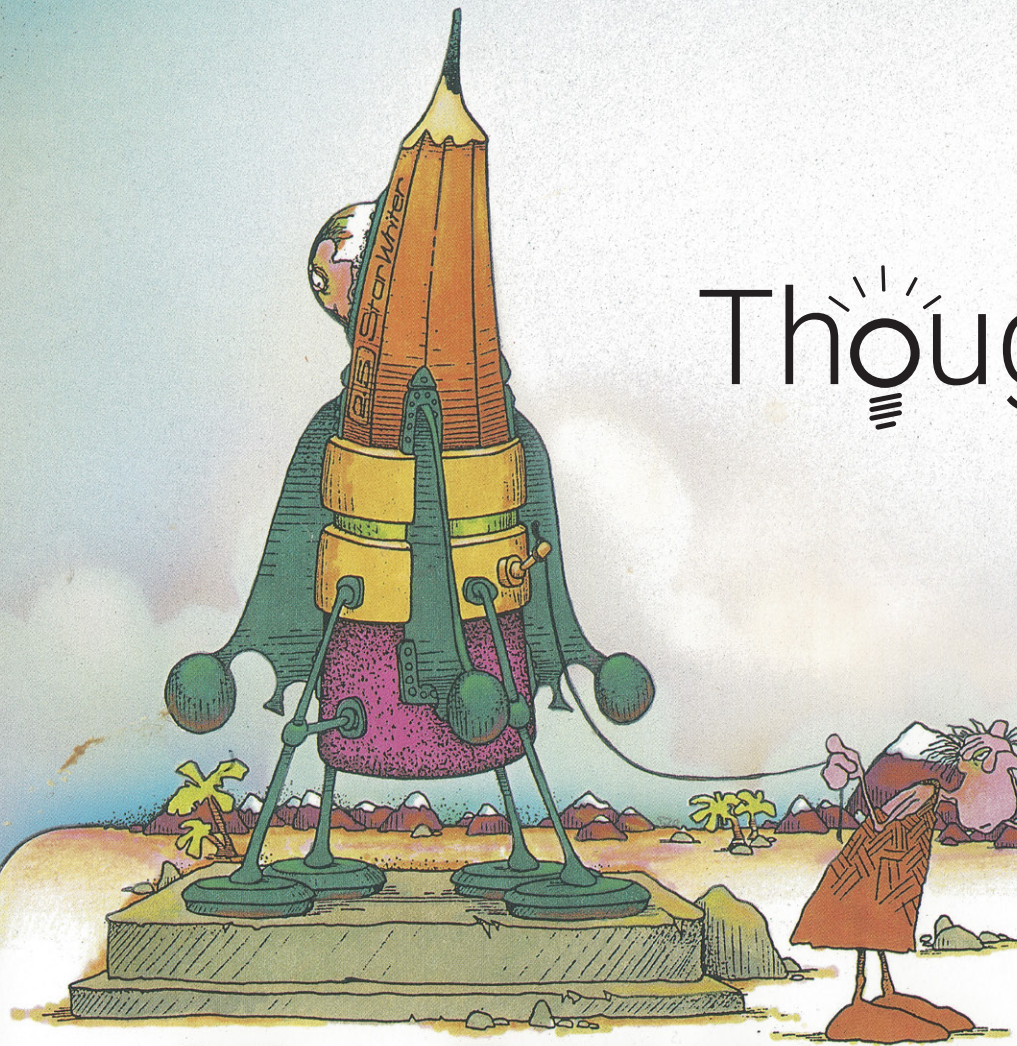


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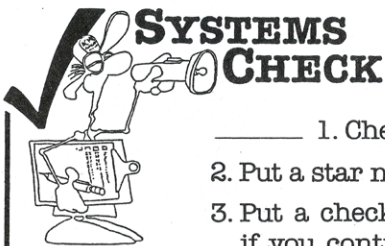
The LAUNCHING A Creative Writing Resource PAD

A QUESTING we will go...

Here's a chance to set forth on your own quest. (In a quest a young hero sets out on a journey in search of something.) In preparation for your quest, complete the plan which follows. (Use your own paper for your planning.)

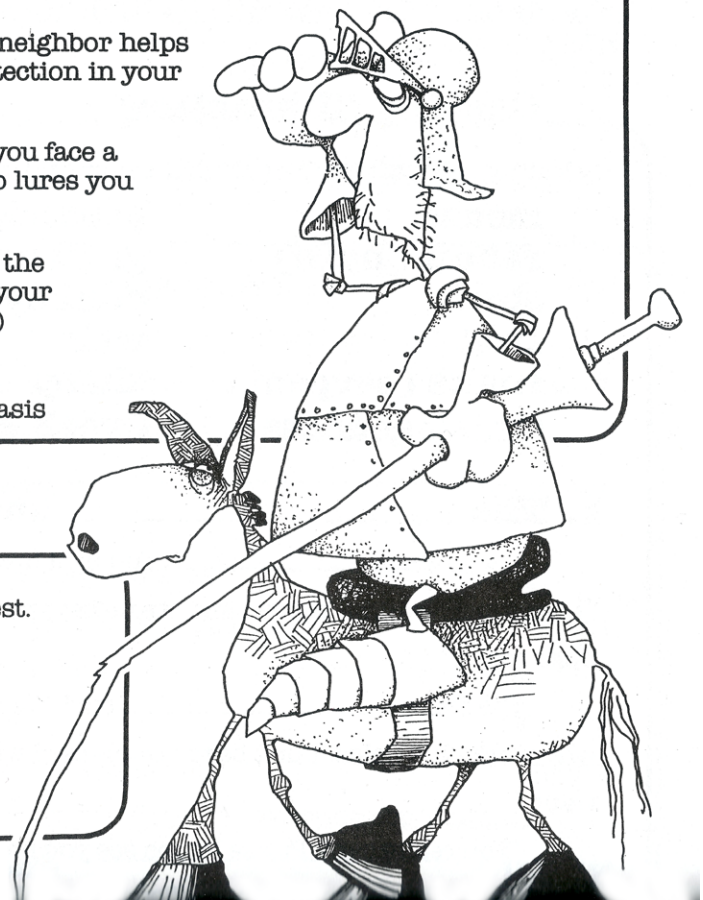
1. Identify a **reason** for your quest. (Maybe you set out to make the basketball team. Or maybe you head for Atlantis where the sacred amulet is hidden.)
2. Identify a **guardian** (helper) and/or a good-luck charm. (Maybe an elderly neighbor helps you gain confidence. Or maybe your father gives you a magical ring for protection in your search for the sacred amulet.)
3. Identify two or three possible **problems** which stand in your way. (Maybe you face a penalty for arriving late to the first night of tryouts. Or maybe the evil Nero lures you away from the amulet.)
4. Identify a possible **ending** to your quest. (Maybe you show so much hustle, the coach can't help but keep you on the team. Or maybe Nero underestimates your abilities, and you break through his laser screen which guards the amulet.)

Note: The ideas in parentheses are only examples; they shouldn't be used as the basis for your own quest.



SYSTEMS CHECK

1. Check if you were able to plan at least three parts of your quest.
2. Put a star next to that part of your quest you like the best.
3. Put a check next to any part of your plan that you might change if you continue working on your quest.
4. Exchange your plan with a friend or classmate. Read and discuss each other's work. Then identify one thing you liked in your partner's plan.



Story Starters

"Sara held a candle in one hand and clutched the stairway railing in her other. When she reached the bottom of the stairs, she listened again for the sound which seemed to come from the dining room. She went right for the china cabinet and set the candle on the top shelf. Suddenly, the cabinet slid away, and"

We are drawn right into the action in this passage since we join Sara as she descends the stairs. We share her uncertainty, and we wonder along with her who or what is behind the cabinet. We want to know what happens next.

All effective story starters such as this one contain one common element: They start right in the middle of the action. That is, the main character(s) immediately faces a potential conflict or problem. This conflict creates the suspense or uncertainty which draws the reader into the story.

Hook 'em good!

Write one or more of your own story starters. (Create story starters for the type of stories you generally like to read.)



SYSTEMS CHECK

_____ 1. Check if your story starter(s) begins right in the middle of the action.

_____ 2. Check if you have any ideas for continuing this story.

3. Exchange your work with a friend or classmate. Read and discuss each other's work.

Enrichment: Write the rest of your story. Or, exchange story starters and write the rest of your partner's story.

HEAD works the

But what were you thinking?

Select a recent time—sitting in a dentist's chair while your mouth turned numb, daydreaming during social studies class, etc.—and recreate your thoughts and feelings at that time by writing a *monologue*.

Example: The thoughts which follow recreate a very tense time for a boy during basketball tryouts.

"Boy, it was a lot easier last year. I thought for sure I'd made the team. This year it's so much harder. I wonder what's so different? The guys are almost all the same, and I've been practicing. Today I'm not doing that badly. Hopefully, I won't get cut."

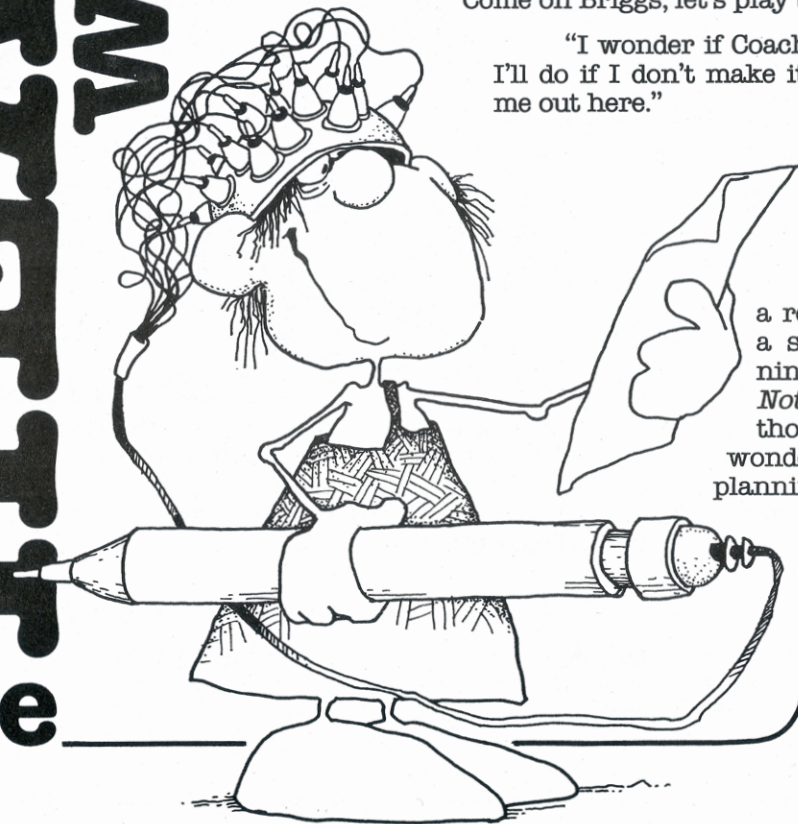
"Come on Briggs, let's play tight defense!" barked Coach Anderson.

"I wonder if Coach is yelling at me or trying to help me out? I wonder what I'll do if I don't make it? I better not think that way. There are guys worse than me out here."

Some THOUGHTS on THINKING

Say enough in your monologue or one-way conversation so a reader can share in your thoughts and feelings at that time. In a sense, your monologue should be a brief story with a beginning, middle, and end.

Note: Writers often use reflective detail when revealing someone's thoughts. Reflective details often start in the following ways: I wonder, I wish, I hope, What if, etc. (Use the space provided for planning and writing your first draft.)





Since you're an historian by trade, your family expects you to keep a record of memorable events experienced by family members and friends. You've decided to record at least two memorable events for each person, but you realize that for some people, especially ancestors, you will have to settle for one.

Family Facts

On your own paper, list at least five or six family members and friends that you see every day or can contact by local phone. (Consider your parents, grandparents, brothers and sisters, as well as any aunts, uncles, or neighbors for your list.)

Special Listing: If at all possible, include one or more ancestors in your list. Since an ancestor is generally thought of as someone older than a grandparent, the person you list will likely be someone a parent or grandparent has told you about.

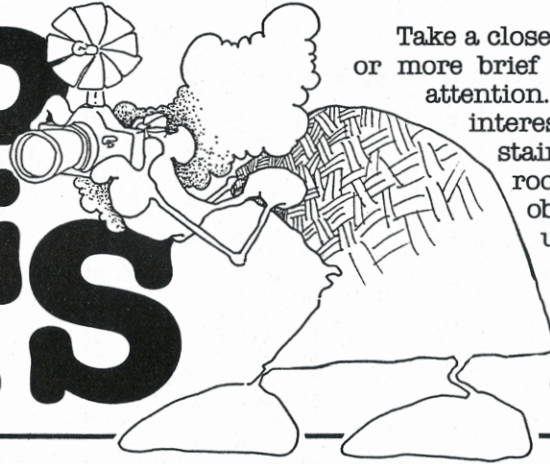
Leave enough space after each name so that you can record one or two memorable events or experiences for each person. Consider the 5 W's (*who, what, when, where, and why*) when recording facts and details about each experience.

Marking History

Select two or more events and record them on historical road markers. (Historical markers are placed at the location of important events.) Include enough facts and details to ensure that passersby fully appreciate these memorable experiences. (Remember the 5 W's.)

Note: The design and wording of your historical markers is up to you. Plan them on your own paper, and put your final designs in the space provided.

SNAP SHOTS



Take a close look at your school, and record four or more brief actions or scenes that catch your attention. Look for things that would make for interesting snapshots. Maybe a little-used stairway that leads to an old attic store-room catches your eye. Or maybe you observe a classmate talking with a friend until a question from the teacher suddenly catches her attention.

Note: Write one sentence for each observation; use your own paper and include a number of interesting details in your descriptions.

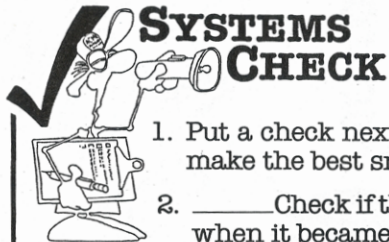
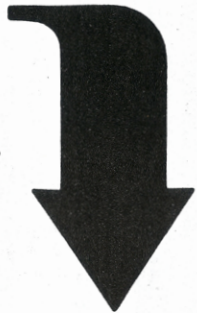
Tumble-down Poetry

Now pull the rug from under two of your observations so that the words “spill” into a new shape or form—a **tumble-down poem**.

Note: Let the words spill in a number of ways before you choose one shape or form for your tumble-down poems. For example, you might want a certain line in your tumble-down poem to consist of one word for emphasis or sound. You might also want to make changes in the original observation by rearranging, adding, or deleting words so that your poem reads more smoothly or presents a clearer image or picture. (See the example observation and poem which follows.)

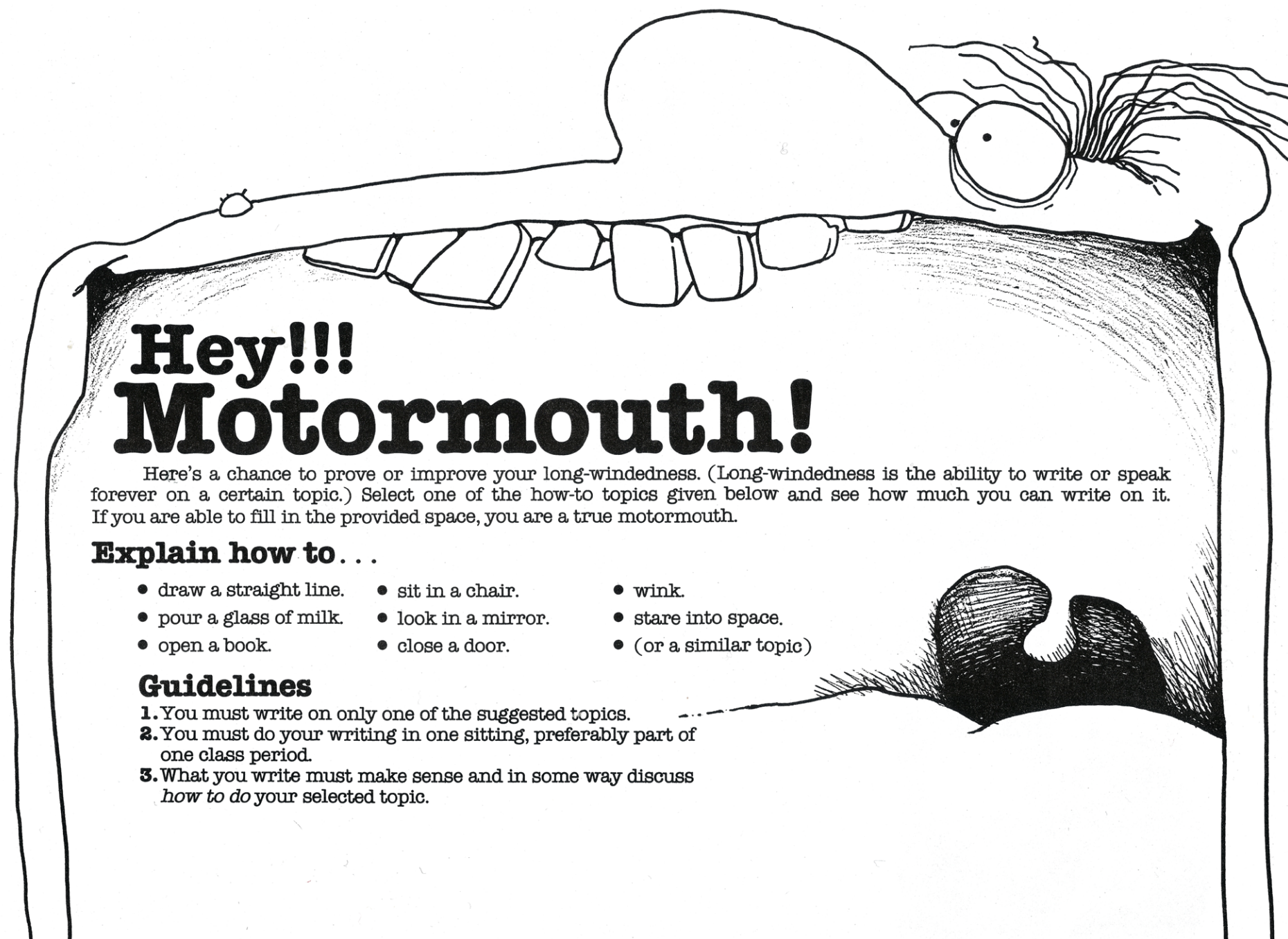
Observation: These stairs lead to the attic room where old, forgotten band uniforms lay.

*These dusty stairs
lead to the attic
where
timeworn
band uniforms
lay
folded and forgotten.*



1. Put a check next to the observation that would make the best snapshot.
2. _____ Check if the original observation changed when it became a tumble-down poem.
3. Exchange your work with a friend or classmate. Read and discuss each other's ideas. Then identify one thing you liked in your partner's work.

Enrichment: Take a close look at your neighborhood and record some observations for additional tumble-down poems.



Hey!!! Motormouth!

Here's a chance to prove or improve your long-windedness. (Long-windedness is the ability to write or speak forever on a certain topic.) Select one of the how-to topics given below and see how much you can write on it. If you are able to fill in the provided space, you are a true motormouth.

Explain how to . . .

- draw a straight line.
- sit in a chair.
- wink.
- pour a glass of milk.
- look in a mirror.
- stare into space.
- open a book.
- close a door.
- (or a similar topic)

Guidelines

1. You must write on only one of the suggested topics.
2. You must do your writing in one sitting, preferably part of one class period.
3. What you write must make sense and in some way discuss *how to do* your selected topic.