. Powers, the mysterious head villain of the story. In this chapter, students finish dialogue between the bad guys and Maria and her friend, as well as add a description of T.X. Powers. Then, they write about how Maria and her friend escape the bad guys.

### Prewriting for Lesson 9

Introduce the concept of **plot** by drawing a straight line across the board. Tell the students something like, "This is what a story would be if nothing happened." Then draw several peaks on the line to indicate places where something exciting has already happened in *Maria's Marvelous Invention*: Maria gets a new idea; she receives a mysterious reply to a letter from her friend; she goes to the Space Port without her mother's permission; she travels through space and arrives on her friend's planet. Finish the plot diagram by drawing one more peak that is higher than the rest. This will represent what happens in Chapter 9:



Review the action "peaks" that have already occurred in the story with the class. Point out that the plot of a story contains all of these actions, arranged in a certain order. You might want to suggest that the plot can be thought of as the way a story "unravels." If a plot is exciting, readers will keep reading a story because they discover more and more as it goes along.

Next, ask students what they think will happen in Chapter 9. Encourage them to come up with events that are wild, crazy, exciting, dangerous, or any combination of the above. Review the unexpected challenges and action scenes that have already occurred, and prompt the class to come up with another **plot complication** that tops them all. Point out that plot complications are often based on **conflicts** between characters with differing motives. For example, the **good guys** of *Maria's Marvelous Invention* are Maria and her friend. The **bad guys**, or first set of characters who come into conflict with Maria, will be introduced in Chapter 9.

Sometimes a conflict is obvious, such as the battle between good and evil in many fantasy stories. Other times the **villain** of a story is more mysterious. The villain's motives may be very complicated. Have the class discuss what a villain or bad guy might be like in a story set in the future. What kinds of motives does a villain have for acting "bad?" Do any of those motives compete with each other? Based on student suggestions, you can make a list of "bad" motives on the board. For example:  
*Bad Guy Motives:* 1) to make more money; 2) to discover the secret of the universe; 3) to control all of the Space Ports in the galaxy; 4) to steal a secret chip for the newest mega-computer; 5) to run things better than the current government; and 6) to get a kick out of scaring people.

Tell the class that in Chapter 9 Maria and her friend meet two bad guys who are working for the mysterious villain T.X. Powers. Emphasize that many adventure or spy stories contain a central villain whom nobody ever sees. If there's time, have the class speculate about who T.X. Powers really is. The identity will be kept secret until the end of the story, but in later chapters students will get more hints and add their own ideas about this central villain.

Close the classroom discussion by stressing that good plots don't contain non-stop action, even in adventure stories. Plots contain **breathers**, or scenes where the action is slower, so that readers have a chance to absorb what they've read. Plots also build up action scenes little by little. Point this out on the plot diagram by comparing the first action peaks to the last "Bad Guys" peak. The escape from the bad guys, which students will write about in Chapter 9, should be the most exciting thing that has happened yet. Then, in the chapters that follow, the action will slowly build again until another exciting scene is reached. This combination of slow and fast action scenes makes a story more exciting. If readers aren't sure what will happen next, they find it "hard to put the book down." Encourage students to think about **plot building** as they add their own writing to Chapter 9.

If the students have a difficult time with plot building, you can have them make an outline or diagram before they write the big escape scene. The outline should list each action that happens, step by step. To prompt students, you might want to discuss scary scenes from movies or books with them. Point out that the scenes were scary because the action built slowly. You might even want to outline a scene on the board. For example:

A. Mary hears a scratching noise at the basement door.  
 First Mary decides to turn around.  
 Then Mary decides to walk down the stairs.

B. Mary tries to open the basement door.  
 First Mary turns the doorknob, but it sticks.  
 Then she hears more scratching.

C. The basement door suddenly swings open.  
 First Mary screams.  
 Then she puts her hands in front of her face.

D. "And how are you this evening?" a giant mutant rat snarls.

**CHAP9.BAD GUYS**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraphs.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down under instruction #1. Finish each paragraph of dialogue.  
*Remember to put words that are spoken by a character between quotation marks.*
2. Move down to instruction #2. Describe T.X. Powers by finishing the four sentences below the instruction.
3. Connect the sentences about T.X. Powers to form a paragraph. Delete the paragraph marks between them, then indent the paragraph.
4. Turn on the Student Planner below by pressing **⌘-P**. Make some notes in it about how the bad guys try to kidnap Maria and her friend, and how Maria and her friend escape. Use **⌘-P** to turn off the Planner.
5. Place the cursor below the planning box, then write about how the bad guys try to kidnap Maria and her friend—and how Maria and her friend escape.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Students can brainstorm about who the two bad guys are and why they're working for T.X. Powers. Encourage them to take notes in a planning box about the bad guys when they work on the computer.
2. Have students delete the speaker lines (for example, "Maria cried" or "the first bad guy said") in at least two of the dialogue paragraphs. Then they can insert body language sentences in place of the speaker lines. Suggest that students think about how the different characters move their bodies when they talk.
3. Students can also write about what the other people in the Space Port do when the bad guys try to kidnap Maria and her friend. Is everyone else too frightened to help? Or do other strange characters come to the friend's rescue?
4. Ask students to go over the sequence of events in the chapter carefully. If they think a paragraph is out of order, have them move it. They can use **Control-D, P** to delete a paragraph that's in the wrong place, then restore it in a better place by pressing **Control-G**.
5. Divide the class into small groups of five or six. Then have each group act out the escape scene in the Space Port. Students can make costumes for the characters they play, such as the skinny-necked creature with one eye; the lizard dressed in a red suit and blue shoes; or the disguises Maria and her friend are wearing.
6. **Character Sketch Pages:** Encourage students who have difficulty writing to create character sketch pages of the Bad Guys. They can make a separate drawing of each bad guy and write down important facts about the characters (such as age, special skills and weaknesses, etc.) on the sketches.
7. **Revising Earlier Chapters:** Ask students to make a plot outline for Chapters 1-9 of *Maria's Marvelous Invention*. Encourage them to revise scenes if they don't like the way the action builds in the old versions. Then have students revise any of their earlier chapters on the computer in order to match their new plot outline.

## Lesson 10: More About T.X. Powers

File name:CHAP10.POWERS

Pg:001 Ln:001 Col:016 File:CHAP10.POWERS

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**Chapter 10**  
**More About T.X. Powers**

After Maria and her friend escaped, they hid in a restaurant. Her friend ordered a meal for both of them, since Maria didn't know what to eat on that planet.

The friend bit into a purple zotz. Maria stared at her plate. "Is this really food?"

**1. Write at least one paragraph**

**INSERT - Use CTRL-E for typewriter, CTRL-H for help, CTRL-Q for Main Menu.**

### Teaching Objectives

- To introduce the central problem that must be solved in the story.
- To discuss explanatory writing in the context of revealing the central problem.
- To focus on "explaining" sentences—complex sentences that contain connecting words such as "because," "when," or "since."
- To review motives.
- To encourage creative writing by describing the secret society of T.X. Powers.

### Terms Introduced

central problem  
 explanation  
 "explaining" sentences  
 why/how connection

secret society  
 password  
 logo/symbol  
 slogan

## Chapter 10 Summary

After Maria and her friend escape from the bad guys, they hide in a restaurant. Maria's friend orders a meal, then explains why T.X. Powers is after them. The friend's Uncle Hubirz used to be an inventor, but T.X. Powers stole his greatest invention. T.X. also made Uncle Hubirz paralyzed so he can't talk or write. Students describe what Maria and her friend eat and add to the friend's explanation. In addition, they name and describe the secret society of criminals that T.X. Powers controls.

## Prewriting for Lesson 10

Start the classroom discussion by telling students about Uncle Hubirz and the invention T.X. Powers stole from him. Suggest that, since Uncle Hubirz is paralyzed and can't write or speak, that the **central problem** of the story involves getting him to communicate. Emphasize that most long stories contain a central problem. In such stories, it often takes awhile before this problem is revealed. In the case of the present chapter, Maria's friend couldn't reveal the problem until they got away from the bad guys. You might point out that in many stories where there are antagonists and protagonists with secret motives (spy stories are a prime example), the main characters often find themselves in the middle of the action before they even know what's going on. For example, Maria and her friend were attacked by T.X. Powers' henchmen before Maria even knew why her friend had asked her to come to the planet. Note that this is one way to build an exciting plot. Many writers begin a story with a secret, an unexpected challenge (or challenges), and at least one action scene—then add an **explanation**.

Next, emphasize that while it's all right to put off a complete explanation for a few chapters, it's still necessary to explain what's going on at some point so that readers aren't confused. When and how the explanation of a story's central problem is written is one of the most important issues of plot building. Such an explanation scene, if written well, can provide a "breather" in the action, along with setting up a frame for that action. Tell students that in Chapter 10, Maria's friend finally explains the central problem, then ask the class to brainstorm about why T.X. Powers is after Maria and her friend. Make a list of their explanations on the board:

### T.X. Powers is after Maria and her friend because...

- T.X. wants to steal Maria's new idea.
- T.X. thinks Maria's idea will help Uncle Hubirz communicate.
- T.X. can't use the uncle's invention until the last secret part is revealed.
- T.X. is worried Maria and her friend will discover his real identity.

After you've made the list, show students that many **"explaining" sentences** contain connecting words such as "because." This is a good time to review the form of complex sentences. In the example above, the first part of each sentence ("T.X. Powers is after Maria and her friend") is connected to the second part ("T.X. Powers is after Maria and

her friend because T.X. wants to steal Maria's new idea.""). The connecting word shows the relationship between both parts. Each part forms a complete sentence on its own:

T.X. Powers is after Maria and her friend.

T.X. wants to steal Maria's new idea.

However, the two short sentences are connected to form one complete explanation. Such "explaining" sentences add depth to a story. Writers often explain why or how characters do things—that is, their motives—with these kinds of sentences. Other connecting words that form a **why/how connection** are "when," "since," "so," and "after." Students will use "explaining" sentences to complete the friend's explanation in Chapter 10.

Finish the classroom discussion by asking students what they think a **secret society** is. Suggest that the criminal organization T.X. Powers runs is a secret society, a group of people who have the same motives (good or evil) and follow one leader. If there's time, divide the class into small groups and ask each group to create a secret society of their own. You might want to point out that members of secret societies often develop elaborate forms of behavior to hide their real identities—and to keep other people from joining. For example, the societies often have strange names (such as "The Royal Order of Archons" or "The Followers of Mithras") and secret meeting places. In addition, there might be a **password** (or passwords) to gain entrance to the meeting place, a **logo** or special **symbol** that identifies the society, and a **slogan** that defines what their goals are. Have each group come up with a name for the society, a password, a slogan, and anything else that's appropriate. For example:

**Secret Society Name:** The Flamethrowers of Zin!

**Meeting Place:** A cave on the Planet Zos

**Leader's Name:** Dr. Zin the Pin

**Password(s):** Pins and needles

**Slogan:** "Fire before metal, pins before water."

In addition, students can draw a picture of their secret society's logo on separate sheets of paper. In Chapter 10, they'll describe the secret society of T.X. Powers, as well as draw a logo for it.

**CHAP10.POWERS**

**LOAD** the file and select **EDIT** from the Main Menu.  
 Read the opening paragraphs.  
 Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Place your cursor at the paragraph mark under instruction #1. Then write at least one paragraph about what Maria and her friend eat in the restaurant.
2. Place your cursor at the end of the first unfinished question below instruction #2. Then insert the rest of Maria's question. *Remember to put a question mark and quotation marks at the end of what she asks.*

Move down to her friend's answer and finish that paragraph of dialogue by adding to the explanation. Then finish the rest of Maria's questions and her friend's answers. *Hint:* You can add as much as you want to the friend's explanation. For example, you might want to mention what Uncle Hubirz's greatest invention was.

3. Turn on the Student Planner below instruction #3 and make some notes in it about the secret society of criminals T.X. Powers controls. Give this society a name and explain how they operate, what their motives are, where their meetings are held, what their secret password is, and any other interesting background information. Turn off the Planner when you're done.
4. Place your cursor below the planning box you just made. Using the ideas from the planning box, finish the conversation between Maria and her friend. Have them discuss the secret society of T.X. Powers.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist* to make corrections.

**Completing the Page**

Make a drawing of the secret society's logo on the printout. Put the completed chapter in the folder for your book.



***Activities for Additional Writing/Revision***

1. If students haven't done so already, have them explain what Uncle Hubirz's greatest invention was. You might also have them draw pictures of it on separate sheets of paper.
2. Ask students to describe the alien restaurant, as well as what Maria and her friend eat.
3. How did Maria and her friend get to the restaurant? What section of the alien city is it in? Students can use the Planner to take notes on the restaurant and the alien city before writing about it. In Chapter 10, they can also add a scene explaining how Maria and her friend left the Space Port and traveled to the restaurant.
4. How are criminals caught and handled in the future? Are there police officers, security guards, and jails? Ask students to explain how laws are enforced in the future. You might point out that a government spanning several planets, if not solar systems, probably requires a more complex method of law enforcement than we're used to now.

## Lesson 11: Uncle Hubirz

File name:CHAP11.UNCLE

Pg:001 Ln:001 Col:016 File:CHAP11.UNCLE

Chapter 11  
Uncle Hubirz

Next, Maria and her friend went to the friend's house. They headed straight to Uncle Hubirz's room.

"I hope he's awake," Maria's friend whispered as they opened the door. "Then he can try on your special glasses!"

**1. Write a paragraph below describing Maria's first impression**

**INSERT - Use CTRL-E for typeover, CTRL-H for help, CTRL-Q for Main Menu.**

**Teaching Objectives**

- To discuss the difference between what somebody thinks and what they say out loud.
- To discuss first impressions in the context of writing a story.
- To focus on the disabled and what their lives may be like in the future.
- To introduce hieroglyphics and other pictographic languages.
- To review the central problem of the story.

**Terms Introduced**

internal/external  
 first impression  
 hieroglyphics  
 American Sign Language (ASL)  
*Magic Slate II* typestyles:  
 Italics and Outline

**Magic Slate II Function**

- Control-O** - to select Other Typestyles, Italicizing and Outlining the words a student types.

## Chapter 11 Summary

Maria and her friend go to the friend's house next. They head straight for Uncle Hubirz's room, and when they go inside, the friend introduces Maria to him. Then Maria puts the special glasses over Uncle Hubirz's eyes so that his thoughts turn into pictures. Since he can finally communicate again, Uncle Hubirz tells Maria and her friend a secret about T.X. Powers. In this lesson, students add to the uncle's thoughts in dialogue form and write about what the secret is.

## Prewriting for Lesson 11

Start the classroom discussion by emphasizing the difference between what somebody thinks and what they say out loud. Tell students that thinking is an **internal** process, an activity that goes on inside a person but that nobody else can actually hear or see. Speaking, however, is an **external** activity, one that usually has an effect on other people outside of the person speaking. Ask the class why a character in a story might think one thing and say another. After discussing the difference between thinking and talking, point out that writers often show both the thoughts and the spoken words of a character. To do so, the writer uses dialogue form and simply makes a distinction between thinking and talking in the speaker line. The verb in the speaker line—"said" or "thought"—tells the reader what the character is doing. For example:

Maria said, "What a lovely house you have, Mrs. Salamander."

At the same time, Maria thought, "I've never seen such ugly curtains!"

Making a distinction between thoughts and spoken words in stories is a good way to reveal hidden motives. In such a case, the reader knows a secret that the other characters in a story may not know. In addition, revealing what somebody is thinking can be used to describe another character. For example, when Maria meets Uncle Hubirz in Chapter 11, she will have a **first impression** of him. Since students describe her first impression in the lesson, Uncle Hubirz is introduced to the reader through her thoughts.

At this point, you may want the class to brainstorm about who Uncle Hubirz is and what he looks like. Emphasize that while he may be paralyzed, he has a fully active mind. In fact, because he is an inventor, Uncle Hubirz may have created all sorts of inventions to help himself move around—or to help other disabled people. You might discuss current advances in physical therapy and mechanization for the disabled, as well as the possibilities for the future. Students will probably have ideas about how to improve the quality of life for the physically challenged. Encourage them to discuss just what "quality of life" really means. At the same time, stress that their ideas about what's important in life—or what can make somebody happy—may not be the same as those of the physically challenged.

If there's time, show students some examples of Egyptian **hieroglyphics** or other written languages that have pictographic elements (Mayan inscriptions, or certain Japanese characters). In addition, point out that **American Sign Language** is used by the deaf to communicate vividly through hand gestures. These hand gestures often create "pictures" in the air. Have students watch people signing (either on film or in an actual demonstration). You might even ask students to practice some of the ASL gestures themselves. Because Uncle Hubirz is finally able to communicate in Chapter 11—that is, Maria's special glasses turn his thoughts into pictures—it's important that students understand the many possibilities for communication besides speech.

Before students work on the computer, demonstrate how to select other timesteps. Have the whole class watch as you load and edit "CHAP11.UNCLE" using *Magic Slate II*. Then hold the **Control Key** and press the **O Key (Control-O)** to bring up the "OTHER TYPESTYLES" menu. Show students how to select a timestep by moving the black selection bar with the Arrow Keys and pressing the Space Bar to "check" it. (Choose the **Italics** style in the first demonstration.) Once the checkmark appears, press **Return** to go back to writing. Everything that's typed will now appear in the new timestep. In Lesson 11, students will use Italics and the Outline timestep to represent Uncle Hubirz's thoughts. However, they may want to use other timesteps as well, including interesting combinations like Boldface Italics. In any case, emphasize that once a timestep is selected it stays that way—until students press **Control-O** again and change the setting.

**CHAP11.UNCLE**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraphs.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Place the cursor at the paragraph mark below instruction #1. Then describe Maria's first impression of Uncle Hubirz in at least one paragraph.
2. After you've described Uncle Hubirz, press **Control-O**. Select **Italics** from the **OTHER TYPESTYLES** menu by highlighting it and pressing the Space Bar. Then press **Return** to go back to the writing screen. Now you're ready to type in Italics. Delete the underlined sentences in the paragraphs below instruction #2 and insert your own italicized sentences.
3. Press **Control-O** again. This time select the **Outline** typestyle, press the Space Bar, and then press **Return**. When you're back at the writing screen, finish Uncle Hubirz's "thought" pictures in the paragraph below instruction #3.
4. Place the cursor under instruction #4. Then write a dialogue between Uncle Hubirz, Maria, and her friend in which he reveals a secret about T.X. Powers.  
*Hint:* If you want to switch back to plain text or another typestyle, press **Control-O** and change the typestyle currently checked on the menu.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Students may want to change Uncle Hubirz's name. Encourage them to do so. However, if students change the name in this chapter, they should also change it in Chapter 10 and the files that follow.
2. Have students add a paragraph to the chapter about what Uncle Hubirz's room looks like. Suggest that, because he is an inventor, Uncle Hubirz may have devised all sorts of special machines or other appliances to help him move around.
3. Students can brainstorm about what it would be like to have all of your thoughts turned into pictures. Does this mean that wearing Maria's special glasses makes it impossible to hide your thoughts? Is it good to reveal everything that you're thinking? What kinds of problems might come up if you couldn't hide any of your thoughts? Students may want to develop these ideas in the Student Planner prior to writing about them.
4. Ask students to create a picture language of their own. They can make a scroll using their picture language. Or you can divide the class into small groups and have each group create a mural with their own hieroglyphics and other drawings.
5. **Character Sketch Page:** Encourage students who have difficulty writing to create a character sketch page for Uncle Hubirz. They can make a drawing of the uncle and write down any important facts about him (such as age, weight, or favorite hobby) on the sketch.
6. **Revising Earlier Chapters:** Students can put some of their earlier writings in a special typestyle. For example, they may want to put the title or other information on the TITLE.PAGE into Boldface, Italics, or Outline style. Students can also put Maria's thoughts in CHAP8.PLANET in Italics.

## Lesson 12: A Family Meeting

File name:CHAP12.FAMILY

Pg:001 Ln:001 Col:016 File:CHAP12.FAMILY

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Chapter 12  
A Family Meeting

✓

Uncle Hubirz was so excited that he called a family meeting. Maria and her friend helped him get to the living room. Then the rest of the family came in. Uncle Hubirz still wore Maria's special glasses.✓

**1. Describe the friend's family. Delete the underlined words below and insert your own words. Then**

**INSERT - Use CTRL-E for typewriter, CTRL-H for help, CTRL-Q for Main Menu.**

### Teaching Objectives

- To review complex sentences and connecting words.
- To focus on "so/that" sentences in descriptive writing.
- To create the longest sentences possible in order to make writing more interesting.
- To encourage creative expression in the description of the best friend's family.
- To discuss Maria's feelings about her own family in the context of the alien family she meets.

### Terms Introduced

culture  
relatives  
family tree

homesick  
"so/that" sentences  
*Magic Slate II* typesyles:  
Boldface and Underline

## Chapter 12 Summary

Uncle Hubirz is so excited about the special glasses that he calls a family meeting. Maria and her friend help him get to the living room. Then the rest of the family gather there, too. In this lesson, students describe the members of the best friend's family and write about what they say to each other in the meeting. In addition, students discuss what Maria thinks of the family.

### Prewriting for Lesson 12

Begin the lesson by asking students what the best friend's family is like. Besides Uncle Hubirz, how many family members are there? Does Maria's best friend have a lot of brothers and sisters? How many parents does the friend have? Suggest that, since this is an alien **culture**, families might be very different from what we expect. In fact, there are different kinds of families in our own culture—everything from large, extended families that include grandparents, cousins, uncles, and aunts to small families with only one parent. Emphasize that the important thing about a family is that the people in it feel a special connection to—and responsibility for—each other.

Families often live together in the same residence, although somebody can still be part of a family and not live with the main group. For example, an aunt and uncle may live in a different state, or an older brother may have gone away to college. In Lesson 12, students will describe the members of the friend's immediate family—that is, those who live in the same house. However, it's very possible that Maria's friend has other **relatives** who live in other cities—or even on other planets. If there's time, divide the class into small groups. Then have each group create a **family tree** for the past generation or so of the friend's family. The family tree can tell, in brief, where each member lived (or lives now), what happened to them, and why they may have moved away from the main family group.

Next, discuss Maria's feelings about the friend's family. When she meets them in Chapter 12, she'll probably have a first impression of each family member individually, as well as an impression of the family as a group. To encourage a creative description of Maria's thoughts and feelings, write several unfinished similes on the board such as "When Maria looked at her friend's family, she felt like ..."). Have the class complete the sentences. For example:

When Maria looked at her friend's family, she felt like a soft tomato all warm in the sun.

The best friend's family acted like a huge flower with many little petals.

The family was happier than a hundred cats purring!

Point out that Maria would undoubtedly compare the friend's family to her own. You might suggest that Maria probably feels **homesick** by this time in the story. Does her homesickness change the way she observes the friend's family and what she feels about them? Encourage students to discuss how Maria feels about her own family, as well as the friend's. Her feelings may play a big part in how the story ends.



Continue the discussion of what the friend's family is like by asking students to describe the individual members in interesting ways. Suggest that they begin by describing the friend's grandfather, aunt, and oldest sister. Then write several unfinished sentences on the board:

The friend's grandfather was so old that  
 The aunt was so beautiful that  
 The oldest sister was so smart that

Have students complete the sentences by writing them on their own sheets of paper. Tell the class they can give each family member a name and include it in the sentence, if they want. When they're done, ask students to read some of their sentences out loud. For example:

The friend's Grandfather Charlie was so old that he couldn't bend any of his four legs.  
 Aunt Minerva Salamander was so beautiful that birds sang songs when she walked by.  
 The oldest sister Rupita Sue was so smart that she could do huge long-division problems in her head!

These **"so/that" sentences** combine a description of a character along with an explanation of why that character looks or behaves in a certain way. Therefore, these complex sentences provide a lot of information at one time, as well as making the writing more interesting to read. You might want to underline the two short sentences within each "so/that" sentence, then circle the connecting word "that." Point out that sometimes "that" is dropped from such sentences to make them sound smoother. For example, "The friend's Grandfather Charlie was so old he couldn't bend any of his four legs." Before students work on the computer, encourage them to write down other "so/that" sentences about the friend's family. In fact, try asking students to create the longest sentence possible by using many connecting words (such as "when," "because," "since," or "until") to pack a lot of information into one place. These sentences may become unwieldy or run on. However, such an exercise can help students generate more complex sentences in their own writing.

**CHAP12.FAMILY**

**LOAD** the file and select **EDIT** from the Main Menu.  
 Read the opening paragraph.  
 Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move the cursor to the first unfinished sentence below instruction #1. Delete the underlined word and replace it with whatever family member you want the sentence to be about. Then go to the end of the sentence and finish the description. Delete the underlined words and finish the descriptions in the other four sentences.
2. When you're done describing the different members of the friend's family, connect the sentences to form a paragraph. Delete the paragraph marks between the sentences. Then indent the paragraph.
3. Move down to the dialogue paragraph below instruction #3. Use **Control-O** then select the Outline typestyle. Then finish Uncle Hubirz's thoughts in the paragraph. *Remember to put quotation marks at the end.*
4. Place the cursor at the paragraph mark below instruction #4. Then finish the dialogue at the family meeting, including at least one paragraph for each member of the family. *Hint:* Try putting each character's words in a different typestyle. For example, perhaps the friend's grandmother speaks in **boldface** words—and the youngest sister's words are underlined. You can also distinguish between what somebody thinks and says out loud with different typestyles, as you did in the last chapter.
5. Move down to instruction #5 and write about what Maria thinks of her friend's family. *Hint:* You might want to include what the family is like compared to her own. Or you can write about whether or not Maria is homesick.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Ask students to add a paragraph describing the living room of the friend's house. For example, how does it compare to Maria's living room in Chapter 2? Students may also want to describe the whole house—or draw pictures of it on separate sheets of paper.
2. How do Maria and her friend help Uncle Hubirz get to the living room? Students can insert their own writing about that after the opening paragraph of the chapter.
3. Have students add at least one more "so/that" sentence about another family member. They may also want to add more descriptive sentences about the five family members already there.
4. Ask students to add a paragraph that describes the family as a whole. They may want to include the similes they came up with in the group discussion or add other creative comparisons of their own.
5. Students can create family trees for their own families. Alternatively, advanced students can develop more complete genealogical charts for the best friend's family. You might want to introduce these students to basic anthropological studies and the notion of different definitions of "kinship" in various cultures.
6. **Character Sketch Page:** Encourage students who have difficulty writing to create a character sketch page for the friend's family. They can make a drawing of the whole family together or focus on one particularly interesting member. Students can also write down how the friend's family differs from Maria's on the sketch page.

## Lesson 13: The Secret Papers

File name:CHAP13.SECRET

Pg:001 Ln:001 Col:016 File:CHAP13.SECRET

Chapter 13  
The Secret Papers

The family decided Maria and her friend had to find T.X. Powers. Uncle Hubirz owned two secret papers that could help them out. The first secret paper showed the address of T.X.'s hideout. However, the address was mixed up with a bunch of funny words:

**1. Find the address below by pressing Control-S. Type in SECRET**

**INSERT - Use CTRL-E for typeover, CTRL-H for help, CTRL-Q for Main Menu.**

### Teaching Objectives

- To review codes and the use of secret information in stories.
- To introduce other types of codes—such as hiding a message among words or phrases.
- To prepare for the next major plot development in the story.
- To expand the description of the friend's family in a "good-bye" scene.

### Terms Introduced

"good-bye" scene  
plot development  
secret papers

hideout  
anagrams  
invisible ink

### Magic Slate II Functions

1. **Control-S** - to search for a letter, word, or phrase.
2. **Control-S, N** - to move forward in the file to find the "next" occurrence of the word in the search.
3. **Control-S, P** - to move backward in the file to find the "previous" occurrence of the word in the search.

### **Chapter 13 Summary**

The family decides Maria and her friend have to find T.X. Powers. Uncle Hubirz has two secret papers that can help them in their search. One of them contains the address of T.X.'s hideout. However, the address is hidden among a bunch of funny words. Students find the address in the coded paper, as well as create the second secret paper themselves. They also write a "good-bye" scene between Maria, her friend, and the friend's family.

### **Prewriting for Lesson 13**

Start the classroom discussion by asking students what the family meeting in the last chapter was about. Since all of them wrote their own versions there, they'll have different ideas about it. For example, how much do the other family members know about T.X. Powers? And why did they have a meeting in the first place? Suggest that the friend's family probably knows about T.X., since Uncle Hubirz is living in their house. You might want to point out that in this family, the different members don't keep secrets from one another. How does that contrast with the way Maria behaves in her family?

Divide the class into groups of eight or nine students. Then have each group act out the family meeting scene with each student in the group playing the role of Maria, her friend, or a member of the friend's family. Tell the groups to focus their scene on what the family decides Maria and her friend should do—and how that will affect Uncle Hubirz. In addition, suggest that the groups role play a "good-bye" scene, in which Maria and her friend say good-bye to the family before leaving the house. If there's time, have each group act out their scenes in front of the rest of the class.

Emphasize that the next **plot development** is about to happen. After the scene with the bad guys in the Space Port, there was a breather in the action. Chapters 10 through 12 provided a description of T.X. Powers and Uncle Hubirz—and introduced the friend's family. Now, in order to make the story exciting, the action should build again. Point out that what Maria and her friend decide to do next is a key factor in determining the coming action. Have students brainstorm about what exciting things might happen in the next four or five chapters. Because they'll do much of the writing themselves, they can use these ideas as the plot builds.

Next, tell students that Uncle Hubirz gives Maria and her friend two **secret papers** in Chapter 13. One of these papers contains the address of T.X. Powers' **hideout**. At this point, you might want to review codes and the use of secret information in stories. In Chapter 5, students created their own coding system to conceal part of the friend's letter. In Chapter 13, they'll decipher another kind of code, one in which a message is hidden among a bunch of other disconnected words and phrases. This kind of word puzzle is one way of disguising information. Another kind of coding system is to create **anagrams** with the words in the message. An anagram is basically a "word jumble." For example, "SALLY SAYS SOS" becomes "YLSAL YSAS OSS" in an anagrammatic

coding system. Sometimes spies in stories even put their messages in **invisible ink** that can only be read under special circumstances. You might have students write a message with lemon juice (the invisible ink) on a piece of paper. When they hold the paper over a candle flame, the message will "magically" appear. You can also have students create anagrams—or other forms of word puzzles—as a warm-up. In Chapter 13, they'll create one of the secret papers, using their own coding system to conceal the information in it.

Before students work on the computer, demonstrate how to search through a file for a specified section of text. Have the whole class watch as you load "CHAP13.SECRET" using *Magic Slate II*. Then point out that writers often need to find something in a file quickly, especially if they can't remember exactly where it is. With *Magic Slate II*, students can use the Search function, or **Control-S**. Press **Control-S** to show how it works. When the "SEARCH" menu appears, type in an answer to the single question and press **Return**. (Type in "ZESTY" for the first demonstration.) When searching for text, students then press **N** to move forward to the "next" occurrence in the file; they press **P** to move backward to the "previous" occurrence. Demonstrate how **N** and **P** work now. (There are two occurrences of "ZESTY" in the coded secret paper.) The computer "beeps" when the search is finished. Students then press **Esc** to go back to writing.

**CHAP13.SECRET**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraph.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to instruction #1. Search for **SECRET ADDRESS** by pressing **Control-S**. When you're asked, "What do you want to search for?", type in **SECRET ADDRESS** and press **Return**. Press **N** to move forward to the **SECRET ADDRESS**. Then press **N** again, until the computer "beeps," and you know that **SECRET ADDRESS** is not used again in the file. If you want to move backwards to double check where the address is, press **P**. Press **Esc** to return to normal editing.
2. Now that you know where the address is, make it stand out in the secret paper. Use **Control-O** to select another typestyle. Then press **Control-E** (which puts you in **TYPEOVER** mode) and type over the secret address in the new typestyle. Remember to press **Control-E** again when you've finished typing over the whole address.
3. Place the cursor at the paragraph mark under instruction #3. Then write a paragraph explaining what the second secret paper is. When you've explained what secret information it contains, show what the secret paper looks like under your explanation. *Hint:* The second secret paper is probably in a funny code, too. It might be another word puzzle or contain anagrams. Be as creative as possible in coming up with a way of hiding the information in the second secret paper.
4. When you're done with the second secret paper, move down to instruction #4. Now that Maria and her friend are ready to leave, what do they say? Write a good-bye scene, in dialogue form, with the family.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

***Activities for Additional Writing/Revision***

1. Why are the secret papers "secret"—and how did Uncle Hubirz get them? Have students add an explanation about the secret papers to the chapter.
2. Students who make up their own word puzzles for the second secret paper can play a "search" game with others. By using **Control-S**, the players can guess what information is hidden and search for it in the secret paper.
3. Have students add an explanation of their coding system for the second secret paper to the chapter. If they created their own word puzzles, ask them to make the hidden information stand out in a different typestyle, as they did in the first secret paper.
4. Where is T.X. Powers' hideout located in relation to the friend's planet? How far will Maria and her friend have to travel in order to get there? And what means of transportation will they use? Have the class brainstorm about these questions, in preparation for what will happen in the next chapter.
5. Ask students to illustrate what the secret papers really look like on two separate sheets of construction paper. They can put the coded messages in fancy handwriting, use marker pens or colored pencils, or put the words in "invisible ink" (lemon juice).



## Lesson 14: Space Car Chase

File name:CHAP14.CHASE

Pg:001 Ln:001 Col:016 File:CHAP14.CHASE

Chapter 14  
Space Car Chase

¶

¶ Maria and her friend took the family's space car for their trip. They left the planet's atmosphere quickly. Everything seemed fine until they went by the moons. Then Maria noticed another car following them.¶

**1. Change the underlined words below to pronouns.¶**

**INSERT - Use DTFL-E for typewriter, DTFL-H for help, DTFL-M for Main Menu.**

### Teaching Objectives

- To focus on proper use of pronouns in writing.
- To distinguish between the first-, second-, and third-person voice in writing.
- To discuss the connections between sentences in good writing.
- To discuss the use of "pop-up" (recurring) characters in the story.
- To review getaway scenes, breathers, and plot building.

### Terms Introduced

pop-up character  
pronouns  
possessive pronouns

first/second/third person  
global replacement

### Magic Slate II Functions

1. **Control-R** - to replace selected instances of a letter, word, or phrase with new text in a file.
2. **Control-R, G** - to do a global replacement of text (replace *all* instances of a letter, word or phrase with new text in a file).

## Chapter 14 Summary

Maria and her friend take the family's space car for the first part of their trip. They leave the planet quickly, and everything seems fine until they go by the moons. Then they notice another car following them. It turns out to be the bad guys, who chase Maria and her friend. In this chapter, students change nouns to pronouns to create better connections in sentences. They also write a getaway scene that tells how Maria and her friend escape the bad guys.

### Prewriting for Lesson 14

Begin the lesson by asking the class what they remember about the bad guys. Ask several students to read over their versions of Chapter 9 out loud. Then tell them that the bad guys are **pop-up characters**. This means they will "pop-up" in later chapters of the story. Most adventure stories contain such characters, since they provide another way of building plot connections. They also build suspense, especially if the pop-up characters are evil. You might want to mention famous examples, such as the Wicked Witch in *The Wizard of Oz* or Darth Vader in *Star Wars*. In Chapter 14, the bad guys who work for T.X. Powers pop up again in a chase scene. You might want to divide the class into small groups, and have each group brainstorm about what happens in the chase scene.

Next, discuss the use of **pronouns** with students. Pronouns are a special kind of noun; they're used in place of persons, places, or things in a sentence. In fact, students have probably used many pronouns in their past writings. However, this is a good time to focus on the way pronouns form smoother sentence connections. Try writing several sample sentences on the board. Underline the nouns that can be replaced by pronouns:

Maria and Maria's friend flew in a space car.  
The Space Car was hard to drive.  
 But Maria and her friend drove the space car anyway.  
 Suddenly a meteor crashed into Maria and her friend!

Ask students to listen closely as you read the sentences out loud. The nouns are repeated several times, which makes the sentences sound "choppy" or awkward. Erase the underlined nouns and insert pronouns instead.

Maria and her friend flew in a space car.  
It was hard to drive.  
 But they drove it anyway.  
 Suddenly a meteor crashed into them!

Read the sentences out loud again, this time with the pronouns in place. Point out that the use of pronouns is one way to create proper connections between sentences. Good writing contains a mix of nouns and pronouns. Emphasize that pronouns generally aren't used before the noun they refer to has appeared in the writing.

Otherwise, the reader won't know who the "it" or "they" refers to. With the class review to whom each pronoun in the sample sentences refers.

Point out that **possessive pronouns** are used in sentences to replace contractions that indicate possession—such as "Maria's," and "the family's." In the sample sentences on the board, the possessive pronoun "her" replaces "Maria's" to make a smoother flowing sentence. Other possessive pronouns include "his," "their," and "its."

Next, emphasize the difference between **first-**, **second-**, and **third-person** pronouns. To demonstrate, write sentences in dialogue form on the board:

"I don't know what to do!" Maria cried. "We can't stop the bad guys!"  
 "You take the steering wheel," her friend answered. "They don't have us yet!"

Pronouns that refer directly to the self, such as "I," "me," "we" and "us," are in the first person. Those that address another person directly, such as "you" and "your," are in the second person. And pronouns that refer to people, places, or things from a distance, as if those things were being observed, are in the third person. Third-person pronouns such as "he," "she," "they," "them," and "their," are the most common ones used in telling a story. After all, a writer observes the characters and their actions from a distance—and often describes them in that fashion. However, first- and second-person pronouns appear in dialogue, since the characters refer to themselves directly when they're speaking. That is, quoted words usually contain first- and second-person pronouns, while the speaker lines (or narrative "tags") are in the third person. You might want to point this out in the sentences on the board. In addition, emphasize that first-, second-, and third-person pronouns all have singular, plural, and possessive forms. Ask students to make a list of the first-, second-, and third-person pronouns—and their different forms—so they can refer to it when working on Chapter 14.

Before students work on the computer, demonstrate **Control-R**, *Magic Slate II's* replace function. Have the whole class watch as you load "CHAP14.CHASE" using *Magic Slate II*. Hold the **Control Key** and press the **R Key**, which brings up the "REPLACE" menu of questions. Tell students you are going to replace "Maria" everywhere it appears in the chapter. Then answer the first question by typing "Maria." Press **Return**, which takes you to the next question; answer it by typing in a new name for Maria, such as "Tammy," and pressing **Return**. Answer "yes" to the last question by simply pressing **Return**. The menu will disappear from the screen, while the Replace options are shown in the prompt line at the bottom. Describe these options to the class, then press **G** to do a **global replacement**. Complete the process by replacing "Maria" with "Tammy" at all points in the chapter. Explain the difference between a global replace with and without prompting. The computer "beeps" when the replacement is finished. Students then press **Esc** to go back to writing.

**CHAP14.CHASE**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraph.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to the paragraphs under instruction #1. Change all of the underlined words to the right pronouns. *Hint:* Remember that first-person pronouns often appear in dialogue.
2. Replace the words "her friend" with the name you have given Maria's friend. Press **Control-R**. When you're asked "What do you want to replace?", type in "her friend." Then answer "What do you want to replace it with?" by typing in her friend's name. Next, answer "yes" to "Do you want prompting?"

When the replace menu disappears, press **G** (for global). The screen will move to the first instance of "her friend." Because you answered "yes" to the prompting question, *Magic Slate II* highlights each instance and asks, "Replace this one?" Press **Return** to answer "yes." The word is replaced and the next instance is automatically highlighted. Press **N** for "no" when you don't want to replace something. Press **Esc** to return to normal editing.

3. Change any other words in the chapter that don't make sense. *Hint:* If Maria's friend is a boy, some of the pronouns won't be right.
4. Place your cursor at the paragraph mark under instruction #4. Write a getaway scene that tells how Maria and the friend escape from the bad guys.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist* to make corrections.

**Completing the Page**

Draw the planet's moons and the asteroid on the printout. Put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Have students add more dialogue paragraphs to the chase scene. Ask them to use different kinds of first- and second-person pronouns (singular, plural, or possessive) in the words the characters say.
2. Students can also extend the chase scene by writing about another exciting obstacle besides the asteroid.
3. Does the friend's planet really have more than one moon? What kind of planet is it—and what type of solar system is it in? If students haven't described the planet in detail already, have them brainstorm about it in a Student planning box. Then they can add descriptive details about the planet to the opening paragraph of Chapter 14. They can also draw pictures of what the planet looks like from space on the printout, along with the moons.
4. Students may want Maria and her friend to travel in something other than a space car. In that case, they can replace all instances of "space car" and "car" with their own method of transportation.
5. You can discuss the differences between third- and first-person narrative with advanced students. Have them read a story that's told in the first person for extra credit. They can then compare this form of storytelling with the more traditional third-person style that is used in *Maria's Marvelous Invention*. In fact, some students may want to write a story told in the first person on their own.

## Lesson 15: The Space Poet

File name:CHAP15.POET

Pg:001 Ln:001 Col:016 File:CHAP15.POET

Chapter 15  
The Space Poet

After Maria and her friend got away from the bad guys, they were lost. They drifted between the stars for hours. Then a weird creature appeared outside the space car's window. It was round and covered with shining crystals. The first thing it said was a poem:

**1. Delete the underlined words below. Finish the lines with your**

**INSERT - Use DTBL-E for typeover, DTBL-H for help, DTBL-Q for Main Menu.**

**Teaching Objectives**

- To introduce poetry in the context of the story.
- To focus on how poems describe things in a special way.
- To review comparisons that include the connecting words "like" and "as."
- To introduce the use of comparisons (similes) in poetry.
- To introduce the formal elements of poetry: rhyming lines and stanzas.

**Terms Introduced**

poetry  
poem  
poets

lines (in poetry)  
stanzas  
justification

**Magic Slate II Function****Control-C**

- to change the justification of the text. Lesson 15 focuses on **centering** lines on the screen.

### Chapter 15 Summary

After Maria and her friend get away from the bad guys, they are lost. They drift between the stars for hours. Then a weird creature appears outside the space car's window. It is round and covered with shining crystals—and communicates to them through poetry. In this lesson, students change the Space Poet's poem and add their own stanza.

### Prewriting for Lesson 15

Begin the lesson by reciting a poem that contains several comparisons (similes) or other fanciful descriptions. For example, you might try reading this excerpt from Lewis Carroll's "The White Knight's Song" (*Through the Looking Glass*, Chapter 8):

I weep, for it reminds me so  
 Of that old man I used to know --  
 Whose look was mild, whose speech was slow,  
 Whose hair was whiter than the snow,  
 Whose face was very like a crow,  
 Whose eyes, like cinders, all aglow,  
 Who seemed distracted with his woe.  
 Who rocked his body to and fro,  
 And muttered mumblingly and low,  
 As if his mouth were full of dough  
 Who snorted like a buffalo -- !

Whatever poetry selection you choose to read, ask students what is special about this kind of writing. They may not understand all of the words in something like "The White Knight's Song," but they'll probably still enjoy the fanciful descriptions and images. This kind of writing is called **poetry**. A **poem** that contains rhyming words, such as "The White Knight's Song," is one type of poetry. But even in poems that don't use rhymes, the words usually sound good together—they're fun to hear and read. Emphasize that poetry is one place where it's OK to be "silly" or "crazy." For example, a man can look like a crow and snort like a buffalo. Also point out that poetry in a science fiction story such as *Maria's Marvelous Invention* may be even crazier. You might want to discuss *Alice in Wonderland* and *Through the Looking Glass* as other stories where characters recite silly poems.

Authors who write poems—or **poets**—often use strange connections and comparisons (similes) to describe the world in a special way. Review comparisons with students and point out examples from the poem you read (such as "Whose face was very like a crow," "And muttered mumblingly and low/As if his mouth were full of dough," and "Who snorted like a buffalo"). Comparisons in poems are not only silly, they also make a description more vivid. People don't really have crow's faces, but most readers can easily imagine a particular character whose face *looks like* a crow.

Tell students that in Chapter 15, Maria and her friend meet a "Space Poet." This weird creature communicates through poetry that includes many comparisons. Ask the class to write a poem about the Space Poet together. Start them off by writing several unfinished comparisons (for example, "The Space Poet looks like..."/"It feels like...") on the board. Then have students complete the comparisons, encouraging them to be as creative as possible:

The Space Poet looks like a big red balloon.  
 It feels like jelly and chocolate chip cookies.  
 It sounds like breaking glass and ringing bells.  
 The Poet is as weird as a Martian roller coaster!

Remind students that "like" and "as" are the connecting words in many comparisons. Then point out that poems usually have a different form than most story writing. Instead of being written in paragraph form, most poetry contains separate **lines**. These lines can be any length—from one word to several sentences. They also can be grouped together or separated by lots of spaces. You might want to show students examples of poetry in different forms, including poems where the lines are centered—or grouped together into **stanzas**.

Have students copy the class poem on a piece of paper. Then divide them into groups of four. Each group can add a stanza to the poem. Suggest that each of the four students write one comparison line—but that the whole group should decide what order those lines go in. When the groups are finished with their stanzas, you can put them all together to form one long poem. Read the whole poem out loud to the class.

Before students work on the computer, demonstrate how they can center lines of poetry easily. Have the whole class watch as you load "CHAP15.POET" using *Magic Slate II*. Position the cursor on the first line of the Space Poet's poem. Then hold the **Control Key** and press the **C Key (Control-C)** to bring up the CHANGE JUSTIFICATION menu. Explain to students that **justification** refers to how the words on a page line up against the margins. Normally in *Magic Slate II*, the words line up straight against the left side. You might want to show students examples of other kinds of justification, such as typeset books that are justified on both sides. Select the justification on the screen by moving the black selection bar with the Arrow Keys. (Choose "Centered" in the first demonstration.) Press **Return** to go back to writing. The first line in the poem now will be centered. In order to center the other poetry lines on the screen, *students must set the justification for each line (paragraph)*.



**CHAP15.POET**

**LOAD** the file and select **EDIT** from the Main Menu.  
 Read the opening paragraph.  
 Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to the Space Poet's poem under instruction #1. Delete the underlined words in the first and third lines. Then finish the lines with your own rhyming words. *Hint:* Use comparisons or descriptions that are as "crazy" as possible.
2. Delete the other two lines in the poem. Then insert your own rhyming lines.
3. Center each line in the poem. Start by positioning your cursor at the beginning of the first line. Press **Control-C** and select "Centered" from the menu with a checkmark. Then press **Return**. Do the same thing for the other three lines.
4. Place your cursor at the paragraph mark below instruction #4. Complete another stanza of the Space Poet's poem. Include at least four lines in your new stanza.
5. Change the justification of the lines in your new stanza. You might want to try a different justification for each line—such as 1) Centered, 2) Right side only, 3) Left side only, and 4) Both sides.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Students can add more stanzas to the poem. Suggest that they use comparisons of degree. Also, point out that the lines don't have to rhyme.
2. How do Maria and her friend respond to the Space Poet? Ask students to write about how the main characters react to meeting this weird creature. Suggest that Maria and her friend might even ask the Space Poet questions, which could be put in dialogue form at the end of the chapter.
3. Have students add a more extensive description of the Space Poet at the end of the chapter. The description can be in the form of a poem—or a paragraph of additional narrative. Alternatively, students can change the description in the opening paragraph of the chapter about the poet.
4. Why does the Space Poet like to write poems? Encourage students to brainstorm about who and what the poet is. Then ask them to add an explanation to the chapter about the poet's motives for writing poetry.
5. Have students make up a name for the Space Poet. Then they can add a line about the poet's name to the end of the chapter. (For example, "THE SPACE POET'S REAL NAME IS GLORIOUS GLITTER BUG!") or they can write about the poet's name in another stanza of the poem.
6. Have advanced students read "Jabberwocky" from *Through the Looking Glass*. Point out that this is a special kind of silly poem, in which the words are nonsense—but also make sense because of the way they go together. In other words, the poem is in "code." Ask students why "Jabberwocky" is fun to read and what they think it is about. Then have them write their own poems that are in "code."
7. **Character Sketch Page:** Encourage students who have difficulty writing to create a character sketch of the Space Poet. They can make a drawing of the strange poet and write down important facts about this character (age, the poet's favorite word or food, etc.) on the sketch.

## Lesson 16: Maria's Help Poem

File name:CHAP16.HELP

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Pg:001 Ln:001 Col:016 File:CHAP16.HELP
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Chapter 16
Maria's Help Poem
v
  Maria and her friend needed help.
  But when they asked the glittering
  Space Poet for directions, it said:v
v
    I might help, it's true.v
    But first a poem is due from you!v
v
  So Maria made up a poem very fast:v

```

**1. Delete the underlined words**

**INSERT** - Use CTRL-E for the power,  
 000 for help, CTRL-Q for Main Menu.

**Teaching Objectives**

- To review the use of poetry in stories.
- To introduce refrains in poetry.
- To review comparisons (similes).
- To introduce special descriptions or figures of speech (metaphors).

**Terms Introduced**

refrain  
 figure of speech

## Chapter 16 Summary

Since Maria and her friend are still lost, they need help. But when they ask the Space Poet for directions, it asks them to make up a poem. Maria does so as quickly as possible, and the weird creature decides to help them. Students write Maria's "Help Poem" using metaphors and refrains. They also explain how the Space Poet helps Maria and her friend.

### Prewriting for Lesson 16

Start this lesson by reviewing poetry with the class. Ask students why poems are different from regular story writing. For example, how does poetic language describe the world? Encourage students to come up with creative answers for what a poem is. In fact, you might want the class to write a poem about poetry itself. List several unfinished lines on the board:

#### What Is a Poem?

A poem is like  
It is bigger than  
Poetry is the strangest  
Poetry is the best

Ask students to copy the unfinished poem on their own sheets of paper. (Alternatively, you could distribute a handout that already has the unfinished poem lines on it.) Have students complete the poem, encouraging them to be as creative and descriptive as possible. When they're done, ask some students to read their poems out loud. Use the best of their lines to finish the poem on the board. Then write the first line again at the end of the poem:

#### What Is a Poem?

A poem is like a dragon's smile.  
It is bigger than Mt. Everest!  
Poetry is the strangest spaghetti in the world.  
Poetry is the best fiery volcano!  
A poem is like a dragon's smile.

Remind students that poems don't have to rhyme. The use of vivid comparisons (similes) and other special descriptions can make poetry just as fun to read as lines that rhyme. However, the words in a poem usually sound good together, or have a definite rhythm. One way to reinforce the rhythm of a poem is to include repeating lines, or a **refrain**. In "What Is a Poem?" above, the first line ("A poem is like a dragon's smile.") is repeated at the end to create a refrain. In longer poems, sometimes more than one line or even a whole stanza is used as a refrain. You might want to read the class examples of poetry with refrains, such as "The Owl and the Pussycat" by Edward Lear.

Next, focus on the third and fourth lines of the class poem. These contain a special kind of description or **figure of speech**. In these lines, poetry is not just compared to something else; it is not "like" the strangest spaghetti in the world or the best fiery

volcano—it *is* those things. Such figures of speech (metaphors) are often used in poems to make the writing "come alive." You might want to read some examples of poetry with metaphors, such as "Fog" by Carl Sandburg or "Metaphors" by Sylvia Plath. You can also create a string of special descriptions with the class. Try writing this unfinished line on the board:

A poem is a rose is a horse is a

Then ask each student to add their own figures of speech to the string. For example:

A poem is a rose is a horse is a washing machine is a  
lightning bolt is cherry ice cream is pizza is fudge is a  
million stars is a unicorn is King Arthur is fire...

**CHAP16.HELP**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraph.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Delete the underlined words in Maria's poem below instruction #1. Then finish the incomplete lines with your own figures of speech.
2. Add another stanza to the poem below instruction #2. *Hint:* Use the first line of the other stanzas ("Will you help us, Glitter Poet?") as a refrain in your new stanza. You might also make this stanza three lines long to match the others.
3. Move down to the paragraph mark under instruction #3. Write at least one paragraph explaining how the Space Poet helps Maria and her friend. *Hint:* Maria and her friend need directions to Planet Fido, where T.X.'s hideout is located.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

***Activities for Additional Writing/Revision***

1. Have students change the justification of the lines in Maria's Help poem.
2. Ask students to add a title to the poem. Suggest that they put the title in a different typestyle (such as Italics or Outline). Students may also want to change the typestyle of the refrain—or any of the other lines in the poem.
3. Students can replace the refrain, "Will you help us, Glitter Poet?", with one of their own. Suggest that they use **Control-R** to do so.
4. **Revising Earlier Chapters:** Students can add a refrain to the Space Poet's poem in CHAP15.POET.

## Lesson 17: CRASH!

File name:CHAP17.CRASH

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Pg:001 Ln:001 Col:016 File:CHAP17.CRASH
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Chapter 17
CRASH!

Maria and her friend relaxed when
they got back on course. The nebulas
outside the space car's window were
very beautiful. Maria and her friend
were so distracted they didn't notice
anything else. But at that moment, a
huge object hurtled towards them!

1. Add sentences to the beginning or
INSERT - Use CTRL-E for to power,
      for help, CTRL-Q for Main Menu.

```

**Teaching Objectives**

- To discuss good transitions in writing.
- To introduce transition sentences in paragraphs.
- To review sequencing.
- To review action scenes and plot building.
- To review unexpected challenges and setbacks.
- To discuss Planet Fido, the secret hideout, and other plot elements.

**Terms Introduced**

transitions  
transition sentences

opening sentence  
topic

**Magic Slate II Functions**

1. **Control-D, P** - to delete (cut) paragraph.
2. **Control-G** - to get (paste) the paragraph in a new position.



### Chapter 17 Summary

Maria and her friend relax when they get back on course for Planet Fido. They look through the space car's window and see many beautiful nebulas. Maria and her friend are so distracted they don't notice anything else. At the same time, a huge object hurtles towards them—and crashes into the space car. In this lesson, students describe the huge object. They also explain what happens to Maria and her friend after the crash, including how they get to Planet Fido without the space car.

### Prewriting for Lesson 17

Begin the discussion of **transitions** in story writing by listing several sentences on the board. Leave plenty of space between each sentence. For example:

Maria and her friend landed on an unknown planet.

The creature looked at them strangely.

"Can you walk?" Maria asked her friend.

Ask students why this action scene is incomplete. Point out that the missing parts, or transitions, between the sentences need to be filled in. Encourage the class to think of interesting actions that might connect the sentences into a full scene. Then have them put their ideas into sentence form and write them in the correct place on the board:

Maria and her friend landed on an unknown planet.

They needed gas rocks for the space car, so they looked around outside.

"It's very hot here," Maria said. "I don't like it."

"Neither do I." Maria's friend was nervous. "Do you get the feeling we're being watched?"

Suddenly they heard a loud noise in the bushes.

A rabbit-lizard creature jumped out at them!

The creature looked at them strangely.

Maria and her friend ran back, but they weren't fast enough.

The rabbit-lizard kicked the friend in the leg, then hopped away.

"Can you walk?" Maria asked her friend.

Now the sequence of actions in the action scene is both exciting and specific. Emphasize that transitions—between sentences, paragraphs, or chapters—are important in building an interesting plot. Good writers surprise readers with unexpected challenges and setbacks, but they also make sure readers understand the connections between events. As in Chapter 7, which focused on the sequence of action in the getaway scene, students will work on an action scene in Chapter 17. This time they'll add **transition sentences** to the paragraphs. These kinds of sentences provide more information about what has happened in a given paragraph, as well as preparing readers for what happens next. Emphasize that students can add as many sentences as they want to the end of a paragraph to build a good transition. They also can insert a whole new paragraph of their own as a transition, especially if they add another action to the scene.

In addition, students can insert a new **opening sentence** at the beginning of a paragraph to make a transition more clear. Opening sentences often introduce an action or represent a shift in time. Writers sometimes use an opening sentence to catch a reader's interest as well. Point out that each writer must balance clear transitions with the unexpected in order to keep readers reading.

Before erasing the sentences on the board, have students write them down on separate sheets of paper. Ask them to combine the sentences into meaningful paragraphs. Tell students that the length of the paragraphs is not important, as long as the sentences in each paragraph are focused on the same **topic**. You might want to remind the class that sentences in dialogue form are usually in separate paragraphs.

Finish the classroom discussion by reviewing what has happened in the story during the last few chapters. You may want to reintroduce Planet Fido and T.X.'s secret hideout, since this is the place Maria and her friend are heading for in their space car. In Chapter 17, Maria and her friend get back on course for Planet Fido—but what unexpected challenge or setback might they encounter at this point in the plot? Tell the class that more and more unexpected things often happen as main characters get closer to their final goal in a story. Have the class brainstorm about what unexpected challenges face Maria and her friend in Chapter 17. You might want to divide students into small groups and have them act out an action scene for the unexpected challenge. Encourage them to make this scene as wild—and dangerous—as they want.

Before students work on the computer individually, you may want to review *Magic Slate II*'s **Control-D** and **Control-G** commands to cut and paste. You can show the class how to move text by loading "CHAP17.CRASH." Using the introductory paragraph, press **Control-D,P** to delete (cut). Then press **Control-G** to get (paste) the paragraph in a new position.

**CHAP17.CRASH**

**LOAD** the file and select **EDIT** from the Main Menu.  
 Read the opening paragraph.  
 Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to the paragraphs under instruction #1. Complete the action scene by adding sentences to the beginning or end of each paragraph. *Hint:* Make the transitions between each paragraph clear. Establish the sequence of events by using adverbs of time— "then," "next," "first," etc.—in your sentences.
2. After you've finished the action scene, place your cursor on the paragraph mark under instruction #2. Then write a paragraph describing the huge object that crashes into the space car.
3. After you've written the paragraph, change its position. Use **Control-D, P** to "cut" (or delete the paragraph). Then, move your cursor to the paragraph mark right above instruction #1. Use **Control-G** to "paste" (or get the paragraph to its new position).
4. Now place your cursor at the paragraph mark under instruction #4. Turn on the Student Planner and make some notes describing a Bogawee. Include words that describe the Bogawee's size, shape, or personality. Turn off the Planner when you're done making notes.
5. Place your cursor at the paragraph mark under instruction #5. Using the ideas from your planning box, write a paragraph that tells who and what a Bogawee is.
6. Place your cursor at the paragraph mark under instruction #6. Write a paragraph about how the Transport-o-Machine takes Maria and her friend to Planet Fido.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Have students insert whole paragraphs as transitions between the original paragraphs of the action scene.
2. How badly hurt is Maria? If students haven't done so already, encourage them to describe Maria's injury in the crash. You might point out that if Maria is hurt badly, another complication is added to the plot. Suggest that, since Maria still has several adventures ahead of her, students might think of ways that she recovers from her injury quickly.
3. Students may want to change the Transport-o-Machine to something else. If so, make sure they explain how their new means of transport (whether it's a machine, a huge flying creature, or a weird time warp) gets Maria and her friend to Planet Fido.
4. Ask students to draw a picture of the beautiful nebulas—and anything else Maria and her friend might see—outside the space car's window. Advanced students may want to do extra reading on what nebulas are, as well as gas clouds, black holes, and other astronomical phenomena.
5. **Character Sketch Page:** Encourage students who have difficulty writing to create a character sketch of the Bogawee. They can make a drawing of this character and write down any important facts about the Bogawee (such as number of eyes and hands, color of fur, etc.) on the sketch.
6. **Revising Earlier Chapters:** Ask students to read over their printouts for Chapters 7, 9, and 14. Tell them to focus on the sequence of events in the action scenes. If the scenes seem confusing in retrospect, students can change the order of paragraphs, add more transition sentences, or expand the action itself.

## Lesson 18: Arrival on Planet Fido

File name:CHAP18.FIDO

Pg:001 Ln:001 Col:016 File:CHAP18.FIDO

Chapter 18  
Arrival on Planet Fido

Planet Fido was a strange place. The sky was orange, and it was over 120 degrees in the shade. Maria and her friend gasped for breath by the time they got to Zorko Street. Five big signs hung above the street, one right after the other. The signs said:

**1. Delete the underlined parts of the signs below. Then insert your**

**INSERT** - Use CTRL-E for t:eeper, C: for help, CTRL-Q for Main Menu.

**Teaching Objectives**

- To focus on persuasive writing.
- To discuss the forms of persuasion used in advertisements.
- To discuss why advertisers exaggerate or make false claims.
- To introduce the use of satire in stories.
- To encourage creative expression through writing satirical "persuasive" signs.

**Terms Introduced**

advertisement  
advertisers  
exaggerations

false claims  
slogans  
satire

### Chapter 18 Summary

After Maria and her friend arrive on Planet Fido, they find that it's a strange place. On Zorko Street they see five big signs hanging above the street, one right after the other. Each sign says something different about why they should leave. But Maria and her friend aren't persuaded, and they find T.X.'s secret hideout. In Chapter 18, students create the "persuasive" signs and explain how Maria and her friend find the hideout.

### Prewriting for Lesson 18

Start the lesson by reviewing persuasive writing in an argument. You might have students look at what they wrote for the argument between Maria and her mother in Chapter 6. Then point out that there are other forms of persuasion as well. For example, commercials on TV and other types of **advertisement** are based on persuasive writing. Have the class discuss how commercials convince TV viewers to buy a product. Then ask students to create an advertisement together. Suggest that students make up an ad for a product that might be sold on Planet Fido, such as "ice-cold borga flowers," "red-hot Bogomils," or "salamander delites." For example:

REAL RED-HOT ROASTED BOGOMILS!

You'll love the fantastic flavor of these spicy snappers!  
RED-HOT BOGOMILS come in 41 different temperatures  
but are guaranteed not to burn your tongue!

Rush to your nearest BOGOMIL store today!

Emphasize that **advertisers** use several persuasive tactics in order to convince people. Many commercials contain **exaggerations** of a product's value; sometimes they even include **false claims**. Written and spoken advertisements often contain **slogans**—short sentences or phrases that "hook" the reader. In addition, rhyming words, catchy sentence rhythms, and other poetic qualities (such as the alliteration—or "same-sound words"—of "real red-hot roasted") are all a part of advertising. Advertisements rely on interesting writing because they are supposed to catch people's attention. Suggest that students really listen to the way words go together and sound when they're writing persuasively.

Next, ask the class why advertisers make false claims or greatly exaggerate the value of a product. In this context, is it all right for people to lie about what they're selling? How is the reader or viewer supposed to figure out the difference between truth and fiction? Point out that it's a good idea to be cautious of advertising precisely because it does use such interesting writing techniques. More importantly, TV or other forms of visual advertisement often rely on striking images to make their claims. You might have the class analyze a particular TV commercial—both the words it uses and the images—to demonstrate what a powerful form of persuasion this kind of advertisement is. Also ask students for examples of advertising techniques used in other contexts, such as political campaigns or speeches.

Tell students that, although persuasive writing in advertisements can be very effective, it's also easy to make fun of it. For example, the advertisement the class came up with together is funny rather than a true attempt to convince anybody. Of course, one of the reasons it's so amusing is because the wording is quite close to the real thing. This kind of humor is called **satire**. Satirical writing pokes fun at society, pop culture, political figures, and other elements of the world around us. Science fiction is particularly appropriate for satire because it often reflects current society—but also exaggerates it. Ask the class for examples of satire in the chapters they've already written for *Maria's Marvelous Invention*. You might prompt them by noting that the robot couch and appliances of Chapter 2 are certainly a satire on technology—and even other science fiction stories. Then point out that the persuasive writing students do in Chapter 18 will be a satire of current advertising techniques. Encourage the class to exaggerate their writing as much as possible; after all, it's supposed to be funny.

Before students work on the computer individually, set the scene for Chapter 18. Explain that Maria and her friend arrive on Planet Fido and go straight to Zorko Street. Have students review Uncle Hubirz's secret papers and the address of T.X.'s hideout, if necessary. You might also have the class speculate about what Planet Fido is like—and what kind of city Zorko Street is in. Then tell students that, despite an attempt to persuade Maria and her friend to go away, the main characters find the entrance to the secret hideout. Since students will explain how this happens in their writing, ask them to brainstorm about how Maria and her friend find the hideout and where it's located on Zorko Street.

**CHAP18.FIDO**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraph.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to the signs below instruction #1. Delete the underlined portions of each sign. Then insert your own persuasive writing. Use different typestyles to make the signs more striking.
2. Place your cursor at the first paragraph mark under instruction #2. Then create the fifth sign that Maria and her friend see. *Hint:* Since this is the last sign in the sequence, it should probably be something like "Our Final Offer." Make it as funny as you want.
3. Move down below instruction #3. Then explain how Maria and her friend find the secret hideout. *Hint:* You might mention that Maria and her friend aren't persuaded by the signs—and include what they say about them.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.



**Activities for Additional Writing/Revision**

1. Have students add to the description of Planet Fido in the chapter. They can also use the Student Planner before they write their description to develop a list of the planet's characteristics. Is it a big planet? How many people and what kind of people live there? Encourage students to be as detailed in their descriptions as possible.
2. What else do Maria and her friend see on Zorko Street? Students can describe the buildings, vehicles, and anything else that might add to their explanation of how Maria and her friend discover the secret hideout.
3. Suggest that Maria and her friend have an argument about whether or not to stay on Zorko Street. Then students can write the argument in dialogue form in the chapter.
4. Divide the class into small groups. Then ask each group to create a product and make up an advertising campaign for it. The campaign could include billboards (signs), magazine ads, TV commercials, radio announcements, and any other promotions the students come up with.
5. Ask students to pretend they are running for president of Planet Fido. Then have them write speeches about why they are best for the job. You might ask some students to perform their speeches in front of the class. Then discuss what makes speeches compelling—not only the words themselves, but the speaker's body language, presentation, and so on.
6. Have students draw each of the five signs on separate sheets of construction paper. They can draw interesting pictures on the signs and use colored marking pens, glitter, glue, stickers, and any other materials available to make the signs "catchy."

## Lesson 19: The Darkest Hour

File name:CHAP19.DARK

Pg:001 Ln:001 Col:016 File:CHAP19.DARK

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Chapter 19  
The Darkest Hour

It was colder than a winter day inside the secret hideout. Maria and her friend walked down the first dark passage carefully. They were confused by all the twists and turns. Then they came to a strange drawing on the wall.

"It's a blueprint of the hideout!" Maria exclaimed.

**1. Use comparisons of degree or**  
**INSERT - Use CTRL-E for typeover,**  
**Ctrl-H for help, CTRL-Q for Main Menu.**

### Teaching Objectives

- To discuss setbacks and "the darkest hour" of a story.
- To discuss why people may doubt themselves or their abilities.
- To introduce blueprints and maps.
- To review "pop-up" characters.
- To review comparisons of degree (similes) and figures of speech (metaphors).

### Terms Introduced

blueprint  
architects

darkest hour  
setback

### **Chapter 19 Summary**

Maria and her friend enter the secret hideout, where it's colder than a winter day. At first they're confused by all the twists and turns. Then they come to a strange drawing on the wall, which turns out to be a blueprint of the hideout. In this lesson, students put descriptions of the hideout in dialogue form. In addition, they write about how the bad guys capture Maria and her friend, and why it's the darkest hour for the main characters.

### **Prewriting for Lesson 19**

Begin the lesson by asking students what they think the secret hideout of T.X. Powers is like. Prompt the class by having them describe the hideout with comparisons of degree or other interesting figures of speech. You might write the following incomplete sentences on the board:

The secret hideout is like  
It is bigger than  
It feels worse than  
The hideout is a

Have the class suggest ways to finish the sentences out loud or write the full sentences on separate sheets of paper. Then use some of the best comparisons and figures of speech students come up with to finish the sentences on the board.

The secret hideout is like a killer whale's stomach.  
It is bigger than San Francisco and Rochester put together!  
It feels worse than cold jello in the dark.  
The hideout is a grizzly bear with lots of teeth!

Next, ask students what a map of the secret hideout might look like. Suggest that a map of a country or city is different from the inside of a building. Point out that a map of the secret hideout might show different rooms, how large they are compared to each other, and how you get to the various rooms. Such an "inner" map is sometimes called a **blueprint** for the building. Blueprints are created by **architects**, people who design buildings, to show what the inside of a structure looks like. Blueprints might also be used by people who need an overall view of a building and perhaps are looking for something hidden. In fact, blueprints and building plans are often clues to a puzzle in spy stories or mysteries. Tell students that Maria and her friend will come across a blueprint for the secret hideout in Chapter 19. Then divide the class into small groups and have each group create a blueprint for the hideout. If possible, show the class examples of real blueprints. You might point out that these building maps are usually printed in blue on a special kind of paper, which is why they're called "blueprints."

Finish the lesson by discussing the **darkest hour** of a story. The darkest hour is the worst **setback** for the main characters. It's the point in the plot where things can't get any worse—and the characters may doubt themselves and their abilities. Tell students

that in Chapter 19 Maria and her friend reach their darkest hour: the bad guys "pop up" again and capture them in the secret hideout. Encourage the class to discuss why this hour in the story is darkest—and why, in general, science fiction and adventure stories include such terrible setbacks. You might want to read and talk about examples of darkest hours from other stories, such as *A Wrinkle in Time*, *Charlotte's Web*, or the *Star Wars* movies.

Emphasize that students will write the whole scene in which Maria and her friend are captured. In addition, they will explain why it is the darkest hour for the two main characters. Have the class brainstorm about what happens after Maria and her friend are captured. You might even list their ideas on the board.

They get thrown in the deepest dungeon.  
 Maria's friend is poisoned by the bad guys.  
 A mutant Bogomil attacks them!  
 Maria breaks her ankle and can't walk.

Most students will probably come up with ideas that involve extreme danger or a terrible predicament for Maria and her friend. Point out that the first step in writing about the darkest hour is describing just how dark it really is. However, what makes the darkest hour more than just another setback is an explanation of how the characters feel about it. Ask students why Maria and her friend doubt themselves. Have they lost their ability to fight—or think of solutions to problems? If so, why? Is it because they feel out of control?

Tell students that the darkest hour of many stories often takes place when the characters are waiting for something to happen—and have time to think about everything that's gone wrong. For example, if Maria and her friend are imprisoned in a dungeon by the bad guys, they'll have lots of time to brood. You might point out that the place where characters wait during the darkest hour is often very uncomfortable, such as a cold, slimy dungeon. Feeling cold and hungry and just plain miserable would certainly make the darkest hour seem even darker to Maria and her friend. Suggest that describing the physical environment at the time of the darkest hour is yet another step in writing about it.

Before students work on the computer individually, divide the class into the same groups that created blueprints together. Then have each group make up a scene in the secret hideout of T.X. Powers, their own version of *The Darkest Hour*. Each group can act out their "Darkest Hour" in front of the class. If there's time, have the whole class build the secret hideout as a set for the role-playing game. The hideout could contain cardboard tunnels full of purple ooze (chunks of foam), or anything else the students create.

**CHAP19.DARK**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraphs.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to the unfinished paragraphs of dialogue below instruction #1. Complete each paragraph, describing the secret hideout with an interesting comparison or figure of speech.
2. Place your cursor at the paragraph mark under instruction #2. Then write about how the bad guys capture Maria and her friend. Write as much as you want in order to make the scene exciting.
3. Open a planning box below instruction #3. Then describe where the bad guys take Maria and her friend. Make notes on the kinds of scary or creepy things that might be in a dungeon. You might also describe how Maria and her friend feel about being captured. These notes will be good background material for writing the end of the chapter.
4. Move down to instruction #4. Place your cursor at the paragraph mark below it, then write about the darkest hour for Maria and her friend.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist* to make corrections to the file.

**Completing the File**

Draw the blueprint for the secret hideout on the printout. If you don't have enough room there, draw it on another sheet of paper. Put the completed chapter in the folder for your book.

***Activities for Additional Writing/Revision***

1. Students can add a more extensive description of the secret hideout to the chapter. They can put this description in dialogue form, or just insert it as a narrative paragraph.
2. Suggest that more than the two original bad guys capture Maria and her friend. In that case, students can describe the other bad guys who capture them.
3. Have students build suspense by writing more about the main characters' trip through the secret hideout—before they find the blueprint and meet the bad guys. How do Maria and her friend feel as they're walking through the hideout? Do they meet anybody else? If so, does this new character warn them to go back or say something else to them?
4. Students can make a "shadow box" to represent the secret hideout of T.X. Powers. Ask them to bring an empty shoebox to class. They cut a "peek hole" in one end and as many holes as they want in the top to let in light. Then students create the secret hideout inside the box, using paint, construction paper, glitter, and any other supplies that are available. When they're done, students put the top back on. They look through the peek hole to see inside the hideout.

## Lesson 20: T.X. Powers

File name:CHAP20.TX

Pg:001 Ln:001 Col:016 File:CHAP20.TX

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**Chapter 20**  
**T.X. Powers**

✓

After many hours, the bad guys took Maria and her friend to T.X. Powers. Maria was so exhausted she could barely walk. But the bad guys forced her to move, until they reached the lowest room in the hideout. T.X. stayed hidden in the shadows. At first, Maria and her friend only heard T.X.'s voice.✓

**1. Finish the paragraphs of dialogue**

**INSERT** - Use CTRL-E for ttypeover,  
 @-? for help, CTRL-Q for Main Menu.

**Teaching Objectives**

- To review plot building.
- To introduce the climax of a story.
- To discuss final conflicts in a story.
- To focus on persuasive writing in dialogue form.
- To review character motives.
- To encourage creative expression in a description of T.X. Powers.

**Terms Introduced**

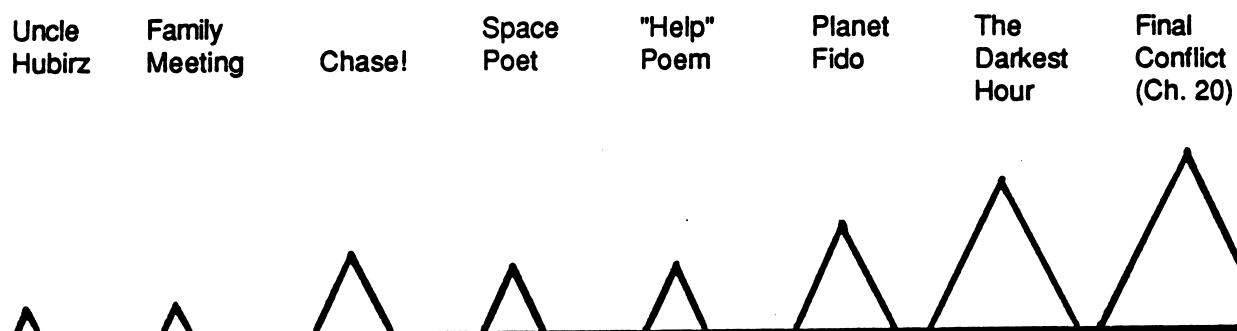
final conflict  
 climax  
 change of heart

### Chapter 20 Summary

After many hours, the bad guys take Maria and her friend to T.X. Powers. When they reach the lowest room in the secret hideout, T.X. stays hidden in the shadows. At first, Maria and her friend only hear T.X.'s voice, as the villain tries to persuade them to join the secret society. But they aren't convinced, and T.X. finally steps into the light. In this lesson, students describe what T.X. Powers looks like—and write the climax of the story.

### Prewriting for Lesson 20

Open the classroom discussion by reviewing the development of the plot in *Maria's Marvelous Invention*. You might want to make a plot diagram on the board, including the greater frequency and size of action peaks in the last few chapters:



Encourage different students to tell their version of the story. Then set the scene for Chapter 20. In this chapter, readers find out what T.X. Powers really looks like—that is, one of the big mysteries of the story is solved. In addition, Chapter 20 includes the **final conflict** of *Maria's Marvelous Invention*. Stress that final conflicts in science fiction or adventure stories usually involve two sides who fight against each other. The outcome of a final battle or action determines how a story ends. This is also called the **climax**. If a plot is built well, readers usually have some idea of what the climax will be early in the story. (You might want to review Chapters 10 and 11, in which T.X. Powers and the plight of Uncle Hubirz are introduced.) However, the plot must unravel first in order for the climax to have any meaning. Story climaxes don't always involve fight scenes, but sometimes such a climax seems inevitable, as in the final battle between Good and Evil—or a fight between the bad guys and Maria and her friend.

Have students divide the characters involved in the final conflict of *Maria's Marvelous Invention* into two sides: GOOD and BAD. Then write the character names in two lists on the board, including their motives for fighting. See the next page for an example.



**Good Characters**Maria

- Motive 1: doesn't want T.X. to hurt her  
 Motive 2: is afraid T.X. will steal her new invention  
 Motive 3: wishes to help Uncle Hubirz

Maria's Friend

- Motive 1: wants to get revenge for Uncle Hubirz  
 Motive 2: wants to protect Maria  
 Motive 3: wishes to save the galaxy by destroying T.X. Powers

**Bad Characters**T.X. Powers

- Motive 1: wants the special glasses  
 Motive 2: has to kidnap Maria and her friend because they know what T.X. looks like  
 Motive 3: hates Uncle Hubirz

The Bad Guys

- Motive 1: have no choice because they work for T.X.  
 Motive 2: want the special glasses for themselves

Emphasize that motives will determine how each character acts in the final conflict. Characters sometimes do the unexpected during times of crisis. For example, a cowardly lion may fight bravely when someone he loves is threatened. Or T.X. may try to persuade Maria and her friend to join the secret society, rather than just lashing out at them. But a character's actions are still explained by some motive, even if it's one the other characters don't know about until the climax of the story. You might want to discuss which characters—if any—have secret motives and which ones may do something surprising in the final conflict.

In addition, point out that Maria and her friend must go through a **change of heart** after the darkest hour of Chapter 19. What motivates them to fight T.X. Powers—and refuse the villain's persuasive tactics? How do they gain the strength to keep going? You may want students to talk about how people overcome their doubts, even if they're in a bad situation.

Divide the class into groups of six—or groups with enough members to play the main roles in the climax of *Maria's Marvelous Invention*. Then have the groups create the final conflict, using any props they've developed in previous role-playing activities. Since this is the climactic scene of the story, you might have students wear special costumes—masks or colorful clothing—that match their roles. Ask each group to perform the final conflict in front of the class.

**CHAP20.TX**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraph.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Move down to the unfinished paragraphs of dialogue under instruction #1. Then complete the paragraphs. Write about what T.X. Powers says to persuade Maria and her friend—and how they respond.
2. Place your cursor at the paragraph mark below instruction #2. Write about what Maria and her friend say when they see T.X. Powers for the first time. Put their reactions in dialogue form.
3. Move down to instruction #3. Write at least one paragraph about what T.X. Powers looks like. *Hint:* Make the description as vivid—and disgusting!—as you want.
4. After you've described T.X., move down to instruction #4. Then write the climax for the story, making the final conflict between T.X. Powers and Maria and her friend as exciting as possible.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. What do the bad guys do when T.X. steps into the light? Have students add how they react—or what they say—to the chapter.
2. Ask students to change the speaker lines in each paragraph of dialogue to "body language" sentences. That way, readers can tell more about what each character is doing during the conversation.
3. Students can write an alternative climax for the story. Ask them to open a planning box at the end of the chapter, then write another version of the final conflict there. If they like this second version better, students can delete their original climax and use the alternative version instead.
4. What is T.X.'s real motivation for trying to persuade Maria and her friend to join the secret society? Students can add an explanation of that to the chapter.
5. Have students create a plot outline for *Maria's Marvelous Invention* up to Chapter 20. See Lesson 9 ("Prewriting for Lesson 9," page 76) for suggestions on how to make an outline.
6. Ask students to draw a picture of the final conflict on the printout or a separate page.
7. **Character Sketch Pages:** Encourage students who have difficulty writing to create a character sketch for T.X. Powers. They can make a drawing of the central villain and write down any important facts about T.X. (such as age, number of heads and legs, a special weakness, etc.) on the sketch.
8. **Revising Earlier Chapters:** Now that students have written the climax of the story, they may want to go back and revise earlier chapters to match what happens in Chapter 20.

## Lesson 21: Hurray for Uncle Hubirz!

File name:CHAP21.HUBIRZ

```

Pg:001 Ln:001 Col:016 File:CHAP21.HUBIRZ
-----
|Chapter 21|
|Hurray for Uncle Hubirz!|
|
|   After the final conflict with T.X.
| Powers, Maria and her friend left
| Planet Fido.
|   "I hope Uncle Hubirz is okay," her
| friend said. "So much has happened!"
|
| 1. Write at least one paragraph
| below about what becomes of T.X.
| Powers and the bad guys.
|
| INSERT - Use CTRL-E for typeahead,
| Ctrl-H for help, CTRL-Q for Main Menu.

```

### Teaching Objectives

- To discuss the resolution of a story.
- To review plot building and the central problem.
- To encourage creative expression by wrapping up the loose ends in *Maria's Marvelous Invention*.

### Terms Introduced

loose ends  
 resolution  
 plot twist

## Chapter 21 Summary

Students write the resolution of the story by following instructions in the file. Chapter 21 should tie up as many loose ends as possible, such as what happens to T.X. Powers, and how Uncle Hubirz reacts to all that has happened.

### Prewriting for Lesson 21

Focus the classroom discussion on what **loose ends** are left after the final conflict is over. For example:

- What happens to T.X. Powers and the bad guys?
- How do Maria and her friend get back to the friend's planet?
- How does Uncle Hubirz feel about everything that's happened?
- Does Uncle Hubirz give Maria a reward for her work?
- What happens to Maria's friend?

The loose ends of a story are usually tied up at the finish. This is called the **resolution**. Have the class discuss their ideas for the resolution of the story together. Stress that resolving the final questions of a story is yet another way of building strong connections. The connections heighten the action, carry the reader to the climax—and finally explain what happens in the resolution.

In addition, the resolution of the story should solve its central problem—what happens to Uncle Hubirz now that he can communicate and is free of T.X. Powers? You might point out that the resolution can contain surprises—or a **plot twist**. For example, Uncle Hubirz might put the special glasses on T.X. Powers, find out what T.X. is thinking, and steal a bunch of new inventions from the former villain. Encourage students to create surprising resolutions, especially when they explain what happens to Uncle Hubirz. Since students will write most of Chapter 21 themselves, you might have them compose an initial draft with paper and pencil before they work on the computer individually.

If there's time, ask students to meet in small groups. They can brainstorm about what happens to T.X. Powers, the bad guys, and Uncle Hubirz. The groups can also act out the resolution to the story, including how the friend's family responds when Maria and her friend return.

**A Special Note:** Some students may wish to include Maria's return to earth in Chapter 21. Point out that they will write about this final loose end in the last chapter (22) of the story.

**CHAP21.HUBIRZ**

**LOAD** the file and select **EDIT** from the Main Menu.  
Read the opening paragraphs.  
Read and follow instructions in the Teacher boxes.

**Writing with the File**

1. Place the cursor at the first paragraph mark under instruction #1. Then write at least one paragraph about what happens to T.X. Powers and the bad guys after the final conflict.
2. Move down below instruction #2. Explain how Maria and her friend return to the friend's planet.
3. Go to instruction #3 and write about what happens to Uncle Hubirz below it.  
*Hint:* Does he have his invention back? How does he feel about everything that's happened?
4. Under instruction #4, put what the friend's family says to Maria in dialogue form.
5. When you're finished writing about these different loose ends, move down to instruction #5. Add at least one more paragraph under it in order to complete the chapter. *Hint:* Think about including a surprise or unexpected plot twist to this concluding paragraph.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

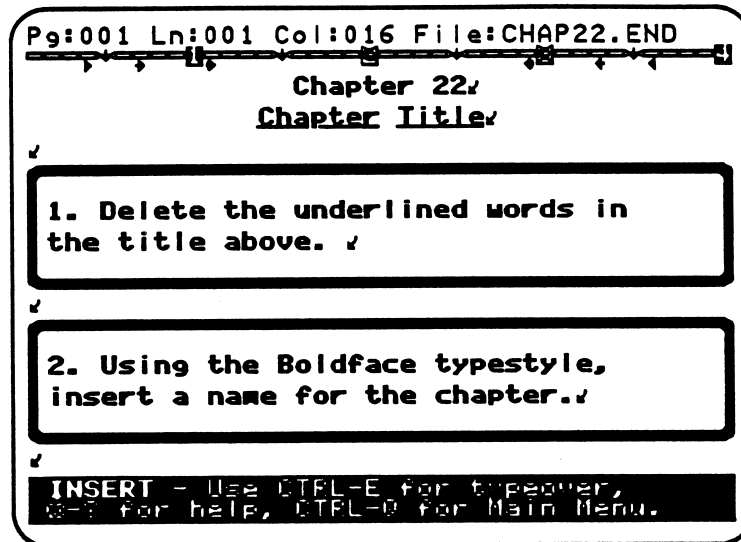
Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

**Activities for Additional Writing/Revision**

1. Some students may want to write a "tragic" ending—that is, one in which T.X. Powers overcomes Maria and her friend. Students should feel free to write the ending any way they want. You might also discuss a sad ending with the whole class, as an interesting alternative. Suggest to students that they might write several different endings in a planning box. If they like one of these new endings better, they can use it instead of the original ending.
2. The opening paragraph of Chapter 21 may not match the climax students wrote about in the previous chapter. In that case, encourage students to delete the opening paragraph and insert one of their own. They may also change any other parts of the resolution to fit their climax.
3. What is the first thing Uncle Hubirz says—or "thinks"—to Maria and her friend when they return? Students can put his thoughts or words into dialogue form. If he's still wearing the special glasses, remind students to use a special typestyle (that is, Outline) to represent his thoughts.
4. **Revising Earlier Chapters:** The resolution may change events that have happened in earlier chapters. Ask students to read through everything else they've written. Then have them revise any chapters they like in order to strengthen the plot.

## Lesson 22: The Last Chapter of Maria's Marvelous Invention

File name: (students create the file)



### Teaching Objectives

- To add to the resolution of a story.
- To discuss Maria's reunion with her family.
- To encourage creative expression by writing the last chapter for *Maria's Marvelous Invention*.

### Term Introduced

reunion



## Chapter 22 Summary

Students create this chapter, from start to finish. Chapter 22 should focus on tying up the final loose ends, such as Maria's return to Earth and her reunion with her family.

### Prewriting for Lesson 22

In this final lesson, begin by asking students what loose ends remain in the story. For example:

How does Maria get back to Earth?  
How does Maria's family feel about what she's done?

Emphasize that what happens between Maria and her family when she returns to Earth is an important loose end to tie up. A scene in which Maria sees her family again is called a **reunion**. In this case, the reunion involves several plot complications. Remind students that Maria disobeyed her mother to go to her friend's planet. How does Maria's mother feel when her daughter finally returns? Because of Maria's higher motives—and the outcome of her actions—is she forgiven? Since readers expect such plot complications to be resolved, writing about Maria's reunion with her family is one way to make the ending of *Maria's Marvelous Invention* work.

Stress that each student will write the entire last chapter of the story, without any prompting or help from instructions on screen. You might ask students to write an individual initial draft with paper and pencil before they work on the computer. Alternatively, suggest that students can also outline the chapter first by using the Student Planner with *Magic Slate II*.

Demonstrate this outlining technique in front of the whole class. Using *Magic Slate II*, load "CHAP22.END." and go to EDIT. Then, under "Chapter Title," turn on the Planner. Type something like "Loose end #1: Maria gets home with the Bogawee's help." When you're finished making notes on the first loose end, turn on another Student Planner under the first. Type, "Loose end #2: Maria's family is happy to see her, but her mother also gets mad." Keep turning on planning boxes and typing in notes until the chapter is completely outlined. Then suggest that students write a paragraph or so below each planning box in order to expand and tie up loose ends.

**CHAP22.END**

**LOAD** the file and select **EDIT** from the Main Menu.

**Writing with the File**

1. Move the cursor over to the first letter of "Chapter Title." Delete the underlined words using **Control-D, W**.
2. Press **Control-O** to select the Boldface typestyle and insert the name of the chapter (for example, **Maria's Happy Ending**).
3. Change the Boldface typestyle back to Plain Text.
4. This is your chance to tie up any loose ends. For example, does Maria go back to Earth? If so, what does her family say to her? Start writing! *Hint:* Try outlining your chapter first.

**SAVE** and **PRINT** this file.

**Revising the File**

Read what you have written. Use the *Revising Your Work* page for ideas.

**Proofreading the File**

Proofread your printed page(s). Use the *Proofreader's Checklist*. Make corrections to the file, then put the completed chapter in the folder for your book.

***Activities for Additional Writing/Revision***

1. Now that students have completed *Maria's Marvelous Invention*, they can create a special cover for their books. They can use construction paper for a folder and other supplies such as glitter, glue, colored markers, paper cutouts, and so on to make a cover illustration.
2. After students have bound their books, you may want to collect them in a class "library." Then students can check out each other's work and read different versions of *Maria's Marvelous Invention*.
3. Advanced students may want to write another story about Maria and her friend. Encourage them to start a **sequel** to *Maria's Marvelous Invention*, complete with a title page and separate chapters.

## SAMPLE STUDENT WORK

*Write a Story!* was field-tested in a fifth grade class during the regular school year, as well as in a summer session. Many of the children involved in the project produced excellent creative writing. Kris Jensen's finished book is included as a complete example of work that can be done with this program. Samples of other students' work are also included.

Kris's work stands out for its creative descriptions and fanciful connections, as well as its general excellence. She changed Maria's name to Tara and, from the first chapter on, Tara and her best friend (who looks like a "coat hanger with legs") are developed into full-fledged personalities with distinctive "voices." Many of the chapters contain clever explanations; for example, the bad guys are described as having slimy ears, and later we discover that T.X. Powers turns things into slime if he looks at them. In addition, the action scenes are exciting, particularly in Chapter 9; Kris used good, strong action verbs and paced events well. Finally, it's clear that Kris revised her work. The fact that many of Tara's thoughts in the early chapters are italicized is just one example of this.

**Please Note:** The student samples represent work using Magic Slate, not *Magic Slate II*. Because some final revisions of *Write a Story!* were based on the field-testing, some chapters in the sample book may vary from the current version. The most important change was to divide the final chapter, or resolution, into two. This was done to give students more space for tying up loose ends. In the field-tested version, Chapter 21 was the last chapter students wrote, and one they created entirely on their own. Also, the *Magic Slate II* version of *Write a Story!* makes use of the Student planning boxes to help students with outlining and generating background information.

The following samples of students' writing are from the classroom of Joe Stanich, Lincoln Elementary School, Rochester, MN:

Ray Aune  
Drew Bisping  
George Caucutt  
Brett Curtis  
Ben Gatzke

Kris Jensen  
Kyle Jensen  
Dan Keller  
Danny Landherr  
Brenda Lidke

Devin O'Neill  
Elizabeth Richardson  
Marc Riese  
Barry Snyder  
Cara Steffen

TARA'S Marvelous Invention

KRIS JENSEN

LINCOLN-MANN

CLEVELAND

JUNE 16 1997

GRAY HOUND PUBLISHING INC.

## Chapter 1

### Tara's New Idea

One Friday night in the future, Tara and her family were sitting at the dining room table eating chicken a' la King, when Tara got a super cool idea. It was so super that she screamed. Her family just shook their heads.

Tara's last name was Bisping. She was 12 years old. She had sparkling blue eyes and lovely blond hair. She also had two brothers and one sister. Tara wanted to be an inventor. She was very smart. She could do fifteen algebra problems in twelve seconds!!! Last week Tara had two ideas for inventions. One of them was: A robot that would always do your hair and put on your makeup for you.

Tara had a really cool idea for a second invention. She thought it would be neat if she had something to make all of her clothes for her, so she wouldn't have to go out and buy them.

## Chapter 2

### The Couch

Tara didn't say anything about her new idea. She thought her family would laugh at her. She went into the living room to be alone, but when she sat on the couch, it asked her a question.

"Are you comfortable?" the couch asked.

"What?"

"I said, are you comfortable?" the couch asked again.

Tara thought to herself, *I bet it's my brother under the couch trying to make me think the couch can really talk. I'll just look under the couch to make sure.*

Tara looked under the couch, but to her surprise, there was nothing under it. She got super freaked and didn't know what to do so she answered back, "Sure, I'm ah... fine, I guess."

"Oh good, I've been meaning to ask you, why don't you tell your family about your new ideas?"

"If you knew my family you'd understand why I can't tell them." "I think I know your family well enough, because I listen to all of their conversations."

Then the desk lamp asked Tara, "How are you ever going to make these wonderful inventions if you don't tell anyone?"

She answered, "I'm thinking of telling my best friend on planet Szabo."

Next the coffee table asked, "Why don't you just tell them and if they laugh, then ignore them."

Tara replied, "I'll think about it."

Finally Tara's mother came into the room and asked, "Who are you talking to?"

"No one mom, just myself."

Tara was really embarassed so she went up to her room and started to think of some new ideas.

## CHAPTER 3

### Tara's Best Friend

"If I don't tell my new idea to somebody," Tara thought, "I'll go crazy!"

She decided to tell her best friend, but her friend lived on a planet that was very far from Earth. In fact, Tara's best friend wasn't even human. Tara's friend was named Shimabukooro. She lived on the Planet Szabo.

People on this planet had twenty three fingers on every leg and only had half an eye, even though they had much better eyesight than humans.

They loved to eat worm hearts dipped in cat blood.

Tara's friend looked like a coat hanger with legs.

Her friend didn't wear clothes, but on her twenty three fingers she used swamp water to decorate them. Shimabukooro was as strong as twenty three bears, plus a bulldozer.

Tara's friend liked to say, "Howwi, wow wow, super zoiy."

## Chapter 4 Tara's Letter

Tara wrote a letter to her friend that night. She got in bed and balanced a portable computer on her lap. Then, while her family was watching hologram videos, she wrote:  
June 26, 1997

Dear Shimabukooro,

How are you? How is life on planet Szabo?

I have a great new idea. I can turn thoughts into pictures with my special glasses! The glasses look like regular sun glasses, but really they're not.

Everything on Earth is pretty good. In fact, tomorrow I'm going to the computer controlled dog races. Well, I better be going because my dinner is getting cold,

Bye,  
Love  
Tara

When Tara was in the airplane, on her way to the post office, the airplane stalled. Three repair robots had to come and fix it. It took twenty three seconds, those repair people take so long. She finally got to the post office and stuck the letter into the mailbox. The mailboxes are like vacuums, they suck your letter to where ever you are sending it.

## Chapter 5 Her Friend's Reply

The next day, Tara got a reply to her letter. She hadn't expected such a quick response. But after she read her friend's letter, Tara knew something was wrong.

June 27, 1997

Dear Tara,

I have a big problem, and I need your help. Please meet me at the Planet Szabo Space Port next Splodday at 13:98. We should both wear disguises. I'll wear neerg sevolg on all my fingers, except one, and an cirtcele eulb tah. You should wear a deppirts tekcaj and elprup sinnet seohs.

Your friend,

Shimabukooro Yomoto

S.P. T'nod llet ydobyne esle tuoba rouy wen aedi!

After Tara read the letter she got really worried about what it said. What if her friend was in serious trouble, what if she needed Tara's help. Tara didn't know what to do. For a long while she just sat thinking that her friend might be needing her help and she wouldn't be there.

(DECODER)

( EVERYTHING BACKWARDS )

## Chapter 6 "Aw, Mom!"

That evening, Tara asked for permission to visit her friend.

"Why do you have to go so soon?" Her mother looked at Tara hard.

"Because," Tara mumbled.

"That doesn't explain anything." Her mother shook her head.

"I know mom, but....." Tara whined.

"I swear Tara, all you do is whine, I'm so sick of it." Her mother said disgustedly.



Tara whined again, "If I don't visit my friend tomorrow, then something terrible is going to happen."

"I can't believe you," her mother muttered. "How do you know if something terrible is going to happen?"

"I just do," Tara said worriedly, "And anyway you've never let me go visit her on her planet, she's always had to come here. You're so unfair!"

"Life isn't always fair." Her mother said sarcastically "When you grow up, you'll understand."

"Gee mom, I hate it when you say that."

"Don't smart off to me like that." Her mother looked at her angrily.

"Mom, I haven't seen her in so long I don't even know how many fingers she has." Please let me go." Tara begged.

"Go up to your room Tara, I don't want to talk to you anymore."

Tara's mom was super mad now, and probably would never let Tara go.

## Chapter 7 A Quick Getaway

Tara didn't know what to do. She was supposed to meet her friend in less than 24 hours, but her mother wouldn't even let Tara out of the house!

*I wonder what would happen if I would sneak out of the house? Tara thought. That's the only way I'll get to the space port in time.....O.K. here I go.....*

In order to make a quick getaway, Tara squeezed into the trash corridor under the kitchen and waited for a garbage robot to go by.

The garbage robot grabbed Tara and threw her on a huge pile of garbage. Then Tara jumped on the nearest space port and was heading for planet Szabo.

All of a sudden Tara got super hungry and then she remembered that she forgot to bring her lunch pellets. Oh well, that's o.k., she remembered to bring money. She went up to the space port cafeteria and bought some lunch.

*It's been ten hours already, I wonder why we haven't gotten there yet?* Tara thought. Then, after about twenty three minutes, there was a voice that came over the intercom. It said, "Sorry folks, we are having a little trouble finding our way to planet Szabo."

*Oh no, Tara thought. If I don't get there in time my friend is going to be in super big trouble. What should I do?*

Then another voice came over the intercom, "Don't worry folks, we've found our way back on track now and we'll be there in just a few minutes."

Now Tara wasn't so worried cause she knew that she'd be getting there in time to help her friend.

## Chapter 8 Another Planet

When Tara finally arrived on her friend's planet she was very tired but as soon as she looked around, Tara felt excited again. The alien Space Port was stranger than anything on Earth.

"Where should I go first?" Tara wondered.

The floor of the Space Port was shinier than Tara's dad's bald head, and the ceilings were higher than an airplane could fly. The moving sidewalks were the coolest things that Tara had ever seen. The computer screens were the largest things in the whole Space Port. When compared to everything else in the Space Port, Tara was smaller than an ant, but so were a lot of the other creatures in the Space Port; although there were a lot of VEEERRRRRY tall creatures too, that's why the Space Port had to be so big.

While Tara was looking for the luggage return she bumped into a really fat thing that looked like a giant blueberry. She also passed a hairy octopus like thing that started talking to her.

Tara tried to talk back, but when she did the thing hit her with its purse and walked away. Tara was so shocked that she almost wet her pants. These people were too weird for Tara so she left to go find her friend.

Tara was walking out the door when she bumped into another weird thing. This thing was wearing lots of green gloves, and an electric blue hat. WOW! That was her friend and she didn't even know it. "Hi, Tara," her friend said excitedly.

"Who are you.....?" Tara just remembered that that was her friend, but she was in her disguise. "Oh, I'm sorry, I thought that you were another mean creature."

"Not quite Tara. Was your trip good?"

"It was O.K. I guess." You'll never guess what happened to me in the Space Port....."

Tara and her friend were really glad to see each other and had a lot of catching up to do. Tara was hoping that she got there in time to help her friend.

## Chapter 9 The Bad Guys

Suddenly two strange people stopped Tara and her friend. One of the strangers had a skinny neck with only a big eye on top. The other looked like a giant lizard, except he wore a red suit and bright blue shoes. There was something strange about them both. They both had slimy ears.

"Come with us now," the lizard person hissed. "Or else!"

"What are you talking about?" Tara cried. "I refuse to let a slimy disgusting thing like you touch me, get away!!!!!"

"T.X. Powers wants to see you," the first bad guy said. "And when T.X. wants something, he always gets it."

Tara's friend said, "I'll have you know that my mom is a police woman, and if she catches you taking me she'll put you in jail for the rest of your life."

The second bad guy hissed back, " We don't have to worry about your mom, we've taken care of her." He chuckled.

Nobody had ever seen T.X. Powers because when ever anyone looked at him they would turn into slime! Sometimes even when people would talk on the phone with him their ears would turn into slime.

T.X. always sent somebody else to do the dirty work, since he was so gross.

Until a year ago, T.X. was the head of the N.G.C., (National Gang Club) but he got arrested by a police woman for doing graffiti on a restaurant wall.

The initials "T.X." stood for The Extermanator. (Whoops, I forget that it had an E in front of it.)

All of a sudden the first bad guy took out a rope and started to tie Shimabukoroo up. Tara had to think fast. She went up to the first bad guy and bit his hand. The guy let go of the rope, but then the second bad guy grabbed Tara and threw her on the ground. Shimabukoroo struggled out of the ropes and grabbed Tara by the hand and they ran into a deserted alley.

"I think we've lost them." Tara was breathing hard.

"I think so too," Said Shimabukoroo.

They both started to get up to go home when the bad guys came back.

Tara and Shimabukoroo ran as fast as they could. There was a store just ahead of them. When they saw it they ran into it and finally ditched the bad guys; they were safe.

## Chapter 10 More About T.X. Powers

After Tara and her friend escaped, they hid in a restaurant near the Space Port. Her friend ordered a meal for both of them, since Tara wasn't familiar with the food on that planet.

"There's no time to lose," Tara's friend said as she peeled a green kakana. "T.X. Powers knows about your new idea."

"Who is T.X. Powers?" Tara asked. "And how in the world did he find out about my new idea?"

"My Uncle Hubirz used to be an inventor," Tara's friend explained. "Then T.X. Powers stole my uncle's greatest invention because he wanted to take over the world."

Tara cried, "How would T.X. take over the world with an invention?"

"I'm not sure," Her friend answered, "Because T.X. made Uncle Hubirz paralyzed. Now he can't talk or write." Tara's friend stopped eating. "It happened when Uncle Hubirz was in the horse barn trying out his new invention when T.X. walked in. Uncle Hubirz tried to hide his invention, but

T.X. was too quick. He jumped off the hay loft onto Uncle Hubirz and fractured his spine. While my uncle was desperately trying to get off the floor, T.X. ran off with his invention.

Tara asked, "But how do you know all this if your uncle can't talk?"

"Just when T.X. was about to jump on my uncle, my aunt peeked in to see what was going on and she saw it all."

While Tara's friend was thinking about how to get her uncle's invention back, Tara remembered about her glasses that turned thoughts into pictures.

PING!!!!!!!!!!!!

Earlier in the day Tara heard her friend say that her uncle was paralyzed and that he couldn't talk. Maybe if Uncle Hubirz could think what he wanted to tell us, we could figure out where T.X. hid the invention.

## Chapter 11 Uncle Hubirz

Before they did anything else, Tara and her friend went to the friend's house. They headed straight to Uncle Hubirz's room.

"I hope he's awake," Tara's friend whispered as they opened the door. "Then he can try on your special glasses!"

"Huuuuuuuuuu," Tara gasped.

"Uncle Hubirz, this is Tara," said Shimabukoroo. At the same time, the friend thought, "Poor Uncle, his fingers look worse than ever, I wonder what I should do?"

"The little visitor from Earth looks a little scared," Uncle Hubirz thought. "I hope I don't look that bad."

"I have a present for you," Tara said as she put the special glasses over his eyes. She thought, "I sure hope they work."

Suddenly hundreds of pictures whirled around the room as Uncle Hubirz thought, "This is amazing! I'm starting to feel a little bit better. Uncle Hubirz sat on the bed and in amazement, just looked at all of his thoughts. Then suddenly an ice cream cone popped into Tara's hand. Uncle Hubirz must have been thinking of an ice cream cone.

Then Tara said, "Now Uncle Hubirz, think of where T.X. hid the invention."

Then a picture of an old shack was flying around the room.

Tara's friend all of a sudden had a spaz, and then she screamed out, "Oh my gosh, I saw that shack last week when I was walking home from goofla lessons!!!!!!!!!"

They spent the rest of the day fooling around with Tara's glasses. Tara just hoped that they could get the invention back.

## Chapter 12 A Family Meeting

Uncle Hubirz was so excited that he called a family meeting. Tara and her friend helped him get to the living

room. Then the rest of the family came in. Uncle Hubirz was still wearing Tara's special glasses.

The friend's father was so smart that robots did special calculations when he ate his breakfast.

The sister was so strange looking that computers would sing strange songs when she used them. The friend's cousin was so small that she had to look up to ants. The oldest brother Zoblo was so wide that he couldn't fit through a door, and Grandma Hoblo looked so old that her wrinkles had wrinkles!

First Uncle Hubirz thought, "What a great family I have, I'm so proud of them."

Then after a little while Shimabukoroo stood up and said, "It's come to my attention that T.X. powers has found out a new way to take over the world with Uncle Hubirz's invention."

Then the older brother said, "I thought T.X. already had a plan to take over the world."

"He did, but it failed. Now he's at it again, and we need to do something about it."

The family meeting went on for a few more hours. No one could figure out a plan to get back Uncle Hubirz's invention, but they were very determined.

### Chapter 13 The Secret Papers

The family decided Tara and her friend had to find T.X. Powers. Uncle Hubirz owned two secret papers that could help them out. The first secret paper showed the address of T.X.'s hideout. However, the address was mixed up with a bunch of funny words:

CAVITY STRAWBERRY DOGFACE RATBOY ZESTY ADDRESS  
WATERMELONS ARE POWERFUL AND CARAMEL RUBY ROSY RIBBON COSY  
SECRET CATERPILLAR KNIGHT DELIGHT SALAMANDER SNAKE SILLY  
RIGAMOROLE PIZZA PIE FOR SALLY AND DOLLY SECRET FILLY SAUCY  
TURKEY TOUGH TOMATOS AND AVOCADOS MY ZESTY CAMERA *SECRET*  
*ADDRESS IS GLOBIE STREET ON PLANET FIDO AND WEATHER BELLS*  
TELL CLOUDS FOREVER STORMS THUNDER SO FRIGHT SIGHT.

The second secret letter looked liked this:

W  
E O  
H K S  
G A O  
T Z O  
THE CA P FE ON  
THE CO LWVIE NER O  
F GLOBIE AN KCH D BLOWER.  
YOU WILL SEE A V PURPLE FIRE HYD  
RENT. WALK ON PLSMQIXN E BLOCK NORTH  
AND TURN RIGHT. YOU WILL SEE A SH  
ACK. THAT IS WHERE T.X. IS HI  
DING THE INVENTION.

Tara looked at her friend and then they both knew that it was time to set out for their adventure to go find T.X. and the invention.

## Chapter 14 Space Car Chase

Tara and her friend took the family's space car for the first part of their trip. They left the planet's atmosphere quickly. Everything seemed fine until they went by the moons. Then Tara noticed another car following them.

"It's the bad guys!" Tara cried.

Tara grabbed the steering wheel. She punched a button on the control panel. Suddenly her and her friend went faster than the speed of light! Tara and her friend whizzed by the next solar system, but the other car still followed them.

Shimabukoroo's car started to rattle. The car bounced up and down. Then an asteroid flew right at Tara and her friend! Luckily, the space car just missed it.

"We can't stop now!" Tara yelled. "The bad guys are too close to us!"

They were racing through space at light speed, Tara and Shimabukoroo were racing for Uncle Hubirz's invention, and their lives. Then suddenly there was a planet in front of them.

"Hurry Shimabukoroo, duck behind that planet." Tara hollered.

They quickly made a U-turn around the planet and were heading in the opposite direction.

"Look Tara, T.X.'s guys think they're still following us."

"Good move Shimabukoroo."

Tara and her friend were on their way back to their planet, they were finally safe, for a little while anyway.

## Chapter 15 The Space Poet

After Tara and her friend got away from the bad guys, they were lost. They drifted between the stars for hours. Then a weird creature appeared outside the space car's window. It was round and covered with shining crystals. The first thing it said was a poem:

I glow like a jelly fish.  
I float like a puff of air.  
I bet you have a special wish.  
But somehow I don't care!

"What was that sir?" Tara asked.

Is there a special place you'd like to go?

Where you can be alone?  
Cause if there is I know of a place.  
Where you can eat toe sludge.

"Oh gross," Shimabukoroo shrieked. "Toe sludge, yuck."  
"Lets get out of here," Tara said.

## Chapter 16 Tara's Help Poem

Tara and her friend needed help. But when they asked the glittering Space Poet for directions, it said:

I might help, it's true.  
But first a poem is due  
from you!

So Tara made up a poem very fast:

Will you help us, Glitter Poet?  
We are people falling from a cliff.  
You are the branch that we hold onto.  
Will you help us, Glitter Poet?  
We are germs that are worth nothing.  
You are a diamond on a lady's finger.  
Will you help us, Glitter Poet?  
We are people falling from a cliff.  
You are the branch that we hold onto.

The glitter poet then pointed towards a small planet and said:

Go that way my dear friends.  
And you will find your way to safety.

So they started the engine and were on their way. When they reached the planet's space port they went up to this person and asked, "Excuse me, but could you tell me what planet we're on?" "Gobala foogiejo!" The person said.

"Let's go up to the information desk and find out."

So they went to the information desk and asked again, "Excuse me, could you please tell us what planet we are on?"

"Planet Fido, Planet Fido, Planet Fido....." The lady kept saying.

"Oh great, where is planet Fido?" Tara asked Shimabukoroo.

"I have no idea," Said shimabukoroo.

They were in the space port for the rest of the day, just trying to find out where they were. No one knew.

## Chapter 17 CRASH!

Tara and her friend relaxed when they got back on

course. They looked through the space car's window. The nebulas outside were very beautiful. Tara and her friend were so distracted they didn't notice anything else. But at that moment, a huge object hurtled right towards them!

"Oh, no!" Tara shrieked.

The space car spiralled down into the planet's atmosphere.

Then suddenly "KABOOM!!"

After the crash, Tara and her friend dragged themselves from the wreck.

Tara limped over to Shimabukoroo and asked, "Are you o.k.?"

"The question is, are you o.k.?" Tara's friend asked.

"I think so, but my leg hurts a little."

"I can tell."

"I hear you're looking for T.X. Powers," a strange voice said.

"Did you say something?" Tara asked Shimabukoroo.

"No, I thought you said something," Shimabukoroo said.

"No, I didn't say anything."

"Someone must be watching us."

They got up and were looking around for the strange voice, when suddenly a weird creature jumped out from behind a corner.

"Ahhhhh!" Shimabukoroo screamed.

"Don't be afraid, I won't hurt you," said Bogawee.

"Who are you?"

"I'm Bogawee."

"What do you want?"

"I hear you're looking for T.X. powers," said Bogawee.

"Yeah, how did you know?"

"I know everything," said Bogawee.

"I also know how to get to T.X."

"You do? Will you show us?" Asked Tara in astonishment.

"I'll not only show you, I'll come with you," said Bogawee.

The Bogawee led them to the Transport-o-Machine, they got in, started the engine, and were off.

They were traveling through space, and suddenly an object hit them. The space car was twisting and turning for a few seconds, and then they finally got back on track.

Tara reached out the Transport-o-Machine window and grabbed the object. It was a gun. When she was examining it she saw that it had an inscription written on it. It looked like this:

*To my son T.X. with love.*

"Oh my gosh you guys, look at this. It has T.X.'s name on it."

"What has T.X.'s name on it?"

"This gun."

"Where did you get that?"

"It's the object that hit us just now."

Now that they had the gun, they had a defence against T.X.



The Transport-o-Machine was not too reliable, cause it ran on dog power. Three grayhounds ran on a tred mill to make it go.

## Chapter 18 Arrival on Planet Fido

Planet Fido was a strange place. The sky was orange, and it was over 120 degrees in the shade. Tara and her friend were gasping for breath by the time they got to Zorko Street. Nobody else was around. But five big signs hung above the street, one right after the other. The signs said:

### SIGN #1: WARNING!

If you don't leave Zorko Street right now, a million little maggots will come and eat you up.

### SIGN #2 ARE YOU CRAZY?

You've already come too far! If you don't leave soon, your fingers will fall off.

### SIGN #3: GET RICH QUICK!!

Okay, okay. If you leave Zorko Street IMMEDIATELY, T.X. will give you a million dollars!!!

### SIGN #4: HAVE A HEART!!!

If you leave him alone, T.X. Powers will donate lots of food to the poor goblaets on planet Fido.

### SIGN #5

GOT A PROBLEM WHICH HAS YOU STUCK?

CALL T.X. POWERS. WELL, IN YOUR CASE MAYBE NOT. HA HA  
HA.

"I wish we had the second secret note," Tara said to Shimabukoroo.

"I know, it would help us alot."

Tara and Shimabukoroo were walking down the street trying to remember what the directions were to T.X.'s hideout, when Tara remembered that she had put the letter in her pocket.

"Look Shimabukoroo, I put the letter in my pocket," Tara shouted.

They both looked at the letter, but they couldn't figure out what it meant.

MAYBE YOU CAN. IT LOOKS LIKE THIS:

W  
E O  
H K S  
G A O  
T Z O  
THE CA P FE ON  
THE CO LWVIE NER O  
F GLOBIE AN KCH D BLOWER.  
YOU WILL SEE A V PURPLE FIRE HYD  
RANT. WALK ON LSMQIXN E BLOCK NORTH  
AND TURN RIGHT. YOU WILL SEE A SH  
ACK. THAT IS WHERE T.X. IS HI  
DING THEINVENTION.

"I wonder why it has different types of letters on it, maybe it means something," Shimabukoroo said to Tara.

"Maybe the dark letters mean something."

They both studied the dark letters, but couldn't see anything but scrambled letters.

"I don't see anything like an address, do you?" Tara asked Shimabukoroo.

"No, me neither," Replied Shimabukoroo.

"Then maybe the slanted letters mean something."

They both examined the slanted letters and suddenly Tara shouted out, "I see something."

"Me too," Screamed Shimabukoroo.

"I saw the word CAFE," said Tara.

"Me too." said Shimabukoroo

They both looked at the letter a little more and then Tara shouted out, "I've got it, it says GO TO THE CAFE ON THE CORNER OF GLOBIE AND BLOWER. YOU WILL SEE A PURPLE FIRE HYDRANT. WALK ONE BLOCK NORTH AND TURN RIGHT. YOU WILL SEE A SHACK. THAT IS WHERE T.X. IS HIDING THE INVENTION!"

"Oh my gosh what should we do?" asked Shimabukoroo.

"What do you mean, what should we do. Of course we're going to go and get Uncle Hubirz's invention back.

"Oh my gosh, how are we going to do that?"

"I'm not sure yet, but we'll decide when we get there."

"Oh! O.K."

They hesitantly walked forward and then Tara took out the secret letter and looked at the directions once more. They weren't quite sure they wanted to do this, but they had to, for Uncle Hubirz.

## Chapter 19 The Darkest Hour

It was colder than a winter day inside the secret hideout. Tara and her friend walked down the first dark passage carefully. They were confused by all the twists and turns. Then they came to a strange drawing on the wall.

"It's a blueprint of the hideout!" Tara exclaimed.

"Wow!" Shimabukoroo cried. "This place is crazier than the house of mirrors at the fair."

"I know." Tara touched the blueprint. "T.X.'s hideout is like being in a cave full of bats, yuck!"

"Yes, it's as big as the space port, and you know how big the space port is."

Tara nodded. "yeah, I remember."

Meanwhile, two of T.X.'s men approached the door, not knowing that Tara and Shimabukoroo were inside.

"Do you hear something strange?" Tara asked Shimabukoroo.

"Yeah, I think I do."

Right then, at that moment, T.X.'s men walked in.

"Look at what we have here?" The first bad guy chuckled.

"So it's little Tara and her little friend Shima..Shima.. well, you know who I mean."

"Run Shimabukoroo!" Yelled Tara.

"Shimabukoroo, I knew it was something like that," remembered the second bad guy.

"Run towards the back door," screamed Shimabukoroo.

There was a little problem if they planned to run to the back door; there was no back door. They soon found that out.

"Oh my gosh, there is no back door," Tara said in panic.

The bad guys had followed them around the hideout, and when they finally realized that there was no back door, the bad guys had them cornered. The first bad guy grabbed a huge net off the wall and scooped up Tara. Shimabukoroo had to think fast. She suddenly started to make really funny noises and she spun around the room, hitting everything in sight, even the bad guys. Those goolfa lessons must have really paid off. Tara started to escape, when one of the bad guys recovered from the disruption. He grabbed both of the kids and yelled to his partner, "Hurry, get a rope so we can tie these two up and take them to.....Well, you know where."

"Oh no! What are we going to do?" Tara was crying by now.

The second bad guy tied them up and said to the other one, "Go and get the car."

They were then put into the car and the engine was started. They were on their way to the secret place.

When they arrived the bad guys put them into a very dark and creepy room, all by themselves.

"Do you think we are going to die?" Shimabukoroo asked Tara.

"I'm not sure, I don't even want to think about it."

They were sitting in darkness, being lonely and scared, just wondering if they would ever see light again.

## Chapter 20 T.X. Powers

After many hours, the bad guys took Tara and her friend to T.X. Powers. Tara was so exhausted she could barely

walk, but the bad guys forced her to move, until they reached the lowest room in the hideout. T.X. stayed hidden in the shadows. At first, Tara and her friend only heard T.X.'s voice.

"I like both of you," T.X. hissed. "If you join my secret society, you president, and your friend vice."

"No!" Tara said. "You're worse than toe sludge!"

"Second of all," T.X. continued. "As a member of my secret society, you get to have a free year's subscription to Gangster Life."

"We refuse!" Shimabukoroo said. "You're like a slimy snake."

"Finally," T.X. stepped into the light. "If you join me, together

we can rule the world."

"AHHHHHHH!!! Cover your eyes, or you'll turn into slime!!!" Tara screamed.

If someone looked at T.X. they really would turn into slime, and T.X. knew it. He was the ugliest thing in all the universe. His whole face was full of really huge zits, and when he was in the war, his ear was blown off. About three years before T.X. was in a gang fight, and got his eye poked out. All there was now was just an empty cavity.

T.X. grabbed a black towel and put it over his head and said, "It's o.k. you guys, my face is covered now."

"How can we trust you?" asked Shimabukoroo.

"You'll just have to look and see."

They decided to look, cause they were probably going to die anyway, so it didn't matter if they were slime or not.

"Wow, he really was telling the truth," Exclaimed Shimabukoroo.

"Yeah, but to be on the safe side, I wouldn't do it again." said Tara.

T.X. looked at his watch and said, "Look guys, it's time for some grub, lets go eat."

Tara and her friend were given stew to eat. They ate in astonishment, for T.X. hadn't given them a decent meal the whole time they had been there.

## Chapter 21 T.X. A Good Guy?

Later that evening, after supper, Tara was sitting on the lumpy couch, in the dark and creepy room, just thinking about how much she wanted to go home and see her family, when suddenly T.X. walked in.

"What are you doing here?" Tara asked.

"I'm not sure, I guess I just couldn't sleep," T.X. replied.

They both just sat there, not saying anything, when Tara finally spoke up. "T.X., why did you ever become a gangster?"

T.X. didn't say anything.

"T.X.?"

"Yeah?"

"Why did you bring us here?"

"Well....."

T.X. knew inside his heart that he didn't really know why he was a gangster, or why he brought them there.

"Well, I really don't know anymore."

Tara knew that if she tried, she could make T.X. be good again.

"Tara if I wasn't so mean, would you....." T.X. didn't finish his sentence.

"Would I what?" Tara asked.

"Would you....." T.X. hesitated. "Be my friend?"

"T.X., sure I would, IF you were good."

"Do you think you could teach me to be good?"

"Sure." Tara started to giggle.

T.X. was finally going to be on the right track. Hopefully he'd be able to stay that way.

The next day T.X. decided to let Tara and her friend go.

"Tara, I've decided to let you and your friend go."

"Really?" Tara asked.

"Yep. You've been so nice to me lately, I guess I owe it to you."

Tara and Shimabukoroo were on their way out the door when T.X. shouted, "Come and visit some time."

"You can be sure about that."

Tara had a really good feeling inside her, and she knew T.X. would always remember what she did for him.

## Chapter 6 "Aw, Mom!"

As Maria was being transported, she thought about the argument that she had with her mom trying to get permission to visit her friend, Doltron, who was in desperate need for help.

She could still hear her argument with her mom echoing in her head.

"Why do you have to go so soon?" Her mother looked at her hard.

"Because," Maria mumbled.

"That doesn't explain anything." Her mother shook her head.

"Aw, Mom!" Maria cried.

"Don't snap at me!" her mother yelled. "You know the trip takes at least ten hours, so why are you going? I mean that is so unrealistic! Standing around ten hours!"

Maria yelled back, "If I don't visit my friend tomorrow, then something bad might happen to her! Don't ask me what. She was so desperate to send the letter to me, she didn't bother to tell me. That tells me that she is in deep trouble!"

"I don't believe you," her mother snapped, despite that she told her daughter to not snap at other people. "Maria, you're a daydreamer who does nothing but sit around thinking of ideas that don't work! that is when you build them."

Maria slammed her luggage on the floor. "That's not fair!"

"Life isn't always fair." Her mom took hold of her, and shook her hard. "When you grow up, you'll understand."

"No, I won't! I'll never understand why I can't visit my best friend!" Maria shook a clenched fist at her mom as she spoke.

Then it was the last straw for Maria's mom. She screamed, "I am not going to let you go if I am going to have to gag and hogtie you!"

"Fine! I'll go home! I guess it isn't my fault that I have a jerk for a mom." Maria mumbled.

"What?!?!" asked Maria's mom in a loud voice.

"Nothing!" Maria snapped.

Dan Keller inserted a flashback at the beginning of Chapter 6, a sophisticated device that allows the writer to jump around in the sequence of events. Because Dan had already described how Maria left the house in Chapter 5, he came up with a creative way to continue the story here.

## Chapter 15 The Space Poet

After Maria and her friend got away from the bad guys, they were lost. They drifted between the stars for hours. Then a weird creature appeared outside the space car's window. It was round and covered with shining crystals. The first thing it said was a poem:

I glow like a star shining bright  
in the darkest night.  
Here I sit on this deserted planet.  
I bet you have a bit of fright.  
The planet I'm sitting on feels like  
granite.  
I'm really lonely sitting here.  
You look so nice and very kind, will  
you please be a friend of mine?  
Will you be someone, someone I can  
be near?  
You look cool and you look fine.

Ben Gatzke included the Space Poet's feelings -- "I'm really lonely sitting here" -- in his poem. This adds emotional depth to the ending lines -- "Will you be someone, someone I can be near?" --and also helps characterize the Space Poet.

## Chapter 16 Maria's Help Poem

Maria and her friend needed help. But when they asked the glittering Space Poet for directions, it said:

*I might help, it's true.  
But first a poem is due  
from you!*

So Maria made up a poem very fast:

Will you help us, Glitter Poet?  
We are people searching for help  
You are a person and you know it  
Will you help us, don't make us yelp  
We are not a poet  
You are and you know it.

"Not very good," the poet grumbled.

"Well, it's only my first time. I thought it was pretty good. I've heard worse ones. Ahem."

"I write very good poems, on the other hand. But then, I have been practicing for years."

"Stop bragging, poet. You don't know any more about poetry than I do."

"She is right, poet," the friend said. "I can write poems. Anyone can."

"I'd like to see that be done," said the poet.

"Fine," said the friend. Then she made up a poem:

I wish I could see  
Up high in a tree  
Up high in the sky  
But neither you or I  
Can ever go that high.

"That's the dumbest poem I've ever heard. And it doesn't have an even number of lines. It has *five lines* and that's stupid. **You don't know anything,**" the poet said.

"Yes I do. And so does my friend Maria and she's from Earth."

"Well, I really must be going soon. Bye."

"Bye."

"Bye."

Elizabeth Richardson added an amusing dialogue about poetry to Chapter 16. Although she didn't use metaphors or particularly striking descriptions in the poems themselves, the fact that she wrote a poem by the friend, too, provides a nice twist.



## Chapter 18 Arrival on Planet Fido

Planet Fido was a strange place. The sky was orange, and it was over 120 degrees in the shade. Maria and her friend gasped for breath by the time they got to Zorko Street. Five big signs hung above the street, one right after the other. The signs said:

### SIGN #1: WARNING!

If you don't leave Zorko Street right now, you will die a horrible death when you're sleeping, a bunch of awful thoughts will go around in your mind and you will mysteriously kill yourself.

### SIGN #2: ARE YOU CRAZY?

You've already come too far! If you don't leave soon, ~~magical chain saws will massacre you.~~

### SIGN #3: make money fast

Okay, okay. If you leave Zorko Street **IMMEDIATELY**, T.X. Powers will give you a hundred billion dollars.

### SIGN #4: have a brain

If you leave him alone, T.X. Powers will donate blood to all the blood banks on planet Fido, and if you don't leave him alone it will be your blood.

### SIGN #5: If you come any

further the four signs will come true and you will live a short life. Come, come if you dare!

As we finally arrived at Zorko Street, we saw T.X.'s spooky looking house and started to slowly walk up to it.

Kyle Jensen created inventive wording for the signs in Chapter 18 and also made good use of MAGIC SLATE's timesteps. Note that the last paragraph is told in the first person -- a switch in point of view that Kyle might have revised in another version of the chapter.

## Chapter 21 An Explanation

After giving Uncle Hubirz his invention, Maria decided to head home.

The teleporter rays at Zorgon's planet were crowded so Maria was delayed three hours.

She got home and found her mother crying on the robo-couch. Her mom was whimpering, "If only she was here, boo-hoo-hoo."

"PBBBBBBB!!" her mother blew her nose.

"Hi, mom," Maria said.

"I'm gonna...hug you!" her mother yelled. "Where were you, are you o.k. what happened, did you take your vitamins?" her mother said in a blur.

"Mom, could you go through that slower and with a little more sense, please?" Maria requested.

"Exactly what did you do from start to finish, huh?"

"Well, it started with a letter..." Maria said downing a scroy-steak and sipping a purple soda. "And that's my adventure from start to finish in about what, three hours?" Maria rattle on looking on her Dia-Watch.

"That's quite an amazing adventure," her mother said.

"I think you might need a little sleep, huh?"

"Me, the fifty-million dollar person of the year on Fido, need rest?!" Maria bragged.

"You got a fifty million dollar reward for that!" her mother stood in awe.

"Yep, and this is all Fido money and that makes one hundred million in out money," she went on.

"Well, I never thought that I would be in a family with a millionaire," her mother sighed.

"I think this tired million dollar person should get some sleep now. It's been a long month," Maria yawned.

Goodnights were exchanged and Maria went to sleep dreaming up another invention.

THE END

Danny Landherr used dialogue to good effect in his final chapter. He included many "body language" sentences and interesting descriptions to move the conversation along.

## Chapter 21 The Funeral

Alex and Mef were celebrating at one of the best restaurants on Fido. They were celebrating because they had escaped T.X. Powers so quickly. They were sitting there talking about how well they had handled T.X. in his hideout, when a lady came up to them, and handed them a telegram, then left. They quickly opened it, and read it. After they read it they were both in shock. Then, Mef started to cry. The letter read:

*Dear Mef,  
I'm sorry to be the one to tell you this, but I'm the only one who actually knew where you were.  
A few days ago your Uncle Hubriz passed away. He died of misery.*

*Again, I'm sorry.*

*From,  
The Bogawee*

After the girls read the letter they decided they should go back to the planet Pico where Uncle Hubriz WAS.

They got into the space car and left.

When they got there the whole family was not themselves. Mef's mom told them that they were all getting ready to go to the funeral. Alex and Mef decided they would attend the funeral too.

When they got there Mef got a tight feeling in her stomach. She had never been to a funeral before, at least not one for some one that she knew so well.

After they went to the sermon they watched her uncle get buried.

Mef and Alex were both thinking the same thing, "He's better off."

Cara Steffen wrote a tragic ending to "Maria's Marvelous Invention" -- one of the few students to do so. Her use of a telegram to convey the sad news about Uncle Hubriz is also inventive.

## Chapter 21 A Change of Heart

After Maria and T.X.'s discussion, when T.X. told Maria he had to kill her, the bad guys grabbed Maria and Slimy to get them ready for their killing.

As the bad guys took them they were screaming, "You're a terrible person T.X. Powers! You'll never amount to anything more than a crook!"

That really got to T.X. Then he thought to himself, "They're right. I never will amount to anything."

Suddenly he said, "Let them go!"

Then T.X. said, "I give up. I'll be nice for the rest of my life. I'll even live with your poor Uncle Hubirz and take good care of him."

So Maria let Uncle Hubirz keep the special glasses so he could communicate with T.X. who now lived with him.

Slimy said it was time for her to go home. So Maria said good-bye and Slimy went home.

Maria took the next flight to Earth. When she got there her parents were glad to see her and wanted to hear what she had been doing but Maria was so tired she said, "We'll talk about it in the morning."

And she went to bed.

The End

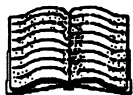
Marc Riese managed to tie up all of the loose ends in his conclusion, quite a feat for one chapter. If he'd had the chance to break the chapter into two, as students will in the current version of WRITE A STORY!, Marc might have added more to these ending scenes.

# Write a Story! for Magic Slate II

Language Arts: Writing

## Overview

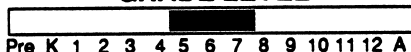
Students practice word processing skills as they develop plot, create characters, and write dialogue for a story about an imaginary journey into the future.



### READING LEVEL

5

### GRADE LEVEL



### TIME REQUIRED

30-40 minutes

## Curriculum

### PREREQUISITE SKILLS

- Fifth grade understanding of language arts concepts

### OBJECTIVES

- Utilize word processing skills with *Magic Slate II*
- Explore and supplement language arts activities at the fifth through seventh grade level
- Use the basic elements of story writing (character, plot, setting, dialogue)
- Encourage creative writing

### PROBLEM SOLVING SKILLS

- Information gathering
- Analyzing
- Openness to insight, flexibility

## Courseware

### NOTEWORTHY FEATURES

- *Write a Story!* must be used with the 40 column version of *Magic Slate II*
- Teacher's Guide contains 22 detailed lessons which, when done in sequence, will result in a book
- Program can be used in its entirety as a year-long project or the first nine chapters of the program can be used as a unit to complement the language curriculum
- Teacher's Guide includes detailed teaching objectives for each lesson

### TEACHER OPTIONS

- None

### RELATED MATERIALS

- *Be a Writer!*
- *I Can Write!*
- *Magic Slate II*
- *Magic Slate II Typestyles*
- *Type to Learn*
- *Write With Me!*

## Hardware

- Apple II 128K



# Write A Story!

## DESCRIPTION

*Write a Story!* is a comprehensive writing project for students in fifth through seventh grade. It introduces students to science fiction and the world of the future through the character of a young girl named Maria. Students describe Maria's friend from another planet, explain the motives of a villain, use the dialogue to create a conversation between robot appliances, and much more.

The program emphasizes the concepts of prewriting, writing, revision, and proofreading in 22 lessons, which, when completed, result in a book. The structure of the lessons is:

**Introducing the Future** (chapters 1-9) - Building a story through characters, setting, dialogue, and plot;

**The Plot Thickens** (chapters 10-17) - Working with explanatory writing, character motivation, and smooth transitions;

**The Final Conflict** (chapters 18-22) - Making connections and complementing a story.

*Write a Story!* uses the 40 column version of *Magic Slate II*.

## GETTING STARTED

Introduce the program by telling the class they will write a story on the computer. Explain that they will add their own words, sentences, and ideas to a "story frame" and when completed it will form a book.

As a class, study examples of stories (*Alice In Wonderland*, *A Wrinkle In Time*, etc.) What makes them exciting? Why do they like to read them? Why were the characters interesting? What made the plot special? How did the author keep the reader's attention?

## AT THE COMPUTER

**Step 1:** Begin with the Title Page. As there is not much writing on this page, use it as a vehicle to review the 40 column version of *Magic Slate II*. Students should be comfortable with the following functions:

- LOAD, SAVE, and PRINT

Pg:001 Ln:001 Col:016 File:CHAP1.IDEA

### Chapter 1 Maria's New Ideas

One night in the future, Maria got a new idea. She figured out how to turn thoughts into pictures! She did it with her special glasses. Unfortunately, Maria's family just laughed at her.

1. Continue the story below. Delete the underlined sentences with Control-D, S. Insert your own sentences.

INSERT - Use CTRL-E for typeover, C-? for help, CTRL-D for Main Menu.

- Control-E to switch between Insert and Typeover modes
- Arrow Keys to move cursor
- Caps Lock and Shift keys for capital letters
- Delete key, Control-D, Control-D, W, Control-D, S, Control-D, P for deleting single characters, words, sentences, or paragraphs
- RETURN for ending a paragraph which inserts a "paragraph mark"

**Step 2:** Follow the detailed lesson plans in the Teacher's Guide to lead students through each chapter of their books.

## SUGGESTED EVALUATION

Evaluation should be an on-going process as students move through the lessons. Encourage students to use the worksheets (masters in the Teacher's Guide) titled "Revising Your Work," "Proofreader's Checklist," and "Character Sketches."

At the completion of the project, organize the books into a library so students can check out and read each other's books.

## SPECIAL KEYS

- Refer to the *Magic Slate II-40 Column Quick Reference Card*

## **APPLE II: WORKING WITH YOUR COMPUTER**

### **TURNING ON THE SYSTEM:**

1. Turn on the television or monitor.
2. Insert the disk into the disk drive with the label facing you and on the right.
3. Close the door to the disk drive.
4. Turn on the Apple II. (The on-off switch is on the back left side of the computer.)
5. You will see a red light on the disk drive turn on. If the disk drive light does not turn off after about 10 seconds, turn the Apple off and make sure your disk is placed correctly in the disk drive.
6. The SUNBURST logo will appear on the screen, followed by the opening screen of the program.
7. Follow directions given in the program.
8. If you wish to stop during the program, hold down the CTRL (Control) Key and press E.

### **TURNING OFF THE SYSTEM:**

1. Remove the disk from the disk drive and return it to its place of storage.
2. Turn off the Apple II.
3. Turn off the television or monitor.

## Apple IIGS: Control Panel Settings

To allow your Apple IIGS to work properly with Sunburst software, certain Control Panel settings should be selected. The Apple IIGS retains these settings even after the power is turned off.

### To Use the Control Panel:

- Turn on the Apple IIGS and monitor.
- Enter the Control Panel main menu by holding down the CONTROL and OPTION keys, and then press RESET (the rectangular key located above the number keys). If your Apple IIGS is in an Apple //e case, use the closed-apple (⌘) key instead of OPTION.
- Press the 1 key to enter the Control Panel.
- Use ↓ and ↑ to highlight the feature you want to change and press RETURN. Again use ↓ and ↑ to highlight a specific option and change it by using the ← and → keys.
- After you have finished making changes, select Quit to use the Apple IIGS.

### To Change the Display:

- Highlight **Display** and press RETURN.
- Set **Type** to **Color**.
- Set **Columns** to **40**.
- Set **Text** to **White**.
- Set **Background** to **Black**.
- Set **Border** to **Black**.
- Press RETURN to save the changes and to go back to the Control Panel.

### To Change the System Speed:

- Highlight **System Speed** and press RETURN.
- Set **System Speed** to **Normal**.
- Press RETURN to go back to the Control Panel.

### To Change the Slots:

- Highlight **Slots** and press RETURN.
- Set **Slot 1** to **Printer Port**. If you are using a printer card, select the slot number your printer card is in.
- Set **Slot 6** to **Disk Port**, if you use a 5.25 - inch drive connected to the disk drive port.
- Set **Slot 6** to **Your Card**, if you use a 5.25 - inch drive connected to a controller card in Slot 6.
- Set **Startup Slot** to **Scan**.
- Press RETURN to go back to the Control Panel.



## **"WHAT HAPPENS IF...?" – SUNBURST COURSEWARE AND WARRANTY**

What happens if a program will not load or run?

Call us toll-free at (800) 431-1934 and we will send you a new disk.  
In Canada, call toll-free (800) 247-6756.

What if I find an error in the program?

We have thoroughly tested the programs that SUNBURST carries, so we hope this does not happen. But if you do find an error, please note what you did before the error occurred. Also, if a message appears on the screen, please write the message down. Then fill out the evaluation form or call us with the information. We will correct the error and send you a new disk.

What happens if the courseware is accidentally destroyed?

SUNBURST has a lifetime guarantee on its courseware. Send us the product that was damaged and we will send you a new one.

Can I copy this diskette?

Yes, Sunburst grants teachers permission to copy the *Write A Story!* disk for all students in their classes. See page 17 for duplication directions.

Can I take the *Write A Story!* disk out of the computer after the program has been loaded and put it into another computer?

It is not recommended. The disk must be in the drive to save, load, or print files.