Workbook 1: The Mirror Series

The Halloween Road

&

The Christmas Cat-erpillar

Introduction:

Welcome to *The Mirror Series* of workbooks aligned with school curriculums, Descriptionari.com and ApplePipStars.com (child safe by design, it works offline). Great writing is enhanced when we follow the standard rules of grammar and paragraph formation, yet add high quality writing that uses an abundance of literary devices. In this way we achieve the best of both worlds and the student feels more inspired and supported. The central concept of this series is to contrast different moods, situations or seasons within the same workbook. This makes the techniques more transparent to the learner through examples that are paired with explanations.This book looks at a spooky yet comical Halloween versus a Christmas with a magical pet.

As a teacher or parent you may choose to use all of the workbook pages as a long project. With the right amount of repetition built in and written for the age group, it does make the classroom and homeschool run more smoothly. Learning then becomes more relaxed. Relaxed atmospheres and a sense of fun is shown to boost learning outcomes. However, you can also select the pages you want to use to curate a smaller workbook, or separate the themes entirely. The choice is yours. It is offered as a free resource and one you can edit, alter and build on if you wish. As with our word card set and other free resources, these workbooks can be sold at school fundraisers too - either wholly or in selected parts. They can be paired with our range of cards and, when they are ready, posters too.

What you will find in this workbook:

Part One: Sentences & Paragraphs

Part 1A: Sentence structure

Here we continue building confidence to move beyond the simple format of the earliest years. The structure of a sentence is more than just punctuation; it is part of writing with rhythm and creating moods. Here we look at different ways to write the same information and the impact it has on how it feels to read. We look at the punctuation of dialogue in preparation for the paragraphs writing.

Part 1B: Paragraph structure:

Here we show how to write paragraphs that link together in creative prose. Additionally, we look at the impact of sentence lengths on emotionality and rhythm or pace. This supportive approach includes examples, enabling the student to practice paragraph writing with different pacing on the same theme.

- Firstly, long sentences that give a calmer feeling.
- Secondly, mixed length sentences that can feel anxious or exciting depending on their balance and word choices.
- Thirdly, we write a paragraph with short sentences for a faster pace. An example of each is given as support before the student writes their own.
- Then, finally we include a paragraph with some dialogue to show how that changes paragraph structure.

Part 1C: Putting it all together!

Here we create a paragraph that uses all of the skills we learned about sentence structure and dialogue. After an example, the student writes their own version.

Part Two: Poetry

Part 2A: Technique focus one

When we talk about literary devices they can seem abstract to children. Oftentimes they can repeat a definition, yet struggle to find examples in prose or to write their own examples. It's more difficult than it seems to hold a new definition in your thoughts and apply it with creativity. The key to solving this, as with most aspects of education, is threefold. Firstly, it is a light definition that is simply worded. Secondly, it is through reading strong examples. Cards that highlight the techniques with the exact phrases used and new vocabulary are provided. Thus part of the repetition the child needs is built into the workbook. This is achieved in two stages, firstly with a high quality poem to read. Thirdly, as always, it is regular repetition in a fun and supportive manner.

Part 2B: Poetry Formats

We talk about the formats of poems, the syllables, the punctuation, the rhyming schemes and more.

Part 2C: A Famous Poet

The poem of a famous classical poet such as William Wordsworth is used as an example. We focus on a literary device with the quote on a card.

Part 2D: Write an essay style paragraph.

The students then write one or two paragraphs about the poem, using a line or two as quotes to support their analysis.

Part 2E: Creative Completion of Lines

The students are then given the lines of the poem in the previous section, but with the ends of the lines open for them to complete in their own way.

Part 2F: Writing their own poem

Lined paper is then provided for the children to create their own poem however they wish. There are prompts to inspire!

Part Three: The Story

Part 3A: Technique focus two

Cards are provided with the definitions of the literary techniques used in the story plus the examples within the story starter as quotes. Cards are also provided for new vocabulary.

Part 3B: Reading the story starter

Reading the story starter and playing “spot the literary device.” The children can highlight them.

Part 3C: Wrapping the literary devices

The children choose their favourite three quotes and put them into a new paragraph of their own.

Part 3D: Creating characters

In real life it is better to be around calm people, not trouble makers. Yet the world of stories is all about solving problems. Thus, we need some characters who will make those situations and build interest in the plot for the reader. It also carries the benefit of making a story easier to write.

Part 3E: Planning a story structure

In this part the students learn how to build a plot that feels fun to read. They then have space provided to write a story plot.

Part 3F: The ReMix

This part of the workbook is more flexible if done on ApplePipStars.com, as the student can choose more widely between paragraphs to ReMix or “cherry pick” from. However, the book works well too. Students are provided with paragraphs that vary for the time of day, the season and the weather. They select words and phrases that they would like to use in their own story

Part 3G: Writing the Story!

The children have the option to use the original story starter, to alter it with things from the ReMix, or simply to start their own with the inspiration they have gained. Lined pages are provided.

Part 3H: Learn the art of the second draft.

All students are unique, however with a list of common things to make a priority a personal drafting plan can be made. This can be with teacher or parent support where required, and students often value this input as emotional support.

Part 3I: Writing the best copy to share!

Again, this is not simply a ‘keeping the class busy’ task. Repetition is key to retaining learning. Handwriting is shown to be superior for learning than typing as it activates the brain to a higher degree. Additionally, the act of placing a “best copy” on a display board or sending it as snail mail or a photograph to a loved one is powerful motivation and positive reinforcement. This is also a nice point in the project to add a picture or painting to the finished story.

The Halloween Theme: The Fury Lute and The Shadow Boxer

Part One: Sentences & Paragraphs

Part 1A: Sentence Structure

Let's add to what we learned in the Halloween theme. There are punctuation marks that have their own quirks. Let's meet them!

, extra words,

Commas can be used to add extra information. You should be able to remove the words between them and the sentence should still make sense.

The shadows, who were so excited that day, danced upon the road!

(extra words)

Brackets can be used to add extra information. You should be able to remove the words between them and the sentence should still make sense.

The shadows (who were so excited that day) danced upon the road.

—

Long hyphens can add extra information –- as commas can.

The shadows played upon the road that night — merrily giddy to the last one!

Part 1B: Changing Sentence Lengths

Let's create a sense of mood with our punctuation. Longer sentences create a sense of slowness. Mixed lengths create a sense of anxiety. Short sentences increase the sense of pace and add drama.

Examples

i) Long sentences feel more calming.

Once upon a time, in land eaten by creeping shadows, lived a very old flute and an exceedingly furious shadow. Each All Hallows Eve they went into battle with one another, neither landing a blow because of what they were. A shadow can't fight a musical instrument, nor can a lute fight a shadow with music. As ludicrous as it is, as ridiculous as it was, as a silliness sundae with a cherry on top it proceeded as scheduled. Yet never once did it stop the epic annual battle, and right now, at this very moment, they are circling one another.

Write your own version with long sentences. Have fun with it!

ii) Chaotic mixed sentences feel less calming and more anxious.

Daylight slept as Halloween rolled in. Shadows crept. The wind howled with a hiss. The old flute thought about its enemy, the exceedingly furious shadow. That horrible shadow. Vile. Each All Hallows Eve they went into battle with one another, neither landing a blow because of what they were. A shadow can't fight a musical instrument. How daft! Ludicrous! Ridiculous! What a silliness sundae! Twilight shuddered, juddered, muttered. Then, with the ghosts gathered, it began.

Write your own version with mixed length sentences.

iii) Short sentences give a faster pace and feel more scary when the words are negative.

Halloween arrived as a slow car on gravel. Daylight slept. Shadows crept. A cold wind howled. Hiss! Yowl! The lute grumbled. The lute mumbled. The lute refused to be humbled. The shadow would lose. Yes. This year was his year. The year of the fury lute! That horrible shadow. Vile! Grim! Gross! Creepy and cold. Rude! Furry flute indeed! Rude! He practiced his tune. He hit high notes. Louder! Louder! Ever prouder! Then came a cool draft… The battle at last!

Your turn: Write your own version with short sentences.

iv) Dialogue is about the speech and the actions. Copy the way it is punctuated when you write your own. Make a new paragraph when someone different speaks.

“I am the fury lute**! I** am magnificent**! Y**ou called me a furry flute**! N**o apology was given and so now**,** Shadow**,** you face my temper tune**!” T**he lute twirled quickly in the twilight**. A**t times it tapped itself on a nearby tree**,** playing its song louder and louder**.**

“Ha**! S**illy thing**,” c**rowed the shadow boxer**, “a**nd you said I looked grey**! Y**ou said I blended into the night**! R**ude**! Y**ou will see who is powerful**!” A**t this the shadow flexed his arms over the lumpy ground**,** but nobody noticed**. I**t was rather dark**. F**or the most part**,** Shadow could only be seen practicing boxing moves when the clouds shifted**,** when moonlight came his way**.**

“Today, I win**! H**a**!”** yelled the fury lute**,** again playing his notes faster and louder**.**

Your turn: Write your own version of dialogue with actions.

Part 1C: Putting it all together in a great paragraph structure!

All paragraphs generally follow the same format, both in creative writing and essays. We see the topic sentence first; this informs us of the topic we are about to read. There are several body sentences that follow the topic. Then the final sentence either summarises the paragraph or links to the next one. In creative writing we follow this structure when we have long paragraphs that are not interrupted by speech, and we allow it to have a little bit of wiggle room for creative expression. Here is our shadow boxer and the furious lute again. I am aiming for a bit of pace, a smidgeon of anxiety and a dialogue too.

The Big Fight

October was ending. November yawned coldly. The darkness and the ghosts muttered boldly. “Begin! Begin! We are waiting!”

“Suits me fine,” said the shadow boxer, moving into a moonbeam to sharpen his edge. The lute said no words yet played his temper tune all the faster. The notes erupted as if they were lava. The assembly of ghosts giggled. They jiggled. Then the shadow bristled, feeling annoyed. “What is music anyway? Aren’t you just a fancy stick with holes?”

That changed the fight, the pattern of centuries broke. The lute went mute. Anger flowed instead. If they were human, they’d be rolling up their sleeves. Silence. Silence. Silence. Then the lute twirled as a cricket bat to strike hard at the grey enemy. “Take that!” Thud! “And that!” Crack! “And one more for hard luck!” Crack! The shadow boxer shrugged, bounced in the moonlight with knitted brows. He looked from the lute to spectral spectators, all of them egging him on. Every one of them mouthing each word slowly. Think, thunk, thonk - humph. What could he do? Fight. That’s right. It was his big night! As his fist curled up tight, ghostly laughter lifted the sense of gloom.

Write your own version with lovely sentences, paragraphs and dialogue! Be creative! Have fun!

Part Two: Poetry

Part 2A: Literary device focus one: Repetition

Repetition is usually used to mean whole words that appear more than once. However, it can include repeated partial words. A repeat of the starting sound counts as **alliteration** if the words are near one another. A repeat of the ending sound is called **rhyming.** Many poems have a rhyming pattern that repeats in each stanza (verse). Poets do this for a few reasons. One is to create a sense of rhythm like music. Another is to create emphasis on words that could otherwise be missed, like turning up the volume. It is also because it feels fun and most folks really enjoy it. These words may also be symbolic words **(symbolism)**, but we will talk about that another day. In the poem below some of these forms of repetition are in bold, but not all of them. Maybe you can spot a few that aren't highlighted!

Here are a few literary device cards from the Halloween poem in this book.

Repetition, Repetition, Repetition!

Repetition is when a word is repeated to exaggerate it, to make it more powerful and to make it easier. Sometimes repetition is simply a word said more than once, usually within a sense of rhythm. In poetry patterns can be a form of repetition too. Here we see the word "**max**" as short for "**maximum**" in a word placement pattern with "**the**," alliteration with "**b**" and the rhyming of "**-illy**."

Example:

"Max effort **the** Shadow **b**oxing s**illy**,
Max volume **the** lute **b**lasts w**illy**-n**illy…**"

Rhyming - Loves Timing

Rhyming is when the end of the words sound the same. Near rhymes are when the endings of words sound similar.

Example:

*“Each All Hallows Eve was a battle n**ight**,*
*No fr**ight**, just f**ight**, with lute and shadow bl**ight.”***

Alliteration is Absolutely Awesome!

Alliteration is when the start of the words sound the same. The words can be next to each other or nearby. If you can hear the effect of the similar sounds then it counts as alliteration.

Example:

*“Fury lute **s**ends its **s**onic thunder boom,*
*And **g**hostly **l**aughter **l**ifts the **s**ense of **g**loom.”*

Extra Examples

Here are a few literary device cards from Descriptionari.com and ApplePipStars.com.

Repetition

Repetition

Repetition is when a word is repeated to exaggerate it, to make it more powerful and to make it easier. Sometimes repetition is simply a word said more than once, usually within a sense of rhythm. In poetry patterns can be a form of repetition too.

Example:

"The light would rise, bow and rise."

Source: The Garden Room page (quotes-garden-room).

Repetition

Repetition is when a word is repeated to exaggerate it, to make it more powerful and to make it easier. Sometimes repetition is simply a word said more than once, usually within a sense of rhythm. In poetry patterns can be a form of repetition too.

Example:

"The air would warm, chill and warm."

Source: The Garden Room page (quotes-garden-room).

Alliteration

Alliteration

Alliteration is when the start of the words sound the same. The words can be next to each other or nearby. If you can hear the effect of the similar sounds then it counts as alliteration.

Example:

"It swam in swishing arcs, as if this finned friend's heart had heard my wishing."

Source: The Magic Fish page (quotes-magic-fish).

Alliteration

Alliteration is when the start of the words sound the same. The words can be next to each other or nearby. If you can hear the effect of the similar sounds then it counts as alliteration.

Example:

"How those foil fragments found the last dregs of demurred daylight."

Source: The Magic Fish page (quotes-magic-fish).

Rhyming

Rhyming

Rhyming is when the end of the words sound the same. Near rhymes are when the endings of words sound similar.

Example:

"Bluebell, daffodil, pear blossom so bold, The flower-clock's tick-tocks are bright-hue told."

(bold / told — a true rhyme) Source: The Flower Clock sonnet, Flower Meadow page (quotes-flower-meadow).

Rhyming

Rhyming is when the end of the words sound the same. Near rhymes are when the endings of words sound similar.

Example:

"Yet omnipresent karma redresses, History's long keeper cradles-blesses."

(redresses / cradles-blesses — a near rhyme) Source: The Tempest sonnet, Storm Imagery page (quotes-storm-imagery).

HALLOWEEN — New vocabulary cards

Words from the Halloween poem and story starter, with their deck cards.

Bulb

The glass part of a lamp that gives out light.

"Dust motes swirled, mobbing its broken bulb and gnawed wire."

"Nano-watt brain bulbs so hard to believe")

(Main set card)

Gloom

Darkness, or a dim and heavy feeling of sadness.

"A grief of clouds drained light to the meanest gloom."

"...lifts the sense of gloom"

(Main set card.)

Foolish

Not sensible, and likely to lead to trouble.

"The foolish folly of the fury lute"

"Staying here would be foolish, going out would be worse."

(Main set card.)

Now that you have your literary device cards, see what ‘word treasure’ you can find in the poem!

The Fury Lute and The Shadow Boxer

The loud fury lute was a sort of flute,
Its Halloween fury-rage never mute,
Each All Hallows Eve was a battle night,
No fright, just fight, with lute and shadow blight.

Max effort the Shadow boxing silly,
Max volume the lute blasts willy-nilly,
A shadow boxing music is so dumb,
Halloween ghosts watch to laugh themselves numb.

And so it goes every October eve,
Nano-watt brain bulbs so hard to believe,
Silliness strands with max daft cotton weaves,
Both roll up imaginary shirt sleeves.

The shadow lands a wrestling star leap-blow,
Knee right in with a sharply struck elbow,
Fury lute sends its sonic thunder boom,
And ghostly laughter lifts the sense of gloom.

Part 2B: Poetry Formats: the rules of poetry are flexible and more of a style guide.

Poets such as William Shakespeare, William Wordsworth and Emily Dickinson defined the rules of poetry. Their art made new rules. Shakespeare invented over 1700 words and so had no problems making anything rhyme or fit his sonnet rules. Wordsworth and other poets wrote stanzas on the basis that so long as every stanza had the same rhyming pattern, amount of lines and syllables per line matching line, then that was just fine. Dickinson often wrote a single stanza that looked like freeform, yet on closer inspection forms a pattern of its own as a small song lyric. Let's look again at our poem for those rules.

The Fury Lute and The Shadow Boxer

The loud fury lute was a sort of flute, *Rhyme A - ten syllables (the beat count).*
Its Halloween fury-rage never mute, *Rhyme A - ten syllables.*
Each All Hallows Eve was a battle night, *Rhyme B - ten syllables.*
No fright, just fight, with lute and shadow blight. *Rhyme B - ten syllables.*

The stanza pattern that is set in the first one if you chose to follow that rule.

Each pair of lines rhymes as a couplet. All of them have ten syllables. Each stanza has four lines. The lines often also have internal rhyming but this is not a set pattern that has to be repeated. A stanza can have lines of different lengths as we will see in this next famous example by Emily Dickinson.

Part 2C: A Famous Poet: Emily Dickinson's "Success"

Yet poetry can be more free, with differences between stanzas. Dickinson's natural rhythm allowed her wiggle room as an artist. We can see in the second stanza that she is comfortable taking an extra syllable to make her meaning clearer. Likewise she is confident with her 'not quite rhyme' in that same middle stanza. Yet her break in form can also be read as strong emotion, as people who are sad or angry may lose composure at times. In this way we can see it as artistic emphasis. Indeed, poetry can be freeform without rhyming or beat counts, yet she isn't in that category. This poet, America's greatest, makes strong use of alliteration and similar sounds within words to weave emotion not simply with words, but magically, into the spaces between them too.

Success

[Published in "A Masque of Poets" at the request of "H.H.," the author's fellow-townswoman and friend.]

Success is counted **s**weetest, (7 syllables, mostly an X A X A - rhyming pattern)
By those who ne'er **s**ucc**eed,** *(ne'er is an old English contraction of never) (6)*
To comprehend a nectar, (7)
Requires **s**orest n**eed.** (6)

Not one of all the purple host, (8)
Who **t**ook the flag **t**o-**d**a**y**, *(to-day is the same as today) (6)*
Can **t**ell the **d**efinition, (7)
So **clear**, of victor**y**, (6)

As **h**e, **d**efeated, **d**ying, (7)
On **wh**ose forbi**dd**en **ear** (6)
The **d**istant strains of triumph (7)
Break, agonized and **clear**! (6)

Part 2D: Write an essay style paragraph.

When we write an essay, we choose a quote and then we say something about it. I am going to:

- ☐ Say in my **topic sentence** which poet and literary device I am going to talk about.
- ☐ *Give the quote.*
- ☐ Say something about it to explain why it is powerful or what it could mean.
- ☐ *End with a **summary line or a link sentence.***

Emily Dickinson, America's greatest poet, was fond of using repetition in playful ways. Within her lines one can hear similar sounds that echo her alliteration. For example, in her poem, "Success," she writes, "*As he, **de**feated, **d**ying, On whose forbi**dd**en ear,***"** the strong sound of the consonant "**d**" and the softer sound of "**f**" can be heard clearly, and made all the stronger by her using few words within a small syllable count of seven and then six. As such the words themselves are exaggerated and we gain a stronger sense of a beat, as if there is a drum being struck. **This sensitivity to repeated sounds as alliteration, rhyming and internal is one of the hallmarks of the most impactful poets of all time.**

Quotes with literary device

A combination of alliteration and near repetition:

"Success is counted **s**weetest,
By those who ne'er **succeed…**"

Alliteration with repetitive sentence position:

"Who **t**ook the flag to-**da**y,
Can **t**ell the **d**efinition."

Your turn - write your own paragraph about a line in the poem, “Success.”

Part 2E: Creative completion

Finish the lines of the first two stanzas however you like. Keep the rhyming or change it. Make it not rhyme if you prefer. Make this silly poem your own.

The Fury Lute & The Shadow Boxer

The loud fury lute

Its Halloween fury

Each All Hallows Eve

No fright

Max effort

Max volume

A shadow boxing

Halloween ghosts

Part 2F: Write a poem about a friendly ghost and their pet named Jacko!

Have fun with **alliteration** and **rhyming**! Try some **repetition**! What rhyming pattern do you want to use? Who is this friendly ghost? Are they funny? What do they do? Where do they live? Is Jacko a pumpkin? Can he run around or fly? Does he talk?

Part Three: Getting Ready to Write a Story!

Part 3A: Technique focus two is Imagery

Let's focus on **imagery**, the most important tool of the writer. In its simplest form it is the **five senses** (sight, hearing, smell, taste and touch) and **emotions**. Sight is the one we use most often and taste we use the least. Remembering to use imagery is useful as we write as a reminder of what details we can add. This is how we show the reader the scene, immerse them in it, rather than simply telling them about it. The more we use the senses in a broader way, the more we feel soaked into the story and a part of a living page. Make a list of the imagery in this paragraph below.

The **cold wind** was a **soft river**. It flowed through the **trees** and the last of their **bright leaves**. My **long hair flew** as a **flag**, **fluttering** itself into **tangled ruffles**. The **light** of the day was already **yawning** and the **grey of evening hushed the colours softer.** Perhaps a week ago the **air** was **floral**, **sweetly fragrant**, yet today the **scents** of the **forest** are stronger. **Birdsong** comes and goes in cascades that sound more distant. Far away a **train** is **speeding** down its tracks, yet from this **hill** it is the **faintest whisper** of **thunder**. **I breathe deeper. I sense my heart beat as if it needs to speak**. Tonight is for poetry and rest, and more than that, I cannot ignore the **tide of twilight**. I must head for **home**.

Part 3B: A Story Starter: The Shadow Verses the Fury Lute

As you read it, play “spot the literary device.” Can you see any **imagery**, **repetition**, **alliteration** or **rhyming**?

The foolish folly of the fury lute is tough to refute, even with its soft, silvery glow, it’s a real beaut. The shadow of Halloween night is double daft, and so the ghouls figured they’d have a night of spectator fun. Spectral spectators, flaming phantoms, giggling ghosts and anxious apparitions – they all took their seats along a road of toads, a mile of vile slime. Odd perhaps, yet very in vogue. They say it features on the front cover of the annual edition of The Sensible Spook, a magazine for monsters of refined taste.

The sight of a sound battling a shadow was community comedy, a brain-less bliss none would ever be willing to miss. Even the snakes slithered near to see hiss-tory made each and every year. Not a ghost left without a mirthful tear, non-existent ribs shaking at the epic shadow boxing of the dim versus a full-service halitosis hymn. This year was just starting. The spirits were reverse-departing, and the shadow was warming up with jumping jacks.

Part 3C: Wrapping the literary devices in your own creativity!

My first favourite line with a few extra sentences of my own.

My second favourite line with a few extra sentences of my own.

My third favourite line with a few extra sentences of my own.

Part 3D: Creating Your Own Characters!

In real life it is better to be around calm people, not trouble makers. Yet the world of stories is all about solving problems. Thus, we need some characters who will make those situations and build interest in the plot for the reader. It also carries the benefit of making a story easier to write. Here the trouble makers are pre-made, but who could provide solutions? The friendly ghost and Jacko? Or another character? Can you create a character who will be more sensible and try to solve the problems in your story?

Part 3E: Creating a story plot

Stories are built from **problems** and **solutions**. There is a **big problem** at the start that **isn't solved until the end**. Then there are **smaller problems** along the way. **It's like a lovely pancake and syrup stack: 'problem' pancakes covered in 'solution' syrup.** It is always useful before writing a story to make a plan. You can change it as you write, but starting without a plan tends to lead to a mess. So, the big problem here is the fight between the shadow boxer and the fury lute, *but you can change it if you want to*. Read the **prompt ideas** below and have a **think** about the **story plot** you would love to write. Then, in the boxes below, **write the big problem that needs solving and three smaller problems.**

Here are a few idea prompts for your own story.

- What does the fury lute look like, sound like and feel like when it plays?
- The ghosts are watching the battle. What role do they play in the story?
- Does either the fury lute or the shadow boxer ever realise why the ghosts are laughing?
- Could the friendly ghost and Jacko fit into the story?

The big problem is…

The first smaller problem and solution are:

The second smaller problem and solution are:

The third smaller problem and solution are:

Part 3F: The ReMix: cherry pick some more ideas to use!

This part of the workbook is more flexible if done on ApplePipStars.com, as you can choose more widely between paragraphs to ReMix or “cherry pick” from. However, for those using only the work book, here is another paragraph you can choose lines or words from.

The night was an ice-wrap and no less bitter than mid-winter. The final breath of October is supposed to be warmer, not actually warm, but certainly not such a heat thief. Under a sky full of dark grey clouds, the rain wrote itself into the air as both words and lines. Its drops fell ever thicker, ever heavier. Not with a soft pitter patter. Not with a gentle splish and splash! It was drumming, drumming, drumming. Yet even in the gloom the oil lamps shone with a stubbornness that lifted the heart. Splattered as they were, they glowed with golden warmth. Jacko grinned wider. It was his kind of Halloween, one with weather bringing the tricks as the pathways were dotted with these bright eye-treats.

What **words** would you like to use in your story from this paragraph? **Write them here.**

Part 3G: Write Your Story!

You have characters, a plot and an optional story starter. You have chosen some **favourite words**. You have refreshed your memory about **imagery, repetition, alliteration and rhyming.** Now it's time to enjoy writing your **first draft!** *Say yes to creative ideas! Say yes to silly solutions to tricky problems! Have fun! Use as many pages as you like!*

Part 3H: Learning the art of the second draft

There are different ways to approach a second draft. The one you chose depends on your own strengths and areas of challenge. With a teacher or parent decide which of these will be part of your second draft:

- ☐ Punctuation and spelling.
- ☐ Sentence structure.
- ☐ Paragraph structure.
- ☐ Using imagery in a broader way.
- ☐ Story plot structure.
- ☐ Adding actions to dialogue.
- ☐ Correcting the punctuation of dialogue.

My second draft:

Part 3I: Writing your best copy to share!

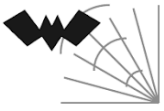
Again, this is not simply a ‘keeping the class busy’ task. Repetition is key to retaining learning. Handwriting is shown to be superior for learning than typing as it activates the brain to a higher degree. Additionally, the act of placing a “best copy” on a display board or sending it as snail mail or a photograph to a loved one is powerful motivation and positive reinforcement. This is also a nice point in the project to add a picture or painting to the finished story. The paper is on the next page because it has to feel special.

My Best Copy









The Christmas Magic Theme: A Christmas Cat-erpillar

Part One: Sentences & Paragraphs

Part 1A: Sentence structure

Let's add to what we learned in the Halloween theme. There are punctuation marks that have their own quirks. Let's meet them!

'

Apostrophes can mark missing letters in contractions, indicate belonging and be a single quotation mark within a set of double quotation marks.

"Pip was super excited, "So can we ride the 'whirl-twirl galaxy swirl' all the way there?"

—

"Pip had ne'er been so excited as when the portal opened on Christmas day, and didn't quite know what to do." *(ne'er = never didn't = did not)*

—

"It's hers, all of them are, they always were hers. Pip's special gems were returned and she shared a smile with her faery Godmother. All of her friends sang in merriment and it was the Apple Pip Stars' best day for a long time."

;

The semi-colon is for when two independent clauses belong together; it makes them flow better and easier to understand.

Pip loves so many things**;** that sense of wonder is part of her Apple Pip Star soul.

:

The colon is for lists.

*“Pip loves many things**:** starlight, hugs, songs, stories and adventures with comets!”*

Part 1B: Punctuation can create a sense of musicality and mood.

Let’s create a sense of mood with our punctuation as we did in the Halloween theme, but this time with merry and bright words. Longer sentences create a sense of slowness. Mixed lengths that aren’t chaotic, yet build and fall slowly add more emotionality. Adjusting sentence lengths is similar to adjusting the pace of music.

Examples:

i) Long sentences feel more calming.

Starlight from the Apple Pip Stars’ nebula is the purest kind of magick; it’s a rare kind of magick too and belongs to the Faery Godmother, Asteria. She is the guardian of every pip star no matter where they are, for they are all her children. For the most part they stay up there in space being happy and merry: chattering, singing, singing hymns of gentle grace. In all of the galaxy there is no happier clan. Even as aeons pass, compassion is their creed and deed, reliable and true. This is the story of one little pip star who chose to visit Earth at Christmas time.

Write your own version with long sentences.

ii) Mixed length sentences that build and fall gradually are musical.

The Faery Godmother lives millions of lightyears away. Yet, the vast distance does not matter. For her motherly magick is love itself, the rebel emotion. Her love does not obey science. Her love does not obey mathematics. Her love laughs at reality's rule book. When shared, it grows. When given, it stays and also goes. There are no small slices of her love, no crumbs, no fragments - only deep reservoirs that multiply. It is an instant soul connector from the Godmother of the heavens. So, when we say she lives far, far away - don't feel dismayed. Remember, distance does not matter. Love is a rebel. Love instantly connects the good. Yet, to the rotten hearted it is forever invisible. More than that, once in a blue moon it sends one of her favourite kinds of stars to visit our Earth, an Apple Pip Star.

Write your own version with mixed length sentences. Be creative! Have fun!

iii) Short sentences

Short sentences give a faster pace and feel more exciting if the words feel bright and merry. However, we can make a similar effect using a long sentence that uses the colon and many commas.

Zoom! An ‘Apple Pip Star’ came from afar: whooshing, trail blazing, so amazing, a fire-tail so bright! She was such a delight: singing loud, feeling proud, ne’er slow, accelerating, sizzling hot, burning the vacuum to impossible snot! She was aiming for Earth, her mission ahead. A child was in need, a need for a huggable friend. Zoom! Screech! Opps! Sorry! Near calamity! Pip almost bumped into Santa’s four legged friends: Rudolf. Dancer, Prancer and Blitzen! Startled; they reared up. The reindeers’ Jiggle bells rang. Peels sang in echoes. Yet, on seeing Pip they cheered up: eyes bright, knees high, grinning wide. How their laughter rang out; it was a heart-song shout. Ha! Ha! Hee hee! “Go, go ‘Apple Pip Star’! Legend from afar! Loved one of Asteria!” came as a chorus. Our sweet ‘Apple Pip Star’ gives a twinkle-wave. What a merry sight! Such was the starlight, so silver-bright. Zoom!

Your turn: Write your own paragraph with a sense of pace. Use an extra page if you need to.

iv) Dialogue

Dialogue is about the speech and the actions. Copy the way it is punctuated when you write your own. Make a new paragraph when someone different speaks.

"Mother," said a little Pip Star to the Faery Godmother, softly glowing, pausing to pulse a little while longer. "Mother, I think it would be fun to be a kitten. Also, a butterfly. Also, a pet. Also, to be super fluffy and still made of pure magick. Can I? Can I, please?"

The ancient Fay, who had never aged a day, smiled at her Pip Star. She was a sweet one for sure, and ever full of adventure. Christmas was a good time for such things, and, far away on Earth, there was a child in need of such a pet. "Sure," she said, nodding slowly, "good idea, Pip. On one condition."

"What, mother?" enquired her baby twinkle, feeling merrier.

"I will be there too. Each day you are on Earth, I will always be near, not far. I will be keeping you safe. Earth is fun. This child is as good as any there has ever been. Yet, it is an odd planet. We will go together; our nebula will be safe under the 'Most High One,' the guardian of all. Let's go." Upon her last word, her wand glowed. Space ruffled to become a daffodil pond, a pond deep in an English woodland surrounded by old holly trees. For a few precious moments, within lightyears that burned as fire sparks, that actually was a thing - a daffodil pond that was a portal from far, far away.

Your turn: Write your own version of dialogue with actions. Be creative! Have fun!

Part 1C: Putting it all together in a great paragraph structure!

Again, let's see the mixture of descriptive paragraphs mixed with speech. They don't always form as neatly as the essay style paragraph because of this interruption.

Pip & Asteria on the Christmas Tree

The Christmas tree was a million rainbow 'Apple Pip Stars,' or so it seemed at first. Pip, giddy with excitement, rushed to greet each one in turn. She glowed in soft pulses, as is the 'Apple Pip Nebula' custom. She radiated warmth as her starry, "Hello!" Yet each one stayed very quiet. She tried again, but this time brighter and warmer. Pip added the scent of magical faery powder to the air, a sweet aroma that is not from Earth. Nothing at all. Then from the top of the tree, wearing a fine gown, came a familiar voice. It was her Faery Godmother, the one and only, Asteria!

"Little Pip-Squeak," Asteria whispered with a magical smile, "let me show you where to sleep until Christmas morning. I can see you yawning. The special day is far from dawning."

"Really?" squeaked, Pip, doing a double somersault back-flip with triple-pulse. "These colourful glows aren't other 'Apple Pip Stars,' are they?"

"No, my dear," Asteria said, guiding Pip to a comfy woollen bed. "Tomorrow is a big day, and remember: I am always near, have no fear, you are my little dear. This is will be a fun year!"

Part Two: Perfectly Perfect & Perfectly Silly Poetry!

Part 2A: Literary device focus one: Symbolism

Symbolism is **when something represents something else.** It tends to arrive in poetry naturally, so once you start writing, it starts arriving. In creative writing **light** is a symbol of **goodness**, and so '**light in the dark**' is a symbol of **hope**. So our little '**Apple Pip Star**' is a symbol of hope too. When we add that a **seed** (or **pip**) is a symbol of **new life**, and apples can symbolise **humble goodness**, we start to see why 'Apple Pip Star' carries strong symbolism. Within it there is **hope, new life** and **humble goodness**. This matches well with the other symbols of Christmas themes: stars, lights, evergreen trees, home baking, warm hearths, Santa, giving gifts, the Christmas tree faery and magical happenings. Let's take a look at some examples from this book.

Symbolism: Glowing Butterfly Wings

The **butterfly** is a creature that starts as a caterpillar, its metamorphosis is a commonly used symbol of **big life changes**. It is also associated with **fragility**. Anything that uses light is symbolising **goodness** in some way. Thus Pip's dream of glowing butterfly wings symbolise all of those things: **vulnerability, goodness and a big change in her life.**

Example:

"Dreaming of butterfly wings that glow"

Symbolism: The Evergreen Christmas Tree

Trees are symbols of the family with their deep anchoring roots and tall branches stretching up into the sunlight. To be always green symbolises stable goodness even in the tougher conditions of winter.

Example:

“Around the Christmas tree so rainbow bright…”

Symbolism: A Snow White Cat Tail

Cats have long been symbols of independence and beauty. They are soft, intelligent and prefer to create their own path. Even as pets, they aren’t the kind of animal that likes a leash. Cream, velvet, cushions and cuddles combined with outdoor freedom and adventure are very “cat.” The **tail** of a cat is expressive, it tells the “**tale**” of their emotions. **White** symbolises purity. **Snow** can also symbolise purity and fresh beginnings.

Example:

“Dreaming of a cat’s tail as white as snow…”

CHRISTMAS — Symbolism cards (from Descriptionari.com and ApplePipStars.com)

Symbolism

Symbolism is when something represents something else. It tends to arrive in poetry naturally, so once you start writing, it starts arriving. In creative writing light is a symbol of goodness, and so 'light in the dark' is a symbol of hope.

Example:

"Light is the hug of the skies, as warm as love's own smile."

(Light as goodness and love, Source: www.descriptionari.com /quotes-light).

Symbolism

Symbolism is when something represents something else. It tends to arrive in poetry naturally, so once you start writing, it starts arriving. In creative writing light is a symbol of goodness, and so 'light in the dark' is a symbol of hope.

Example:

"Light is that which stays even after dark, whispering from moon and stars."

(Moon & Stars as hope, as light in the dark. Source: www.descriptionari.com/quotes-light).

Symbolism

Symbolism is when something represents something else. It tends to arrive in poetry naturally, so once you start writing, it starts arriving. In creative writing light is a symbol of goodness, and so 'light in the dark' is a symbol of hope.

Example:

"The humble pen is the star of this page, and as a symbol of creativity and knowledge it deserves this uplifting accolade!"

(The pen is a symbol of creativity and knowledge. Source: www.descriptionari.com/quotes-pen).

Symbolism

Symbolism is when something represents something else. It tends to arrive in poetry naturally, so once you start writing, it starts arriving. In creative writing light is a symbol of goodness, and so 'light in the dark' is a symbol of hope.

Example:

"Winter's freezing fog persisted as embodiment of callous gossip, the sort that limps from envy's lips."

(Winter weather can symbolise emotional coldness. Source: www.descriptionari.com/quotes-seasons).

CHRISTMAS — New vocabulary cards

Words from the Christmas poem and story starter, with their deck cards.

Magick

Magic that is real, as in old stories and beliefs, rather than the pretend magic of card tricks. Angela writes 'magic' for card tricks and 'magick' for real magic; 'magick' is an old spelling she uses on purpose.

"My kitten, Merlin, was born of the ancient magick, the deep lore - fashioned from a simple swirling spark."

"Meeting magick as an old friend well"

(Holiday, Fantasy & Travel set card.)

Resonate

To ring with sound; used as here, it means to feel deeply in tune with something, so it feels true to you.

"It is the day we resonate with our good fortune and make plans for the year ahead to give to others."

(Holiday, Fantasy & Travel set card.)

Now that you have your cards, see what ‘word treasure’ you can find in the poem!

Poem: A Christmas Cat-erpillar

An Apple Pip Star from Heaven fell,
Meeting magick as an old friend well,
To become a kitten caterpillar,
Friendly fluff-ball Christmas stocking filler.

Winter's eve was her welcome mat,
Winter's wind warmed to a soft woolly hat,
As glowing pom-pom cat-erpillar fell,
Purring a magical story very well.

Dreaming of butterfly wings that glow,
Dreaming of a cat's tail as white as snow,
How sunset was a rosy air river,
Soaking up the frosty land's snow-shiver.

Slumbering snowball clouds piled up high,
Blushed apple pink, singing a lullaby,
As cat-erpillar down a chimney flew,
Wished there by a child feeling Christmas-blue.

Pip weaved candied flames heating heart and home,
Pip weaved wood-smoke bubbling as silver foam,
Into Christmassy bon-bon sugared air,
Savouring cinnamon scents with spice-flair.

Kitty-Pip Star zoomed, a ribbon of light,
Around the Christmas tree so rainbow bright,
Faery Godmother tucked Pip into bed,
Under the tree, softly kissing her head.

Part 2B: Poetry formats. Let's look at modern sonnets

When William Shakespeare penned his sonnets hundreds of years ago his tools were paper, ink and candlelight. He was free to invent words and create any poetic structure. So when he wrote his sonnets, if a word he wanted to use didn't rhyme, he changed it or made up a new one. That kind of freedom for poets doesn't really exist anymore, so I write "modern sonnets" that keep to his rules as much as possible, but also keep his spirit of invention. Saying what you want to say is more important than alternating soft and hard sounds, so that's where I let the sonnet be what it needs to be. So here you will see a sense of musicality with ten beats per line, three repeats of four lines in an alternating rhyming pattern, then a couplet at the end. It's a beautiful form of poetry, and this slightly rebellious tweak is something I am sure he'd approve of whole heartedly!

Sonnet: Pip & Asteria's Adventure

Apple Pip Star was a bright-light dreamer,
A child of the Faery Asteria,
A sweet pip-squeak of a brilliant schemer,
Acrobat thoughts of calm hysteria,
"Let me be a cat and a butterfly!
Let me be so chinchilla fluffy,
A child's pet and magical lullaby,
A Christmas cuddly so warm and puffy,"
Asteria smiled as good mothers do,
"Wowsers, my little pip-squeak, you have grown,"
She knew this would be her adventure too,
Soon Pip Star and Asteria had flown,
Settling a-top of a tall Christmas tree,
A faery-tale starting for you and me.

Part 2C - A Famous Poet: William Shakespeare – “Sonnet 100”

This sonnet was written without a title, as many were in the old days. It is sonnet 100, yet I have called it “Muse” after the name is capitalised in the first line. Old English looks a little different from how we speak now, but once you are used to it, it’s easy enough. “Where-art thou” means, “Where are you?” “Forget’st” means “forget” and is likely a contraction of a version of the word that is no longer in use. The same goes for “spend’st” and “prevent’st.” “Resty,” simply means that the person likes to rest. Essentially Shakespeare is talking to a powerful wordsmith, a lyric writer “Muse” and challenging them to do something good with their talents rather than writing for less worthy people (or “base subjects”). Here it is with a modern interpretation added.

“Sonnet 100” or “Muse”

Where art thou, Muse, that thou forget’st so long,
Where are you, Muse? You forgot for so long,
To speak of that which gives thee all thy might?
To speak of that which gives you all your might,
Spend’st thou thy fury on some worthless song,
Spending your anger on worthless writing,
Darkening thy power to lend base subjects light?
Letting yourself become darker helping those who aren’t good,
Return, forgetful Muse, and straight redeem,
Come back, forgetful Muse and make things right,
In gentle numbers time so idly spent,
In gentle moments calmly spent,
Sing to the ear that doth thy lays esteem,
Sing to the soul that brings self esteem,
And gives thy pen both skill and argument,
And write with both skill and clever argument,
Rise, resty Muse, my love’s sweet face survey,
Rise from your rest, Muse. See my love’s sweet face,
If Time have any wrinkle graven there,
If time as wrinkled it with seriousness,
If any, be a satire to decay,
Then mock decay itself,
And make Time’s spoils despised every where,
And make those who waste time hated every where,
Give my love fame faster than Time wastes life;
Give my love fame in their lifetime,
So thou prevent’st his scythe and crooked knife.
So you can beat the darkness and bring life.

Part 2D: Write an essay style paragraph.

When we write an essay, we choose a quote and then we say something about it. I am going to:

- ☐ Say in my topic sentence which poet and literary device I am going to talk about.
- ☐ Give the quote.
- ☐ Say something about it to explain why it is powerful or what it could mean.
- ☐ End with a summary line or a link sentence.

William Shakespeare is lauded as the greatest poet of all time. He defined his age and redefined the English language with no tool more fancy than 'ink and quill.' As such this sonnet shows that he is aware of what his talent is and how he must use it for good purpose. In this sense, he is the "Muse." In this line he challenges himself to ensure that his work does not benefit 'darkness,' "*Spend'st thou thy fury on some worthless song, Darkening thy power to lend base subjects light?"* So, when we learn to read through the slight variations between old and modern English, we find the reasons why he was so very influential.

Choices of quotes with their literary device

Symbolism: light as goodness

"Darkening thy power to lend base subjects light?"

Alliteration:

*"**S**pend'st **th**ou **th**y fury on **s**ome worthless **s**ong…"*

Your turn - write your own paragraph about a line in the poem, “Sonnet 100” or “Muse.”

Part 2E: Creative completion - finish the lines in the silliest way possible!

Sonnet: Pip & Asteria's Adventure

Apple Pip Star

A child of

A sweet

Acrobat

"Let me be a

Let me be

A child's

A Christmas

Asteria smiled

"Wowsers,

She knew

Soon Pip Star

Settling a-top of a

A faery-tale

Part 2F: Write a poem about Pip whooshing past Santa's reindeer.

What is the weather like? Do they have a chat? Do they play a game? Does Pip talk to Santa? What does the sleigh look like? Are the bells jingling? Can you use the words "light" and "stars"?

Part Three: Getting Ready to Write a Story!

Part 3A: Technique Focus Two: Mood Words

Let's focus on **mood words**, this is the second most important method of writers. When we cluster words with a similar emotion or mood, our writing really comes alive. In this theme we are using positive words to create an uplifting feeling. We want it to feel joyful and exciting, let's try it.

The winter **wonderland** below Pip was **sparkling** in **pink light**; that evening, the **sunset** was lingering as a slow **rose water river**. Pip saw an Earth that reminded her of her **home**. Were those **bright sparks** little **stars**? What was this **pretty** place? She heard wind **giggling** through the twiggy **wands** of wintry **trees**; how **soothingly cool** it was after the upper atmosphere. **Villages glittered**, **hearth flames a-glow**. A **nightingale sang**. **Church bells rang.** It was **Christmas Eve alright** and the sight of it all felt **perfectly right.**

Your turn! Write your own Christmas scene or winter scene with words that feel happy.

Part 3B: Story Starter: Apple Pip Star to Cat-erpillar Pet

As you read it, play “spot the literary device.” What imagery can you see? Is there any symbolism? Is there alliteration? Is there rhyming?

Have you ever heard of the Apple Pip Star crew? Not hipsters. Not pop stars… Yes, you heard right the very first time - Apple Pip Stars! You see up in the night sky the stars look the same size, yet some are near, some are far, some could be riding in your car. And the leader of the stars, the one who gave the gang their name, Pip is coming for Christmas, yes, with you. Pip will bring three magical wishes, wishes you can use only to do good things. This time of the year is for making life more merry, sharing and caring. So, before you hear reindeer hooves, before bells dance on snowy roofs, Pip will be playing as a comet around the tree, a comet so fast she appears as a light ribbon. Air will take the aroma of a marshmallow and resonate as a sugary giggle. If you are the lucky kid who finds Pip on Christmas dawn, keep her always safe and warm. For Heaven loves its little Pip Star, teeny tiny pop star from afar. This story is about a special child - a human Apple Pip Star (as creative kids so often are). This child saw her glow, long ago, and wondered at first if she was a spark of fire-snow.

Part 3C: Wrapping the literary devices

Write your three favourite lines from the story starter and wrap them in a few lines of your own: before, after or both! Feel free to be silly! Be creative! Make it yours!

My first favourite line with a few of my own sentences.

My second favourite line with a few of my own sentences.

My third favourite line with a few of my own sentences.

Part 3D: Creating characters

The world of Pip and Asteria is much more calm and peaceful than the world of Earth. Can you create some characters that they will meet and learn about, ones who may be a little more naughty than they are used to? To not be honest or kind would be quite shocking to an Apple Pip Star and a Faery Godmother. This character may be useful in building an interesting story plot with problems to solve.

My character's good traits and bad traits.

Part 3E: Creating a story plot

Remember what we said in the Halloween theme; stories are built from problems and solutions. There is a big problem at the start that isn't solved until the end. Then there are smaller problems along the way. It's like a lovely pancake and syrup stack: 'problem' pancakes covered in 'solution' syrup. It is always useful before writing a story to make a plan. You can change it as you write, but starting without a plan tends to lead to a mess. So, the big problem here is Asteria making sure that her little Pip stays safe, but you can change it if you want to. Write below the big problem and three smaller problems that you will solve along the way.

Writing prompts to inspire your plot creation!

- ★ **Pip gives the child three wishes that may only be used to do good. What are the three, and who will each one help?**
- ★ Think about the moment the child discovers Pip on Christmas morning. What can they see, hear, smell, and feel?
- ★ **What could happen when Pip meets their new lifelong friend?**
- ★ Write a conversation between Pip and the child. Stage magic is only a trick, but real magick is a very different thing. It can only belong to the good and wise.
- ★ **How does Pip teach the child what to do?**
- ★ Could you create your own magical star crew? Who belongs to it, what is their special name, and what adventures do they have?

The big problem is…

_____

_____

_____

_____

The first smaller problem and solution are:

The second smaller problem and solution are:

The third smaller problem and solution are:

Part 3F: The ReMix: cherry pick some more ideas to use!

This part of the workbook is more flexible if done on ApplePipStars.com, as you can choose more widely between paragraphs to ReMix or “cherry pick” from. However, for those using only the work book, the paragraph you read earlier for mood writing, the poems and sonnet can all provide good ideas.

The winter **wonderland** below Pip was **sparkling** in **pink light**; that evening, the **sunset** was lingering as a slow **rose water river**. Pip saw an Earth that reminded her of her **home**. Were those **bright sparks** little **stars**? What was this **pretty** place? She heard wind **giggling** through the twiggy **wands** of wintry **trees**; how **soothingly cool** it was after the upper atmosphere. **Villages glittered**, **hearth flames a-glow**. A **nightingale sang**. **Church bells rang.** It was **Christmas Eve alright** and the sight of it all felt **perfectly right.**

What words would you like to use in your story from this paragraph?

My favourite words that I could use in my story.

Part 3G: Write Your Story!

You have characters, a plot and an optional story starter. You have chosen some favourite words. You have refreshed your memory about imagery, repetition, alliteration and rhyming. Now it's time to enjoy writing your first draft! Say yes to creative ideas! Say yes to silly solutions to tricky problems! Have fun! Use as many pages as you like.

Part 3H: Learning the art of the second draft

There are different ways to approach a second draft. The one you chose depends on your own strengths and areas of challenge. With a teacher or parent decide which of these will be part of your second draft:

- ☐ Punctuation and spelling.
- ☐ Sentence structure.
- ☐ Paragraph structure.
- ☐ Using imagery in a broader way.
- ☐ Story plot structure.
- ☐ Adding actions to dialogue.
- ☐ Correcting the punctuation of dialogue.

My wonderful second draft!

Part 3I: Writing My Best Copy to Share!

Again, this is not simply a ‘keeping the class busy’ task. Repetition is key to retaining learning. Handwriting is shown to be superior for learning than typing as it activates the brain to a higher degree. Additionally, the act of placing a “best copy” on a display board or sending it as snail mail or a photograph to a loved one is powerful motivation and positive reinforcement. This is also a nice point in the project to add a picture or painting to the finished story. The paper is on the next page because it has to feel special.

My Best Copy



