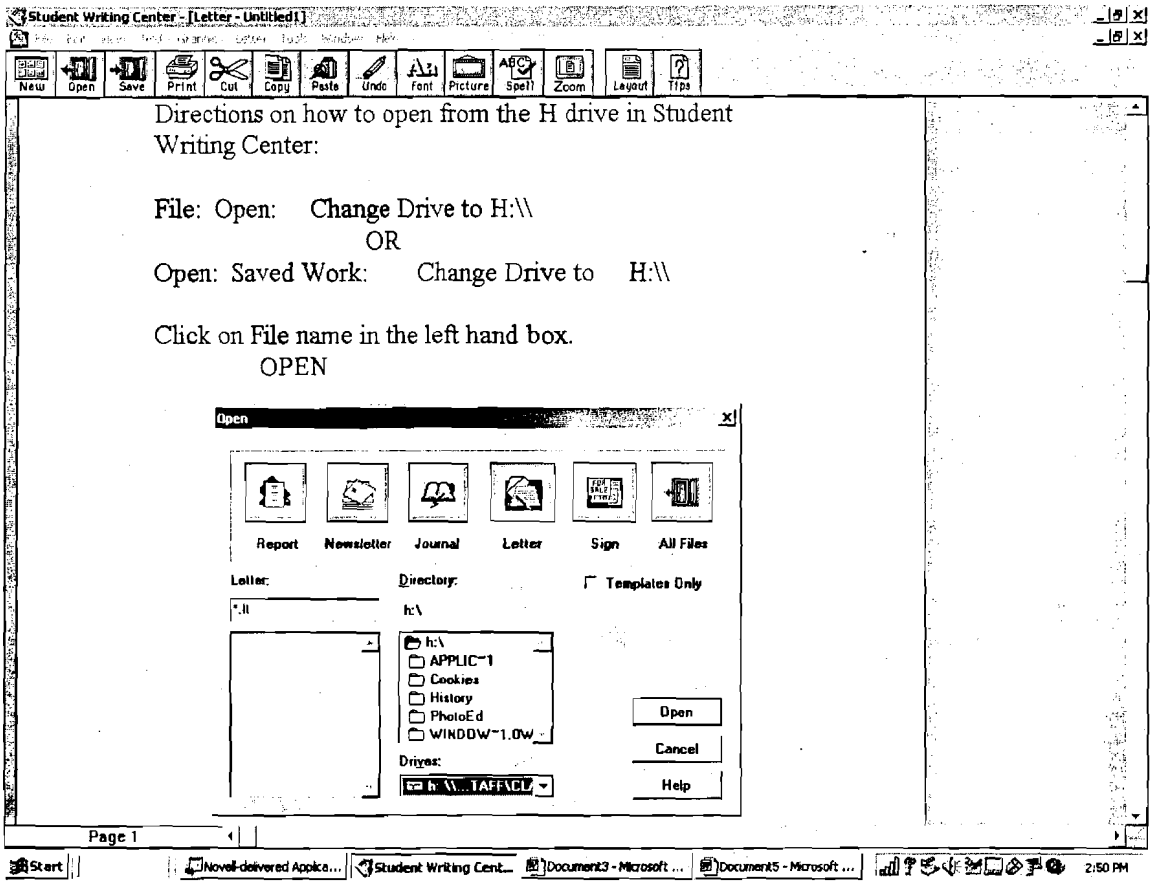
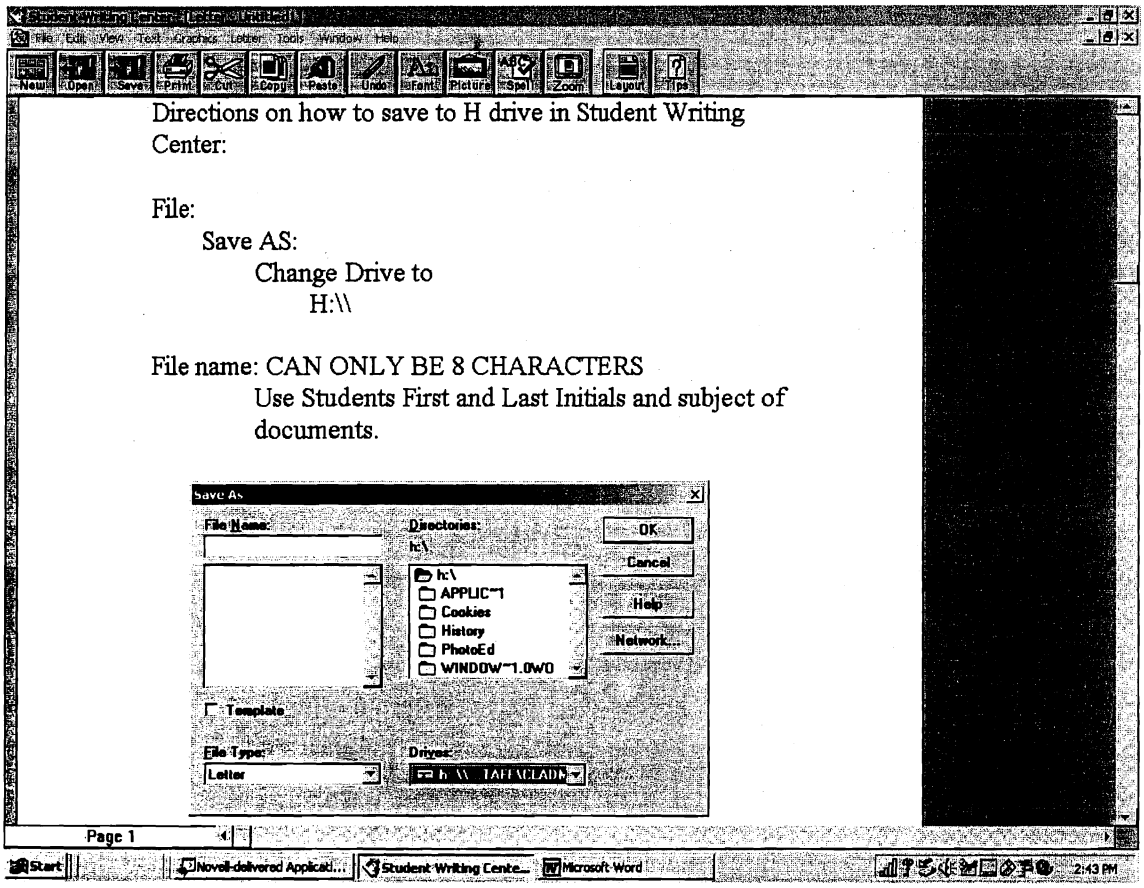
Student Writing Center



Student Writing Center

Directions for Opening a Document

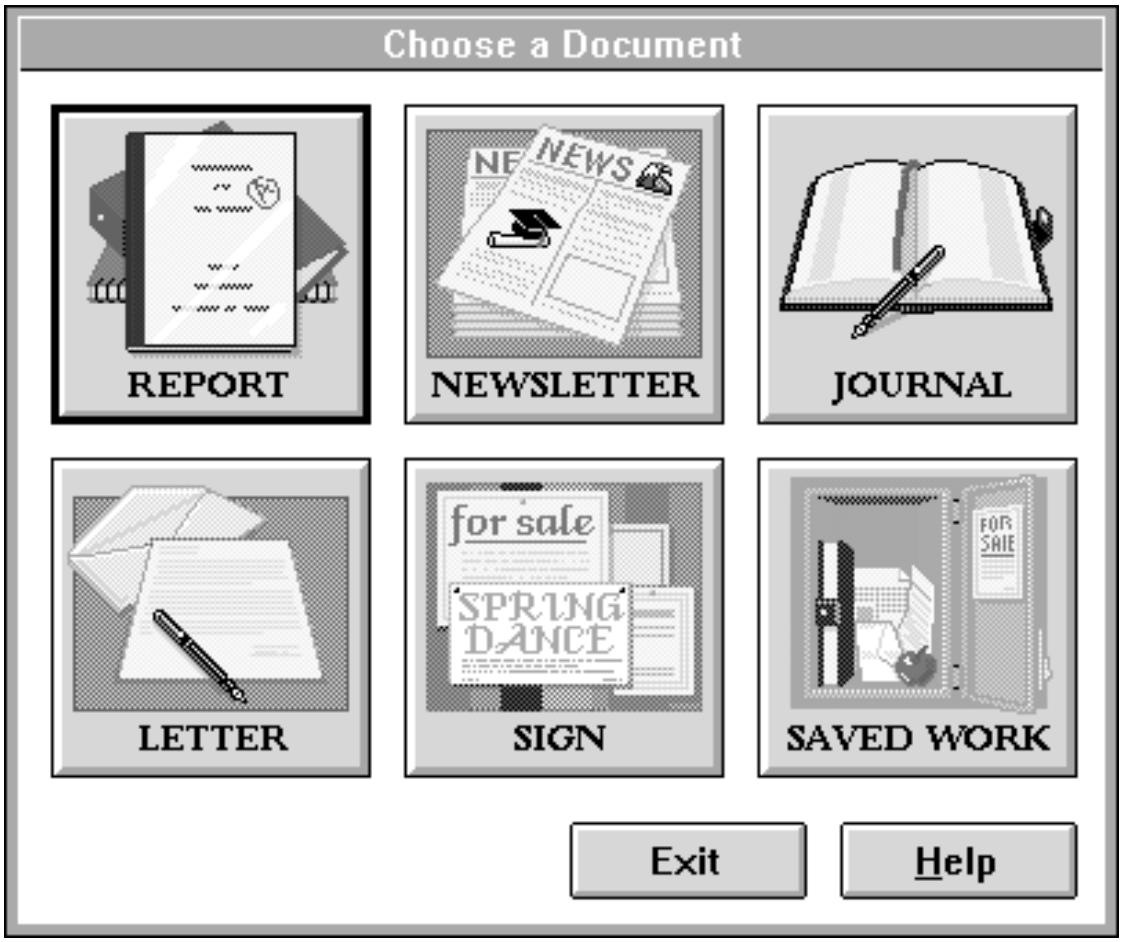


Student Writing Center

Directions for Saving a Document

Student Writing Center®

Teacher's Guide and Student Activities



The Learning Company®

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Contents

Student Writing Center—School Edition

Contents

Preface to the School Edition

Student Writing Center is a full-featured word processing and desktop publishing program specifically designed to meet the needs of students and teachers.

A quick and easy way to learn how to use *Student Writing Center* is to use the tutorial chapter, *Quick Lesson,* in the *User's Guide.* It is written to be clear and enjoyable for computer novices, while providing a complete overview of the program for more experienced users of computers and word processing programs.

This School Edition provides teachers with:

- a rich assortment of writing activities that focus on writing instruction, including writing across the curriculum, process writing, literature-based instruction, and cooperative learning.
- interesting and motivational activities for students to develop basic word processing skills and learn how to use many of the program's features, such as the bibliography maker, the journal calendar, and the writing tips.
- easy-to-follow instructions on how to use *Student Writing Center* as a writing tool for students as well as a classroom tool for teachers.
- sample documents in the form of templates and blackline masters.

This School Edition includes the following sections:

The **Scope and Sequence Chart** provides a quick reference guide to show which program features and forms of composition are addressed in each activity, as well as the curriculum areas into which each activity can be integrated. It is broken into two sections to reflect the two sections in *Student Activities*: one that contains themed activity units related to types of writing and curriculum areas, and one that contains independent activities that address specific features of the program.

The **Teacher's Guide** introduces the teacher to using *Student Writing Center* with students. It includes a foreword by Stephen Marcus, a leader in the field of writing and technology, and a discussion about the underlying teaching strategies and teaching theories related to writing instruction. It also includes a discussion of the basic computer and word processing skills required to empower students to write using *Student Writing Center.*

The Teacher's Guide also discusses ways in which teachers can use *Student Writing Center* as a tool to produce their own classroom materials, such as templates for classroom activities. In addition, it provides a list of publishers that publish student writing and a list of teacher resources.

Preface to the School Edition

The **Student Activities** contain one section that consists of five thematic units, and a second section that includes activities to help students learn to use some of the features of *Student Writing Center*. Each thematic unit contains four writing-based activities in subject areas that may include science, language arts, social science, art, or mathematics. In the second section, activities give students hands-on experience with word processing and desktop publishing, and focus on certain features of the program. Online templates for use with many of the student activities are included with the program to minimize teacher preparation time and student keyboarding time.

Blackline Masters are included for use with many of the activities. The blackline masters are copies of the online templates used in the activities.

The **Special School Software Features** section describes unique features that have been added to the School versions of *Student Writing Center*. This section explains how to display short menus and describes the special teacher access privileges.

The **User's Guide**, a separate document, contains a detailed description of how to use the program; working with different document styles, text, and pictures; managing documents and disks; and printing documents. The *Quick Lesson* chapter is a tutorial that teachers can use to introduce the program to the class or to learn the program themselves.

The **Network Supplement**, a separate document, is included if you purchased a Network version of *Student Writing Center*. This document describes how to install the program on a network server and how some of the features work in the Network version of the program.

* * * * *

It is our hope that this School Edition meets the needs of teachers, and we welcome suggestions, comments, and ideas about its effectiveness.

Scope and Sequence Chart

	CURRICULUM AREA					DOCUMENT TYPE					WRITING TYPE					
	Language Arts	Social Studies	Math	Science	Art	Report	Newsletter	Journal	Letter	Sign	Sensory/Descriptive	Imaginative/Narrative	Practical/Informative	Analytical/Expository	Online Template(s)	Blackline Master(s)
Themed Activities																
Little Mysteries																
What a Character! (p. 30)	•					•	•	•			•	•	•		•	•
Solving Mysteries (p. 34)				•		•		•	•		•	•	•			
Mysterious Silhouettes (p. 37)					•	•					•	•	•			
Math Journals (p. 39)			•			•		•			•	•	•	•	•	•
Friendships Old and New																
Unlikely Friends (p. 43)	•					•						•				
What Are Friends For? (p. 45)		•				•	•			•			•	•		
Eye of the Beholder (p. 48)					•	•					•	•		•	•	•
Friend or Foe? (p. 51)				•		•							•	•	•	•
Expanding Boundaries																
Question of Fairness (p. 56)		•				•	•		•				•	•	•	•
gARTbage Project (p. 60)					•	•			•	•	•		•	•		
What If…? (p. 63)				•		•	•				•	•		•	•	•
Acts of Bravery (p. 67)	•							•		•	•		•		•	•
A Salute to Heroes																
Heroes of the Heart (p. 71)					•	•			•		•	•		•	•	•
A Timeline of Heroes (p. 73)		•				•		•	•			•	•	•	•	•
Heroes, Superheroes, and YOU! (p. 76)	•					•				•	•	•	•		•	•
Heroic Plants and Animals (p. 78)				•		•				•			•	•	•	•
Brave New World																
A Day in the Life (p. 83)		•				•					•	•	•			
Excuse Me, Where Is… (p. 85)	•					•	•			•		•	•		•	•
O! to be in GrthiHslKal… (p. 87)					•	•						•	•			
For Rent: Cozy Planet... (p. 89)				•		•				•			•		•	•

	DOCUMENT TYPE					PROGRAM FEATURES										
	Report	Newsletter	Journal	Letter	Sign	Pictures (Placing/Moving)	Cut/Paste	Check Spelling/Thesaurus	Graphics/Layout/Fonts	Tips	Letterhead	Title Page	Calendar	Bibliography	Online Template(s)	Blackline Master(s)
Independent Activities																
Quick Lesson (*User's Guide*, ch. 2)	•					•	•	•	•	•		•		•	•	
Who Am I? (p. 94)	•					•									•	•
Mixed Up Story (p. 96)	•						•	•							•	•
Castaway on a Desert Isle (p. 98)				•							•					
Say It with Signs (p. 100)					•	•	•		•						•	•
Daily Reminder (p. 101)			•										•			
Reflective Journals (p. 102)			•													
How To… (p. 104)	•									•						
Research Journals (p. 105)			•										•			
Bibbity, Bobbity, Bibliography (p. 106)	•													•	•	•

Additional Templates*

For Teacher Use					
award.sgt/Award					•
certif.sgt/Certificate					•
formlet.ltt/Form Letter				•	
invite.rpt/Invitation	•				
lab.rpt/Lab Sheet	•				
newslet.nlt/Newsletter		•			
outline.rpt/Outline				•	
storytel.sgt/Storyteller					•
survey.rpt/Survey	•				

* *The Windows version file name is listed first, followed by the Macintosh file name.*

x

Writing With Computers: Giving Your Students Power and Purpose

Stephen Marcus, Ph.D.

To begin with…

"[It] destroys memory [and] weakens the mind, relieving it of…work that makes it strong. [It] is an inhuman thing."

Computers? Calculators? No, the reference is to writing. This is the philosopher Plato's attitude, some 2500 years ago, toward a technology that endangered his world, one in which thinking and learning were paramount.

These days, we're pretty confident that writing can sustain and nourish our students' attempts to make sense of their world, to document what they learn, to communicate their knowledge, and to demonstrate their talents. Not only can writing provide a means for students to record what they know (in papers, tests, reports, etc.), it can help them discover what it is they're trying to learn. In this second sense, the very act of trying to put things into words can help students discover what's on their minds and ultimately help them sharpen their thoughts and give order to their creativity and intelligence. Writing helps create and communicate their knowledge and their vision.

Writing Instruction

The teaching of writing occurs in a wide variety of English / language arts settings, which are sometimes identified with one or another school of thought or practice: basic skills, sheltered instruction, whole language, process writing, writing workshop, etc. In their best forms, these approaches often use similar techniques and related theories to help structure goals and methods for students' work in the classroom, usually with attention to developing the following:

- fluency,
- the ability to write in various forms (paragraphs, essays, stories, poems),
- the ability to write in conformity with accepted conventions, and
- sensitivity to readers' perspectives and needs.

Foreword

It used to be simple to talk in terms of "learning to write," "writing a paper," or "doing a writing assignment." Now, there are all kinds of specialized vocabularies to describe what students do as they engage in the production of documents. Here's one common set of terms, an expansion of the early prewriting, writing, rewriting formulation:

- Prewriting: generating and organizing ideas, false starts, early versions, etc.
- Drafting: creating a well-developed attempt at completing the assignment.
- Getting Reactions: soliciting comments of various kinds from readers.
- Revising: taking a broad look at what the writer intends to accomplish.
- Editing: attending to writing conventions.
- Publishing: making the work public, usually (but not always) in a somewhat "formal" manner.

As usual, it needs to be emphasized that these are not stages in a linear process. "Publishing" (making the work public) happens whenever the writer shares something with a reader (sometimes, but not always, with responses). The production of an early version (prewriting) may actually qualify as a well-developed attempt at completing the assignment (drafting).

What's important here is that different dimensions of writing instruction are required for, and appropriate to, the different aspects of the composing process as outlined above. And as we'll see, there are new tools to help students in whatever stage of the composing process they happen to be engaged.

Computers and Writing

Computers give students new powers and incentives. When students are provided with high-tech tools and are instructed in the efficient, productive, and creative use of those tools, they involve themselves in the composing process in ways—and with results—that can generate pride in themselves (and on the part of their teachers).

Specialized computer-based writing tools change the quality and quantity of time spent at every stage of the composing process. With word processors, students' writing blocks can disappear when their words are no longer "carved in stone" but written in light on the screen. Spelling checkers, bibliography generators, computer-based references (like a thesaurus), networked communication with other writers and readers, graphics capabilities, and already designed "templates" for documents—these and other applications have eased and enriched all the stages identified above.

Here's one simple word processing trick that demonstrates a little of the magic in the machine. It's called "invisible writing with a computer" (Marcus 1991, Marcus and Blau, 1983). Just have students turn off or dim the monitor screen when they're first trying to put their thoughts into words. After a few minutes of invisible writing, they can turn the monitors back on to examine their work.

After a little practice, students (and adults) regularly report that they're freed from the compulsion to fix typos (taken care of later in the composing process), they can concentrate better on what they're trying to say, they're more interested in seeing what they have to say, and they're more apt to say things that mean something to them.

There's something about working on a computer that gives students a sense that they have a powerful and supportive ally in their efforts. And the "Wow! factor" is still a major motivating force when students see all the things they themselves can do, how easily they can do what they want, and how effective and "professional-looking" their work can be. Students will develop as writers if they believe they *can* develop as writers. Properly used, computers can help students demonstrate in remarkable ways—to themselves and to others—that they can think, write, and create documents that matter.

Levels of Teacher Involvement

Teachers get themselves and their students involved in computer-aided writing in different ways. Some teachers strongly encourage their students to use word processing and other special writing tools to improve their writing skills and to create interesting-looking documents. Then they point their students toward a computer lab or resource center and wish them well. Other teachers provide special handouts and worksheets for computer-based activities, arrange for their classes to get to a lab (often to be taught by someone who isn't a language arts specialist), and perhaps devote some class time to their computer problems. Still other teachers design or adapt and lead their own computer writing activities, and they use specialized software for addressing specific writing skills.

There are advantages and disadvantages at each level of commitment. Minimal involvement doesn't take much of the teacher's time, but it promises the least benefit for the class as a whole. More involvement by the teacher benefits students, of course, because the students' work is supported and encouraged by the attention. Intensive teacher involvement requires greater commitment but will benefit more students and provide still richer rewards.

Foreword

Teachers have so many demands on their time that it's hard to promote one degree of involvement over another. Whatever attention a teacher provides, there are some common questions that can help promote the best use of the technology. English teacher Beth Camp at Oregon State University has put them this way:

- Who is the effort for? What kinds of students with what kinds of needs?
- What specific kinds of writing tools are needed?
- Where will the activities take place (in class, in a lab, at home)?
- How will the instruction take place, and who will provide it?
- When will this all happen (during class, after class)?

Many teachers have worked through these questions, and they would probably all agree with writing teacher Mark Ferrer, from the University of California, who has identified perseverance and attention to detail as the keys to making things work.

Thinking and Writing

There are lots of ways to think about thinking—and lots of terminology to help us do it. Critical thinking. Multiple Intelligences. Scaffolding. Higher Order Thinking Skills. Bloom's Taxonomy. And on and on. There's no shortage of high-falutin' and common-sense ways to give some thought to thought.

Here's one simple approach. It has the advantage of having some parallels to the way we're used to thinking about writing (Marcus, 1986).

Consider these notions: Prethinking, Thinking, and Rethinking.

Prethinking includes making the implicit explicit. For a given topic, we generate, record, and note facts, memories, feelings, speculations, prejudices (ours and others')—all those things of which we're already in possession. We might also engage in various kinds of research in order to acquire more of this "raw material."

The *Thinking* stage consists of the application of specified procedures that use the raw material we've acquired in the prethinking stage. An example of a thinking activity would be the one described by writer and teacher Paul Repps. Children, trying to understand the nature of their disagreements with others, are invited to take four perspectives: 1) How are you right and the other person wrong? 2) How are you wrong and the other person right? 3) How are you both wrong? 4) How are you both right?

The *Rethinking* stage derives from attaching the prefix "re" to just about any relevant word: *re*consider, *re*formulate, *re*affirm, etc. It is in this stage that students can feel free to change their minds—if they think they should. They can articulate those changes and consider why they changed, how the changes came about, what the results or consequences of those changes might be, how difficult it was to change, etc.

Thinking about thinking in a manner like that described above has some of the same advantages as considering the composing process in similar terms. For example, we might say that just as people confuse prewriting with writing, they confuse "prethinking" with "thinking." They confuse articulating or confirming their prejudices with actually examining them.

Other people engage in compulsive rethinking. This often leads to thinker's block, which is especially troublesome when a paper is due. In other cases, thinker's block comes about when we try to do our rethinking before we've done our prethinking. This is similar to writer's block, which can result from trying to rewrite before we've done our prewriting—that is, we imagine that we have to know exactly what we write (or think) before we get it *down* on paper or get it *out* (i.e., utter it).

It's important to help students engage in the thinking process as they move through the composing process. Getting their thoughts down in writing can teach students a lot about what they already know and what they need to know. Writing can help them generate and connect ideas, explain things, build persuasive arguments, and document the results of their efforts.

Some people, like writer E.M. Forster, contend that they can't know what they think until they've seen what they've said—they "get it" in writing. Other people don't need this kind of visual record of the working model of what's on their minds. They do a lot of prethinking, thinking and rethinking—but it's all in their heads. In this case, the advantage of getting it "in writing" is that it's so much easier for others to examine and assess what they've accomplished.

In any case, thinking and writing go together in some very useful and wonderful ways. One of the main virtues of using a framework like the one described above is that it helps us generate and structure classroom activities and marshal resources (like computers and software) that focus on both the product *and* the process of "thinking."

Don't you think?

Foreword

Show Business

Computers add an important dimension to the notion of "language arts" because they give students powerful resources for becoming information artists.

The technology enables and encourages students to discover and explore—or invent—ways to communicate what they know: to *show* what's on their minds. As design expert Aaron Marcus puts it, "Knowledge is the 'know-business,' and in the know-business, there's no business like show business."

The effective combining of words and images can become central to the task of writing. This means dealing with graphics images that support and enrich the text and with dimensions of the text (like size, colors, and fancy type faces) that we've never had under our control to such a great degree.

Students can develop document-design skills and become responsible for the "look and feel" of their published (i.e., public) efforts. With this new power comes new responsibilities, of course. Students need to be able to recognize and discuss degrees of quality and effectiveness in the presentation and production of printed work, just as they should become better able to distinguish different degrees of quality in writing and thinking.

More and more, students are able to produce flyers, signs, newsletters, and ads—documents in which perhaps only a few words might appear. It becomes even more important for students to answer questions like these: What are the *ten* most important words for this particular document? What *seven* words will communicate the writer's intention most succinctly? What *five* words does the reader most need to see? What *three* words have the most "selling" power? And how could these questions be adapted to the graphics and images being considered?

Computers encourage, enable, and enrich both telling *and* showing. As information artists, students can develop a far greater repertoire of skills for capturing the reader's attention and communicating a message. This applies not just to traditional sorts of "papers" but to letters, posters, flyers, newsletters, banners—any document that requires the intelligent choice and effective presentation of words and images in combination.

Writing Across the Curriculum

Many teachers in subjects other than English think that it takes a writing teacher to deal with students' writing problems. And besides, "I have enough problems just getting through *my* course material. I don't have time to teach English, too!"

The key to this apparent problem is to realize that teachers can help improve their students' writing skills at the same time as they're helping them better learn their course material. Teachers don't have to sacrifice class time to teach "something else" (i.e., English). In addition, there are loads of simple writing activities to help accomplish the following:

- promote and focus group discussions.
- assess the state of students' understanding of the day's lesson.
- encourage the students to come to class prepared.
- help ensure that students have some grasp of the day's activities (e.g., in a science lab).

Teachers don't have to grade all their students' writing, and they don't even have to *read* all the writing their students do. Two decades of research have addressed the fear that "If we don't read, they won't write!" Teachers have consistently rediscovered why faculties "eventually capitulated to the assault of their own observations: Students wrote, teachers didn't read all that students wrote; students kept on writing" (Fader and McNeil, 1970).

And such writing can be valuable. In one study of elementary students, for example, students who used learning logs recalled content better and produced better essay responses to questions than students who relied merely on worksheets (Hyser, 1992). Toby Fulwiler, one of the most respected experts in the field, points out that as students become "more and more engaged [in the use of writing across the curriculum using learning logs] they often write more clearly, and their journal entries display fewer mistakes in spelling, punctuation, and grammar, although the teachers have taken pains to let them know at the very beginning that they will not be graded on these mechanics of writing" (Fulwiler, 1987).

One of the most useful kinds of learning logs is called the "double entry journal" (Berthoff, 1987). In this approach, students divide the journal page (or screen) into two distinct sections. In one portion, they take notes on what someone *else* has said, written, or shown (e.g., in a movie or song, with a painting or sculpture). In the other portion of the page or screen, the students jot down their *own* thoughts, reactions, insights, questions, explanations, or reflections on the other person's work. Separating these two writing tasks points out the difference between *taking* notes and *making* notes, between using writing to *record* things and using it to *construct* personal ideas, understanding, and meaning.

Writing has been used in this and in other ways to aid learning in subjects as diverse as physics, chemistry, geography, history, social studies, music, and art.

For example, you can simply ask students to respond to the prompt, "The hardest thing for me to understand (or do) in today's assignment was...." Or you can ask them to jot down notes for two or three minutes about "what you learned or relearned in class today, what was interesting, boring, confusing, or surprising." You can ask them to decide what the five most important words were in the material focused on for the day and to use those words in sentences that include the words, "…is related to…," "…is important to…," "…is caused by…," or "…makes some people…." These sentences can then be used to focus group discussions, journal entries, etc.

As noted in an earlier section, the act of writing is itself an efficient and productive way for students to discover what it is they know and don't know and what it is they can discover. One of the long-standing tenets of "writing across the curriculum" is that teachers can provide opportunities that serve not only to help students master a significant portion of their own verbal domains, but to reinforce knowledge of a particular subject (Fader, 1970).

Using writing as a tool for learning outside of English lessons can be instrumental in students' becoming better writers—precisely because students are using their skills without the formal demands of "an English class." Even in these settings, there are good arguments to be made for grading students' writing—after all, why should good writing only count during certain hours of the school day? Still, it's possible to provide students with valuable opportunities to write in which they *won't* be judged. These "practice" sessions give students the chance to apply a wide variety of language arts skills at the same time as they attend to what they're there to learn.

And in conclusion…

In writing instruction, both teachers and students have felt fascinated, empowered, and enriched as they've discovered how much more they can do with a computer and how much better they can do it. In significant ways, the composing process has become redefined by the technology—this includes how people feel about themselves and their task as they are engaged in it. Research on computers and writing provides ample evidence and cautionary tales for how to use and misuse the technology. What we also know is that talented and committed teachers will continue to make good use of the best tools they can find in order to help their students accomplish more than they imagined they could.

What you're obviously in the process of doing right now is exploring how *Student Writing Center* can support your efforts to give your students the best resources available to improve their writing skills.

Foreword

You've made a good choice.

Student Writing Center and this accompanying teacher's guide are made to order for using very smart technology in very smart ways. There are features here that focus on every stage of the composing process, including research, rewriting, editing, and publishing. There are tools and activities that will engage students in preparing a wide variety of real documents for a wide variety of real audiences. You'll find resources for engaging students in all stages of the thinking process and in writing across the curriculum. And students have at their disposal a rich collection of graphics (including borders and images) to reflect, reinforce, and display their work with language.

With *Student Writing Center*, your students, and you, have a really wonderful companion and ally. It helps check spelling, provides an enormous thesaurus, automates tedious aspects of creating bibliographies, gives advice on grammar, and provides time-saving templates for numerous kinds of documents. The Journal feature is a terrific tool for private and reflective writing. The Letter tool (with accompanying templates) is just what you need for public writing.

So we've come full-circle. We started out by noting that writing provides students with a way to communicate their knowledge and demonstrate their talents. We suggested that good writing instruction helps students write fluently and correctly in various forms and for diverse audiences. We felt that computers provided students with exciting resources and incentives for engaging in learning.

And here you are with *Student Writing Center*. It was designed with the best interests of student-writers (and writing teachers) in mind. We hope you agree.

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A TEACHER'S GUIDE TO THE PROGRAM

Introduction

Your students will learn to write by writing. *Student Writing Center* enables you to introduce important writing-related concepts to students, such as how to plan, draft, or brainstorm ideas in advance of writing, how to create illustrated stories or informative news reports, and why reviewing and revising what they have written is so important. Finally, once they are familiar with the program, students can turn to it to create visually exciting documents and to express themselves, learning more about writing each time they produce a story to share with family and friends, or write a report for a school assignment.

WRITING ACROSS THE CURRICULUM

No matter what the subject area, it is writing that pulls ideas together as students grapple with what they are learning and then communicate those ideas to others. In order to give students the opportunity to write in many classes and not *just* in the English classroom,

- ***social studies teachers*** have students write dialogues, short stories, or poetry as well as term papers to demonstrate knowledge of a particular subject;
- ***art teachers*** may assign writing as a component of art projects;
- ***mathematics teachers*** have students keep ongoing journals of their thinking in mathematics;
- ***science teachers*** incorporate the writing of science fiction and naturalist writers into their curriculum; and
- ***literature teachers*** assign essays in science, social studies, and art as well as novels, short stories, and plays to their students.

THE WRITING PROCESS

In the majority of the activities in this School Edition, students will follow the steps of the writing process: prewriting, writing, reviewing and revising, and editing and publishing. Encourage students to see writing as a process that is closely tied to thinking; in fact, often it is in the process of writing that we discover what we are thinking. As Stephen Marcus pointed out, writing is not a linear activity, but is in fact a recursive process that changes with each writer and each writing task. Encourage students to identify components of their own unique "writing processes" throughout the year.

THE IMPORTANCE OF AUDIENCE

Writing is, at its root, a form of communication that is much more than completing an assignment for the teacher. The activities in this School Edition often involve students writing in small groups, where the audience is woven throughout the process as students struggle together to find the right words and the best way to communicate their ideas.

In writing-response groups, students share and receive feedback from other groups of students, and listen and respond thoughtfully and respectfully to other groups' writing. Sometimes writing-response groups can help clarify the structure for a writing assignment and offer helpful criticism and suggestions to make the writing even stronger; other times writing-response groups may be asked to function more as editors during a different part of the writing process.

The audience for students' writing can, and should be, larger than the classroom walls whenever possible. Sharing their writing with other students, parents, the community, or even beyond gives students a meaning and importance to their writing that turning in an assignment to a teacher for a grade could never achieve. And, when a real audience responds—whether in the brainstorming, revising, or sharing stages—it means that the writer was *heard*. Writing then becomes two-way communication. To have your voice heard in the world is a powerful means of validation.

COLLABORATIVE WRITING

If you have never experienced students writing together in your classroom, you are encouraged to try it! But be warned: It is sometimes messy, often times noisy, and some groups always work more successfully than others. In other words, it is very much like real life. As one teacher said after writing collaboratively with colleagues in a writing workshop for the first time: "I never thought my students would do as well writing in a group as they could on their own, but what we came up with in my group was much better than I could have done by myself. I am now convinced that collaborative writing groups have real value in the classroom."

It's important to have students write collaboratively many times in the course of the year. Like any other skill, it takes practice and fine tuning. Collaborative writing helps students learn how to make their ideas heard in a group, how to listen respectfully to others, how to offer suggestions and feedback, how to organize projects and divide up tasks, and how to solve problems that may arise. No matter what the topic of their collaborative writing, these skills are necessary in most workplaces; school is the obvious place to learn and practice these skills.

There are whole books written on collaborative writing; however, here are several things that will increase the chances of successful collaborative writing groups:

1. Feel free to try different ways of forming students into groups of three or four. Sometimes you may want to assign groups and sometimes students may choose their own groups.
2. Encourage students to think carefully about how they organize the writing tasks involved in various projects. These tasks may include brainstorming, planning, researching, typing at the computer, designing and laying out the finished product, and adding graphics and illustrations. Encourage students to experiment, to involve all members of the group, and to utilize the skills and interests of group members in a manner that feels fair to all involved.
3. Build in both individual and group accountability through student evaluation of the success of the group as a whole and their participation in it. Ask students:
    - What worked well?
    - What didn't?
    - What did you learn?
    - What will you do differently next time?

You may sometimes want students to keep an ongoing log of their group's process, or to complete a written evaluation that includes the above questions. It all becomes information they can use in their next collaborative group experience. A final whole-class discussion that focuses on the process is also beneficial.

ASSESSMENT

Whether students are writing collaboratively or individually, it is important that the students understand the assessment process and criteria at the beginning of the project. Remember that every writing assignment and project does not need to be evaluated and assigned a grade by you. For some assignments student assessments may be enough, and in fact will help to underscore your belief in the importance of the process of writing, whether done collaboratively or individually.

A COMMUNITY OF WRITERS

No matter what the grade level, writing collaboratively, sharing writing through writing-response groups, and taking the time to talk about the process and the trials and tribulations of writing as a group all help to encourage the forming of a community of writers in the classroom. Many teachers refer to this community as a writing workshop. As the teacher, you become a part of the community by

writing with your students—at least part of the time—and by being willing to share your writing, the times when you're stuck, and your own process with the group. And every time students share their writing with family and community members, or invite the community into their classroom, the circle widens. Students begin to feel themselves as part of a larger group with shared interests and goals.

Teaching Computer and Word-processing Skills

Student Writing Center targets students in grades 4 and up, and can be used effectively with students of all ability levels—from challenged learners to students identified as gifted. How you teach the program will, of course, depend on the grade level, ability, and interests of your class, as well as your personal teaching style.

Whether you use the program for teaching the alphabet or creative writing, for teaching song lyrics or the scientific method, or for teaching techniques on writing book reports, commentaries on social problems, or analyses of historical events, there are three basic skill areas you'll need to cover: basic computer skills, word processing skills, and writing skills. See the Foreword and the Introduction to this teacher's guide for more information on the teaching of writing skills.

BASIC COMPUTER SKILLS

While the specifics of operating a computer vary depending on the type of system, basic computer skills cut across system type and, once learned, enable students to work with almost any program or computer introduced in the classroom.

Students will benefit most from instruction that ensures hands-on work with the classroom computer. This may not be easy in a classroom that has only one computer, but it is not impossible. Strategies for making sure all students gain access to the computer include planning demonstrations that involve students in performing basic computer tasks, pairing students at the computer so that they can help each other, and limiting online activities to short periods of time so that the whole class gets a chance to learn the basics. Some of your students may already have experience working with computers. These students can help others.

Starting the program. When you demonstrate, set up the computer so that everyone can see the screen clearly. Students will need to know that starting the program (sometimes referred to as "launching" the program) means double-clicking on the program icon. You may want to start the program several times with different groups of students, so that everyone can experience starting the program.

Managing documents and disks. Managing documents is a basic computer skill that students will be able to apply to other programs and computer types. When you teach your students about managing documents, you will want to show them how to create and name documents; how to save documents on a floppy disk, hard disk, or server; and how to delete documents as disks fill up. You'll also want to emphasize the importance of saving documents frequently so that students don't risk losing their work in a power outage or if someone inadvertently pulls out cables.

One way to manage documents for the whole class is to give each students their own folders on the hard disk. However, if your hard disk space is limited, there are a number of ways to simplify disk management. One idea is to provide each student with a floppy disk or to allocate disks for workgroups to store documents on. You might set aside different disks, storing documents according to category. For example, one disk could store documents used in class brainstorming sessions and ideas for class projects, another disk could store documents in progress, and yet another could store finished projects, such as student reports and stories and class newsletters. Just remember that backing up files (making copies) is essential, whether they are saved on the hard disk or on floppy disks. If you are saving files on a hard disk, chances are you already have a system for backing up files periodically on floppy disks, tape drives, removable hard drives, or some other medium. If you are saving files on floppy disks, ask students to take an extra second or two to save their files on a duplicate disk. Then, should something happen to one of the disks, a backup is always available.

Working with the program. When your students work with documents they have created in *Student Writing Center,* they will enter text and pictures using the keyboard and the mouse. Many of the mouse functions can be performed using the keyboard. These keyboard shortcuts are shown on the menus, and they allow students to quickly perform basic operations like saving and printing a document, cutting and pasting text and pictures, or exiting the program.

To help students learn to use the program, full on-screen Help provides access to general program information, as well as specific information on a function a student is currently performing. Help is available from the Help menu on the menu bar and by clicking on the Help button in a dialog box. Help is also available on the Ready Reference Card and in the *User's Guide.*

The independent activities (the second part of the *Student Activities* section) demand a minimum of typing and emphasize offline preparatory work done by students at their desks on copies of blackline masters, so that computer time is put to good use. Students can familiarize themselves with the keyboard while completing their documents online.

As students become proficient with *Student Writing Center*, they may begin to develop keyboarding skills. However, to ensure that they do not also develop bad keyboarding habits, it is a good idea to teach proper keyboarding as soon as students begin writing more than a few words or simple phrases, such as in fourth grade. There are several keyboarding programs available that you can use to support and facilitate students' use of *Student Writing Center*.

Printing documents. Because printing is time-consuming, teachers might want to assign the task to pairs of students on a rotating basis, so that everyone has a chance to operate the printer. If you are fortunate enough to have a print server networked to your computers, it can be used to spool print. Another option might be to set aside a certain period each day for printing documents. Other tasks, like making sure there is paper in the printer or making sure the ribbon, toner, or ink cartridge is fresh and prints clearly can also be assigned to students. If supplies and time are limited, you might also want to limit students to a certain number of printouts a day, so that everyone gets a chance to print. And, if you have both black & white and color printers, suggest that students print their rough drafts in black & white, their final drafts in color.

WORD PROCESSING SKILLS

With *Student Writing Center*, students can learn basic word processing skills, such as inserting, moving, and deleting text; cutting and pasting; and designing document layouts. Because these skills make the process of editing a document easy, word processors can develop students' ability to reorganize and rewrite, thus strengthening the overall quality of their work.

Working with text. The simplest of the word processing techniques you will want your students to know is inserting text into a document and deleting incorrect or superfluous text. As students become more familiar with word processing, inserting and deleting text will become second nature. When teaching these skills, you should recommend that students insert their new text first, then delete the old text. This technique is a safety measure against inadvertently deleting needed text, and it also allows students to compare the new text with the old before making a final decision.

When revising or editing a document, students may want to move large amounts of text, such as whole paragraphs, to another part of the document. These more complex word processing operations build upon the fundamentals involved in inserting and deleting text. Using the cut-and-paste techniques of the computer, making such changes is simply a matter of highlighting the lines of text that need to be moved, "cutting" the text, and moving the insertion point (blinking vertical line) to the place where text will be "pasted."

The concept of cutting and pasting is one that you might want to demonstrate in the classroom using conventional paper-and-glue methods. In this way, students can practice moving text around physically before they attempt it electronically. For example, students can cut up copies of the blackline master for the Mixed-up Day activity and rearrange the paper sentences before doing the activity on the computer. You may want to have students work on paper with a first draft of a printed story or other document they want to make major changes to before having them approach the computer to enter their changes.

Working with pictures. Mixing words and pictures is part of the fun of creating documents students will be proud of. *Student Writing Center* is a desktop publishing tool whose features for working with pictures offer exciting possibilities. Because the program automatically wraps text around pictures, students can move right into the world of writing and illustrating their work without the tedium of learning complex program instructions.

One way to introduce students to the program's versatility in handling graphics is to start with an activity such as the Who Am I? activity, which uses pictures to answer riddles. In an activity like this, words and pictures are of equal importance. (Such activities might be especially valuable to use with visually oriented students for whom writing is more difficult, drawing them into the excitement of creating stories and poems.)

Student Writing Center contains pictures in categories including history, fun and fantasy, transportation, sports, habitats, science, and occupations. And because the program can use other graphics from the computer, pictures created in paint and draw programs, as well as other clip art, can be incorporated in students' documents.

Layout and design. Producing a final published document with *Student Writing Center's* powerful page layout and design capabilities can be the most validating part of the writing experience. Students will delight in holding in their hands, reading from, and showing off a finished product they have carried through all the stages of publishing, from conception to completion.

Once students are familiar with the program, you might want to plan a class project, such as an illustrated newsletter of current or class events, an anthology of class stories collected from the activities suggested in this guide, a book of poetry, or any other kind of publication you and your students can dream up. As a group, the class can decide on the type of layout that would suit the project best, choosing from single-column or multicolumn formats and from landscape or portrait orientation of the page.

Other class decisions, such as what kind of typeface (font) to use, what type sizes and styles would be most suitable for text, and where to place pictures, give students an opportunity to understand the many design decisions that go into every book and article they read. Printing, copying, drawing freehand illustrations where required, binding, covering, and distributing the publication to friends, relatives, and classmates are all invaluable steps in bringing all the parts of the writing and publishing process together.

USING *STUDENT WRITING CENTER* IN THE WRITING PROCESS

Online tips. *Student Writing Center* contains online Tips for students that can help them in the various phases of the writing process. Included are tips about the writing process (Writing Tips), grammar and mechanics (Grammar Tips), and specifics about writing and formatting the type of document in which they are working (document-type Tips). These Tips can be printed out.

Prewriting. A word processor is an especially flexible tool to use when prewriting. Students can create an outline in which they enter notes and ideas. In this document, they have the freedom to jump around the screen, inserting ideas wherever they seem appropriate. The result is a reliable map of their thought processes for use when they start writing. Even in classrooms with fewer computers, workgroups can explore, brainstorm, outline, and cluster ideas for a project during allotted computer time. You can easily print out ideas from class brainstorming sessions and distribute them to others in the group or class.

You can choose a picture from *Student Writing Center* and use it to spark students' creativity, whether in writing a story or creating a poem.

Writing. Once they have gathered information from prewriting activities, students can start writing their first draft. If they've done some of their prewriting on the computer, they might be able to simply expand what's already in their prewriting document and turn it into a first draft. You might want to show them how to save the prewriting document with a new name before they start expanding it, so the prewriting document will remain unchanged in case it's needed later.

Even if students start the first draft "from scratch," encourage them to type their ideas as quickly as they can, maintaining their train of thought by not worrying about spelling and other details of the mechanics of writing—they can worry about those parts later in the process. Teach your students the beauty of the word processor: it makes it so easy to go back and fix things later.

Journal documents can be protected by passwords, so students can express themselves knowing that their work will be private.

Revising and editing work. Writing is an iterative process. Before a piece of writing can go out into the world and be read and understood, it needs to be reviewed and revised. Selected activities linking cut-and-paste (such as the *Mixed-Up Story* activity) to reviewing and revising are particularly useful when you teach this aspect of the writing process.

Student Writing Center includes two tools that aid students in editing their work: a spelling checker and a thesaurus. The online spelling checker allows students to choose the correct spelling from a list of suggested words. Students, however, should be encouraged to proofread their work even when they use the spelling checker. The spelling checker will not recognize such mistakes as *their* for *there, is* for *it, has* for *had, his* for *hers,* or other errors of grammar or usage. To help students with word choice and usage, the Grammar Tips include a section on "Using the Right Word." The thesaurus functions as an online dictionary of synonyms and can replace words in the document with chosen synonyms. This feature helps students focus on word choice to improve their writing while increasing their vocabulary.

Students can work with paper and glue or paper and pencil if computer time is limited, entering their changes electronically only after they've made them on paper. All of the word processing skills they've learned will make this aspect of writing—the final revision—easier and even enjoyable.

Adding the finishing touches. *Student Writing Center* contains several features that allow students to enhance and complete their documents with a professional touch:

- pictures for illustrating any document
- illustrated borders for Sign documents
- graphic letterheads on Letters
- shaded and bordered text boxes in any document
- formatted bibliographies for Report documents
- formatted title pages for Report documents

The bibliography maker and the title-page maker help students finalize their Report documents. The program provides online forms in which students type information. The program then places a formatted title page at the beginning of the document and formats the information in the bibliography forms into pages that conform to guidelines established by the Modern Language Association (MLA).

Customizing the Program and Using the Special School Features

You can set up *Student Writing Center* so that certain features are always the way you want them for your students when they start up the program. See the *User's Guide* to see how to change the user setup for the following features:

- the ruler
- text markers
- text boundaries
- the default font
- whether and when to save automatically
- the paths for opening and saving documents and choosing pictures

Several features have been added to the School versions of the program to ensure that *Student Writing Center* fits teacher and classroom needs. These features include short menus, a password override, and a way to limit student access to some program features. See the Special School Software Features section in this School Edition for details on these features. And if you are using the program on a network, be sure to see the *Network Supplement* for implementation of these features on a Network version.

A Tool for Teachers

Student Writing Center is not only an excellent writing tool for students but also an excellent classroom tool for teachers. Once you've discovered how easy it is to use the program, you'll find yourself turning to it again and again for all your word processing needs.

TEMPLATES

Perhaps one of the most important teacher-specific uses you'll find for the program is producing templates for student activities. Templates are simply skeleton documents that are created and saved; they also can be printed and distributed for student use. When a template file is opened, it appears as an untitled document that can be modified online and then saved with a new name, without changing the original. Templates are especially useful because they save you and your students the time and labor of creating a document from scratch each time it's needed—one template can be used over and over. When student computer time is limited, templates for classroom activities can be printed and distributed to each student for modification before the student goes to the computer. Computer time is then used for actual input of work, since planning has taken place before the student reaches the computer.

Story, poem, and letter templates work well with younger children whose keyboarding skills are still undeveloped. These students can learn to open saved template documents and modify them with words or pictures according to a given assignment. They will still enjoy creating their own documents on the computer. You can also make a template of part of a document that contains formatting that might be difficult for students to do.

In addition to creating your own templates, you'll find some templates included with the program. Some of these templates have been reproduced as blackline masters for easy duplication for your class. While they are designed to appeal to students of all grade levels, these templates can easily be modified by teachers to suit the unique interests and ability levels of individual classes.

Another use you'll find for the program is to produce attractive published materials for your own classroom needs. Worksheets, classroom handouts, and signs are simple to conceive and execute. You'll also find that the program offers a way to stay in touch with parents. Illustrated flyers can inform parents of upcoming events. An up-to-date newsletter covering school and classroom activities and news tidbits from students is yet another way to let parents know what is happening at school. You can also customize your own letterhead.

For your convenience, there are several templates in addition to those that accompany the student activities that you might find useful:

- award—Simply changing some words, the border, or the picture on this award will let you be the speediest of certificate makers.
- certificate—A certificate of completion that can also be easily modified.
- invitation—A form letter you can use to invite guests to an open house at your school.
- form letter—Another form letter, this time using the Letter format, which lends itself to many uses.
- lab sheet—A form that will help students organize and record work in science.
- newsletter—This template gives you some ideas for formatting a newsletter, complete with a masthead.
- outline—This template will guide students who need help starting an outline.
- story teller—A certificate that rewards students for telling stories.
- survey—A template you might adapt to use to get to know new students. (Be sure to add a line for the student's name if necessary.)

ADDITIONAL IDEAS

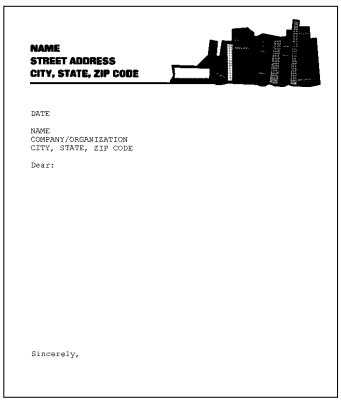
Here are some other useful ideas for creating your own documents with *Student Writing Center*.

- Design a handout announcing special events, games, meetings, or performances. Student handouts can also give details about new assignments.
- Use a Journal document for your weekly schedule and another for your daily planning.
- Produce classroom materials to be used by students over and over again, such as a book-review template, a thank-you letter, or a story or poem that students can modify when they're feeling creative.
- Make signs to post in your classroom or other school locations—cafeteriea, gym, hallways, etc.
- Customize a letterhead for use in your correspondence.
- Keep track of each student's computer skills with a class record form or progress report.
- Use an award template to give feedback to students who have completed special projects or performed extracurricular tasks, or as a reward for students who have accomplished extra tasks.
- Write a letter to parents announcing upcoming class trips or events.
- Publish a regular newsletter to parents and perhaps the rest of the school to keep them informed about class activities.

Additional templates and their Windows and Macintosh file names

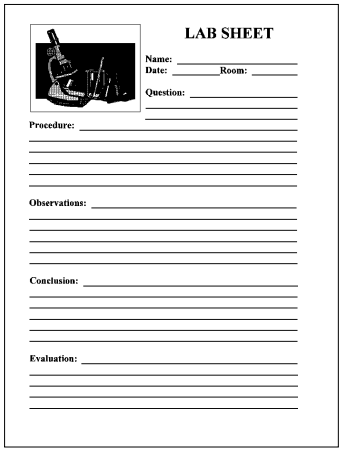
award.sgt
Award

certif.sgt
Certificate

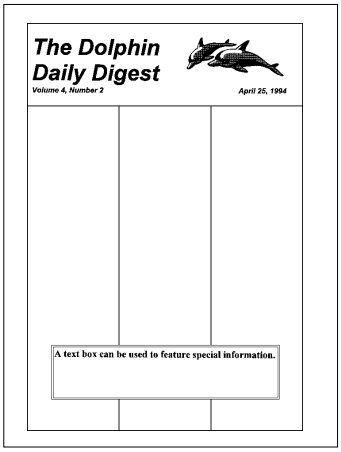


formlet.ltt
Form Letter

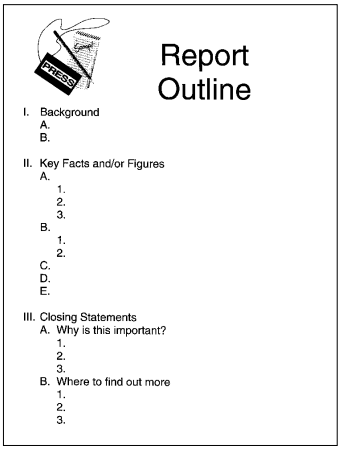
invite.rpt
Invitation



lab.rpt
Lab Sheet

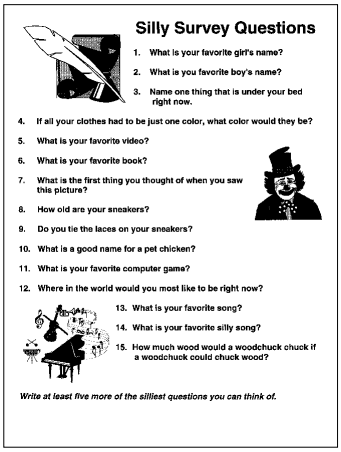


newslet.nlt
Newsletter



outline.rpt
Outline

storytel.sgt
Storyteller



survey.rpt
Survey

TEACHER RESOURCES

The following resources are intended to provide more information to educators who are interested in furthering class instruction or in self-education. We hope you find them useful.

- **Publications That Accept Students' Writing** presents a partial list of periodicals that recognize and publish students' written material. Part of the thrill of writing is, of course, to see one's work in print, and several publishers of magazines and newsletters accept students' writing. By encouraging students to submit their writing for publication, you can help them gain confidence and pride in their work, while underscoring the importance of creative self-expression.
- **Books on Teaching Writing** lists several resources for the teacher who wishes to improve classroom instruction.
- **Organizations** can provide additional information.

Publications That Accept Students' Writing

Highlights for Children, 803 Church Street, Honesdale, PA 18431

Jack and Jill, 1100 Water Way Blvd., Indianapolis, IN 46206

Seventeen, Cathy Rindner, 850 Third Avenue, New York, NY 10022

Stone Soup, Box 83, Santa Cruz, CA 95063

ADDITIONAL RESOURCE

Market Guide for Young Writers: Where and How to See What You Write, 4th Edition, Kathy Henderson, Echo Communications, 2151 Hale Road, Sandusky, MI 48471

Books/Publications on Teaching Writing

Classroom Strategies That Work—An Elementary Teacher's Guide to Process Writing, by Ruth Nathan, Frances Temple, Kathleen Suntunen, and Charles Temple, Heinemann Educational Books, Inc., 361 Hanover Street, Portsmouth, NH 03801-3912

"Ideas for the working classroom," edited by Kent Gill, *Classroom practices in teaching English,* Vol. 27, Urbana, IL: NCTE, 1993. Contributors are "dedicated teachers who invent, adapt, and refine student-centered activities" and describe the sequence and procedures to adapt these 31 activities. Chapters include Respecting Ourselves and Others, Exploring Social Issues, and Acquiring a Taste for Literature.

If you're trying to teach kids how to write, you've got to have this book, by Marjorie Frank, Incentive Publications, Box 120189, Nashville, TN 37212

The National Writing Project *Quarterly,* The National Writing Project, School of Education, University of California, Berkeley, CA 94720

Kids explore America's Hispanic heritage, Westridge Young Writers Workshop, Santa Fe, NM: John Muir Publications, 1992. One of several books written by students in grades 3–8. These wise books are a wonderful model for student writing projects, besides providing lots of excellent information in a clear, honest writing style. Other titles in the Kids Explore series include: *...America's African-American Heritage, ...the Gifts of Children with Special Needs, ...America's Japanese-American Heritage*.

The Poetry Connection: An Anthology of Contemporary Poems with Ideas to Stimulate Children's Writing, by Kenneth Gensler and Nina Nyhart, 1978

Making thinking visible: Writing, collaborative planning, and classroom inquiry, edited by Linda Flower, David L. Wallace, Linda Norris, and Rebecca E. Burnett, Urbana, IL: NCTE, 1994. An analysis of the Making Thinking Visible project, conducted through the Center for the Study of Writing at Carnegie Mellon University. Explores dialogues between classroom writers and peer mentors and teacher observations of the collaborative writing process as it examines the potential of collaborative writing in the classroom.

"Process and portfolios in writing instruction," edited by Kent Gill, *Classroom Practices in teaching English*, Vol. 26, Urbana, IL: NCTE, 1993. English language arts teachers describe the use of portfolios to assess student writing and a process approach to writing. Includes sixteen chapters (teacher accounts) drawn from all levels.

Roots in the Sawdust: Writing to Learn Across the Disciplines, edited by Anne Ruggles Gere, Urbana, IL: NCTE

Social issues in the English classroom, edited by C. Mark Hurlbert and Samuel Totten, Urbana, IL: NCTE, 1992. Filled with inspiring ideas for integrating social issues into the curriculum, including racism, nuclear disarmament, sexism, homophobia, and environmental concerns.

Teacher as writer: Entering the professional conversation, by Karin L. Dahl, Urbana, IL: NCTE 1992. In this book, 31 teachers from all levels share how they came to write about their own classroom practices.

Thinking Writing: Fostering Critical Thinking Through Writing, by Carol Booth Olson, New York: Harper Collins, 1992

Writing and Technology: Ideas that WORK! edited by Sharon Franklin, Eugene, OR: Visions for Learning, 1992. This anthology of articles that appeared in *The Writing Notebook* journal provides a wealth of practical writing ideas for embedding writing using technology into the social studies, math, science, and language arts classroom, grades K–12. Chapters include writing across the curriculum, collaborative learning, staff development, telecommunications, multimedia, restructuring and technology, and students with special needs.

Writing Down the Days: 365 Creative Journaling Ideas for Young People, by Lorraine M. Dahlstrom

The Writing Notebook, P.O. Box 1268, 2676 Emerald, Eugene, OR 97440-1268

Writing to Learn, by William Zinsser, New York: Harper and Row, 1988. A classic book that talks about the process of writing as the "logical arrangement of thought" and thus a tool for thinking. "Writing enables us to find out what we know, and what we don't know, about a subject." As such, writing is not owned by the English department, but is an integral part of all subject areas. Recommended for anyone interested in writing across the curriculum.

Organizations

International Reading Association (IRA), P.O. Box 8139, Newark, DE 19714-8139

Modern Language Association of America (MLA), 10 Astor Place, New York, NY, 10003-6981

National Council of Teachers of English (NCTE), 1111 West Kenyon Road, Urbana, IL 61801

National Education Association (NEA), 1201 16th Street, NW, Washington, D.C. 20036

The National Writing Project, School of Education, University of California, Berkeley, CA 94720

Visions for Learning, P.O. Box 1268, Eugene, OR 97440-1268

STUDENT ACTIVITIES

The Student Activities section is divided into two parts: themed activities and independent activities. All of the activities contain a basic format that includes some or all of these components:

- Introduction to the lesson
- Materials needed
- Step-by-step instructions
- Suggestions for using the activity with younger or older students
- Ideas for extending the lesson
- Blackline masters
- Online templates (file names listed with Windows name first, Macintosh name second)

The **themed activities** (pages 30–94) focus on writing across the curriculum and process writing. They are organized around five thematic lessons:

- Little Mysteries
- Friendships Old and New
- Expanding Boundaries
- A Salute to Heroes
- Brave New Worlds

Each thematic unit contains four writing-based activities in subject areas that may include science, language arts, social studies, art, or mathematics.

An integrated curriculum allows students to experience an idea or theme from many different perspectives, to understand an idea at a deeper level, to identify the interrelatedness of ideas in the real world, and to learn how to routinely put the tools of one discipline to work in investigating a problem that crosses typical subject area boundaries.

In elementary schools it is most common to teach thematically, but even in many middle and high schools, double periods of English and social science, for example, allow teachers to team teach and students to have more time to approach a subject deeply from several angles.

The **independent activities** (pages 95–110) focus on several of the specific features of *Student Writing Center*. These activities are designed to be completed in one or two class periods and will help students learn how to use

the power of the computer to word process and desktop publish. Templates are provided to save students the time and effort of keyboarding. In the activities, the early stages of the writing process (prewriting, drafting, and getting reactions) are de-emphasized so students can concentrate on editing / rewriting and publishing / presenting. To see which activities focus on which program features, see the Scope and Sequence chart in this School Edition.

If you want to give your students an overview of *Student Writing Center* and its many features, don't forget *Quick Lesson* in the *User's Guide*. You may choose to work through the lesson as a demonstration for the whole class, with individual students performing the various steps. Older students will be able to work on their own, following the step-by-step instructions.

Quick Lesson covers opening a saved document (Sample Report); exploring the *Student Writing Center* work space; adding, deleting, cutting / pasting, aligning, and changing the font of text; checking spelling; accessing the online writing tips; adding and manipulating a picture and a text box; adding a title page; editing a bibliography entry; printing the finalized document; and saving the file.

* * * * *

We invite you to have fun with these activities. And above all, remember they are meant to be altered. Take what you want, leave what doesn't work, and sprinkle in liberal changes as necessary to fit grade level, students, teaching style, and curriculum goals.

Little Mysteries

There are mysteries all around us. Little Mysteries acknowledges the heart of the learning process—that throughout our lives, regardless of age, we all have questions. Together, you and your students will look at how different people search out clues and (sometimes) find answers to their questions.

Begin by asking your students, "What's a mystery to you?"

This question in itself is a validation for students, since many times students feel "stupid" if they don't know something. We know that students have extremely interesting and profound questions to ask. Be sure to add your own questions to the list as well.

- Why don't we fall off the earth?
- Can I go back in time?
- How do animals communicate?

Explain that mysteries are all around us, and that for the next several weeks the class will be looking at mysteries in science, mysteries in literature, mysteries in history, and even honoring the mysteries within themselves.

There are people your students can call on to help solve mysteries and places to go to get information, but the neat part is, there are some mysteries that forever remain unsolved. No one knows the answer!

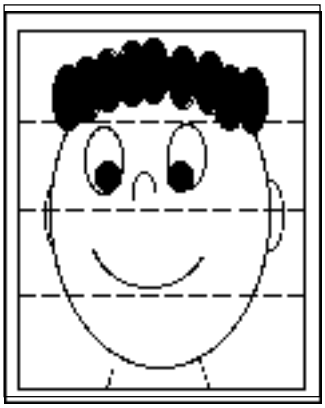
What a Character!

People of all ages love mystery stories! They're fun to read and fun to write. Details are important in mysteries, and as readers we are challenged to "solve" a mystery by looking carefully and sniffing out clues from the information we are given or infer.

This collaborative mystery-writing activity focuses first on the creating of characters. (These characters can be altered to correspond with a particular period in history as part of a social studies unit if desired.) Students practice writing descriptive "clues" that will help other students to identify their character and put the puzzles together. Next, students bring their characters together in a logical setting, and last, write and present a mystery starring their assorted characters.

Materials needed

- White drawing paper, one sheet for each student
- Crayons or marking pens
- Scissors
- Butcher paper
- *Student Writing Center*, Report format
- Group Mystery blackline master (p. 112) and template (mystery.rpt / Group Mystery)
- **For extending the activity:** *Student Writing Center*, Journal and Newsletter formats
- **For extending the activity:** What A Character! blackline master (p. 113) and template (charactr.rpt / What a Character)



1. Pass out drawing paper and ask students to fold their paper into fourths. Have them draw a face on their paper so that it takes up the whole paper. The top 1/4 will be the top of the head, the hair, and forehead; the next 1/4 the eyes and nose; the third 1/4 the mouth; and the bottom the chin and neck. Have students make each part of their face very colorful and as specific as possible in terms of detail.
2. Have students use *Student Writing Center* Report format to write a description of each of the four parts of their

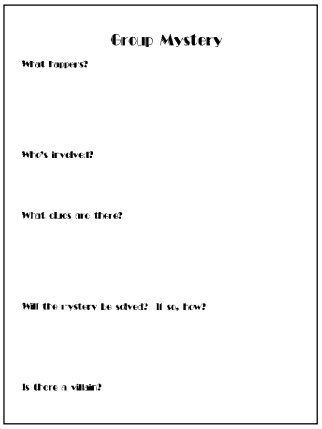
character's face by giving "clues." Discuss with students how they might give a clue without giving the answer away. (Instead of "my character's eyes are blue," they might say "my character's eyes are the same color as the door to our room.") Students will often naturally begin to use similes such as "His hair is like a broom" or "Her teeth look like a Halloween pumpkin's" as they write their descriptions. Print out the descriptions.

3. Have students cut apart their characters' faces using the three folds as guidelines. Form students into collaborative groups of three or four and mix up all the parts.

4. Have each student in turn read their description while the rest of the group tries to assemble that person's face according to the clues given. When everyone's character is back together, have students glue them onto construction paper. Return to the computer and use *Student Writing Center* to write more detail about their character. (Does your character have a name? What is he or she like? What are his or her interests?) Have students print out their descriptions.

5. Now it's time for all these characters to get together! Have students return to the same small groups, read their descriptions out loud, and figure out where their four characters might be likely to meet. Have them draw the setting they choose on a large piece of butcher paper.

6. Have students use *Student Writing Center* Report format to collaboratively write a mystery for these four characters that takes place in the setting they chose. (What happens? Who's involved? What clues are there? Will the mystery be solved? If so, how?) It's helpful to give students some definite questions to help them organize their mystery such as: "Write your mystery in the form of a question." (For example, Who stole the cookies?) "Will the mystery be solved by a detective? If so, by which character (or will it be solved by the characters together)?" "Is there a villain?" You can use the Group Mystery template and / or blackline master to help students get started.


Group Mystery

What happens?

Who's involved?

What clues are there?

Will the mystery be solved? If so, how?

Is there a villain?

Group Mystery
blackline master/template

7. Have each group present their mystery to the class, using their butcher paper setting as a backdrop. It can be in any form—they may want to read their mystery, act it out, turn it into a puppet play, or write a song to tell the story.

For older students

Over one or two days, have students use *Student Writing Center* Report format to create a detailed description of a character, including what they look like, how they walk and talk, and what they're thinking. Ask students to write in third person, which often adds richness to the writing. (For example, "Mrs. Jones was startled to see her own face when she looked in the mirror that memorable Tuesday morning. . .")

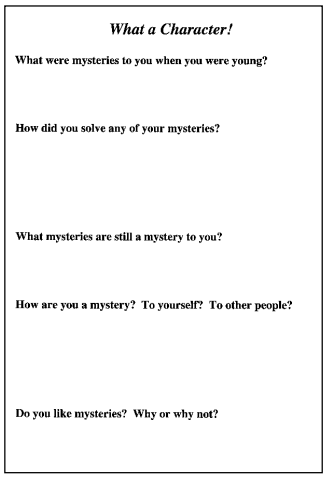
Form students into small collaborative groups. Ask them to introduce their characters to the group and then to create a place where they would be likely to meet. What will they do together? Have them collaboratively write a dialogue for the meeting of these characters and the beginning of a mystery. Using a simple prop or costume, they may want to act out their dialogues.

Extending the Activity

- As a follow-up with all ages, talk about the challenge of finding commonalities among very different people. Have your students had to do this in real life? Where could they practice this skill in school? Is this a needed skill in the real world? Why or why not? Have students do some journaling using *Student Writing Center* Journal format to respond to these questions.
- Use *Student Writing Center* to create a class booklet of "Bibliography of Mysteries We Love." Use the Report format to write short synopses that will make other students want to read the books, and decide on graphics from *Student Writing Center* that rate each book as a 1—Read it NOW!, 2—Not bad!, or 3—Don't bother reading this unless desperate! Use the bibliography feature to create an entry for each

book. (The bibliography will appear at the end of the document. New entries can always be added later.) Students may also want to create a title page for this document. Print out a copy for your classroom and school and / or public library.

- Throughout the year, your students may want to publish a newsletter that keeps track of and celebrates mysteries in all their mysterious forms. Use the Newsletter format in *Student Writing Center* to create a newsletter and let groups of students work collaboratively to solicit writing, edit and revise, add graphics, create the layout, and distribute the finished product throughout the school. Open up the ideas to parents and community members as well, using an interview format made up of questions generated by students. The questions might include the following (see the What a Character! blackline master and / or template):
  - What were mysteries to you when you were young?
  - How did you solve any of your mysteries?
  - What mysteries are still a mystery to you?
  - How are you a mystery? To yourself? To other people?
  - Do you like mysteries? Why or why not?


What a Character!

What were mysteries to you when you were young?

How did you solve any of your mysteries?

What mysteries are still a mystery to you?

How are you a mystery? To yourself? To other people?

Do you like mysteries? Why or why not?

What a Character!
blackline master/template

Solving Mysteries

Who solves mysteries in our community? What kind of mysteries are there?

Students will easily think of detectives, but with some added questioning they will begin to think of scientists and doctors as well. How do doctors solve mysteries? Who might be their most challenging patients? Students might say babies, since they can't tell us in words how they're feeling.

What kinds of mysteries do scientists solve? Encourage students to think of archaeologists, zoologists, and botanists, for example. Where do they get their clues (from research, from the work of other scientists, or from observation)?

In this activity, students will be scientists themselves as they practice looking closely at details and searching for clues.

Materials needed

- Magnifying glass, jeweler's loupe, or hand lens for each student
- *Student Writing Center*, Report and Journal formats
- **For extending the activity**: *Student Writing Center*, Letter format

1. Pass out the magnifying glasses or jeweler's loupes to each student. (Give them ample time to check out their fingers and their partner's eye or nose before proceeding!) Explain that the simple act of looking closely facilitates questions that in turn lead to more observation and sometimes further questions.
2. Take students out on a "scavenger hunt," or for homework have students bring in several interesting items to view under the loupes, including small pieces of fabric, leaves, flowers, weeds, seeds, stones, or dustballs. Make a class display by pasting each item onto a small square of paper. Ask students to choose two or three and take them to the computer, along with their magnifying glass.

3. First, have them look at their objects under the lens so that the magnified object fills the lens. Give students a sheet of drawing paper (in the shape of a circle if they're using a jeweler's loupe) to fill the circle with a drawing of the object as it looks magnified several times.
4. After they have finished their scientific drawings, ask them to choose their favorite drawing and use *Student Writing Center* Report format to write about it. Have students consider these questions as they write: What else does it look like? Does it remind you of anything? (The back of their hand, for example, may remind them of an elephant's skin.) Have students print out their writing and paste their drawings onto the page.
5. Have students keep their magnifying glasses with them for a week. Encourage them to look at things "close up" and make notes at home about what they see. Explain that many naturalists keep a journal. Give students a chance each day in class to use *Student Writing Center* to keep a journal of their scientific observations and their thoughts and questions about what they see. At the end of the week, print out their journals and give them a chance to read entries of their choice out loud to the class.

Extending the Activity

- Invite community speakers to your class: a veterinarian, archaeologist, philosopher, and detective, for example. Have students work in small groups and use *Student Writing Center* Report format to brainstorm questions to ask each speaker about how they solve mysteries in their work.
    - Ask the **veterinarian** to bring an animal such as a guinea pig or rat. Why is it particularly challenging to deal with animals? *(They can't use words to tell us what's wrong or how they're feeling.)* Ask the veterinarian to talk about how she uses clues to solve mysteries in her work.
    - Request that the **archaeologist** bring in several objects to share with the class. How do archaeologists use clues to answer questions and solve mysteries? Are there some

questions that, when answered, lead to new questions? Are there some questions that remain a mystery?

- Invite the **philosopher** to talk about the kinds of questions philosophers ask and give students a chance to ask her questions. Does a philosopher *answer* questions? If so, how?
- The **detective** can talk with students about how detectives solve mysteries. What are the most challenging and interesting parts of his work?

After each speaker, discuss with students which of their questions were answered and any new questions they now have. Then give students a chance to write a thank-you letter to each speaker using *Student Writing Center* Letter format. Have students include as much detail as they can about what they found most interesting.

■ How have myths enabled different cultures throughout the ages to think about mysteries and answer important questions? Have students read a variety of myths from different cultures. Have students use the Report format in *Student Writing Center* to write a myth that answers one of their own Little Mysteries. They can then add illustrations and compile their myths into a class book titled *Little Mysteries*.

Mysterious Silhouettes

Throughout the ages, artists have used symbols to tell a story or create an effect without using words. The Surrealist movement in art and literature, founded in Paris in the early 1920s, claimed to create images not by "reason" but by impulse and feeling—and sometimes purely by accident. This "super realism" involved magical worlds where the artist sometimes juxtaposed "real" and "unreal" elements in strange ways to create dreamlike images.

In this art-based activity, students will honor the mysteries within themselves as they both write and create symbols that blend real and dreamlike worlds and images of meaning to them. The activity ends with a show of the artists' work titled "Who's this?" Students will have an opportunity to try to match the piece in the show with the classmate who created each work.

Materials needed

- Reproductions of paintings by Magritte, Tanguy, Miro, and Dali
- White paper
- Scissors
- *Student Writing Center*, Report format

1. Share reproductions of selected paintings by these Surrealist painters, and give students ample time to look at them. Ask students: What do you see in these paintings? What's real? What's not real? Talk about the Surrealist painters and how they made dream worlds real. Tell students the title of each piece and discuss how they think each painting got its title.
2. Show the Magritte painting, "The Double Secret," that depicts silhouettes with shapes inside.
3. Make silhouettes of each student on white paper. (Use parents or volunteers if the children are too young to do this in groups on their own.) Cut them out and then trace two more, all on white paper, so each student has three silhouettes.

4. Ask students to fill their silhouettes as follows:

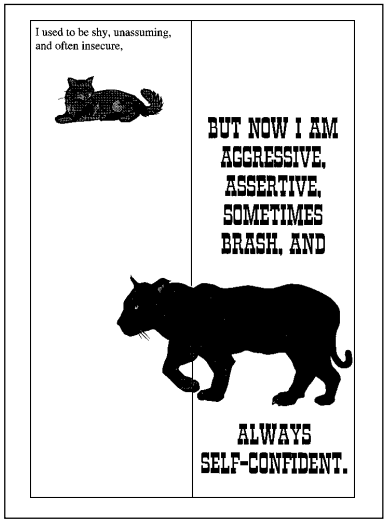
   A. Fill the whole silhouette with designs, colors, shapes, and / or objects that "paint a picture" of who you are. These shapes can be realistic or they may just be patterns and colors.

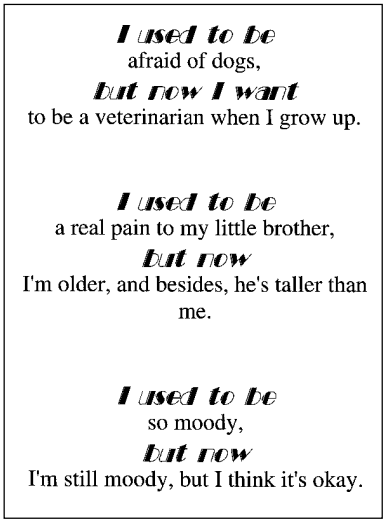
   For the next two silhouettes, have students move to the computer and use *Student Writing Center* Report format to do their writing. Make sure they set the margins so their writing will fit inside their silhouettes when they are printed and cut out.

   B. Fill this silhouette with a dream poem or story that represents what's going on inside of you.

   C. Fill this one using the form "I used to be ____ , but now I'm ____."

   Ask each student to pick a silhouette for classroom display under the title "Who's this?"





Math Journals

Invite students to be on the lookout for mysteries. Mysteries can occur at any time—even in the course of learning something! Journals are a good way to keep track of these kinds of questions; sometimes the act of writing about something mysterious can give us clues about how to solve the mystery. Students will be using *Student Writing Center* to keep a math journal over the next several weeks.

Materials needed

- *Student Writing Center*, Journal format
- Math Stumper blackline master (p. 114) and template (mathprob.rpt / Math Stumper)
- **For extending the activity:** *Student Writing Center*, Report format

Ask students to start a math journal and include three parts in the journal entry they will make each school day. (These headings can be copied and pasted onto journal pages for the next few days to serve as templates for upcoming entries.)

1. **What did we do?**

   Explain what work was covered in math class that day. Use complete sentences, and give an example.

2. **What did you think of it?**

   Was it too easy? Hard? Boring? Confusing? Use complete sentences and explain your responses as completely as possible.

3. **What did you learn?**

   What did you learn about mathematics? About yourself? What did it remind you of? This is an important question, so give it serious thought and use complete sentences.

Weekend Journaling

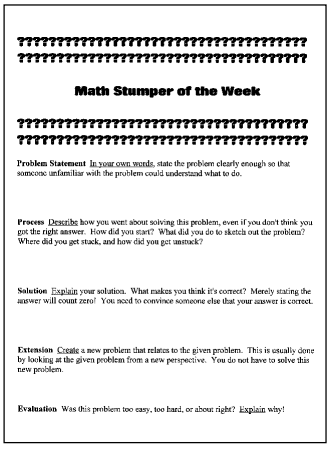
Over the weekend, ask students to make a different kind of journal entry in the form of handwritten notes that they will type into their journals on Monday. Weekend journaling challenges students to be mathematical detectives and look for clues / examples of mathematics that they see all around them.

Ask them to be on the lookout for mathematical concepts such as addition, subtraction, multiplication, inequalities, division, fractions, equals, etc. They may write about their observations of these concepts in any form (a recipe, poem, or an essay, for example) and add graphics. Give students a chance to share these journal entries and, above all, encourage their creativity in seeing these concepts in new and exciting ways!

Explain to students that they will be printing out their week's journal entries each Friday so that you can respond to their writing.

Extending the Activity

- Using *Student Writing Center* Report format, create a Mathematics Stumper of the Week. Use the Math Stumper blackline master and / or template, as needed. For each problem, students will be responsible for the following written work:


Math Stumper
Blackline master/template

1. Problem Statement

In your own words, state the problem clearly enough so that someone unfamiliar with the problem could understand what to do.

2. Process

Describe how you went about solving this problem, even if you don't think you got the right answer. How did you start? What did you do to sketch out the problem? Where did you get stuck, and how did you get unstuck?

3. Solution

Explain your solution. What makes you think it's correct? Merely stating the answer will count zero! You need to convince someone else that your answer is correct.

4. Taking it Further

Create a new problem that relates to the given problem. This is usually done by looking at the given problem from a new perspective. You do not have to solve this problem.

5. Evaluation

Was this problem too easy, too hard, or about right? Explain why!

Theme Resources

Hoban, Tana. *Look Again.* New York: MacMillan, 1971. A hands-on book that shows parts of objects through a hole in the page, and then the whole object on the following page.

Prats-Okuyama, Catherine. *The Double Secret, Rene Magritte*. New York: Abrams. An intriguing picture book based on Magritte's painting, "The Double Secret."

Ruef, Kerry. *The Private Eye®: Looking/thinking by analogy*. Seattle, WA: The Private Eye (7710 31st NW, Seattle, WA 98117), 1992. A rich source book, used successfully by K–12 teachers. The Private Eye program is designed to develop higher order thinking skills, creativity, and scientific literacy across subjects. Class sets of jeweler's loupes are also available.

Schwartz, Julius. *Magnify and Find Out Why*. New York: McGraw Hill, 1972. A magnifying glass reveals the hidden characteristics of everyday things.

Shannon, George. *More stories to solve: Fifteen folktales from around the world.* New York: Greenwillow, 1990. Stories from around the world with riddles embedded in them.

Simon, Hilda. *Insect masquerades*. New York: The Viking Press, 1968. Portraits of some very mysterious and fascinating insects that disguise, mimic, and use camouflage.

Friendships Old and New

Friendship is of interest to people of all ages. We make new friends, lose friends, miss friends, and agonize over the difficulties of friendships. Some friends are friends forever. Other friends are friends within a very limited context. There are friends who have everything in common and other friends who seem to be very unlikely pairs.

In these thematic activities, students will be looking at friendships and connections in our lives, in literature, in art, and in the world of plants and animals.

Unlikely Friends

Friends come in all shapes, sizes, and ages. Sometimes friends are a great deal alike: they're the same age, same sex, like the same music, the same games, live in the same area, etc. Sometimes, however, friendships spring up in the most unlikely places, between the most unlikely people. In this activity, students will explore friendships between people (and/or animals) who, at first glance, seem like they shouldn't be friends at all. Students will then write and perform their own play about unlikely friendships.

Materials needed

- Examples of stories about unlikely friendships
- *Student Writing Center*, Report format

1. Have students read, or read aloud to them, passages from books, stories, and myths about "unlikely" friends. These can be friendships where one is shy and quiet while the other one is loud, where the friends come from different backgrounds, where they initially hated each other, where the friends are different species, etc. Make sure the stories show a diversity of friendships: friends of different ages, different sexes, different species, different countries, different backgrounds, etc. Have students brainstorm titles from stories they know well. These may include *Wilfrid Gordon McDonald Partridge*, *Amos and Boris*, *The Lion and the Mouse*, and other favorites.
2. Brainstorm with the class about these different friendships, posing questions such as:
   - What do the different friendships have in common?
   - Why are these characters friends?
   - What do the friends do for each other?
   - Is the friendship ever tested?
   - Do the friends always get along?
   - Why is the friendship unusual?
   - What happens to the two friends?
3. Form students into small groups and tell them they are going to be writing a skit about two unlikely friends. They

may choose any characters they like. They can use their relationship with their own friends, make up a story about two animals, a group of kids, an old person and a young person, etc. Have the groups decide together on their characters and the plot. Have them use *Student Writing Center* Report format to brainstorm the following:

- Describe the two main characters in detail.
- Why are they "unlikely" friends?
- What will happen to the two friends in the skit?
- What will happen at the beginning, middle, and end of their story?

You can collect these, or go around the room while students are working and offer suggestions as needed.

4. If students have never written a skit before, show what the format of a skit looks like, including stage directions, what a scene is, and how dialogue is written out.
5. Time to write the skit! Use *Student Writing Center* to write and print out a copy.
6. Give students time to rehearse and plan for props or costumes. Rehearsals will give them insight into what does and doesn't work, and what needs to be changed. Give them time to rehearse at least twice before sharing with the whole class.

For older students

Have older students brainstorm and select scenes from plays that involve the interaction of two friends—for example, *The Odd Couple, West Side Story* (Rif and Tony, or Maria and Anita), or *Driving Miss Daisy*. Have them write an analysis of these friendships, using dialogue to substantiate their points.

Extending the Activity

- Have students perform their skits for another group of students and videotape it. Older students might prepare a short play about friends to perform for younger students.

What Are Friends For?

How we define a best friend may change as we grow older, or as times change. Sometimes we lose friends and gain others. In this activity, students write up the results of their interviews with adults to learn what qualities *they* value in friends, and to learn more about how another generation thinks about friendship. Writing clear directions without using a map is featured in one of the extensions of the activity.

Materials needed

- *Student Writing Center*, Newsletter format
- *Student Writing Center*, Sign format
- **For extending the activity:** Local area map
- **For extending the activity:** *Student Writing Center*, Report format

1. Tell students they will interview an adult they know (a family member, grandparent, friend of the family, coach, etc.) to learn more about how they think about friendships. Older students may want to do a survey of perhaps ten or more adults. Brainstorm with students the questions they would like to ask. Here are some sample questions they might want to include in their interviews:

   - What qualities do you think are most important in a friend?
   - Who is your best friend now? What makes that person such a good friend?
   - Who is someone who used to be a best friend, but isn't anymore? Why not?
   - What advice do you have about making and keeping friends?

   Older students may add any or all of the following questions:

   - When did you realize your friend was your *best* friend? Did something happen that made you realize this?
   - Tell about a time when having a friend meant a lot to you.

- Which *old* friend do you miss the most?
- Is there anyone you wish you had been a better friend to? Explain. What you would do differently if you could?

2. Have students use *Student Writing Center* Newsletter format to write up the results of their interviews for a special "Friends" newspaper celebrating the friendships they've learned about. They might choose an interview Question-and-Answer format, and might include graphics or scanned-in photos if desired.
3. Use *Student Writing Center* Sign format to make a FRIENDS sign and hang up the interviews, as well as any illustrations students want to make.

For older students

Read first-person accounts of friendships in history. What ideas do these people have to add about making and maintaining friendships and the meaning of friendships in their lives?

Extending the Activity

- Use *Student Writing Center* Report format to develop a simple questionnaire about friends and friendships. What ideas or premises would students like to test about the nature of friendships? Encourage them to get responses from people of different ages (ask people born in as many decades as they can) and compare their findings. Has the nature of friendships changed over time or with age? Are there differences in the nature or meaning of friendships in different decades of life? If so, how would students define these differences on the basis of their study?
- Pass out a copy of the local map to each student. Have students locate the school and mark that spot with a red X. Then ask students to look on the map and find a local landmark or place of business, but NOT to mark it. Once they've found it, have them use *Student Writing Center* Report format to write out clear directions on how to get

from school to the place they've chosen. (With older students, challenge them to not use street names. For example, instead of saying "Keep going straight until you get to Main Street and then take a left," they will have to be more precise about how many blocks to travel, and say instead "Go seven blocks and then make a left turn.")

Have students print out a clear copy of their directions and then exchange their maps and directions. Have the partner try to follow the route on the map using the directions given. Did they make it? Why or why not? Have students rewrite their directions until any student can follow them easily.

The Eye of the Beholder

In this activity, students will be analyzing paintings to determine the kinds of relationships between the people depicted there. They will be learning to look closely at the subtle clues painters use to tell a story visually and will then apply this knowledge to their own art work.

Materials needed:

- Eye of the Beholder blackline master (p. 115) and template (beholder.rpt / Eye of the Beholder)
- prints
- art books
- photographs
- **For extending the activity:** *Student Writing Center*, Report format
- **For extending the activity:** butcher paper
- **For extending the activity:** paints, markers, and crayons

1. Have students look at paintings showing two or more people. Choose a few where the relationship is fairly easy to discern, but for the most part try to choose paintings where the relationship is not immediately apparent in the context of the painting. Here are just a few examples:

   "Trio Fleuri" (Jan Toorop)

   "The Harvesters" (Jules Bastien-Lepage)

   "The Eve of St. Nicholas" (Jan Steen)

   "Two Tahitian Women on the Beach" (Paul Gauguin)

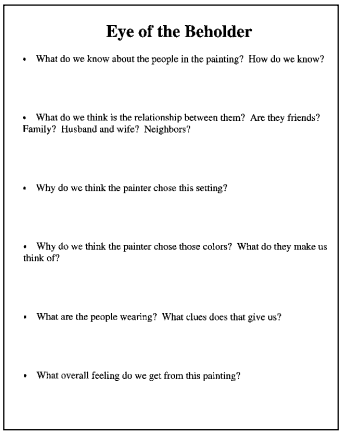
   "Conference at Night" (Edward Hopper)

   "American Gothic" (Grant Wood)

   "The Bellelli Family" (Degas)

2. Discuss one or two of the paintings. (Use the Eye of the Beholder blackline master or template, as needed.) Ask questions such as:

   - What do we know about the people in the painting? How?
   - What do you think is the relationship between them? Are they friends? Family? Husband and wife? Neighbors?



Eye of the Beholder

- What do we know about the people in the painting? How do we know?
- What do we think is the relationship between them? Are they friends? Family? Husband and wife? Neighbors?
- Why do we think the painter chose this setting?
- Why do we think the painter chose those colors? What do they make us think of?
- What are the people wearing? What clues does that give us?
- What overall feeling do we get from this painting?

Eye of the Beholder
blackline master/template

- Why do we think the painter chose this setting?
- Why do we think the painter chose those colors? What do they make us think of?
- What are the people wearing? What clues does that give us?
- What overall feeling do we get from this painting?

3. Have students choose one painting you have not discussed and write an essay using *Student Writing Center* Report format that focuses on the friendship among the people in the painting. Are they friends or not? What clues does the painter give about the nature of their relationship? Be sure to have students justify their decisions by discussing details in the painting, including:

   - The setting
   - When it took place
   - What people are wearing
   - What they're doing
   - The people's positions in the painting
   - Expressions of the people or bystanders
   - The colors the painter chose
   - Any details in the foreground or background that may be clues

   If several students choose the same painting, have them share their interpretations. What was the same? What did they see differently?

Extending the Activity

- Have students look at some of the paintings, choose one, and write a story about the events that *led up to* the moment depicted in the painting using *Student Writing Center* Report format. Or, have them write a story about what happened to everyone in the painting after that moment.
- Hand out butcher paper and either crayons, markers, pastels, or paints. Have students paint or draw themselves and *their* best friend, making sure to include clues about their relationship, including:

Friendships Old and New—Art

- Something to indicate how and where where they first met
- A clue to represent what they like to do together
- Some indication of how they feel about each other

Once the paintings are done, have students use *Student Writing Center* Report format to write about their paintings, describing the clues and the significance of each one.

Display the art work. Give the class time to go around and look at each one. Then read the description out loud, giving one clue at a time, and have the class try to match the description with the painting. When you've gone through all the descriptions and matched them, hang the description near the corresponding painting.

Friend or Foe?

In this activity, students will be learning and writing about the relationships between members of different species both in nature and in literature. They will begin by exploring the specific kinds of relationships between different species.

Materials needed

- *Student Writing Center*, Report format
- Friend or Foe? blackline master (p. 116) and template (friend.rpt / Friend or Foe)

Begin by explaining to students that in nature, two different species sometimes live closely together: these are called **symbiotic** relationships. (Keep in mind that two different *species* are being discussed; not two animals or plants of the same species.) Explain the different kinds of symbiotic relationships and give examples. Included below are some examples. You may want students to investigate their own.

For younger students

Explain the relationships discussed below simply as symbiotic relationships and have students research and write a report or story about two species of plants / animals who have a symbiotic relationship.

For older students

1. You may want students to break down the nature of the relationship as follows:

   Mutualism: A relationship that benefits both species. For example, humans have bacteria called E. Coli in the digestive system. These bacteria are necessary to help us digest food; without them, we'd die. This helps both of us, since we get to digest our food and the E. Coli get a place to live that has lots of food. Another famous example of mutualism is the clown fish and the sea anemone. The clown fish has learned a way to sit safely amidst the

stinging tentacles of the sea anemone. This protects the clown fish from predators, who would be stung and paralyzed by the anemone's tentacles if they tried to attack and eat the clown fish. The anemone benefits by snagging bits of the clown fish's food that fly out of its mouth as it eats. An animal / plant example is the honeybee with any number of flowering plants: the honeybee needs the plant nectar for food, and the plant needs the honeybee to pollinate its flowers in order to make seeds and reproduce.

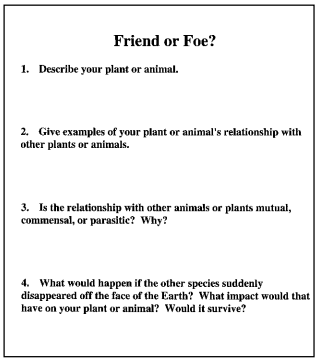
Commensalism: A relationship that helps one entity and doesn't bother the other one. An example is the pilot fish, which spends its life swimming next to a shark. It eats bits of food that fall out of the shark's mouth. This benefits the pilot fish, who gets a good meal, and it doesn't bother the shark, who is a sloppy eater anyway and doesn't miss the food. There are also many plants that have burred seed pods. They rely on furred animals to walk by, get the pods stuck on their fur, and disseminate the seeds far and wide. This helps scatter or disperse the seeds and doesn't harm the animal who carries them.

Parasitism: A relationship between species where one benefits and one is hurt. Viruses are a good example: They live and replicate in our bodies, yet can make us sick (flu virus). Another example is the mosquito, which drinks blood from animals to survive.

2. Brainstorm with students about animal pairs, or animal / plant pairs that might fit into each category. Make sure it's clear that each and every organism is in a symbiotic relationship with some other organism.

3. Have students pick an animal or plant that interests them. Have them research and then use the Friend blackline master and / or template and *Student Writing Center* to write a report about that animal or plant that includes:

   - A description of the plant / animal
   - Examples of the plant's / animal's relationship with other plants / animals, etc.
   - Whether the relationship with that other plant or animal is mutual, commensal, or parasitic, and why.



Friend or Foe?

1. Describe your plant or animal.

2. Give examples of your plant or animal's relationship with other plants or animals.

3. Is the relationship with other animals or plants mutual, commensal, or parasitic? Why?

4. What would happen if the other species suddenly disappeared off the face of the Earth? What impact would that have on your plant or animal? Would it survive?

Friend or Foe
blackline master/template

- What would happen if the other species suddenly disappeared off the face of the Earth. What impact would that have on their plant or animal? Would it survive?

Or, after researching the symbiotic pair, older students might want to write a story about this pair for younger children that is both fanciful and scientifically based.

Extending the Activity

- Invite members of a conservation or animal protection group to your classroom. Have them explain what species in your area are endangered or extinct, and what, if any, impact that has had on your area. Have them share information on any species whose numbers are increasing too quickly. Why is that happening?
- Show a film about or take a class trip to the zoo, aquarium, or wildlife refuge. Look to see which animals are kept apart and which are together. Can students spot symbiotic pairs?

Theme Resources

Fox, Mem. *Wilfrid Gordon McDonald Partridge.* Brooklyn: Kane / Miller, 1985. The beautiful story of a little boy who makes friends with the people at a senior citizens' home.

Heide, Florence Parry. *That's what friends are for.* Theodore the elephant needs help from his friends.

Hyman, Helen Kandel. *The lion and the mouse and other favorite fables.* New York: Modern Publishing, 1984.

Marshall, James. *George and Martha.* Boston: Houghton Miflin, 1972.

Pope, Joyce. *Plant partnerships.* Surrey, Great Britain: The Templar Company, 1990.

Simon, Hilda. *Partners, guests, and parasites: Coexistence in nature.* New York: Viking, 1970. Explanations, in text and photos, of different symbiotic relationships in nature.

Smith, Doris Buch. *A taste of blackberries.* New York: Harper and Row, 1973.

Steig, William. *Amos and Boris.* New York: Farrar, Straus and Giroux, 1971.

Sussman, Susan, & James, Robert. *Big friend, little friend.* Boston: Houghton Mifflin, 1989. The symbiotic relationships of animals. Written especially for young readers.

Expanding Boundaries

Learning is all about expanding existing boundaries. Throughout our lives we form new ideas, learn new skills, meet new people, explore new places, and find new ways of doing things. Every advance in science, the arts, or the humanities can be seen as the result of someone stretching the boundary of what was previously thought to be true or acceptable. (Sir Isaac Newton said, "If I have seen further, it is by standing on the shoulders of giants.")

To begin thinking about the idea of expanding boundaries, ask students to define a boundary. Many students will think of boundaries as something geographical—the boundaries between two countries, perhaps, or being "out of bounds" in a game. Help them to see the idea of expanding boundaries in different contexts by asking questions such as:

- How do you think an artist might expand boundaries? (A Jackson Pollack painting might be a good visual aid.)
- How do scientists expand boundaries?
- How might an athlete expand boundaries?
- How do fashion designers expand boundaries?

Talk about personal boundaries, or any boundaries the students have broken or expanded for themselves. Tell them that together you will be looking at different ways of expanding boundaries as well as identifying boundaries that have been expanded in the past.

A Question of Fairness

Students will be looking at the issue of rights, and how they change over time. Younger children will pursue the issue of fairness as they create a Bill of Rights for their classroom. Older students will look at the Bill of Rights, along with other declarations of rights, as they define and create their own Bill of Rights for their city, country, or the world.

Materials needed

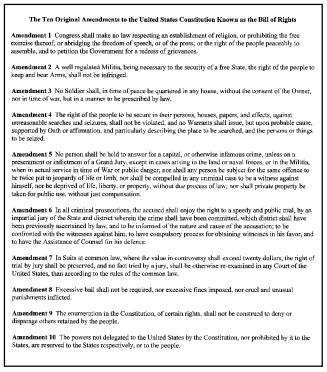
- U.S. Bill of Rights blackline master (p. 117) and template (usbill.rpt / Bill of Rights)
- U.N. Declaration of Human Rights blackline master (p. 118) and template (unbill.rpt / Human Rights)
- *Student Writing Center*, Report and Newsletter formats
- Question of Fairness blackline master (p. 122) and template (fairness.nlt / Fairness)
- **For extending the activity:** *Student Writing Center*, Letter format

For Younger Students

1. Begin with a discussion of what it means when something is "fair." What is and isn't fair, as far as they're concerned? At home? With their friends? Write students' ideas on the board. After a while, ask them to concentrate specifically on their classroom or school. Write these examples of "what's fair" and "what's not fair" on the board.
2. Using these examples, ask students if they can think of a rule that would correct one of the examples of unfairness. For example, if they said it's "not fair that boys hog the basketball court at recess," they could make a rule that "girls and boys take turns using the basketball court at recess." Explain that rules that attempt to make things fair for all the people involved might be considered a Bill of Rights.
3. Once you've covered a few examples, form students into small groups. Tell them that in order to make the classroom more fair for everyone, they are going to create a Classroom Bill of Rights. Have them come up with a list of things they

would like included. Have each group use *Student Writing Center* to create a list of items they would include in their Bill of Rights. Print out each group's list to present to the whole class.

4. Have students discuss each group's Bill of Rights as they attempt to come up with one list for the whole class. Some items may be stated by more than one group; students may decide that other items can be merged into one statement. When students are sure that this is a Bill of Rights they can live by, have them use *Student Writing Center* to print out a poster of their Classroom Bill of Rights. Use graphics from *Student Writing Center* to add to their poster, or use crayons and markers to color the border. Display the finished poster in the classroom and amend when necessary!



The Ten Original Amendments to the United States Constitution Known as the Bill of Rights

Amendment 1 Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

Amendment 2 A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed.

Amendment 3 No Soldier shall, in time of peace be quartered in any house, without the consent of the Owner, nor in time of war, but in a manner to be prescribed by law.

Amendment 4 The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.

Amendment 5 No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.

Amendment 6 In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the Assistance of Counsel for his defence.

Amendment 7 In Suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury, shall be otherwise re-examined in any Court of the United States, than according to the rules of the common law.

Amendment 8 Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.

Amendment 9 The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.

Amendment 10 The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.

U.S. Bill...
blackline master/template

Students may want to read the book *Wings of Love: The United Nations Declaration of the Rights of Children*, by Maria Enrica Agostinelli, published by Collins, NY 1979.

For older students

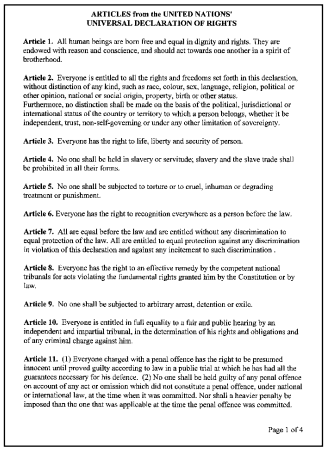
How people are governed and what rights they have have changed over the centuries. The Bill of Rights of the United States radically expanded the rights of individual citizens in relation to the government. The United Nations Declaration of Human Rights goes even further in expanding and defining the rights of all people, regardless of country of origin.

In this activity, students will create their own Bill of Rights.

1. Form students into small groups. Hand out copies of the U.S. Bill of Rights or U.N. Declaration of Human Rights blackline masters, cut up so that there is a single right per page. (The U.N. rights may be easier, since many of them are simply put and easily understood, such as "Everyone has the right to medical care.")

2. Give each group one to three rights, depending on the size of the groups. You may also want to include rights from alternative sources, or make up your own. For example:

   "Everyone shall have equal access to information." (From the Constitution of the fictional planet Beta, created by science-fiction writer Lois McMaster Bujold)



ARTICLES from the UNITED NATIONS' UNIVERSAL DECLARATION OF RIGHTS

Article 1. All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience, and should act towards one another in a spirit of brotherhood.

Article 2. Everyone is entitled to all the rights and freedoms set forth in this declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3. Everyone has the right to life, liberty and security of person.

Article 4. No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5. No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6. Everyone has the right to recognition everywhere as a person before the law.

Article 7. All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this declaration and against any incitement to such discrimination.

Article 8. Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the Constitution or by law.

Article 9. No one shall be subjected to arbitrary arrest, detention or exile.

Article 10. Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11. (1) Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence. (2) No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Page 1 of 4

U.N. Bill...
blackline master/template

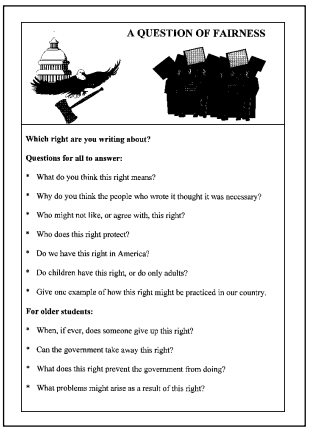
"All species have the right to exist." (From various environmental theorists and science-fiction writers)

"No decision will be made without first considering what effect it will have seven generations from now." (The Iroquois Nation)

3. Have each group read their right(s) and answer the following questions:

   - What do you think this right means?
   - Why do you think the people who wrote it thought it was necessary?
   - Who might not like, or agree with, this right?
   - Who does this right protect?
   - Do we have this right in America?
   - Do children have this right, or do only adults?
   - Give one example of how this right might be practiced in our country.
   - When, if ever, does someone give up this right?
   - Can the government take away this right?
   - What does this right prevent the government from doing?
   - What problems might arise as a result of this right?

   Once the group has discussed these questions, have them use copies of the Questions of Fairness blackline master to write down their answers. Don't expect them to be perfectly accurate—that's what constitutional lawyers are for. This is to get students thinking about rights, what they are, and how they affect all of us. You can allow students to comment on the work of others, bringing up any questions they have, or feel weren't considered. You may even want to use *Student Writing Center* to set up an ongoing way to dialogue, write rebuttals, and make changes to these rights.


A QUESTION OF FAIRNESS

Which right are you writing about?

Questions for all to answer:

- What do you think this right means?
- Why do you think the people who wrote it thought it was necessary?
- Who might not like, or agree with, this right?
- Who does this right protect?
- Do we have this right in America?
- Do children have this right, or do only adults?
- Give one example of how this right might be practiced in our country.

For older students:

- When, if ever, does someone give up this right?
- Can the government take away this right?
- What does this right prevent the government from doing?
- What problems might arise as a result of this right?

Question of Fairness
blackline master/template

4. Have students form groups so that each group has *at least* one member from each of the previous groups. Have each group work together to create their own Bill of Rights. They may choose to write a Bill of Rights for:

- their city
- children
- the whole country
- the whole world

They may include any or all of the rights they have studied, and they may write new ones that have not been discussed. Their Bill of Rights must include:

- A listing of the rights
- An explanation of what each right means
- Why each right is important
- Who it benefits
- An example of how it might be used in real life
- Instances (if any) where the right might be revoked

5. Have students use *Student Writing Center* to finalize their Bills of Rights. They may choose to announce their Bills of Rights in a Newsletter format, as a sign with graphics, or as a legal document (Report format). Print out copies so each group can read the rights other groups created.
6. Display the students' Bills of Rights in the classroom or school library.

Extending the Activity

- Ask students to think about a time their rights were taken away, or they feel they were treated unfairly. Use *Student Writing Center* Report format to write about the experience or the Letter format to inform someone about what happened or petition for change. How could they have been treated fairly, in their opinion?
- Ask someone from the Children's Defense Fund, from a local children's advocacy group, or an attorney who specializes in children's issues to come in and talk about what rights children have. The day before, have students prepare questions they would like to ask.
- What rights do other species have? Create a Bill of Rights for a different species.

The gARTbage Project

Imagine! A group of artists and galleries got together to create the "gARTbage" project, using recycled materials and garbage to create art. It not only recycles objects that would end up in the dump, but it helps people realize that art can come from anywhere and that stuff we usually see as garbage can be useful and even downright beautiful!

In this activity, students will expand the boundaries of art and their awareness of the planet by creating a new art form—gARTbage! To begin, students will make a flyer to solicit discards from which they will create a "work of art." They will also write about their creation and write letters inviting others to an exhibit of their work.

Materials needed

- Paper
- Paints
- Several types of tape (masking, scotch, duct)
- Glue
- Crayons and markers
- Cool garbage
- *Student Writing Center*, Sign, Letter, and Report formats

1. Begin by explaining to students that they will all be expanding the boundaries of art by creating beautiful things—from garbage! For the next few weeks they will be collecting stuff that otherwise would be thrown away and will eventually use those items to create their very own gARTbage masterpiece.
2. Use *Student Writing Center* Sign format to create a flyer. Have your students make and distribute the flyers to the school custodian, other classes, parents, and stores in the community, asking that the students be allowed first crack at things that are about to be thrown away: old pencils, plastic utensils, broken toys, torn books, mop heads, plastic food trays, broken desks, worn-out shoes, junk mail, old stuffed animals, broken radios, small appliances, anything! Be sure

to stress that the items must be (a) safe (e.g., no broken glass); (b) easily stored (e.g., no food or food residue); and (c) okay to use (ask permission before taking it!). Certain organic things also might be used: dried leaves, branches, dried flowers, for example. Students may want to keep one personal junk item; anything else becomes part of the "class" pile.

In no time your students will no longer be seeing garbage—they'll be seeing great stuff to use for art! They'll be gARTbage experts.

3. When you have a large, diverse pile to go around, check again to make sure everything is safe for children. Make sure you have on hand ample scotch tape, masking tape, duct tape, glue, paints, paper, magic markers, and crayons for putting the projects together.

4. Form students into small groups. Have the groups take turns going to the pile. Then have them create their own works of art using garbage! This should take several class periods over several days, so make sure you have a place to store the works-in-progress.

5. When the projects are finished, use *Student Writing Center* Report format to have students write up an explanation of their finished piece of gARTbage. The explanation should include:

   - A title page (using *Student Writing Center* Title Page feature)
   - What the piece represents
   - Why they chose the specific items they did
   - Any piece of garbage they wish they had had, and why
   - What their next piece of gARTbage might look like

   Display the finished projects along with the explanations.

6. Use *Student Writing Center* Letter format to make invitations to invite other classes, parents, and people in the community to the opening of the gARTbage exhibit. Don't forget to invite a reporter from the local paper.

Extending the Activity

- Do some community research. Who in your community uses "junk" to create useful objects? Invite some of these people to talk to the class.
- Take a class trip to an "As Is" store. Try to make arrangements for each student to select one item that costs 25 cents or less. Encourage them to select an unusual item, perhaps something that they've never seen before. Take these treasures back to the classroom and have students use *Student Writing Center* Report format to write a detailed history of this object. Students might want to add a drawing of the object.

  - How did its life begin?
  - Where did it originate?
  - Who owned it, if anyone? How did it get from place to place?
  - What was the trail that led the object to the As Is store?

  Some students may want to write in first person; other students may want to write in third person. Offer students both possibilities so they can choose what feels most comfortable to them.

  Older students will enjoy reading the essay on the Navajo blanket in *Desert Notes* by Barry Lopez.

What If...?

Scientific discoveries change our everyday lives and how we view the world. In this activity, students will look at how their lives are affected by common inventions, and how their lives may change in the future as new inventions and scientific breakthroughs are made. They will also be asked to think about both the positive and negative effects that accompany every change, and our role as citizens in determining how scientific breakthroughs should be used.

Materials needed

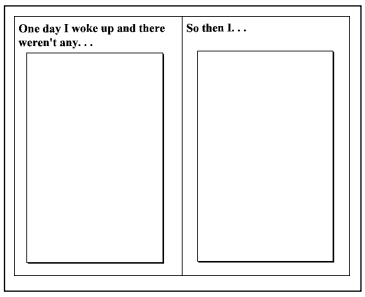
- *Student Writing Center*, Report format
- One Day blackline master (p. 123) and template (oneday.nlt / One Day)
- **For extending the activity:** *Student Writing Center*, Newsletter format

1. Begin with a class discussion. Ask students to suggest some common inventions, and make a list on the board. Look at the list and ask students:
   - How would our lives be different if some of these things hadn't been invented, or if certain scientific discoveries had not occurred?
   - How do inventions and ideas change our life?
2. Have students use *Student Writing Center* Report format to write a story titled "A Day in the Life," from the time they wake up until they go to bed, if two of the following hadn't been invented:
   - Cars
   - Electric light
   - Records, tapes, CDs
   - Refrigerators
   - Television
   - Clocks
   - Plastic
   - Telephone

For older students, add to the above list:

- Written language
- Agriculture
- Domestication of animals

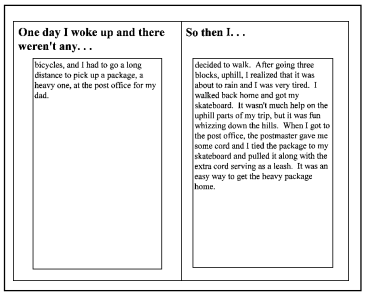
For shorter stories, students can use the One Day template to write their stories, following the "One day I woke up..." format. (Students may want to change the borders on the text boxes and resize the boxes if the text they write doesn't fill the boxes.)



One Day
blackline master/template

3. After students have written their stories, talk about what they liked and didn't like about a world without these things. How did their lives change?

Encourage students' creativity as their stories unfold. Have students print out their books and add illustrations.



For older students

1. Form students into small groups, and have them research the impact of a single invention or idea on society. Make sure they include the following:

   - What impact did this invention have on society as a whole?
   - How did it affect:
     women?
     men?
     children?
     families?
     animals?
     the community?
     business?
     labor?

2. Discuss with students possible inventions the future might hold such as star travel, cybernetic implants, instantaneous transport (like the transporters on *Star Trek*), cloning, creating new species of plants and animals through genetic research, etc. What do they think will be invented in the future? Make a list of students' ideas on the board.

3. Have the class imagine one future invention whose use might be very controversial. Decide as a class exactly what the particular technological advance they picked will do, and how it will be used.

4. It's important that students look closely, not only at what a new invention will do that's *helpful*, but at the possible *harmful* effects as well, in order to judge whether it should be used, and if so, how. Form students into groups. Each represents a particular interest group with a stake in the decision, but some groups will be against using the technological advance and some will be *in favor* of it. Form the students into ten groups as follows:

   - 2 groups representing families: one pro, one con
   - 2 groups representing businesses: one pro, one con
   - 2 groups of scientists: one pro, one con
   - 2 groups representing labor: one pro, one con
   - 2 groups representing environmentalists: one pro, one con

5. Tell them scientists have just perfected this new technology, and we, as a society, have to decide whether it will be used, and how, including what effect it will have on society as a whole.

   Have each group use *Student Writing Center* Report format to brainstorm a list of reasons for their particular opinion and then to collaboratively write a position paper on the issue. Each group should preface the paper with a description of the technology and how it will be used.

6. Have a class debate with each group's views represented. At the end of the debate, have the class as a whole vote on whether they should institute the new technology, and what (if any) provisions for regulation or limitations on its use should be made.

7. Give students a chance to go back to the computer and, using *Student Writing Center*, discuss what they felt to be the most compelling arguments, pro and con, and ultimately, whether any of these arguments changed their original views.

Extending the Activity

- Research current controversial issues such as genetic engineering and genetically engineered food. What are the main arguments, pro and con? Write a position paper on the basis of your research and publish it in a class newsletter, *TechnoNews*.
- Go back in time. Find out what people felt about inventions when they first came out. Include quotes from people about inventions such as the telephone, television, light bulb ("electricity is the devil's plaything"), and the computer ("they'll take away jobs"). What do you think of the opinions you discovered in your research? Do they have any validity today?
- Create a new toy—something you've always wanted! (See the book *Fantastic Toys* by Monika Beisner or a Rube Goldberg book for some great ideas!) Create a poster to advertise your new invention, along with a diagram complete with arrows and explanations.

Acts of Bravery

We expand our personal boundaries by doing things we've never done before, even if they're a little scary at first. In this activity, students will be thinking and writing about times they showed personal bravery by trying or doing new things, and the effect the experience had on them.

Materials needed

- Acts of Bravery blackline master (p. 124) and template (bravery.rpt / Acts of Bravery)
- *Student Writing Center*, Sign and Journal formats

1. Begin with a class discussion about why we try new things. Ask students to think of something new they tried recently, or a memorable experience from earlier in their life:
   - What reasons do people have for trying something new?
   - What would happen if we never tried new things?
   - How do you think people might feel as a result of trying something new?
   - When you try something new, does it always mean you're brave?
2. Read aloud, or have students read themselves, accounts of other people who were brave when they tried or did something new. (See Theme Resources at the end of this activity.)
3. Tell students: Now it's your turn to think about a time you were brave. Remind students that everyone has a different definition of bravery—for some students, swimming is an act of bravery; for others, telling the truth about something they did might be an act of bravery. Ask them to think about a time they did something, or tried something, or spoke their mind, or went somewhere for the first time—something that they are proud of now. Have them use the Acts of Bravery template to write about that day in as much detail as they can, including how they felt and thought about it, step by step. If it happened over a period of time, they


Acts of Bravery

What did you do?

Why did you do it?

How did you feel beforehand?

How did you feel afterward?

What did you learn from it?

Why are you proud of this event in your life?

Acts of Bravery
blackline master/template

may want to use the Journal format so readers can see what happened day by day. Have them include:

- What they did
- Why they did it
- How they felt beforehand
- How they felt afterward
- What they learned from it
- Why they are rightfully proud of this event in their life

4. Use *Student Writing Center* Sign format to create a sign titled "Acts of Bravery." Print out copies of students' writing and display them underneath the sign.

Extending the Activity

- Interview students with disabilities in your school about personal acts of bravery. Do they see themselves as brave? What have you learned from these students? How has it expanded your definition of bravery?
- Interview someone from your school or community who was born in another country. How did they get here? What difficulties did they face in coming to a new country?

Theme Resources

Anderson, Norman & Brown, Walter. *Rescue! True stories of the winners of the Young Americans Medal for Bravery*. New York: Walker, 1983. The stories of twelve young men and women whose courage earned them the YAMB, an award given to two young people each year.

Beisner, Monika. *Fantastic toys*. Chicago: Follett, 1975. A collection of wonderful toys that will make kids want to invent their own!

Lopez Barry. *Desert Notes*: *Reflections in the Eye of a Raven*. New York: Avon, 1990. A beautiful collection of nature essays, including one on the history of a Navajo blanket

Madian, Jon. *Beautiful Junk*. Boston: Little, Brown, 1968. A story of the creation of the Watts Tower. (This book is no longer in print, but should be available from the library.)

Murphy, Jim. *Weird & wacky inventions*. New York: Crown, 1978. A parade of unusual inventions that includes protective eyeglasses for chickens, sunbathers' toe-rings, and a portable bathtub!

A Salute to Heroes

Often, heroes are seen in a fairly generic, limited, and gender-biased way. Heroes we learn about in school may often represent one particular culture to the exclusion of others, and rarely do we think of heroes as extending to the plant or animal world.

In these thematic activities, students will have the opportunity to look at heroes in their own lives and in other people's lives. They will have the chance to contemplate what it means to be a hero and the ways in which we are all heroes. They will investigate heroes in the myths of different cultures, as well as extend their definition to include heroes in the plant and animal worlds.

Ask students: "When you think of a hero, who or what do you think of?"

Typically, students begin by naming presidents or sports figures. Invite them to look deeper and, in these activities, to become increasingly open to both the definition and who or what might fit the definition of a hero. What are their own personal criteria that make someone a hero? How does our list of heroes reflect what our culture values?

Important: *To avoid stumbling over the words "hero and heroine" in your reading of this activity, please note (and share with your students) that we have chosen to use the words "hero/heroes" as gender neutral terms that explicitly mean both males and females. Your students may choose, however, to reinforce the inclusion of women and girls in this definition by using the term heroine as well.*

Heroes of the Heart

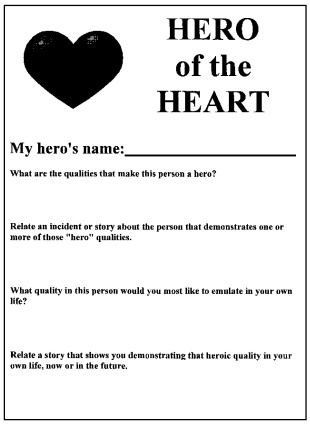
In this activity, students will select a personal hero, someone who is known to them. They will create a sculpture that represents that special person's heroic qualities and will write about how they see themselves emulating that person, now or in the future.

Materials

- Clay
- Magazines for cutting up
- Paste
- *Student Writing Center*, Letter format
- Hero of the Heart blackline master (p. 125) and template (heart.rpt / Hero of the Heart)
- **For extending the activity:** *Student Writing Center*, Report format

In this activity, students will create a sculpture that tells the story of why the person they chose is a hero to them.

1. Begin by talking with students about who they think of as heroes in their lives. Build a list on the board or use copies of the Heroes of the Heart blackline master and examine the types of people who are listed. Discuss how sometimes the people who are recognized in our culture as heroes may not be our personal heroes at all. Identify any names of people on the board who are not well-known celebrities, but instead are family members, relatives, neighbors, or classmates.
2. After ample discussion, have students move to the computer. Using the Hero of the Heart template, have them make notes on the following: (a) a list of qualities that makes the person a hero; (b) an incident or story about the person that demonstrates one or more of those "hero" qualities; (c) the quality in that person that they would most like to emulate in their own lives; and (d) a story that shows them demonstrating that heroic quality in their own lives, now or in the future.


HERO of the HEART

My hero's name:_____

What are the qualities that make this person a hero?

Relate an incident or story about the person that demonstrates one or more of those "hero" qualities.

What quality in this person would you most like to emulate in your own life?

Relate a story that shows you demonstrating that heroic quality in your own life, now or in the future.

Hero of the Heart blackline master/template

3. Students may want to interview the person in order to fill in missing pieces of information. Give students a chance to edit, revise, add graphics, or add space for including artwork or photographs later. (Text boxes are convenient for saving blank space where pictures can be added after the document is printed.) Then have students print out their documents.
4. Have students create sculptures to honor their real-life heroes. The sculptures may represent physical likenesses of these people or may instead embody symbols that represent how students feel about them and their heroic qualities. Display the finished works of art along with the students' writing.
5. Have students use *Student Writing Center* to write a tribute in the form of a letter to the person, telling that person what they learned from him or her about being a hero and thanking the person. The letters may or may not be mailed.

Extending the Activity

- Have students use *Student Writing Center* Report format to write a "recipe for a hero." Their hero may be a person, but it may also be an animal, object, or a part of nature. Use *Student Writing Center* to compile all recipes into a Recipe Book of Heroes, complete with scanned-in drawings, if possible.
- Show students the Statue of Liberty collage of the pictures of 250 famous women (produced / distributed by The National Women's History Project). Ask students to create their own collage in the shape of the Statue of Liberty, made up of people, animals, or objects that they believe should be honored. Use *Student Writing Center* Report format to write a poem or essay to accompany their collage.

A Timeline of Heroes

It's easy to forget that all history reflects a point of view. In the same way, who we define as a "hero" is dictated in large part simply by who is publicized and therefore familiar to us. In this activity students will practice broadening their definitions and examples of heroes as they "look through other eyes."

To do this, students will first research and create an annotated timeline of heroes representing many points of view during a particular period in U.S. history, for example, or based on a current focus in the classroom. Then students may choose one point of view and create a scenario with a child as hero among that group.

Materials needed

- *Student Writing Center*, Journal, Report, and Letter formats
- Heroes of a Time blackline master (p. 126) and template (timehero.rpt / Hero of a Time)
- Looking Through Other Eyes blackline master (p. 127) and template (looking.rpt / Looking)

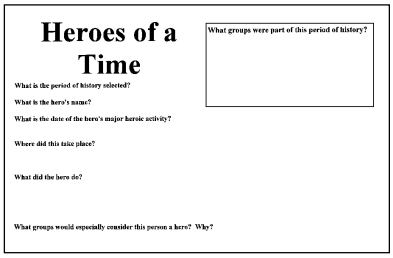
Introduce the activity by examining a particular period in U.S. history with which students are familiar—the Westward movement, for example. Identify "heroes" during that period and, when Buffalo Bill Cody, Custer, or Kit Carson are mentioned, pick one—Kit Carson, for example—and ask students if they think Kit Carson is a hero. Who, living at that time or today, might *not* consider Kit Carson a hero? Why not? Encourage students to begin to see the cultural relativity of how we assign hero status.

What other groups of people are part of that period in history? Students will certainly mention Native Americans. Add the names of some Native American heroes during that time to the list, including Crazy Horse, Geronimo, and Chief Joseph. What about the women during that time? Can they think of Native American women heroes? What about women settlers? In what way are they heroes? (It's interesting that a place is not "settled" until women and children are there, yet often women are anonymous in their important and heroic role in history.) What

about Chinese laborers? This hard-working group of people who opened up the West are rarely considered "heroes" in our limited definition of the term. Why not? Can your students think of any other groups that might be considered heroic during this time? Encourage them to ask hard questions and above all, to expand their perspective and thus definition of the term "hero."

Students will enjoy making a timeline of people who did heroic deeds during a particular period of time in U.S. history. Their task is to make their timeline of heroes as diverse as possible—that is, to include both women and men, different cultures, different ethnic groups, and different points of view in their timeline.

1. To begin, divide students into small groups. Each group might be assigned a different period in U.S. history.
2. Ask students to consider the following questions: What were the major events / historical feats during this period? Can there be heroes who are not military leaders or explorers? What else might make a person a hero during this period in time? Whose story seems to be told most often in history books about this period? Whose stories are missing? Why do you think this is so? How will you begin to find out about some of these other heroes? Encourage students to think broadly.
3. Ask students first to brainstorm on paper all the groups who were a part of the assigned period in U.S. history. When they have finished brainstorming, bring students back together to share their topics and results. Give the class a chance to add ideas to each other's lists.
4. Now send students off to research their topic, searching for heroes that represent each group of people. This is a challenging reference assignment, so encourage students to adopt a scientific attitude: they are solving a mystery and searching for clues. As they work, ask them as historians to use *Student Writing Center* to keep a research journal in which they write daily of their process, including what they started out to do, dead-ends, new reference sources or pieces of information, and startling discoveries!
5. When students discover good hero candidates for each group on their list, have them add them to the Heroes of a


Heroes of a Time

What groups were part of this period of history?

What is the period of history selected?

What is the hero's name?

What is the date of the hero's major heroic activity?

Where did this take place?

What did the hero do?

What groups would especially consider this person a hero? Why?

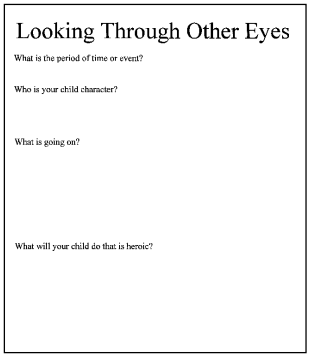
Heroes of a Time
blackline master/template

Time template that lists these categories: Hero / Date / Place / What he or she did / What groups would especially consider this person a hero?

6. When the research is completed, it's time to create a timeline. Students may wish to use long sheets of butcher paper and attach their computer-generated hero entries. Remind students to proofread and edit and revise their text carefully. They can instead use the computer to make the timeline using cut and paste to move the date of the activity to the top of each hero's entry. Then further cut and paste to put the events in chronological order. They can add graphics and decorate the timeline if they like.

Extending the Activity

- Have students choose one group from their timeline research and create a scenario from the point of view of a child member of that group. Have them practice "looking through other eyes" as they create shadow boxes to represent how that child would see a specific event. Then have students use *Student Writing Center* Report format to write a story that depicts that child as a hero in some way. Remind students that they will be writing in *first person* as they become the child telling the story. Use copies of the Looking Through Other Eyes blackline master to plan their writing: What is the period of time or event? Who is your child character? What is going on? What will your character do that is heroic?


Looking Through Other Eyes
What is the period of time or event?
Who is your child character?
What is going on?
What will your child do that is heroic?

Looking Through Other Eyes blackline master/ template

- As part of their final project presentation, have each group come up with a definition of "hero." Discuss with students what they learned from this activity about history and how it is presented. Have students use *Student Writing Center* Letter format to share their recommendations in a letter to textbook companies.
- Embark on a class publishing project using *Student Writing Center* to compile a book on the lives and deeds of some of these heroes. Be sure to use Bibliography feature to document sources. Add a title page (from the Report menu).

Heroes, Superheroes, and YOU!

The stories of heroes are found in almost all cultures. From Greek and Roman mythology to modern-day superheroes, we see beings that can change form, rescue people, slay dragons, and leap tall buildings in a single bound! In this writing activity, however, students will focus on a different and important kind of hero—themselves! We will look carefully at tall tales and myths and write about heroic behavior.

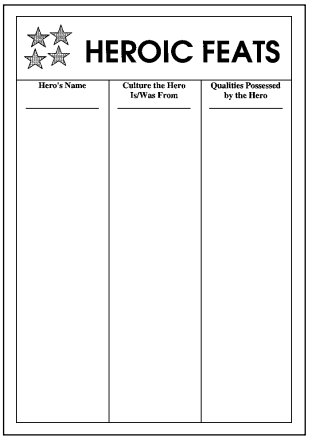
Materials needed

- Heroic Feats blackline master (p. 128) and template (feats.nlt / Heroic Feats)
- **For extending the activity:** *Student Writing Center*, Report and Sign formats

1. To begin the activity, have students read some tall tales and hero myths from different cultures. (See the Theme Resources section at the end of this thematic unit for reference suggestions.) As they read, ask them to use the Heroic Feats blackline master to list the names, cultures, and qualities possessed by these heroes. What amazing things can the heroes do? This is a chance for students to list the qualities of TV superheroes as well.

2. Ask the class: What does it mean to be a hero anyway? Can an ordinary kid be a hero? How? Have you ever read in the newspaper or heard on the news about anyone your age who was a hero? What did he or she do? What about in your school or town? It will take students a while to open up to the kinds of things that might qualify someone for hero status. Explain that to know you have acted heroically is to respect a very special and brave part of you that you can count on again if the need arises.

3. It's time to bring some new heroes to light. The students' assignment: to write about one time when they were a hero. Remember: being a hero isn't really about jumping off tall buildings or riding chariots across the sky. Being a hero is simply acting in a spontaneously


HEROIC FEATS

Hero's Name	Culture the Hero Is/Was From	Qualities Possessed by the Hero

Heroic Feats
blackline master/template

helpful and courageous way—helping a lost dog find its owner, helping a small child to cross the street, for example. Or maybe it was taking care of a younger brother when a parent was unavoidably detained, carrying a sack of groceries for an older person, standing up for someone who was being treated unjustly, or getting help when someone was injured.

4. After they identify a time when they acted in a heroic way, have them write about the event so the reader experiences as many of the thoughts, sounds, images, and feelings around the event as possible. Ask students to consider: What thoughts went through your mind? Why did you choose to do what you did? What else could you have done? What happened? Would you do it again?

Extending the Activity

- Now that students are convinced that they indeed are heroes in very human ways, it's time for some fun. Have them review their lists of superhero qualities and then write themselves into a modern day superhero myth! What will they save? The ozone? People? Animals? Children?
- Discuss with the class where heroes are needed today—in their town or in the world. What recommendations would students have for someone who wanted to act heroically today? How would they start? Design a flyer or poster titled "So You Want To Be a Hero?"

Heroic Plants and Animals

When we think about heroes, it's interesting how much of the time humans come to mind. It's time to look at the heroic feats of plants and animals.

In this activity, students will research the heroic feats of plants, animals, insects, and birds, and will design a flyer to publicize and honor these true heroes—and to recognize the heroic acts needed on the part of people to save some animals and plants.

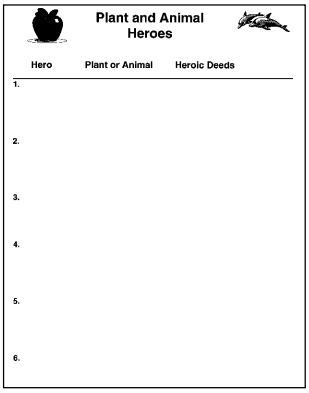
Materials needed

- Plant & Animal Heroes blackline master (p. 129) and template (heroes.rpt / Plant / Animal Heroes)
- *Student Writing Center*, Sign format
- **For extending the activity:** *Student Writing Center*, Report format

You may want to start by giving students a few examples:

- Olive trees brought by Spaniards to California are still living! There are olive trees in Palestine that are said to date back to the beginning of the Christian era.
- Earthworms aerate the soil simply by moving through it.
- Ladybugs eat aphids and save plants.
- Salmon swim 2,000 miles upstream from the ocean—through swift-moving currents, rapids, and waterfalls as high as ten feet in order to reach their fresh-water spawning grounds, a journey that can take them several months.

1. When students begin to see the ways in which plants and animals may be heroic, it's time to divide them into small groups to do some research on their own. You might choose to assign each group a specific category such as "birds," or you may wish each group to come up with a rich and varied assortment of heroes.
2. Have students use the Plant & Animal Heroes blackline master to help them organize their information. When they have collected 6–10 heroic candidates, it's time to send them


Plant and Animal Heroes

Hero	Plant or Animal	Heroic Deeds
1.		
2.		
3.		
4.		
5.		
6.		

Plant & Animal Heroes blackline master/template

off to the computer to create a flyer of these Plant and Animal Heroes.

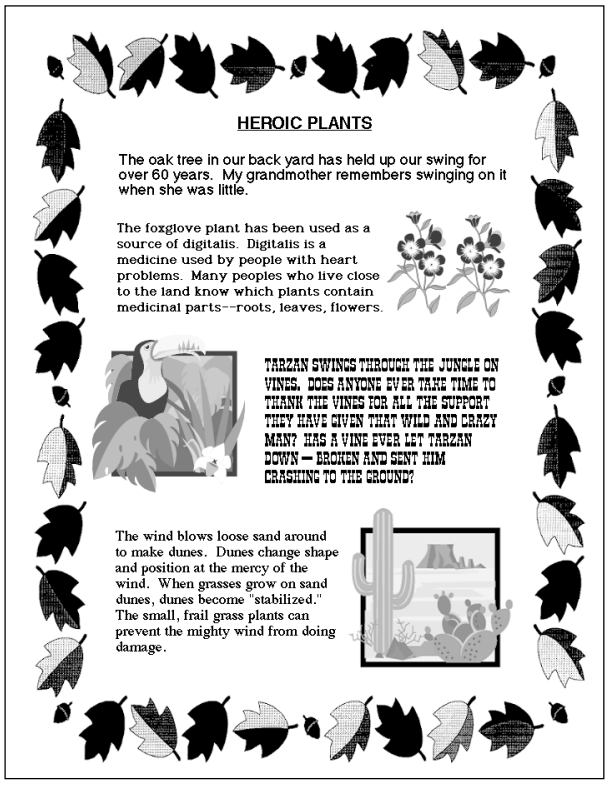
3. Use *Student Writing Center* Sign format to design a flyer that includes 1–2 sentences about each hero. Students will want to add a graphic or drawing for each hero on their poster.
4. Have each group present and discuss their finished flyer. Ask the class: Which of your group's included plants and animals amazed you the most? Did you discover any that other groups did not?

For older students

Discuss the concept of anthropomorphism. Are these non-human organisms consciously trying to be heroic? Are we ascribing human characteristics to them that they do not and can not possess?

Extending the Activity

- Share the flyers and the information with a local science museum. Suggest that student work might be displayed.
- There are many plants and animals that need heroic acts on the part of people in order to survive. Have students research endangered species and the kinds of attention that could make a difference. Students can use *Student Writing Center* Report format to write a classroom Action Plan to help save the rainforests, encourage recycling, or support a plant or animal's struggle to survive.



Theme Resources

Altman, Susan. *Extraordinary Black Americans from colonial to contemporary times.* Chicago: Children's Press, 1989. A record of the achievements and courage of exceptional African-Americans.

Ashabranner, Brent. *People who make a difference.* New York: Dutton, 1989. The stories of ordinary Americans doing extraordinary things.

Dorris, Michael. *Morning girl.* New York: Hyperion, 1992. Morning Girl, who loves the day, and her younger brother, Star Boy, who loves the night, describe life on an island in pre-Columbus times. In the last scene, she witnesses the arrival of Columbus.

Igus, Toyomi (Ed.) *Book of Black heroes, Vol. 2: Great women in the struggle.* Orange, NJ: Just Us Books, 1991. Stories of over eighty African-American women, including women in education, civil rights, performing arts, athletics, science, and medicine. Includes a chronology and bibliography.

Lewis, Scott. *The rainforest book.* Los Angeles: Living Planet Press, 1990. A concise guide for children on saving the rainforests.

Low, Alice. *The Macmillan book of Greek gods and heroes.* New York: Macmillan. A retelling of the myths of ancient Greece, including the legend of Odysseus and stories of the mortals with whom the gods became entangled.

The National Women's History Project, 7738 Bell Road, Windsor, CA 95492-8518. (707) 833-6000. As part of their mission to "promote the inclusion of multicultured women's history in K–12 classrooms," the Project provides curriculum material, posters, videos, and training.

O'Dell, Scott. *Sing down the moon.* Boston: Houghton Mifflin, 1970.

Pyke, Magnus. *Weird & wonderful science facts.* New York: Sterling, 1984. Incredible facts that will astonish students!

"Rethinking Columbus," *Rethinking Schools: An Urban Educational Journal*. Rethinking Schools, 1001 E. Keefe Avenue, Milwaukee, WI 53212. Ideas for student activities, elementary through high school.

Royal, Robert. *1492 and all that: Political manipulations of history*. Washington, DC: Ethics and Policy Center, 1992.

Saxby, Henry Morris. *The great deeds of heroic women*. New York: Peter Bedrick Books, 1992.

Saxby, Henry Morris. *The great deeds of superheroes*. New York: Peter Bedrick Books, 1989.

Viola, Herman J., & Margolis, Carolyn (Eds.). *Seeds of change: A quincentennial commemoration*. Washington, DC: Smithsonian Institution Press, 1991.

Westridge Young Writers Workshop. Kids explore the gifts of children with special needs. Santa Fe: John Muir Publications, 1994. A section in the back of this book has a picture of each student with disabilities who was interviewed by the authors, along with what the young authors learned from each person. It provides a powerful example of how students might begin to look at heroes in their own lives. (One in a series of books created to honor and celebrate diversity by the Westridge Young Writers Workshop, students in grades 3–8.)

Yolen, Jane. *Encounter*. San Diego: Harcourt Brace Jovanovich, 1992. A Taino Indian boy on the island of San Salvador recounts the landing of Columbus and his men in 1492.

Brave New Worlds

All the activities in this theme, Brave New Worlds, are connected, so in this thematic activity students will take *one* idea—creating an alien species—and explore it through social studies, language arts, art, and science.

By creating a totally new culture, including its language, customs, physical restrictions, and abilities, students gain insight into their own. They will see that not everything we do and say is written in stone, but is an outgrowth of our geography, our language, and the culmination of years of history.

By creating another species, students will better be able to see how our own culture evolved and will gain some perspective for viewing it differently.

A Day in the Life

In science fiction, writers create new worlds and societies that provide insights into our own culture. In this activity, students will create their own world, people it with intelligent beings, and create from scratch its customs and culture. By making decisions about these basic structures—what people wear, what they eat, and how they live—students will gain a fresh view of their own culture and cultures of others around the world.

Materials needed

- *Student Writing Center*, Report format

1. Form students into small groups of four to six students. Tell each group that they are going to create intelligent beings from another planet. Have each group use *Student Writing Center* Report format to write a description of their species. Their description should include:
   - What they look like (A reptile? A giant cat? A fish?)
   - How their physical traits reflect their environment
   - Their favorite food
   - What they wear
   - How they communicate (Telepathically? Through singing?)
   - How they say hello
   - Their favorite game
   - What their house looks like
2. Have students add diagrams and pictures of their species to accompany their report. They may want to include arrows pointing to especially interesting features in the fashion of the *Gnomes* book. (Students with good computer skills may want to use *Student Writing Center*'s OLE feature to create diagrams in Windows' Paintbrush program.)
3. Once each group has their pictures and reports written, use *Student Writing Center* to put together a book of all the species.

Extending the Activity

- Have students pretend to be their new species as they go out and meet with another species. How will they communicate?
- Use *Student Writing Center* Report format to write a story of "A Day in the Life" of your species. Include as much detail as possible.
- Invite an anthropologist or a diplomat to speak to the class about their experiences in meeting people from other cultures.

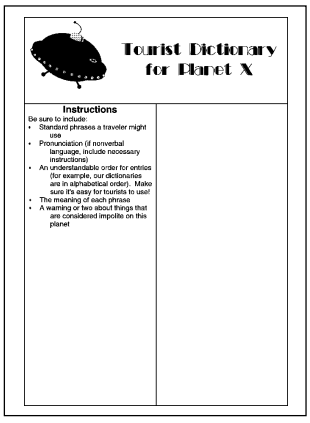
Excuse me, where is the nearest skKrakqlop?

In this activity, students will create a tourist dictionary of basic words and phrases on their planet, including pronunciation. If any species has created a nonverbal language (using music, high-pitched squeals, or telepathy, for example) students must come up with a creative solution, such as tape recording common phrases, using hand signals, pictographs, flash cards, etc. The more bizarre they made their language, the more creative they will have to be.

Materials needed

- *Student Writing Center*, Report format
- Tourist Dictionary blackline master (p. 130) and template (tourist.nlt / Tourist Dictionary)
- **For extending the activity:** *Student Writing Center*, Newsletter or Sign format
- **For extending the activity:** Posters and brochures from travel agencies

1. Begin by telling the groups that tourists are interested in visiting their planet. Each species wants as many tourists to come as possible, so they can earn off-world currency. To encourage tourists, students have been chosen by their planet to create a tourist dictionary of common words and phrases visitors will need. They should be sure to include:
   - Standard phrases a traveler might use
   - Pronunciation (if nonverbal, include necessary instructions)
   - An understandable order to the dictionary (for example, our dictionaries are in alphabetical order). Make sure it's easy for tourists to use!
   - The meaning of each phrase
   - A warning or two about things that are considered impolite on that planet
2. Have students use the Tourist Dictionary template to write and print out their dictionaries, using any graphics that might be helpful.
3. Let students try out the phrase books within their groups to see if it's clear and accurate. Edit and revise if necessary.


Tourist Dictionary
for Planet X

Instructions

Be sure to include:
- Standard phrases a traveler might use
- Pronunciation (if nonverbal language, include necessary instructions)
- An understandable order for entries (for example, our dictionaries are in alphabetical order). Make sure it's easy for tourists to use!
- The meaning of each phrase
- A warning or two about things that are considered impolite on this planet

Tourist Dictionary
blackline master/template

4. Schedule some visits to other planets and give the phrase books a test run!

Extending the Activity

- Have students use *Student Writing Center* to design a flyer (Sign format) and / or travel brochure (Report or Newsletter format) to lure tourists to their planet. Bring in posters and brochures from travel agencies to give students some ideas. Make sure students include a slogan for their planet, along with pictures.

O! To be in GrthiHslkal, now that spring is there...

In this activity, students will be tour guides, artists, and anthropologists, putting together a guidebook about life on their planet.

Materials needed

- Sample informational and travel guide books
- *Student Writing Center*, Report format

1. Bring in books about other cultures on Earth. Use both informational books and travel guides. Be sure to pick those that have lots of photographs and pictures of people at work, their clothing, their houses, etc. Try to choose as many diverse cultures as possible. Pass the books around so students can get an idea how other authors have organized the information they want to convey.
2. Tell each group of aliens they are responsible for putting together a guide book about life on their planet. Using the report about the alien species from the "A Day in the Life" activity, have each student be responsible for explaining a specific aspect of life on their planet. Before they begin, they must agree as a group on the details of the aliens themselves (so they look alike) and the details of the planet. Be sure they include:
   - the species on vacation
   - cooking dinner
   - a typical village or city
   - a typical family group
   - a typical dwelling
   - aliens celebrating their favorite holiday
   - aliens saying hello
3. Put together the guidebook, adding pictures or illustrations as desired. Keep a copy on hand as part of the class library.

Extending the Activity

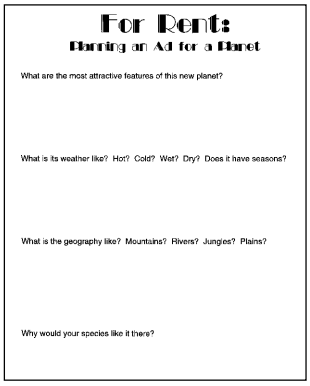
- Have students read different poems extolling the beauty of a certain place or natural landscape (“O, to be in England” for example). Then, using *Student Writing Center* Report format, have them select one of the poems to rewrite, changing key words to make it reflect their home planet.

For Rent: Cozy Planet, Great View

Where you live affects who you are. Our climate, geography, and available food sources have influenced how we look, what we eat, what our houses look like, and what we prize as a culture. In this activity, students will be writing about a new planet they create for their species. They will have to think about the needs of their species—what climate they like, what food they need—in order to come up with a good place for them to live. This will give students the opportunity to think about the effect of climate and geography on living things.

Materials needed

- *Student Writing Center*, Sign format
- For Rent blackline master (p. 131) and template (forrent.rpt / For Rent)
- **For extending the activity:** *Student Writing Center* Report format


For Rent:
Planning an Ad for a Planet
What are the most attractive features of this new planet?
What is its weather like? Hot? Cold? Wet? Dry? Does it have seasons?
What is the geography like? Mountains? Rivers? Jungles? Plains?
Why would your species like it there?

For Rent
blackline master/template

1. Tell students that some members of their species wants to start a colony on a new planet. It's their job to design a planet that will be perfect place for the aliens to live (for example, if their creatures live in oceans, make a planet with lots of oceans, or even all ocean; if their creatures have thick fur and like cold weather, maybe the planet should be cool or cold in places). Distribute copies of the For Rent blackline master (or use the template) and have students brainstorm what the perfect new planet will be like, including the following information:
   - What the temperature is like
   - What the geography is like—Mountains? Rivers? Jungles? Plains? Deserts?
   - Why the species will like it there
2. Then have each group of students use *Student Writing Center* Sign format to design a one-page ad about their new planet. Make sure they list any or all features that will lure their species to this particular planet. Include any graphics or illustrations that will make the planet look attractive.

Extending the Activity

- Have students create a perfect new planet for *human beings.* Create an ad (*Student Writing Center* Sign format) and let the class vote for the planet where they would most like to live.
- Have older students use *Student Writing Center* Report format to create an annotated timeline for their species and its culture. The timeline might include any or all of the following:
  - Changes in the planet (continental drift, etc.)
  - Rise and fall of species (dinosaurs on Earth, for example)
  - Historical events
  - Technological advances (the wheel, creating fire, the first air vehicle, etc.)

Use *Student Writing Center* to print out the text, and accompany the text with graphics or pictures, if desired.

Theme Resources

Angrist, Stanley W. *Other worlds, other beings.* New York: Crowell, 1973.

Asimov, Isaac. "Anatomy of a Martian." *Esquire,* September 1965, pp. 113–117.

Asimov, Isaac. Is there life on other planets? Milwaukee: Gareth Stevens Children's Books, 1989.

Barlowe, Wayne Douglas and Ian Summers. *Barlowe's Guide to Extraterrestrials.* New York: Workman Publishing Company, Inc., 1979. A teacher reference, containing descriptions and full-color illustrations of characters from famous science-fiction books.

Branley, Franklyn M. *Is there life in outer space?* New York: Crowell, 1984.

Darling, David. *Could you ever meet an alien?* Minneapolis, MN: Dillon, 1990.

Gross, Ruth Belov. *You don't need words: A book about ways people talk without words.* New York: Scholastic, 1991.

Heygen, Wil. *Gnomes.* New York: Peacock / Bantam, 1977. The classic book, full of everything you've always wanted to know about the life and culture of gnomes.

Independent Activities: Learning to Use *Student Writing Center*

The following nine activities focus on specific features of *Student Writing Center*:

- Who Am I? (Working with Pictures)
- Mixed-Up Story (Cut, Paste, and Check Spelling)
- Castaway on a Desert Isle (Writing Letters)
- Say It with Signs (Design and Layout)
- Daily Reminder (Keeping a Calendar)
- Reflective Journals (Keeping a Diary)
- How To. . . (Writing Instructions)
- Research Journals (Recording Observations)
- Bibbity, Bobbity, Bibliography (Citing References)

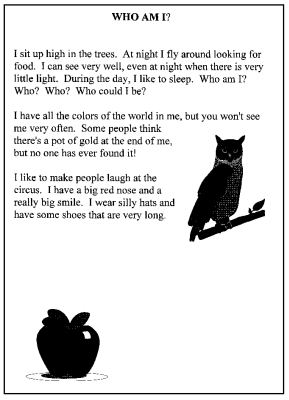
Who Am I?

A picture is worth a thousand words... By providing illustrations for paragraphs of text, students learn how to move a picture already placed in a document; choose a picture and place it in a document; and crop, resize, flip, and delete pictures.

Materials

- Who Am I? blackline master (p. 132) and template (whoami.rpt / Who Am I—for younger students)
- Who Are We? blackline master (p. 133) and template (whoarewe.rpt / Who Are We—for older students)
- *Student Writing Center* Graphics Reference Card
- *Student Writing Center*, Report format

For Younger Students


WHO AM I?

I sit up high in the trees. At night I fly around looking for food. I can see very well, even at night when there is very little light. During the day, I like to sleep. Who am I? Who? Who? Who could I be?

I have all the colors of the world in me, but you won't see me very often. Some people think there's a pot of gold at the end of me, but no one has ever found it!

I like to make people laugh at the circus. I have a big red nose and a really big smile. I wear silly hats and have some shoes that are very long.

Who Am I?
blackline master/template

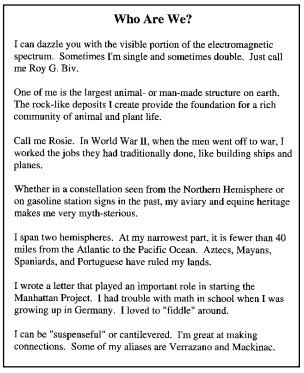
1. Distribute copies of the Who Am I? blackline master to the class. The paragraphs ("riddles") describe an unknown subject.
2. Have one student read the first paragraph aloud. Ask students to guess the subject of the paragraph. Is it a person, place, or thing? Find the "answer" in the Picture Reference by choosing the picture that best matches the description of the subject.
3. When the class chooses the picture that best illustrates the first paragraph, bring up the Who Am I? template online. Point out that the Owl picture is already in the document. Have a student select the picture and move it to the first paragraph.
4. Select the picture again and demonstrate to the class the following ways of manipulating the picture: Crop, Resize, Flip Vertically, and Flip Horizontally.
5. Move on to the next two paragraphs. Have students read them aloud and ask the class to locate the correct picture for each one in the Picture Reference. Once the class has agreed

on the pictures (Rainbow, Clown), have students insert the pictures into the paragraphs.

6. Now have your students erase the picture at the bottom of the page.

For Older Students

Have students use the Who Are We? template to find and place the pictures from *Student Writing Center* that best match each paragraph.*



Who Are We?

I can dazzle you with the visible portion of the electromagnetic spectrum. Sometimes I'm single and sometimes double. Just call me Roy G. Biv.

One of me is the largest animal- or man-made structure on earth. The rock-like deposits I create provide the foundation for a rich community of animal and plant life.

Call me Rosie. In World War II, when the men went off to war, I worked the jobs they had traditionally done, like building ships and planes.

Whether in a constellation seen from the Northern Hemisphere or on gasoline station signs in the past, my aviary and equine heritage makes me very myth-sterious.

I span two hemispheres. At my narrowest part, it is fewer than 40 miles from the Atlantic to the Pacific Ocean. Aztecs, Mayans, Spaniards, and Portuguese have ruled my lands.

I wrote a letter that played an important role in starting the Manhattan Project. I had trouble with math in school when I was growing up in Germany. I loved to "fiddle" around.

I can be "suspenseful" or cantilevered. I'm great at making connections. Some of my aliases are Verrazano and Mackinac.

Who Are We?
blackline master/template

Extending the Activity

- **Student-Created Riddle Paragraphs.** Write a riddle as a class, with students suggesting descriptions that focus on a picture's characteristics without naming the picture. Then have individuals or groups of students write their own picture riddle paragraphs.

  Students should then print their documents, exchange them with others, and find the correct pictures to place in the "riddle" paragraphs. Placing pictures in the paragraphs creates final, "solved" documents. The original authors should verify the solutions. (Adding an extra border around correctly placed pictures, using the Choose Picture Border feature, is an interesting way to confirm the answers.) When all "riddle" paragraphs are solved, print them out.

- **Writing Math Word Problems (or What Number Am I?).** Students write word problems such as the following: "If a girl has four hamburgers and trades three of them for two slices of pizza, how many hamburgers and slices of pizza will she have?" Students illustrate the solution with a picture (or composite of several pictures) that contains the same number of objects as the numerical answer to the word problem. The word problems can be gathered together in a binder to be solved by others.

* Answers: rainbow, coral reef, riveter, pegasus, Latin America, Albert Einstein, bridge

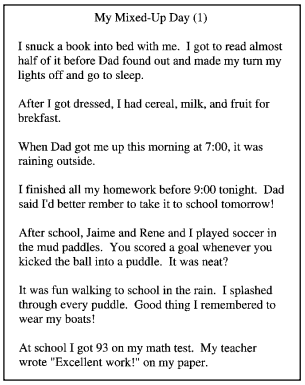
Mixed-Up Story

Students reorder scrambled sentences and paragraphs to put together a sequential story. In so doing, they learn (and practice) how to cut and paste text, and use Check Spelling. The extended activities allow students to work with the Thesaurus, Search, and Replace features.

Materials

- For younger students: My Mixed-Up Day 1 blackline master (p. 134) and template (mixed1.rpt / Mixed-up Day 1)
- For older students: My Mixed-Up Day 2 blackline master (p. 135) and template (mixed2.rpt / Mixed-up Day 2)
- Paper
- Scissors
- Glue

1. Distribute copies of either the My Mixed-Up Day 1 or My Mixed-Up Day 2 blackline master. Discuss what is wrong with the story. Ask the class how they would fix it. Have them use scissors and glue to reorganize their copies of the story by cutting paragraphs and gluing them on a blank sheet of paper in the correct order. Have the students read their reorganized stories to each other in pairs and discuss whether the stories are now in the correct order.
2. Have students move to the computer to cut and paste the appropriate template online.
3. Now have students check and correct the spelling in the story using the Check Spelling feature. Ask students why the spelling checker won't catch such typographical errors as *my* for *me* or *paddles* for *puddles.*
4. Print out the correctly sequenced, correctly spelled text.



My Mixed-Up Day (1)

I snuck a book into bed with me. I got to read almost half of it before Dad found out and made my turn my lights off and go to sleep.

After I got dressed, I had cereal, milk, and fruit for brekfast.

When Dad got me up this morning at 7:00, it was raining outside.

I finished all my homework before 9:00 tonight. Dad said I'd better rember to take it to school tomorrow!

After school, Jaime and Rene and I played soccer in the mud paddles. You scored a goal whenever you kicked the ball into a puddle. It was neat?

It was fun walking to school in the rain. I splashed through every puddle. Good thing I remembered to wear my boats!

At school I got 93 on my math test. My teacher wrote "Excellent work!" on my paper.

My Mixed-Up Day 1
blackline master/template

My Mixed-Up Day (2)

As backyard barbicues go, it wasn't too bad. David flipped two hamburgers on the patio before anyone could stop him. Hed also picked most of Mom's prize carnations and spilled ketchup in little pudles all over the new tablecloth. I waited for the right time to spring my great idea.

When I finally got home, my aunt and uncle were just pulling up in the driveway. I descovered my little cousin David fighting with his sister in the back seat. Thats when I suddenly had a great idea.

I gathered up my music, grabbed my trumpet, and headed for the door. Thats when Maria called to invite me to a picnic at the park. Everyone from the volleyball team was going. I almost cried.

When I woke up, I jumped out of bed and ran to the window. It was sunny and warm, and it was Saturday! Then I remembered my trumpet lesson.

When we arrived at the park, my friends were just starting another volleyball game. Maria even offered to take my cousins to the swings. What a good friend she turned out to be!

When I told Maria I had to go to my trumpet lesson, she laughed. Some friend she is! I decided not to even tell her about my cousins. So I just told her maybe I'd catch her later.

The time was right when David launched into the tenth refrain of Frere Jacques. As Dad wiped the perspiration from his brow, I suggested taking David and his sister to the park for something to do. Did Dad's face ever light up!

At breakfast, I asked Dad if I could cancel my trumpet lesson and go to the beech instead. He said learning music was more important then getting a tan Besides, my cousins were coming for a backyard barbecue. Did he have to remind me?

My trumpet lesson lasted longer than usual. I had forgotten to practice a finger exercise, so Mr. Garcia made me do it over and over. I thought I would never get out of there!

My Mixed-Up Day 2
blackline master/template

Extending the Activity

- Have the students select the word *test* in the *mixed1* template. (If they have trouble locating this word, they can use the Search feature. See below.) Then have them go to the Thesaurus to see synonyms for the word. Students can replace the word *test* with any synonym, or go on to see synonyms of the synonyms.
- Students can use *Student Writing Center's* Search and Replace features to replace key words in the template document that will change the story without radically altering its meaning. They can replace individual words or all occurrences of a word. Encourage students to have fun with these features. They might compose stories with certain words replaced by code words, and then give other students the stories and a key to the code. Those students can use the Replace feature to decode the stories and recreate the original.

Castaway on a Desert Isle

Imagine being shipwrecked on a small, deserted island. You are alone with no rescue in sight. An empty soda bottle washes up on the beach—a last chance to send a message to the faraway world!

Students write letters from different points of view, and they use different writing styles and page layouts and include different information.

Materials needed

- *Student Writing Center*, Letter format
- Empty soda bottles
- Clips and string to retrieve letters from bottles

1. Students decide on a scenario. Who are they: A ship's captain? An escapee? A cruise passenger? Why are they writing this letter: Do they want to be rescued? Do they want to be remembered? Do they want their families to know they are safe? Is it a letter of complaint to the cruise-ship company?
2. Based on the purpose of the letter, students choose to use the informal or formal/social letter style, with or without a decorative letterhead, with or without pictures, in a humorous or serious vein. Have the students explore the information in the Tips feature for guidance in composing the heading, address, salutation, etc.
3. Students then print out their letters. Have students decorate empty soda bottles and hide their letters inside. (You may want to attach clips or strings to ensure that the letters can be retrieved.) Arrange the bottles in a display. Then have the castaways read each other's letters.

For Older Students

Ask students to use the OLE feature to create maps (in Windows' Paintbrush program) to include with their "Rescue Me" letter.

Extending the Activity

- Ask students to write the letter more than once, using different perspectives.
- Have students write letters from other "castaway"sites—lost on an unknown planet; barricaded in a Western fort; trapped in a besieged castle...
- Have students answer someone else's letter. What more do they need to know to rescue them? What can they say to reassure them, or even amuse them?

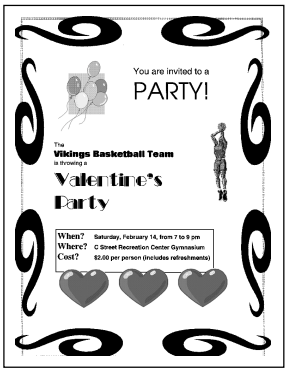
Say It with Signs

It's not just what you say, but how it looks. As they work with and create one-page flyers, students practice and experiment with communication through layout and design.

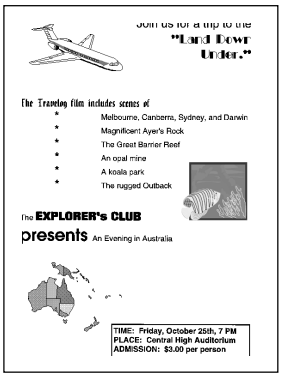
Materials needed

- *Student Writing Center*, Sign format
- Sample flyers
- Valentine's Party blackline master (p. 136) and template (party.sgt / Valentine Party)
- Travelog blackline master (p. 137) and template (travel.sgt / Travelog)
- Scissors, paper, and glue

1. Have the class look at sample flyers. Discuss the effective use of bold fonts, white space that draws the eye in, and pictures that reinforce the flyer's message. Ineffective flyers would include those that use too many fonts, type sizes, or pictures, and those that fill up all space with small print.
2. Distribute copies of the blackline masters. Have students note how they will rearrange or change the elements for the best effect.
3. Have students work in groups to create final documents by editing and reformatting the Valentine's Party and Travelog templates online. Encourage them to use different fonts and type sizes, move pictures around, add borders, rewrite information, or change the graphics. Have each group print out one of its best designs.
4. Have the groups present their flyers to the class, explaining why each one succeeds as a piece of design.



Valentine's Party
blackline master/template



Travelog
blackline master/template

Extending the Activity

■ Students can use *Student Writing Center* Sign format to design their own promotional pieces: flyers, invitations, awards, certificates, and advertisements. They should concentrate on creating pleasing and effective designs that clearly communicate a message.

Daily Reminder

The Journal format of *Student Writing Center*, with its Calendar and Search features, can be used to create a document that serves as a daily reminder—a file in which to record upcoming events. Students will create such a file and enter information about future events or reminders of things to do.

Materials:

- *Student Writing Center*, Journal format

Give students the following instructions for creating a Journal file:

1. Open a new Journal document in *Student Writing Center*. It will show the current date.
2. Use the Calendar feature to display the whole month. Select a day on which you would like to make an entry. Type in the relevant information ("Sally's birthday," "Math homework due," "Football game after school"). Then return to the calendar to select and enter information for other days in that month. Note that the calendar highlights dates for which there are entries.
3. Change the month and year as necessary to make entries further in the future.
4. Save the Journal file. Choose a distinctive title so it will remind you what the document contains ("to_do," "remind," "tell_me," "today," etc.)

Once they have created a Journal file, students can open the document every day to look up that day's entry, or they can print out the journal. (See the *User's Guide* for instructions.) Only dates that actually have entries in them will be printed. The document can be printed with each entry starting on a new page, or with the entries printed continuously. Students can also print entries for a specific range of dates—a week, a month, etc.

Reflective Journals

Keeping a journal encourages students to form new perceptions and creates a resource of ideas, facts, and details for other writing assignments as students practice their writing skills. *Student Writing Center* makes it easy for students to create and maintain one or more journals.

Materials needed

- *Student Writing Center*, Journal format

The most important requirement for successfully keeping a journal is time. Time for making entries must be consistently allotted in class or consistently assigned as part of the students' homework.

1. Once students have decided to keep one or more journals, they must decide which of the many forms of journals they will use. Journals can be personal, free-flowing streams of consciousness, learning logs in which students record significant information that they have learned each day, interactive dialogues where the teacher reads and responds to entries, or a combination of these. Students should be encouraged to write without the constraints of checking for proper grammar and spelling. If any of the material is used later in a more formal piece of writing, it can be edited then.
2. Decide how much privacy you will afford the journals. *Student Writing Center* allows students to password-protect their diaries. The Special School Software Features section of this School Edition tells teachers how to override the password protection if necessary.

Extending the Activity

- Have students write a story based on a thought or experience recorded in their journal. Use *Student Writing Center*'s Search feature to retrieve material. For example, if a writer remembers jotting down a thought on how it felt to lose a particular swim meet ("I lost a close race yesterday...") but doesn't remember the date, searching for the word "lost" should bring up the entry. Students may want to set the specific range of entries to be searched.
- Have students practice moving ahead and back in time using the Calendar feature. The calendar can also be used to search for entries, since it shows on which dates entries were made.
- Have students use the *Student Writing Center* Calendar feature to set their journals into the future or in the past and write as though they were in another era.

How To...

Someone needs your expertise. You know how to do something that they want to learn. Write instructions for them that they can follow and understand.

Students work on writing a logical sequence of steps to explain how the Tips feature of *Student Writing Center* works. They explore the feature as they gain the understanding needed to write clear instructions.

Materials

- *Student Writing Center,* Report format
- The *User's Guide* for *Student Writing Center*

1. Have students spend time familiarizing themselves with the Tips feature. Have them access the Tips from the different document types (Report, Newsletter, Journal, Letter, and Sign). They should use and study all the choices, including Help on Tips**.** They also may want to read the section on using Tips in the *User's Guide.*
2. Using the Report format in *Student Writing Center*, have students write a simple set of instructions, suitable for use by a student in a lower grade. (They need not cover all of the features.)

Students should think about the vocabulary needed for the particular audience, how many aspects they should explain, how much detail they should give. Discuss the use of transition between steps, possibly offering alternatives to the overused *first*, *second*, *third,* and so on, as well as *next* and *then*. Encourage students to explore various layouts—numbers, bullets, white space, font—to make the instructions easier to read.

Extending the Activity

- The proof is in the pudding. If at all possible, have the students "test" their How To's by observing younger students, or less experienced peers, use them to learn to use the Tips feature. Revise as necessary after the "trial run."

Research Journals

Student Writing Center's Journal feature can be used to keep track of (and retrieve) information entered over time (observation of a science project, planning a group venture, etc.). Recording observations made over time, entering data gathered periodically, and saving impressions made during the life of a research project are good ways to take advantage of this powerful feature.

Materials needed

- *Student Writing Center*, Journal format

1. Discuss with students and make a list of the types of things that change over time. How can you tell that something is changing? What do you look for? How long does it take before you begin to notice a change?
2. Have the students choose an item from the list that they will be able to observe and track over an extended period of time. Set a definite time frame for the project, if appropriate.
3. Students should make and record their observations online at regular intervals (daily, weekly), using a *Student Writing Center* Journal file. As the project progresses, they can use the Calendar feature to go back to previous entries and remind themselves of their earlier observations. You can also encourage students to use the Search feature if they need to find entries that covered a specific topic.
4. Students can print out their Journals to share with each other at any time during the project. Only dates that actually have entries in them will be printed, and each entry will appear on a separate page. If the entries are relatively short, students can choose to print multiple entries per page.

   Students can also print entries for a specific range of dates—a week, a month, etc. See the *User's Guide* for instructions.

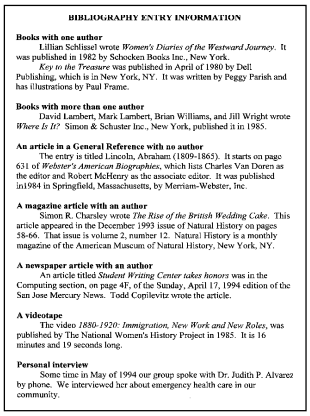
Bibbity, Bobbity, Bibliography

Extracting bibliographic information from the front pages of books and magazines can be difficult. Getting it into the correct format and including the required information—in the proper order and with the proper punctuation—makes it even more of a challenge. In this activity, students provide the information and let *Student Writing Center*'s bibliography maker do the formatting.

Materials needed

- *Student Writing Center*, Report format
- Bibliography Entry Information blackline master (p. 138) (or your own reference materials—texts, journals, encyclopedias, videos, etc.) and template (biblio.rpt / Bibliography Entry)
- Bibliography Form blackline master (p. 139)

1. Distribute copies of the Bibliographic Information blackline master to the class. Students can work individually or in small groups.
2. Have students open a blank Report document and then use Create Bibliography Entry to create a bibliography, listing all of the information provided on the blackline master. The bibliography dialog boxes prompt them for the needed information and the program then formats the entry according to MLA style.
3. Have students print out their bibliographies so they can see how the information is presented in the proper format.



BIBLIOGRAPHY ENTRY INFORMATION

Books with one author
Lillian Schlissel wrote *Women's Diaries of the Westward Journey*. It was published in 1982 by Schocken Books Inc., New York.
Key to the Treasure was published in April of 1980 by Dell Publishing, which is in New York, NY. It was written by Peggy Parish and has illustrations by Paul Frame.

Books with more than one author
David Lambert, Mark Lambert, Brian Williams, and Jill Wright wrote *Where Is It?* Simon & Schuster Inc., New York, published it in 1985.

An article in a General Reference with no author
The entry is titled Lincoln, Abraham (1809-1865). It starts on page 631 of *Webster's American Biographies*, which lists Charles Van Doren as the editor and Robert McHenry as the associate editor. It was published in1984 in Springfield, Massachusetts, by Merriam-Webster, Inc.

A magazine article with an author
Simon R. Charsley wrote *The Rise of the British Wedding Cake*. This article appeared in the December 1993 issue of Natural History on pages 58-66. That issue is volume 2, number 12. Natural History is a monthly magazine of the American Museum of Natural History, New York, NY.

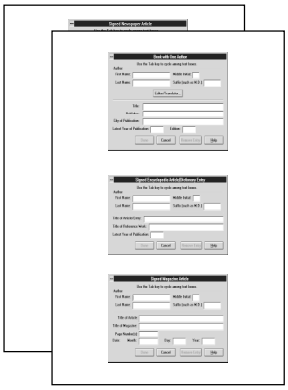
A newspaper article with an author
An article titled *Student Writing Center takes honors* was in the Computing section, on page 4F, of the Sunday, April 17, 1994 edition of the San Jose Mercury News. Todd Copilevitz wrote the article.

A videotape
The video *1880-1920: Immigration, New Work and New Roles*, was published by The National Women's History Project in 1985. It is 16 minutes and 19 seconds long.

Personal interview
Some time in May of 1994 our group spoke with Dr. Judith P. Alvarez by phone. We interviewed her about emergency health care in our community.

Bibliography Entry Information blackline master/template

Extending the Activity



Bibliography Form blackline masters

- Have students prepare to write a short report. As they gather the reference material they need, they can use the Bibliography Form blackline master to help them collect the information they need to list each source in the bibliography.

  Note: The blackline master indicates which information is needed for citing three commonly used types of reference material. *Student Writing Center*'s bibliography maker provides formatting for many different types of reference material. If you want students to have those forms in hand as they gather information for different types of citations, you can print out additional forms. See the *User's Guide* for directions.

Blackline Masters

These blackline masters are provided for use with the activties. Photocopying is permitted.

In the box at the top of each page, we have listed the name of the activity the blackline master is meant to be used with. Most of the blackline masters are also provided as online templates with the program. If you'd like, you can edit template files to create customized blackline masters. In addition, the online templates enable you to print out fresh copies of the blackline masters, if needed.

Group Mystery

What happens?

Whos involved?

What clues are there?

Will the mystery be solved? If so, how?

Is there a villain?

What a Character!

What were mysteries to you when you were young?

How did you solve any of your mysteries?

What mysteries are still a mystery to you?

How are you a mystery? To yourself? To other people?

Do you like mysteries? Why or why not?

??
??

MATH STUMPER OF THE WEEK

??
??

Problem Statement In your own words, state the problem clearly enough so that someone unfamiliar with the problem could understand what to do.

Process Describe how you went about solving this problem, even if you don't think you got the right answer. How did you start? What did you do to sketch out the problem? Where did you get stuck, and how did you get unstuck?

Solution Explain your solution. What makes you think it's correct? Merely stating the answer will count zero! You need to convince someone else that your answer is correct.

Extension Create a new problem that relates to the given problem. This is usually done by looking at the given problem from a new perspective. You do not have to solve this new problem.

Evaluation Was this problem too easy, too hard, or about right? Explain why!

Eye of the Beholder

- What do we know about the people in the painting? How do we know?

- What do we think is the relationship between them? Are they friends? Family? Husband and wife? Neighbors?

- Why do we think the painter chose this setting?

- Why do we think the painter chose those colors? What do they make us think of?

- What are the people wearing? What clues does that give us?

- What overall feeling do we get from this painting?

Friend or Foe?

1. **Describe your plant or animal.**

2. **Give examples of your plant or animal's relationship with other plants or animals.**

3. **Is the relationship with other animals or plants mutual, commensal, or parasitic? Why?**

4. **What would happen if the other species suddenly disappeared off the face of the Earth? What impact would that have on your plant or animal? Would it survive?**

The Ten Original Amendments to the United States Constitution Known as the Bill of Rights

Amendment 1 Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

Amendment 2 A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed.

Amendment 3 No Soldier shall, in time of peace be quartered in any house, without the consent of the Owner, nor in time of war, but in a manner to be prescribed by law.

Amendment 4 The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.

Amendment 5 No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger; nor shall any person be subject for the same offence to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.

Amendment 6 In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the Assistance of Counsel for his defence.

Amendment 7 In Suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury, shall be otherwise re-examined in any Court of the United States, than according to the rules of the common law.

Amendment 8 Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.

Amendment 9 The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.

Amendment 10 The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.

ARTICLES from the UNITED NATIONS'
UNIVERSAL DECLARATION OF RIGHTS

Article 1. All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience, and should act towards one another in a spirit of brotherhood.

Article 2. Everyone is entitled to all the rights and freedoms set forth in this declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3. Everyone has the right to life, liberty and security of person.

Article 4. No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5. No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6. Everyone has the right to recognition everywhere as a person before the law.

Article 7. All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this declaration and against any incitement to such discrimination.

Article 8. Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the Constitution or by law.

Article 9. No one shall be subjected to arbitrary arrest, detention or exile.

Article 10. Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11. (1) Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence. (2) No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12. No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13. (1) Everyone has the right to freedom of movement and residence within the borders of each state. (2) Everyone has the right to leave any country, including his own, and to return to his country.

Article 14. (1) Everyone has the right to seek and enjoy in other countries asylum from persecution. (2) This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

Article 15. (1) Everyone has the right to a nationality. (2) No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16. (1) Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage, and at its dissolution. (2) Marriage shall be entered into only with the free and full consent of the intending spouses. (3) The family is the natural and fundamental group unit of society and is entitled to protection by society and the state.

Article 17. (1) Everyone has the right to own property alone as well as in association with others. (2) No one shall be arbitrarily deprived of his property.

Article 18. Everyone has the right to freedom of thought, conscience and religion. This right includes freedom to change his religion or belief, and freedom, either alone or in community with others, and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

Article 19. Everyone has the right to freedom of opinion and expression. This right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20. (1) Everyone has the right to freedom of peaceful assembly and association. (2) No one may be compelled to belong to an association.

Article 21. (1) Everyone has the right to take part in the government of his country, directly or through freely chosen representatives. (2) Everyone has the right of equal access to public service in his country. (3) The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage, and shall be held by secret vote or by equivalent free voting procedures.

Article 22. Everyone, as a member of society, has the right to social security and is entitled to the realization through national effort and international co-operation and in accordance with the organization and resources of each state of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 23. (1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work, and to protection against unemployment. (2) Everyone, without any discrimination, has the right to equal pay for equal work. (3) Everyone who works has the right to just and favourable remuneration, ensuring for himself and his family an existence worthy of human dignity and supplemented, if necessary, by other means of social protection. (4) Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24. Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Article 25. (1) Everyone has the right to a standard of living adequate for the health and well-being of himself and his family, including food, clothing, housing, and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control. (2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26. (1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available, and higher education shall be equally accessible to all on the basis of merit. (2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace. (3) Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27. (1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

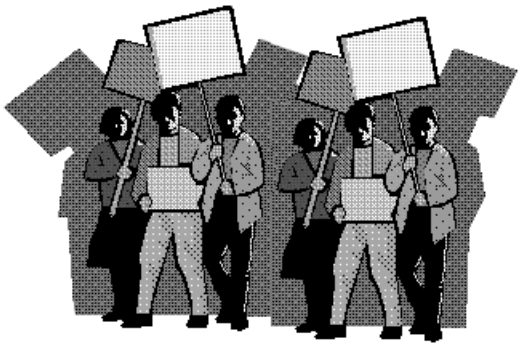
Article 28. Everyone is entitled to a social and international order in which the rights and freedoms set forth in this declaration can be fully realized.

Article 29. (1) Everyone has duties to the community in which alone the free and full development of his personality is possible. (2) In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose

of securing due recognition and respect for the rights and freedoms of others, and of meeting the just requirements of morality, public order and the general welfare in a democratic society.
(3) These rights and freedoms may in no case be exercised contrary to the purposes and freedoms set forth herein.

Article 30. Nothing in this declaration may be interpreted as implying for any state, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

A QUESTION OF FAIRNESS



Which right are you writing about?

Questions for all to answer:

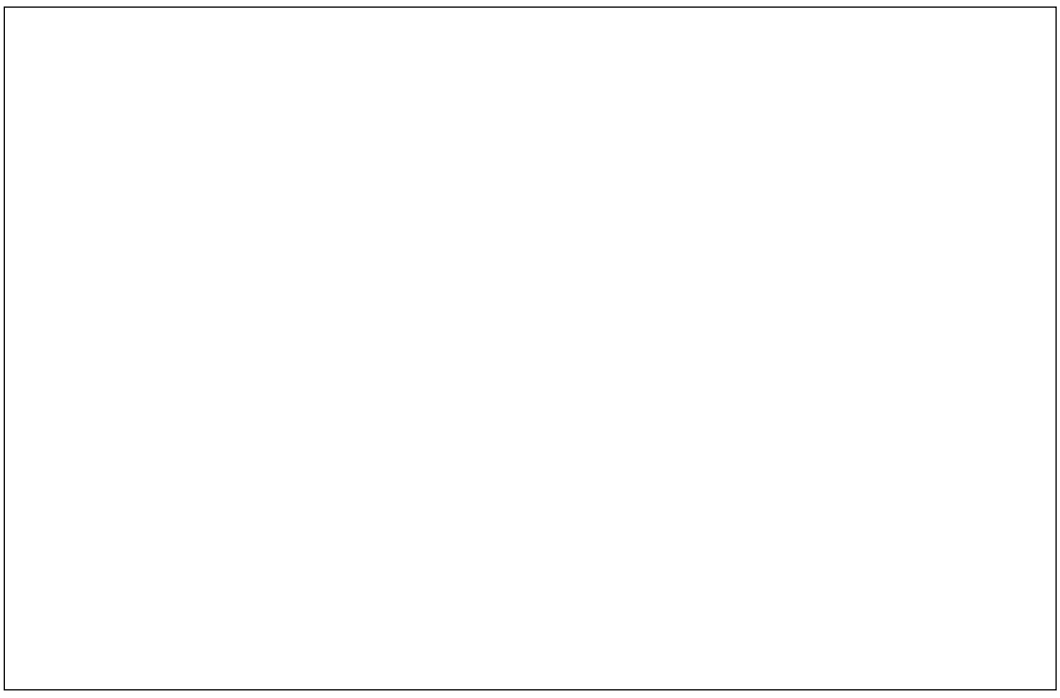
* What do you think this right means?
* Why do you think the people who wrote it thought it was necessary?
* Who might not like, or agree with, this right?
* Who does this right protect?
* Do we have this right in America?
* Do children have this right, or do only adults?
* Give one example of how this right might be practiced in our country.

For older students:

* When, if ever, does someone give up this right?
* Can the government take away this right?
* What does this right prevent the government from doing?
* What problems might arise as a result of this right?

So then I…

One day I woke up and there weren't any…



Acts of Bravery

What did you do?

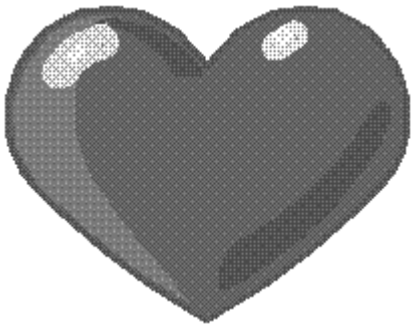
Why did you do it?

How did you feel beforehand?

How did you feel afterward?

What did you learn from it?

Why are you proud of this event in your life?



HERO of the HEART

My hero's name: _____

What are the qualities that make this person a hero?

Relate an incident or story about the person that demonstrates one or more of those "hero" qualities?

What quality in this person would you most like to emulate in your own life?

Relate a story that shows you demonstrating that heroic quality in your own life, now or in the future.

Heroes of a Time

What is the period of history selected?

What is the hero's name?

What is the date of the hero's major heroic activity?

Where did this take place?

What did the hero do?

What groups would especially consider this person a hero? Why?

What groups were part of this period of history?

Looking Through Other Eyes

What is the period of time or event?

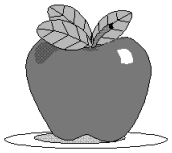
Who is your child character?

What is going on?

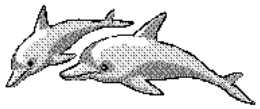
What will your child do that is heroic?

HEROIC FEATS

Hero's Name	Culture the Hero Is/Was From	Qualities Possessed by the Hero



Plant and Animal Heroes



Hero	Plant or Animal	Heroic Deeds

1.

2.

3.

4.

5.

6.

TOURIST DICTIONARY FOR PLANET X

Instructions

Be sure to include:

- Standard phrases a traveler might use
- Pronunciation (if nonverbal language, include necessary instructions)
- An understandable order for entries (for example, our dictionaries are in alphabetical order). Make sure it's easy for tourists to use!
- The meaning of each phrase
- A warning or two about things that are considered impolite on this planet

For Rent:

Planning an Ad for a Planet

What are the most attractive features of this new planet?

What is its weather like? Hot? Cold? Wet? Dry? Does it have seasons?

What is the geography like? Mountains? Rivers? Jungles? Plains?

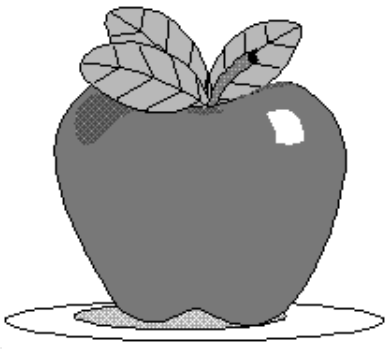
Why would your species like it there?

WHO AM I?

I sit up high in the trees. At night I fly around looking for food. I can see very well, even at night when there is very little light. During the day, I like to sleep. Who am I? Who? Who? Who could I be?

I have all the colors of the world in me, but you won't see me very often. Some people think there's a pot of gold at the end of me, but no one has ever found it!

I like to make people laugh at the circus. I have a big red nose and a really big smile. I wear silly hats and have some shoes that are very long.



Who Are We?

I can dazzle you with the visible portion of the electromagnetic spectrum. Sometimes I'm single and sometimes double. Just call me Roy G. Biv.

One of me is the largest animal- or man-made structure on earth. The rock-like deposits I create provide the foundation for a rich community of animal and plant life.

Call me Rosie. In World War II, when the men went off to war, I worked the jobs they had traditionally done, like building ships and planes.

Whether in a constellation seen from the Northern Hemisphere or on gasoline station signs in the past, my aviary and equine heritage makes me very myth-sterious.

I span two hemispheres. At my narrowest part, it is fewer than 40 miles from the Atlantic to the Pacific Ocean. Aztecs, Mayans, Spaniards, and Portuguese have ruled my lands.

I wrote a letter that played an important role in starting the Manhattan Project. I had trouble with math in school when I was growing up in Germany. I loved to "fiddle" around.

I can "suspenseful" or cantilevered. I'm great at making connections. Some of my aliases are Verrazano and Mackinac.

My Mixed-Up Day (1)

I snuck a book into bed with me. I got to read almost half of it before Dad found out and made my turn my lights off and go to sleep.

After I got dressed, I had cereal, milk, and fruit for brekfast.

When Dad got me up this morning at 7:00, it was raining outside.

I finished all my homework before 9:00 tonight. Dad said I'd better rember to take it to school tomorrow!

After school, Jaime and Rene and I played soccer in the mud paddles. You scored a goal whenever you kicked the ball into a puddle. It was neat?

It was fun walking to school in the rain. I splashed through every puddle. Good thing I remembered to wear my boats!

At school I got 93 on my math test. My teacher wrote "Excellent work!" on my paper.

My Mixed-Up Day (2)

As backyard barbicues go, it wasn't too bad. David flipped two hamburgers on the patio before anyone could stop him. Hed also picked most of Mom's prize carnations and spilled ketchup in little pudles all over the new tablecloth. I waited for the right time to spring my great idea.

When I finally got home, my aunt and uncle were just pulling up in the driveway. I descovered my little cousin David fighting with his sister in the back seat. Thats when I suddenly had a great idea.

I gathered up my music, grabbed my trumpet, and headed for the door. Thats when Maria called to invite me to a picnic at the park. Everyone from the volleyball team was going. I almost cried.

When I woke up, I jumped out of bed and ran to the window. It was sunny and warm, and it was Saturday! Then I remembered my trumpet lesson.

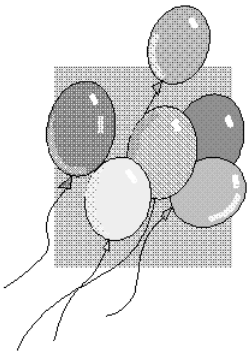
When we arrived at the park, my friends were just starting another volleyball game. Maria even offered to take my cousins to the swings. What a good friend she turned out to be!

When I told Maria I had to go to my trumpet lesson, she laughed. Some friend she is! I decided not to even tell her about my cousins. So I just told her maybe I'd catch her later.

The time was right when David launched into the tenth refrain of Frere Jacques. As Dad wiped the perspiration from his brow, I suggested taking David and his sister to the park for something to do. Did Dad's face ever light up!

At breakfast, I asked Dad if I could cancel my trumpet lesson and go to the beech instead. He said learning music was more important than getting a tan. Besides, my cousins were coming for a backyard barbecue. Did he have to remind me?

My trumpet lesson lasted longer than usual. I had forgotten to practice a finger exercise, so Mr. Garcia made me do it over and over. I thought I would never get out of there!



You are invited to a

PARTY!

The

Vikings Basketball Team

is throwing a

Valentine's Party

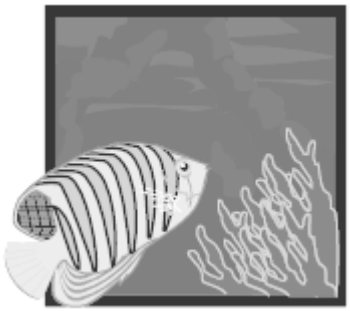
When? **Saturday, February 14, from 7 to 9 pm**
Where? **C Street Recreation Center Gymnasium**
Cost? **$2.00 per person (includes refreshments)**

Join us for a trip to the

"Land Down Under."

The Travelog film includes scenes of

* Melbourne, Canberra, Sydney, and Darwin
* Magnificent Ayer's Rock
* The Great Barrier Reef
* An opal mine
* A koala park
* The rugged Outback



The **EXPLORER's CLUB**

presents An Evening in Australia

TIME: Friday, October 25th, 7 PM

PLACE: Central High Auditorium

ADMISSION: $3.00 per person

BIBLIOGRAPHY ENTRY INFORMATION

Books with one author

Lillian Schlissel wrote *Women's Diaries of the Westward Journey*. It was published in 1982 by Schocken Books Inc., New York.

Key to the Treasure was published in April of 1980 by Dell Publishing, which is in New York, NY. It was written by Peggy Parish and has illustrations by Paul Frame.

Books with more than one author

David Lambert, Mark Lambert, Brian Williams, and Jill Wright wrote *Where Is It?* Simon & Schuster Inc., New York, published it in 1985.

An article in a General Reference with no author

The entry is titled "Lincoln, Abraham (1809–1865)." It starts on page 631 of *Webster's American Biographies*, which lists Charles Van Doren as the editor and Robert McHenry as the associate editor. It was published in 1984 in Springfield, Massachusetts, by Merriam-Webster, Inc.

A magazine article with an author

Simon R. Charsley wrote *The Rise of the British Wedding Cake*. This article appeared in the December 1993 issue of *Natural History* on pages 58–66. That issue is volume 2, number 12. *Natural History* is a monthly magazine of the American Museum of Natural History, New York, NY.

A newspaper article with an author

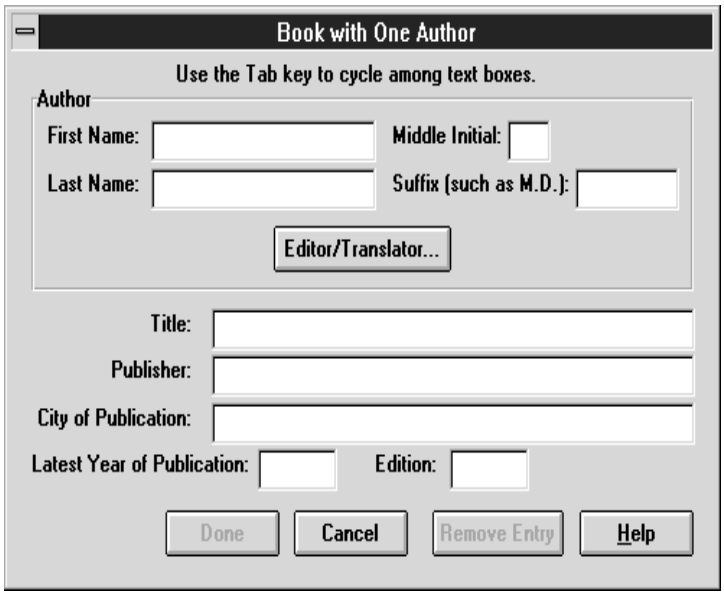
An article titled *Student Writing Center takes honors* was in the Computing section, on page 4F, of the Sunday, April 17, 1994 edition of the *San Jose Mercury News*. Todd Copilevitz wrote the article.

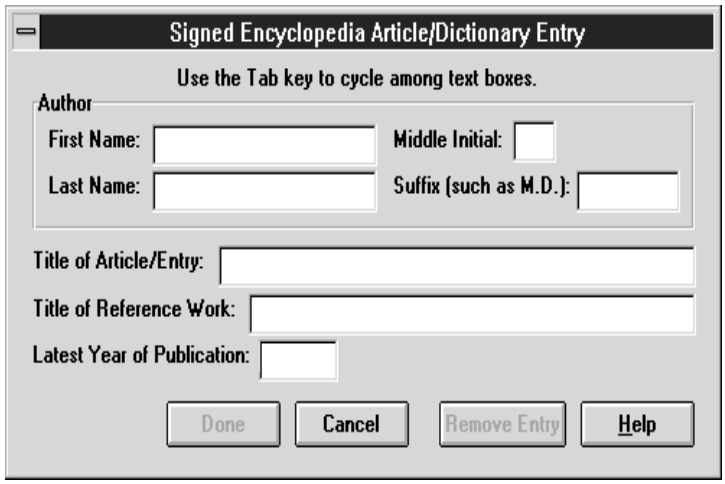
A videotape

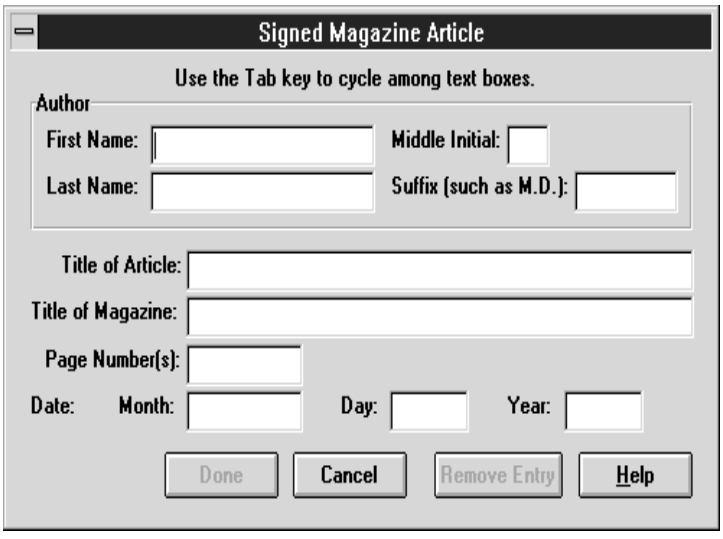
The video 1880–1920: Immigration, New Work and New Roles, was published by The National Women's History Project in 1985. It is 16 minutes and 19 seconds long.

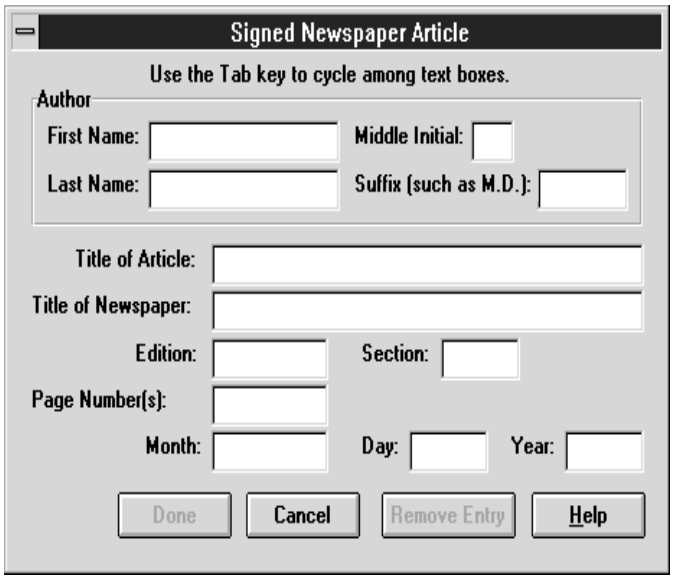
Personal interview

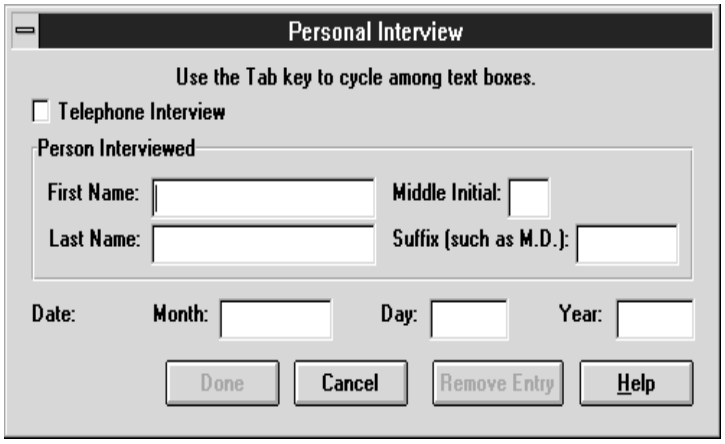
Sometime in May of 1994 our group spoke with Dr. Judith P. Alvarez by phone. We interviewed her about emergency health care in our community.

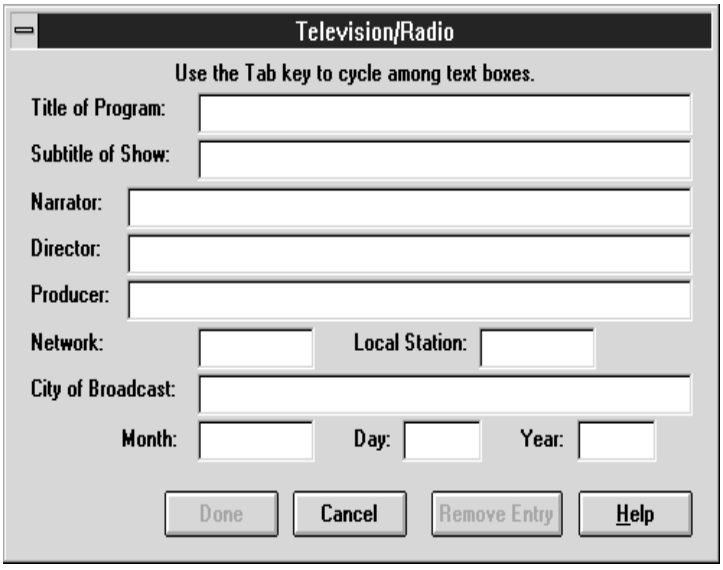












SPECIAL SCHOOL SOFTWARE FEATURES

Note: It is recommended that this section be available to school personnel only.

The School Edition of *Student Writing Center* includes some unique features to enhance its use in schools:

- The Short Menus option eliminates from view several sophisticated features to make the program easier for young and novice users.
- Teacher Access Privileges allow teachers to open password-protected Journal documents, limit student access to certain program features, and activate special teacher options.

Short Menus

Short menus contain a reduced set of features. With a few exceptions, these are the same features that are found on the icon bar. Short menus make these basic features easier to find, and they eliminate from view the features that might confuse novice users. Included on the short menus are the basic features that are needed to create documents, work with pictures, cut and paste both text and pictures, check spelling, and save and print documents.

The change between long and short menus is made on the View menu while the user is working in a document.

To change the menu length using the View menu:

- Choose **Long Menus** or **Short Menus** from the View menu.

Note, however, that the next time the program is started, the default setting will once again be in effect.

You can change the default setting so that the menu length you want appears each time *Student Writing Center* is started.

To change the default setting:

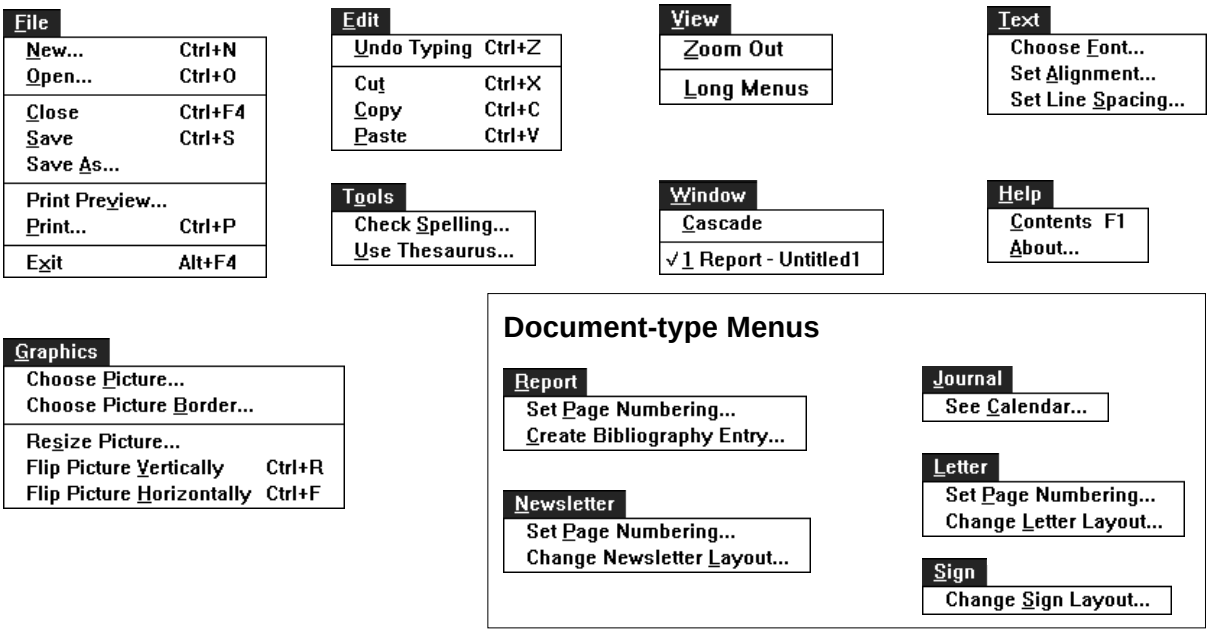
1. Choose **Change User Setup** (Windows) or **Preferences** (Macintosh) from the Tools menu.
2. Check the box next to **Short Menus** if you want to display short menus, Uncheck the box to display long menus.

The change will go into effect when the program is restarted.

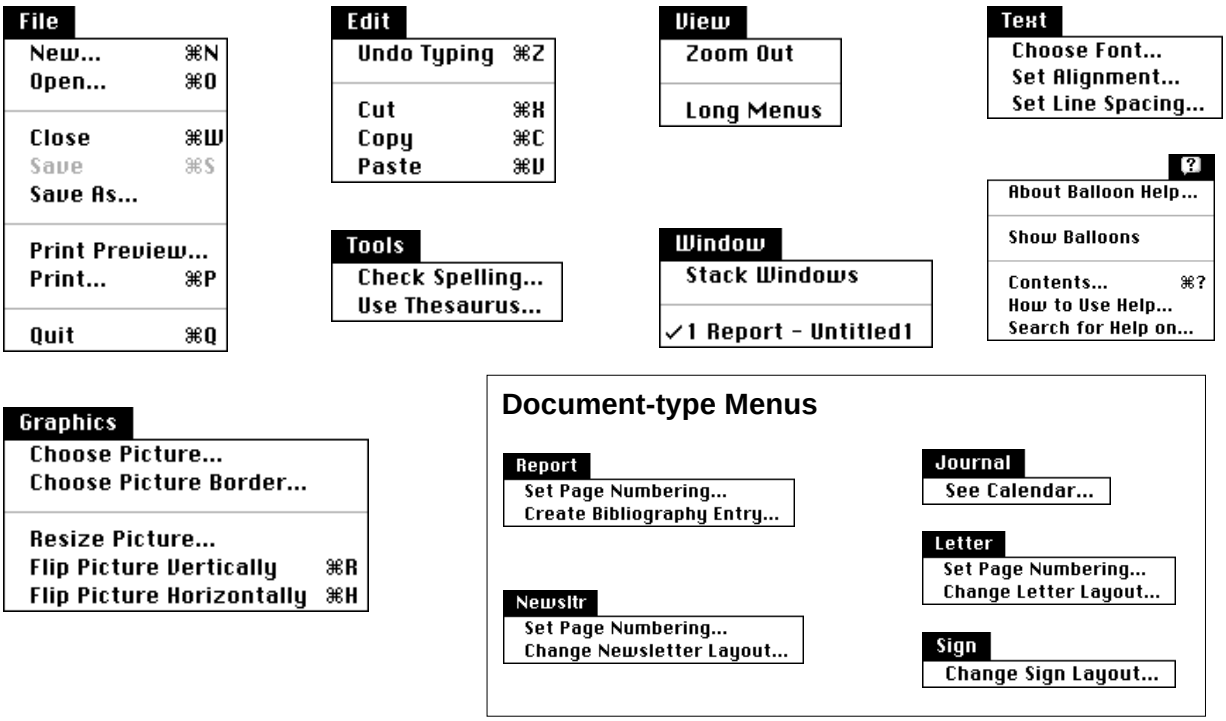
Note: All keyboard shortcuts work when short menus are on, even if their menu items are not displayed. (See *Appendix B: Keyboard Shortcuts* in the *User's Guide*.)

Special School Software Features

Short Menus—Windows Version



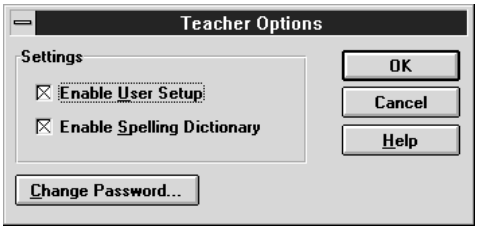
Short Menus—Macintosh Version



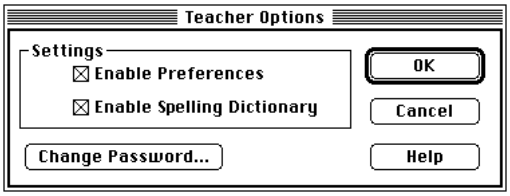
Teacher Access Privileges

Network users: Refer to the *Network Supplement* for network-specific information on teacher access privileges. The information in this section does not apply to the Network version of the program.

Student Writing Center provides teachers with access to any password-protected Journal document, and to special teacher options that include setting the program defaults, enabling or disabling the **Change User Setup** (Windows) or **Preferences** (Macintosh) menu item, modifying the Spelling Checker dictionary (adding and removing words), and changing the teacher password. (In the Windows version of the program, the teacher password is set to **123** when you install the program. On the Macintosh, you will be asked to choose a teacher password when you launch the program. If you do not enter a password, the password will automatically be set to **123**.)



Windows



Macintosh

OPENING PASSWORD-PROTECTED JOURNALS

As a teacher, you can open any Journal document that is protected by a password.

To open a password-protected Journal document:

1. Open the document in the usual way by using the **Open** icon on the icon bar, **Open** from the File menu, or **Saved Work** from the Choose a Document menu.
2. When the Journal Password dialog box appears, type your teacher password in the text box and choose **OK**.

CHANGING THE DEFAULT SETTINGS

You can change the program default settings for the program features listed below. The settings you choose will be in effect whenever a user starts the program. You can allow students to change their own default settings or deny them access to these settings. (See the next section, *Enabling/Disabling User Setup or Preferences*.)

Special School Software Features

The default settings, described in *Changing Document Defaults* in *Chapter 3* of the *User's Guide*, include:

- hiding or displaying the text markers (special symbols in text that do not print) and text boundaries (the dotted lines that show where text can go in different document regions) for every document
- hiding or displaying the ruler and its buttons for each type of document
- the document folder or directory for opening and saving documents and the picture folder or directory for choosing pictures
- the font and size for text in all document types
- enabling or disabling the program's automatic save feature that saves a document at set intervals

To change the default settings:

1. From within the program, press Ctrl T (Windows) or ⌘ T (Macintosh). (If you are asked to enter a password, type your teacher password in the text box and choose **OK**.) The Teacher Options dialog box appears.
2. Check **Enable User Setup** (Windows) or **Enable Preferences** (Macintosh) in the Teacher Options dialog box (if the box is unchecked). Then choose **OK**.
3. Choose **Change User Setup** (Windows) or **Preferences** (Macintosh) from the Tools menu. Then change the settings as described in *Changing Document Defaults* in *Chapter 3* of the *User's Guide*. Choose **OK** when you are finished.

ENABLING/DISABLING USER SETUP OR PREFERENCES

You can allow or deny students access to the **Change User Setup** (Windows) or **Preferences** (Macintosh) menu item on the Tools menu. This menu item displays a dialog box listing the program default settings (see the list above).

When you enable **Change User Setup** or **Preferences**, students can choose this menu item and change the program's default settings themselves. Then whenever *Student Writing Center* starts on that computer, those default settings will be in effect. (**Change User Setup** or **Preferences** is enabled at installation.)

You may want to set the default settings a certain way and not allow students to change them. If you disable **Change User Setup** or **Preferences**, that menu item is grayed out on the Tools menu and cannot be chosen. But, since all the items in the Change User Setup or Preferences dialog box (except for the automatic save feature) are available from other menus and dialog boxes, students can still change the items while they are working on a document.

However, when the program is restarted, the default settings will again be in effect.

To enable or disable the Change User Setup or Preferences menu item:

1. From within the program, press Ctrl T (Windows) or ⌘ T (Macintosh). (If you are asked to enter a password, type your teacher password in the text box and choose **OK**.) The Teacher Options dialog box appears.
2. Check the box next to **Enable User Setup** (Windows) or **Enable Preferences** (Macintosh) in the Teacher Options dialog box to give students access to the **Change User Setup** or **Preferences** menu item on the Tools menu. Uncheck the box to deny students access.

WORKING WITH THE SPELLING DICTIONARY

The Spelling Checker in *Student Writing Center* uses a dictionary to find misspelled words in a document and to suggest alternate spellings. There is just one dictionary that is stored with the program on each hard disk, and whenever anyone uses the Spelling Checker in *Student Writing Center* on that computer, that dictionary will be used. (See *Using the Tools* in *Chapter 4* of the *User's Guide* for more information.)

As a teacher, you might want to modify the dictionary to include words that relate to topics your students are studying. For example, if your students are writing a report on the Civil War, you could add the names of relevant people and places to the dictionary so that the Spelling Checker recognizes these words. You can remove any word that you add to the dictionary whenever you want. For information on adding or removing words, see *Dictionary* in the *Spelling Checker* section under *Using the Tools* in *Chapter 4* of the *User's Guide.* Be sure the Spelling Dictionary is enabled before you begin (see below).

When the Spelling Dictionary is enabled, users can modify the dictionary. However, if students are allowed to add words to the program dictionary, they might add misspelled words or other words that you might not want in your school dictionary. (These added words would appear in the dictionary and be treated as properly spelled by the Spelling Checker. They might also appear on lists of suggested spellings in the Check Spelling dialog box.) Students also might remove or change words added by the teacher. The Spelling Dictionary is enabled at installation.

To enable or disable the spelling dictionary:

1. From within the program, press Ctrl T (Windows) or ⌘ T (Macintosh). (If you are asked to enter a password, type your teacher password in the text box and choose **OK**.) The Teacher Options dialog box appears.

2. Check **Enable Spelling Dictionary** and choose **OK** to give users access to the Spelling Checker dictionary. Uncheck **Enable Spelling Dictionary** to deny users access to the Spelling Checker dictionary.

CHANGING THE TEACHER PASSWORD

You can change your teacher password, but you cannot remove it. If you change it, be sure to inform other school personnel who use *Student Writing Center* on that computer. If you work with more than one computer, you might want to use the same password for all of them, to avoid memorizing several passwords.

To change the teacher password:

1. From within the program, press Ctrl T (Windows) or ⌘ T (Macintosh). (If you are asked to enter a password, type the current teacher password in the text box and choose **OK**.) The Teacher Options dialog box appears.
2. Choose **Change Password**. The Change Password dialog box appears.
3. Type the new password—up to 10 characters. Choose **OK**. Then retype the password to confirm it and choose **OK**. Be sure every teacher who uses the program at that computer knows the new password.

If you don't know the teacher password, you can call The Learning Company and ask to speak to a Technical Support representative. The representative will give you a password, good for that day only, which you can use to gain access to the Teacher Options dialog box or to any open Journal document. See the card in the front pocket of this binder for the Technical Support phone number.

Student Writing Center

	Content	Date
	Working with Documents • Choosing writing center • Choosing the document format	
	Working with Text • Entering text • Editing text 1. selecting text & erasing text 2. cutting, copying & pasting text 3. undoing changes 4. changing font & font size 5. searching & replacing text • Formatting text (line spacing, alignment, paragraph margins & indenting text, tab stops) • Using the tools (spell check, word count, thesaurus)	
	Finishing the document • Saving documents with Save as • Saving document changes • Opening the saved report • Previewing and printing the report • Closing the report	
	Working with Graphics • Adding graphics • Moving graphics • Editing graphics (resizing, cropping, borders, erasing, cutting, undoing)	
	Working with Layout • Adding page numbers • Adding a title page • Editing a bibliography entry • Adding headers & footers	

Student Writing Center

Word Processing Skills ~ First Grade

This lesson is designed to integrate technology into the writing curriculum. This is a whole group lesson, which will be conducted in the computer lab.

Objectives:

- The students can identify and use letter and number keys
- The students can use the space bar, return, and delete keys.
- The students can use informal keyboarding skills to type words.

Procedure:

- Once you have begun your units on spelling allow students to practice typing out their spelling words.
- Bring the whole class to the computer lab. Bring a current spelling list with you.
- Have students log onto compass.
- Double click on the student writing center.
- Model for students how to type a number one with a period after it.
- Have students locate the 1 and type it.
- Have students locate the period and type it.
- Have students give a thumbs up if what they have on their screen is the same as what is on the projectors screen.
- Direct students to type a space and give them a spelling word to type.
- Allow time for students to locate the desired keys, walk around the lab and monitor students.
- Once the majority of students are done type the spelling word and have them check themselves giving a thumbs up when what they typed matches what is on the screen.
- Model for students to press the return key. Allow them to do it and give you a thumbs up when their curser is in the same place as what is on the screen.
- Continue this process through a few words.
- Model for students what to do when they type the wrong things and you want to go back and fix.
- Misspell a spelling word.
- Direct students to type the spelling word incorrect.
- Have a student identify what is incorrect.

- Model for students how to move the cursor behind the incorrect letter. Have students put cursor behind the incorrect letter.
- Direct students how to locate the delete button and press it once.
- Model for students how to type correct letter into the word.
- Allow students to type the correct letter into the word.
- Direct the to put a thumbs up when what is on their screen matches the teachers.
- Continue guiding students through typing their spelling words as directed above.
- When students have completed spelling list model for students how to print.
- Allow students to print.

Extension activities:

- Come back to the computer lab and have students type phrases.
- Come back to the computer lab and have students type sentences.
- Come back to the computer lab and have students type a paragraph.

Name_____

Technology Checklist

Before turning in your report make sure you can answer YES to ALL of the questions below.

- ✓ Did I use the correct spacing between words and punctuation? _____
- ✓ Did I use the shift, lock, and tab keys to indent and capitalize? _____
- ✓ Did I change the text size, font, and style of my letters? _____
- ✓ Did I use the spell checker? _____
- ✓ Did I import and move graphics into my document? _____

Fourth Grade

Name: _____

Crazy Laws

Persuasive Paragraph

You have learned the format for writing a persuasive paragraph, what a law is and why we have them in our society, and finally to how to type using Student Writing Center. It is now your turn to create a new law and persuade your fellow classmates into believing it is a good law. You will complete this task by writing a persuasive paragraph, typing a final copy using Student Writing Center and then reading it to your classmates to see if they would be willing to follow your new law.

Step 1

Brainstorm at least 5 ideas of laws that you think people should follow. **Remember a law is written to help protect people and their property.** Then discuss your ideas with your teacher.

Step 2

Use a graphic organizer to organize your thoughts before you begin writing.

Main Idea
Supporting Details

Step 3

Write a rough draft.

Step 4

Edit your rough draft.

Step 5

Type your final copy using Student Writing Center. Remember to spell check your paragraph prior to turning in your final copy.

Step 6

Present your new law to the class by reading your essay to the class.

NAME_____

Crazy Law Persuasive Paragraph Rubric

Category	4	3	2	1
Focus	Sharp, distinct controlling point made about a single topic with evident awareness of task.	Apparent point made about a single topic with sufficient awareness of task	No apparent point but evidence of a specific topic.	Minimal evidence of a topic.
Content	The paragraph contains a topic sentence with at least five supporting detail sentences and a conclusion that reaffirms the author's point of view.	The paragraph contains a topic sentence with three to four supporting detail sentences and a conclusion that reaffirms the author's point of view.	The paragraph contains a topic sentence with two supporting detail sentences and a conclusion the does not clearly reaffirm the author's point of view.	The paragraph is missing either a topic sentence, a conclusion, or only contains one supporting detail sentence.
Organization	Sophisticated arrangement of content with evident and/or subtle transitions.	Functional arrangement of content that sustain a logical order with some evidence of transition.	Confused or inconsistent arrangement of content with or without attempts at transition.	Minimal control of content arrangement.
Style	Precise, illustrative use of a variety of words and sentence structures to create writer's voice and tone appropriate to audience	Generic use of a variety of words and sentence structures that may or may not create writer's voice and tone appropriate to audience.	Limited word choice and control of sentence structures that inhibit voice and tone.	Minimal variety in word choice and minimal control of sentence structures
Conventions	Writer makes no errors in capitalization or punctuation, so that the paper is exceptionally easy to read.	Writer makes 1 or 2 errors in capitalization or punctuation, but the paper is still easy to read.	Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt flow	Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupt flow

TOTAL POINTS_____

Here is a list of other crazy laws.

1. All fire hydrants must be checked one hour before a fire. PA
2. No one is allowed to sleep on a refrigerator. PA
3. It is illegal to fish for whales on Sunday. OHIO
4. Throwing a snake at anyone is illegal. OHIO
5. It's illegal to catch mice without a hunting lesson. OHIO
6. It is against the law to throw a ball at anyone's head for fun. NY
7. Snoring is prohibited unless all bedroom windows are closed and locked. MA
8. No gorilla is allowed in the back seat of any car. MA
9. No one can take a bath without a prescription. MA
10. You can't carry bees around in your hat. KANSAS
11. It is illegal to look at a moose from an airplane. ALASKA
12. There is a law forbidding blind men from driving cars. NY
13. It is against the law to talk loudly. ALABAMA
14. You cannot sell snakes on the street. CA
15. It is unlawful to pass a fire truck while riding a bike. CA
16. It is against the law to eat in a place that is on fire. IL
17. It is illegal to wiggle while you dance. CA
18. You cannot sit in the middle of the street and read the newspaper. MI
19. It is against the law to bite your landlord. MAINE
20. You cannot fish in pajamas. IL
21. It is against the law to make faces at a dog. IL
22. It is illegal to annoy squires. KANSAS
23. It is illegal to pour out pickle juice. RI
24. It is illegal to lean against a public building. OHIO
25. It is against the law to water your lawn when it is raining. MA
26. It is against the law to insert a penny in your ear. KANSAS

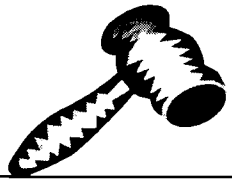
Crazy Laws in our United States

4th Grade
Penn Hills School District

Throughout our history, our state governments have created some pretty crazy laws! Here are some examples of laws in the United States. Some of these laws are still in effect, and some have been repealed, or no longer exist.

What is a law?

A law is a rule designed to protect a person, their rights, and their property.



F
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A

Moms are not allowed to break more than three dishes a day.

P
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Y
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V
A
N
I
A

It is illegal to sing in the bath tub.

L
O
S

A
N
G
E
L
E
S

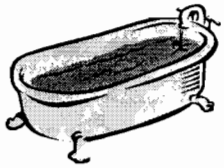
Infants cannot dance in public halls.

NEW JERSEY

It is illegal to slurp soup.

VERMONT

Everyone must take a bath each night.

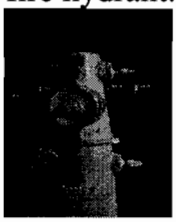


CONNETICUT

In order for a pickle to be considered a pickle, it must bounce

IOWA

It is against the law for a horse to eat a fire hydrant.



SAN FRANCISCO

It is illegal to wipe down your car with used underwear.

CHALLENGE!!!!!!

You will think of your own crazy law, and try to persuade others to follow that law. Remember, a law protects people and their property.

Helpful Hints

Think and explain in your essay:

How will this law help others?

How will this law solve problems?

Why is it important to follow this law?

Who will benefit from this law?

Word Processing

Grade 4

Teacher Packet

Word Processing
Grade 4
Lesson 1

Objectives:

The student will understand how to:

- access and launch the Student Writing Center
- enter Text
- use the Space Bar
- change the Text Size
- open a Word Processing File
- use special keys, such as SHIFT, ENTER, and other punctuation keys
- save a File
- Print a document
- understand spacing between word within a sentence

Procedure:

1. Launch Student Writing Center by clicking on icon; or click icon once, then click RUN.
2. Click REPORT.
3. On the icon bar at the top of the screen, choose FONT. In the SIZE box, click and highlight 24, then click OK.
4. You are going to type a sentence.
5. Type in the capital letter ***I***. To make a capital ***I***, hold down the SHIFT key and press the letter ***I***.
6. Finish the sentence you started about yourself by telling something that you like to do. {Example: I like to fish.} Make sure to hit the space bar once to leave one (1) space between each word in the sentence. At the end of the sentence, type a period (.).
7. Press the ENTER key.
8. Type another sentence about something you do not like. {Example: I do not like spinach.}

9. Press the ENTER key 2 times.
10. Type your full name. Remember to hold the SHIFT key down to type the capital letters in your name.
11. Click the SAVE button on the icon bar at the top of the screen. In the SAVE AS screen, under FILE NAME where the cursor is blinking, type **your student number** {Use **your** student number that was assigned by your teacher, not your room number} then the word **like** with no spaces between. Click the OK button.

Note: {If you see a message that says "This file name has too many letters", you will have to click the OK button. Then, you will have to click in the FILE NAME line after the last letter in the word **like** and click the BACKSPACE key on the key board until the file name is only 8 letters long. There can only be 8 letters in each file name.}

12. On the icon bar, click the PRINT button, then click PRINT in the upper right hand corner.
13. Click the word FILE in the menu bar and bring the arrow down to the word EXIT. Click on EXIT.
14. Get your work from the printer and turn it in.

Word Processing
Grade 4
Lesson 2

Objectives:

The student will understand how to:

- access and launch Student Writing Center
- enter text
- use the Space Bar
- use special keys such as SHIFT, ENTER, and other punctuation keys
- save a word processing file
- open an existing word processing file
- change the Text Size
- understand the concept of Text Wrap
- indent using the TAB key
- understand spacing between sentences within a paragraph

Procedure:

1. Launch the Student Writing Center.
2. Click REPORT.
3. Click the FONT button on the icon bar and then highlight 14 under the SIZE column, then click the OK button.
4. Type the following title: "If I Were Ten Feet Tall" {Use the SHIFT key to capitalize letters and to type the quotation marks (").}
5. Press ENTER 2 times.
6. Press TAB once to indent the first sentence. You will write a paragraph about being ten feet tall.
7. At the end of each sentence, after you type the end mark {a period (.), question mark (?), or exclamation point (!)}, hit the space bar 2 times. There are always 2 spaces between sentences in a paragraph.

8. As you type, you may run out of space on a line. Don't worry! The computer will automatically move a word to the next line if the whole word won't fit on the line you are typing. This is called ***TEXT WRAP***.
9. Begin writing your paragraph. It needs to be between 3 and 7 sentences long. Follow all punctuation and capitalization rules. Remember to hold down the SHIFT key while typing a letter to make it a capital letter.
10. Press ENTER 2 times when you finish your paragraph.
11. Type your full name. Use capitals!
12. Click SAVE on the icon bar.
13. On the FILE NAME line, type **your student number** then the word **tall** with no spaces between them. Click the OK button.
14. Go to the menu bar and click on FILE, go down to EXIT and click.
15. Launch Student Writing Center.
16. Click on SAVED WORK.
17. Find and highlight **your student number tall**, then click the OPEN button.
18. After your document appears, click on the PRINT button on the icon bar.
19. Click PRINT in the upper right hand corner of the box that appeared.
20. Then click FILE, go down to EXIT, and click.
21. Get your work from the printer and turn it in.

Word Processing
Grade 4
Lesson 3

Objectives:

The student will understand how to:

- access and launch the Student Writing Center
- enter Text
- use the Space Bar
- change Text Size and Text Style
- open a Word Processing File
- use special keys, such as SHIFT, ENTER, and other punctuation keys
- save a File
- highlight and change text
- insert new text into a written document
- Print a document

Procedure:

1. Launch the Student Writing Center.
2. Click REPORT.
3. Change FONT size to 16. {Remember: Click FONT to start this.}
4. Type the following title: "My Happy Dog" {Use SHIFT to get QUOTATION MARKS and for CAPITALIZATION.}
5. Press ENTER 2 times.
6. Type the following paragraph word for word--even with the misspelled word. {Remember to press TAB once to indent your paragraph. Also remember to use proper capitalization and punctuation: 1 space between words in a sentence and 2 spaces after each sentence's end mark.}

Note: {While typing the paragraph, if you make a mistake use the BACKSPACE key to correct your error. Also, you will need to hit the SPACE BAR to include one space after the comma (,). You always have one space after a comma.}

"My Happy Dog"

My dog is very happy. She loves to play with all of her toys. When friends come to visit, she runs around tyhe house and brings out all of her toys.

7. Correct the spelling error found in the above paragraph by highlighting the misspelled word "tyhe":

   * Click before or after the word, hold down the left mouse button, and drag the mouse to highlight the word in a black box. You can also double-click the word to highlight it in a black box.

   * Click on the DELETE or BACKSPACE key.

   * Retype the word, spelling "the" correctly. Make sure there is 1 space before and after the new word you type in.

8. Center the title "My Happy Dog":

   * Highlight the title, "My Happy Dog" {Remember to click before or after the title and drag to highlight.}

   * Click on the word TEXT in the menu bar.

   * Go down to SET ALIGNMENT and click on it.

   * Click CENTER in the ALIGNMENT BOX.

   * Click OK.

9. Insert three (3) descriptive words to make your paragraph more appealing to your readers:

    * Use the mouse to point to the place where you want to insert the word and click.

    * You should see a blinking cursor where you clicked.

    * Now type in a descriptive word, such as "squeaky" toys.

10. Insert two (2) more descriptive words. {Examples: "fluffy" dog or "good" friends.}
11. Point to the space after the last end mark in your paragraph. Click there. You should see a blinking cursor after the end mark. Press ENTER 2 times.
12. Type your full name.
13. Click the SAVE button on the menu bar. On the SAVE AS screen, where the cursor is blinking, type **your student number** and then the word **dog**. Click the OK button.
14. Click the PRINT button, then click PRINT in the upper right hand corner.
15. Click on the word FILE in the menu and bring the arrow down to EXIT. Click on EXIT.
16. Get your work from the printer and turn it in.

Word Processing
Grade 4
Lesson 4

Objectives:

The student will understand how to:

- access and launch Student Writing Center
- enter text
- use the Space Bar
- use special keys, such as SHIFT, ENTER, and other punctuation keys
- open an existing word processing file
- use Spell Check
- save a File
- Print a document

Procedure:

1. Launch the Student Writing Center.
2. Click SAVED WORK.
3. Click on the box to the left of TEMPLATES ONLY.
4. Find the TEMPLATE named "baker".
5. Click on "baker" to highlight.
6. Click OPEN.
7. Wait for the document to appear on the screen.
8. Click on the SPELL CHECK button on the icon bar to use spell check and fix spelling errors.

Note: When needed, scroll up or down using the arrows under the REPLACE WITH box to find the correct spelling, highlight the correct spelling, then click REPLACE. If the word is <u>not</u> spelled incorrectly, click SKIP. The spell check will attempt to correct any spelling errors found in your document. It <u>does not</u> check grammar or word usage! Proper names are often seen as spelling errors.

9. Proofread the document to check for any errors the spell checker may have missed.

HINT: There are 14 errors in this document.

10. Click at the end of the document. Hit ENTER 2 times.
11. Type your full name.
12. When done, click SAVE. On the SAVE AS screen, where the cursor is blinking, type **your student number** and then **baker**. Click the OK button.
13. PRINT your corrected document.
14. Click on the word FILE in the menu and bring the arrow down to EXIT. Click on EXIT.
15. Get your work from the printer and turn it in.

Mom Baker Plants a Garden

Mom Baker had a large, hungry family. It seeemed as though there was never enough food on the table. With five children, a husband, three dogs, and a kat, Mom Baker had a hard thime making ends meet. So, Mom Bakr decided to plant a garden. She thought it would be a good way to stretch the monie she had to spend on food.

Her first step was to write a list of the seeds she would biy - tomatoe, corn, radish, letuce, cucumber, onion, and squash - and, of course, catnip for the cat. The thought of all of these wonderful vegetebles made her smile. She grabbed her coat and headed out the door.

At the market, she found everything on her list plus several others she had overlooked, specifically carrots and potatoes. Carrots and potatoes are essential in stew, and she was glad that she had found them displayed so prominently on the racks.

The next morning Mom Baker was up early. Her husband and children joined her, and together they tilled the soil (the dogs helped) and planted the seads. Everyone was excited, especially the cat, who haerd the word catnip and put on a big cat grinn.

After everything was planted, the children took turns gently watering the soil. Just before dark, they all went outside to cook the evening meal. They couldn't help but dreem about the day when the seeds they had just planted would turn into fresh vegetables for thier table.

Mom Baker Plants a Garden

(Errors are underlined and corrected)

Mom Baker had a large, hungry family. It seemed as though there was never enough food on the table. With five children, a husband, three dogs, and a cat, Mom Baker had a hard time making ends meet. So, Mom Baker decided to plant a garden. She thought it would be a good way to stretch the money she had to spend on food.

Her first step was to write a list of the seeds she would buy - tomato, corn, radish, lettuce, cucumber, onion, and squash - and, of course, catnip for the cat. The thought of all of these wonderful vegetables made her smile. She grabbed her coat and headed out the door.

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After everything was planted, the children took turns gently watering the soil. Just before dark, they all went outside to cook the evening meal. They couldn't help but dream about the day when the seeds they had just planted would turn into fresh vegetables for their table.

Word Processing
Grade 4
Lesson 5

Objectives:

The student will understand how to:

- access and launch Student Writing Center
- enter Text
- use the Space Bar
- change the Text Size, Font, and Style
- indent using the TAB key
- use Spell Check
- import, position, and manipulate relevant graphics into a Word Processing Document
- use special keys, such as SHIFT, ENTER, and other punctuation keys
- save a File
- Print a document

Procedure:

1. Launch the Student Writing Center.
2. Click REPORT.
3. Change FONT SIZE to 16. {Remember: Click FONT to start this.}
4. Create a paragraph about your ***best friend***. In this paragraph, you need to:

   * Indent your paragraph.

   * Create a well constructed Topic Sentence.

   * Create at least four (4) Detail Sentences to support your Topic Sentence.

* Create a well constructed Concluding Sentence.

* Use proper Mechanics {Spelling, Capitalization, Grammar, and Punctuation.}

5. Now, reread your paragraph and create a TITLE for it:

   * Insert the cursor before your first sentence.

   * Press the ENTER key 2 times. Press the TAB key to indent your paragraph again.

   * Insert the cursor on the top blank line of the document.

   * Click on the word TEXT on the menu bar.

   * Click on SET ALIGNMENT, click on CENTER, then click OK.

   * Type your title.

6. Highlight the title, then click FONT. Under the FONT headline, choose a different kind of font. You will use the up or down arrows under the FONT headline to select the font you would like. Click on the font to highlight it. Next, under the SIZE headline, choose 24. Click OK.
7. Insert the cursor at the end of your paragraph. Hit ENTER 2 times.
8. Type your full name.
9. Choose a picture that relates to your text:

   * Click on the PICTURE button on the icon bar.

   * Scroll down under the heading DIRECTORIES, choose a folder, and click OK. You may have to choose more

than one folder and click OK until filenames appear under the FILE NAME heading.

* Under the FILE NAME heading that you have chosen, you will see a listing of all the pictures found in this folder. To view the picture, highlight the word by clicking on the file name **ONE TIME**.

Note: If you do not like the picture, look until you find one you like. You will have to click on the PICTURES folder and then click OK to reopen the folders so that you will be able to look at more pictures.

* After you have found a picture that you would like to use, click and highlight the file name then click OK.

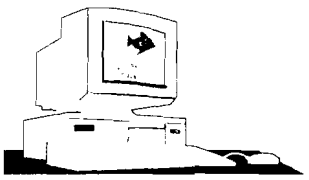
Note: The picture will appear very large. To adjust the size of the picture, click on the picture. A box will appear around the picture with small squares at 8 different locations. Point the arrow at any of the small boxes, click and hold down the left mouse button, and this will allow you to change the size of your picture. Also, to move the picture underneath your writing, put the cursor in the middle of the picture. You will see a four-way arrow appear as the cursor. Click, hold down the mouse button, and drag the picture down underneath your writing.

10. Click on your name so that the picture is not highlighted.
11. Spell check your paragraph by clicking on the SPELL button.
12. Click the SAVE button on the icon bar. Title your document **your student number** and **best-friend**.
13. PRINT your corrected document.
14. Click on the word FILE in the menu and bring the arrow down to EXIT. Click on EXIT.
15. Get your work from the printer and turn it in.

Word Processing

Grade 4

Student Lessons



Lesson 1
Follow the steps in the PROCEDURE very carefully.

Procedure:

1. Launch Student Writing Center by clicking on icon; or click icon once, then click RUN.
2. Click REPORT.
3. On the icon bar at the top of the screen, choose FONT. In the SIZE box, click and highlight 24, then click OK.
4. You are going to type a sentence.
5. Type in the capital letter ***I***. To make a capital ***I***, hold down the SHIFT key and press the letter ***I***.
6. Finish the sentence you started about yourself by telling something that you like to do. {Example: I like to fish.} Make sure to hit the space bar once to leave **one (1)** space between each word in the sentence. At the end of the sentence, type a period (.).
7. Press the ENTER key.
8. Type another sentence about something you do not like. {Example: I do not like spinach.}
9. Press the ENTER key 2 times.
10. Type your full name. Remember to hold the SHIFT key down to type the capital letters in your name.
11. Click the SAVE button on the icon bar at the top of the screen. In the SAVE AS screen, under FILE NAME where the cursor is blinking, type **your student number** {Use **your** student number that was assigned by your teacher, not your room number} then the word **like** with no spaces between. Click the OK button.

Note: {If you see a message that says "This file name has too many letters", you will have to click the OK button. Then, you will have to click in the FILE NAME line after the last letter in the word **like** and click the BACKSPACE key on the key board until the file name is only

8 letters long. There can only be 8 letters in each file name.}

12. On the icon bar, click the PRINT button, then click PRINT in the upper right hand corner.
13. Click the word FILE in the menu bar and bring the arrow down to the word EXIT. Click on EXIT.
14. Get your work from the printer and turn it in.

Lesson 2
Follow the steps in the PROCEDURE very carefully.

Procedure:

1. Launch the Student Writing Center.
2. Click REPORT.
3. Click the FONT button on the icon bar and then highlight 14 under the SIZE column, then click the OK button.
4. Type the following title: "If I Were Ten Feet Tall" {Use the SHIFT key to capitalize letters and to type the quotation marks (").}
5. Press ENTER 2 times.
6. Press TAB once to indent the first sentence. You will write a paragraph about being ten feet tall.
7. At the end of each sentence, after you type the end mark {a period (.), question mark (?), or exclamation point (!)}, hit the space bar 2 times. There are always 2 spaces between sentences in a paragraph.
8. As you type, you may run out of space on a line. Don't worry! The computer will automatically move a word to the next line if the whole word won't fit on the line you are typing. This is called ***TEXT WRAP***.
9. Begin writing your paragraph. It needs to be between 3 and 7 sentences long. Follow all punctuation and capitalization rules. Remember to hold down the SHIFT key while typing a letter to make it a capital letter.
10. Press ENTER 2 times when you finish your paragraph.
11. Type your full name. Use capitals!
12. Click SAVE on the icon bar.
13. On the FILE NAME line, type **your student number** then the word **tall** with no spaces between them. Click the OK button.
14. Go to the menu bar and click on FILE, go down to EXIT and click.

15. Launch Student Writing Center.
16. Click on SAVED WORK.
17. Find and highlight **your student number tall**, then click the OPEN button.
18. After your document appears, click on the PRINT button on the icon bar.
19. Click PRINT in the upper right hand corner of the box that appeared.
20. Then click FILE, go down to EXIT, and click.
21. Get your work from the printer and turn it in.

Lesson 3
Follow the steps in the PROCEDURE very carefully.

Procedure:

1. Launch the Student Writing Center.
2. Click REPORT.
3. Change FONT size to 16. {Remember: Click FONT to start this.}
4. Type the following title: "My Happy Dog" {Use SHIFT to get QUOTATION MARKS and for CAPITALIZATION.}
5. Press ENTER 2 times.
6. Type the following paragraph word for word--even with the misspelled word. {Remember to press TAB once to indent your paragraph. Also remember to use proper capitalization and punctuation: 1 space between words in a sentence and 2 spaces after each sentence's end mark.}

Note: {While typing the paragraph, if you make a mistake use the BACKSPACE key to correct your error. Also, you will need to hit the SPACE BAR to include one space after the comma (,). You always have one space after a comma.}

"My Happy Dog"

My dog is very happy. She loves to play with all of her toys. When friends come to visit, she runs around tyhe house and brings out all of her toys.

7. Correct the spelling error found in the above paragraph by highlighting the misspelled word "tyhe":

   * Click before or after the word, hold down the left

mouse button, and drag the mouse to highlight the word in a black box. You can also double-click the word to highlight it in a black box.

* Click on the DELETE or BACKSPACE key.

* Retype the word, spelling "the" correctly. Make sure there is 1 space before and after the new word you type in.

8. Center the title "My Happy Dog":

    * Highlight the title, "My Happy Dog" {Remember to click before or after the title and drag to highlight.}

    * Click on the word TEXT in the menu bar.

    * Go down to SET ALIGNMENT and click on it.

    * Click CENTER in the ALIGNMENT BOX.

    * Click OK.

9. Insert three (3) descriptive words to make your paragraph more appealing to your readers:

    * Use the mouse to point to the place where you want to insert the word and click.

    * You should see a blinking cursor where you clicked.

    * Now type in a descriptive word, such as "squeaky" toys.

10. Insert two (2) more descriptive words. {Examples: "fluffy" dog or "good" friends.}
11. Point to the space after the last end mark in your paragraph. Click there. You should see a blinking cursor after the end mark. Press ENTER 2 times.

12. Type your full name.
13. Click the SAVE button on the menu bar. On the SAVE AS screen, where the cursor is blinking, type **your student number** and then the word **dog**. Click the OK button.
14. Click the PRINT button, then click PRINT in the upper right hand corner.
15. Click on the word FILE in the menu and bring the arrow down to EXIT. Click on EXIT.
16. Get your work from the printer and turn it in.

Lesson 4
Follow the steps in the PROCEDURE very carefully.

Procedure:

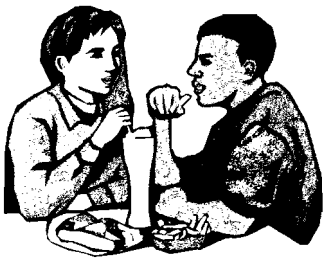
1. Launch the Student Writing Center.
2. Click SAVED WORK.
3. Click on the box to the left of TEMPLATES ONLY.
4. Find the TEMPLATE named "baker".
5. Click on "baker" to highlight.
6. Click OPEN.
7. Wait for the document to appear on the screen.
8. Click on the SPELL CHECK button on the icon bar to use spell check and fix spelling errors.

Note: When needed, scroll up or down using the arrows under the REPLACE WITH box to find the correct spelling, highlight the correct spelling, then click REPLACE. If the word is <u>not</u> spelled incorrectly, click SKIP. The spell check will attempt to correct any spelling errors found in your document. It <u>does not</u> check grammar or word usage! Proper names are often seen as spelling errors.

9. Proofread the document to check for any errors the spell checker may have missed.

HINT: **There are 14 errors in this document.**

10. Click at the end of the document. Hit ENTER 2 times.
11. Type your full name.
12. When done, click SAVE. On the SAVE AS screen, where the cursor is blinking, type **<u>your student number</u>** and then **<u>baker</u>**. Click the OK button.
13. PRINT your corrected document.
14. Click on the word FILE in the menu and bring the arrow down to EXIT. Click on EXIT.
15. Get your work from the printer and turn it in.



Lesson 5
Follow the steps in the PROCEDURE very carefully.

Procedure:

1. Launch the Student Writing Center.
2. Click REPORT.
3. Change FONT SIZE to 16. {Remember: Click FONT to start this.}
4. Create a paragraph about your ***best friend***. In this paragraph, you need to:

    * Indent your paragraph.

    * Create a well constructed Topic Sentence.

    * Create at least four (4) Detail Sentences to support your Topic Sentence.

    * Create a well constructed Concluding Sentence.

    * Use proper Mechanics {Spelling, Capitalization, Grammar, and Punctuation.}

5. Now, reread your paragraph and create a TITLE for it:

    * Insert the cursor before your first sentence.

    * Press the ENTER key 2 times. Press the TAB key to indent your paragraph again.

    * Insert the cursor on the top blank line of the document.

* Click on the word TEXT on the menu bar.

* Click on SET ALIGNMENT, click on CENTER, then click OK.

* Type your title.

6. Highlight the title, then click FONT. Under the FONT headline, choose a different kind of font. You will use the up or down arrows under the FONT headline to select the font you would like. Click on the font to highlight it. Next, under the SIZE headline, choose 24. Click OK.
7. Insert the cursor at the end of your paragraph. Hit ENTER 2 times.
8. Type your full name.
9. Choose a picture that relates to your text:

* Click on the PICTURE button on the icon bar.

* Scroll down under the heading DIRECTORIES, choose a folder, and click OK. You may have to choose more than one folder and click OK until filenames appear under the FILE NAME heading.

* Under the FILE NAME heading that you have chosen, you will see a listing of all the pictures found in this folder. To view the picture, highlight the word by clicking on the file name <u>ONE TIME</u>.

Note: If you do not like the picture, look until you find one you like. You will have to click on the PICTURES folder and then click OK to reopen the folders so that you will be able to look at more pictures.

* After you have found a picture that you would like to use, click and highlight the file name then click OK.

Note: The picture will appear very large. To adjust the size of the

picture, click on the picture. A box will appear around the picture with small squares at 8 different locations. Point the arrow at any of the small boxes, click and hold down the left mouse button, and this will allow you to change the size of your picture. Also, to move the picture underneath your writing, put the cursor in the middle of the picture. You will see a four-way arrow appear as the cursor. Click, hold down the mouse button, and drag the picture down underneath your writing.

10. Click by your name so that the picture is not highlighted.
11. Spell check your paragraph by clicking on the SPELL button.
12. Click the SAVE button on the icon bar. Title your document **your student number** and ***friend***.
13. PRINT your corrected document.
14. Click on the word FILE in the menu and bring the arrow down to EXIT. Click on EXIT.
15. Get your work from the printer and turn it in.