# Editing, Revising, and More

## Teacher's Manual for Grade 7

A teacher-friendly resource that is so much more than just "skill and drill," providing everything you need for success in one book.

**by Wendy Musk**

**Empowering®**
*Writers*

**Write. Read. Succeed.**

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# UNIT 1 - WORDS
## LESSON 1: These Weak Words Need Vocabulary Vitamins
• Student Book Pages 1-3

## Think About It

Our students have already had a lifelong relationship with words. Their first ones were celebrated as childhood milestones just over a decade ago! In kindergarten, they learned to blend the sound of letter groupings into simple words and in elementary school, to engage words at the level of spelling, reading and early creative and expository writing. A typical six-year-old has an expressive vocabulary of about 2,600 words and a receptive vocabulary of 20,000. By middle school, those numbers more than double.

There's an interesting relationship between the emergence of the tween's desire to be taken seriously and their ability to be articulate communicators. When we teach young writers to be precise and thoughtful in their choice of words, we are doing so much more than improving their test scores, although that will be a natural outcome. We are giving them the means to be heard in a noisy world and the expressive potential to earn the respect they so deeply desire.

## SKILL
• **Revise** for precise word choice and vivid imagery.
• **Apply** "Root Questions" as a revising tool.
• **Collect** several new vocabulary words.
• **Standard:** Texas Standard 7.14(C): Revising & Editing

## OBJECTIVE
Students will begin to recognize the difference between tepid prose and writing that pops with clarity and energy. They'll practice revising using Root Questions. They'll acquire new vocabulary gems to enhance their writing.

## PROCEDURE FOR GROUP INSTRUCTION
1. Write excerpt 1 (p. 6) on the board.
2. Write "Root Questions" on the board.

## INITIATING THE LESSON

Today we're going to rescue an aspiring writer from the trash bin of obscurity. We'll do that by revising an excerpt from his less than captivating debut novel. Clearly this author needs vocabulary vitamins! To ensure that we don't find ourselves in a similar predicament one day, we'll mine this lesson for expressive vocabulary gems and collect them for future use by writing them in the margin of the workbook page along with helpful definitions, if you need them. In addition, we'll use Root Questions to clarify meaning and Vocabulary Vitamins to strengthen weak words.

## MODELING & GUIDED PRACTICE

**1. Let's look at the first excerpt together!** You'll find it on p. 1 of your workbook.

> Antonia went to the door. As she did, she passed an open window. The sky was sort of blue with clouds. Antonia felt fine.

**2. Let's circle the weak words!** When we revise, we're asked to improve and clarify. To accomplish that, let's first identify the problem. Let's define 'weak words' as words that are so general and colorless that they add little or nothing to the narrative. They lack imagination and limit our understanding. These words need vitamins! Circle the weak words in this excerpt. (went, passed, sort of blue, felt fine)

**3. Let's ask Root Questions!** Since the author gave us so little to work with, we can each revise and clarify creatively to bring Antonia and her circumstances to life. To do that we can use Root Questions:

**Chart Root Questions:** Who? What? Where? When? Why? How?

*For example, ask the students:* Who do you think Antonia is? How old is she? Why is she going to the door and how is she moving to get there? What does the weather have to do with it? What sort of blue is the sky and is the author trying to use the color to create a mood? How does Antonia feel in this moment? How does she move toward the door?

**GAME:** Generate vivid **motion** words that describe how Antonia moves to the door by role playing possibilities.

- Students form two creative teams and choose a team name.
- Team players brainstorm descriptive motion words to act out.
- Players take turns moving toward the classroom door in the style of the word they selected.
- The opposing team guesses the word.
- If they guess correctly, the word is written on the board under their team name. If they guess incorrectly, the word is credited to the original team.
- Optional: Give each creative team a thesaurus to use.

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**4. Let's take our Vocabulary Vitamins!** Introduce what it looks like to take our weak words and replace them with strong Vocabulary Vitamins. Ask several students which word they'd substitute for the weak verb in the first example. Point out how each choice changes our perception of Antonia and her circumstances. Notice how the sentence story changes in the possible revisions below. Students have words in italics on their word charts, however, there is space for them to add a variety of additional words. Your charts are more complete examples.

### MOTION:

**Weak:** Antonia went to the door.

**Think:** Give the reader some insight into Antonia by showing the way she moves toward the door.

**Add Vitamins:** Splurge on verbs! How does she move? Does she:

> • *stride* • *trudge* • *hobble* • *creep* • *meander* • *lumber* • *saunter* • *race* • *sprint* • *bolt* • *dash* • *skip* • *crawl* • *bound* • *lope* • *hasten* • *dawdle* • *shuffle* • plod • twirl • pirouette • amble • waddle • limp • fly • float • dillydally • scamper • toddle • stagger • totter • traipse • sleepwalk

**Possible revision:** *Antonia hobbled to the door.*
*Antonia dawdled to the door.*

**Add More Vitamins:** Add to your action with adverbs! Adverbs modify your verbs to give them more detail. They're really strong so use them sparingly. Does Antonia move:

> • *rapidly* • *sluggishly* • *lazily* • *hastily* • *snappily* • *swiftly* • *reluctantly* • *tentatively* • *hesitantly* • *warily* • suspiciously • gradually • instantaneously • swiftly • languorously • leisurely • idly • deliberately

**Possible Revision:** *Antonia hobbled tentatively to the door.*
*Antonia dawdled lazily to the door.*

### COLOR & TEXTURE:

**Weak:** The sky was sort of blue with clouds.

**Think:** The color and texture of the sky can be used to create a mood. First let's get more specific about the color blue itself.

**Add Vitamins:** Clarify with adjectives! Was the color of the sky:

> • *periwinkle* • *azure* • *cerulean* • *turquoise* • *indigo* • *sapphire* • *aqua* • robin's egg blue • lavender • navy blue • baby blue • teal • midnight

**Possible Revision:** *The sky was indigo blue with clouds.*

**Add More Vitamins:** The clouds in the sentence need more vivid verbs and adjectives too! Were they:

> • *pearly* • *puffy* • *mottled* • *stippled* • *patched* • *flecked* • *dappled* • *variegated* • *patchwork* • iridescent • striated • streaked • ominous • foreboding • threatening • sinister • darkening • ephemeral • wispy

**Possible Revision:** *The indigo sky was streaked with clouds.*

*The azure sky was mottled with ominous, darkening clouds.*

**EMOTION:**

**Weak:** Antonia felt fine.

**Think:** This little sentence could give us some insight into Antonia. Let's choose a more evocative descriptor than fine.

**Add Vitamins:** Enhance the emotion of your sentence with adjectives! How did Antonia feel?

> • *calm* • *excited* • *elated* • *afraid* • *hesitant* • *suspicious* • *carefree* • *worried* • *desperate* • *furious* • *frustrated* • *astonished* • *satisfied* • *blissful* • cheerful • content • euphoric • woeful • anxious • amazed • grateful • shocked • alarmed • curious • confident • wistful • alive

**Possible Revision:** *Antonia felt frustrated.*

*Antonia felt wistful.*

5. **Let's revise!** Using your Root Questions and the Vocabulary Vitamins provided, have the students take about ten minutes to revise the excerpt in their own way, with the goal of giving the reader a vivid sense of the scene. Have the students create the action and mood of the scene with their choices of verbs, adjectives and adverbs. Reassure them that changing syntax (order of words) or adding to the basic sentences provided is not only permitted, but also encouraged. Teacher can circulate to offer support as needed.

6. **Let's share our revisions!** Ask for volunteers who would like to share. Encourage the class and create a safe space for sharing. Once a level of trust is in place, sharing will become a highlight of class. $\boxed{\text{SE}}$

7. **Let's wrap-up!** Students can get the most out of this lesson by applying it to their own writing. Remind them to:
   · Use Root Questions to help clarify what they truly mean to say.
   · Splurge on verbs that enliven the action
   · Add adjectives and adverbs that add emotion, color and mood.
   *These revising tools are well within their grasp. All it takes is practice!*

8. **Let's collect the gems!** (Student Book p. 3) Hidden among the Vocabulary Vitamins and the Teacher's & Student's workbooks are valuable words students might not yet be familiar with. Let's call these words "gems." Students can mine them for future use! Gem words are scattered throughout every lesson. Encourage students to write any word they think is a "gem" in their "treasure box" margins on any page where they find them! This is a clever way to have students identify words they don't already know and learn them in a fun and engaging way.

Some gems in this lesson might be:

> · obscurity · captivating · tepid · splurge · aspiring · enliven · vivid
> · predicament · evocative · debut · wistful · ephemeral · iridescent · mottled
> · periwinkle · woeful · languorously · traipse · pirouette

**CREATIVE EXTENSION ACTIVITIES**

1. **Pair-Share:** Have students write examples of weak prose to exchange with a partner. Invite them to revise each other's work with as much gusto and evocative language as possible! Have students share their insights about the process aloud.

2. **Class Treasure Box:** Create a visual display for collecting expressive vocabulary "gems" over time. Use a real box decorated to look like a treasure chest where student can drop in words they write down or a bulletin board with a simple header where words can be pinned up. Once set up, it takes very little time to curate, but the cumulative effect has impact. The message: words have value!

## LESSON 3: Personification

• Student Book Pages 15-17

### SKILLS

**Recognize** this familiar literary device.

**Learn** the recipe for effective personification.

**Apply** literary devices to writing.

**Revise** for impact, vivid imagery, and emotional connection.

**Collect** vocabulary gems from this lesson.

**Standards and Strands** 7.14 c; 7.17 v; 14B,C,E; 18

### OBJECTIVE

Students will learn the formula for the personification, how to identify it and how to analyze whether it is effective or flawed. Students will be able to apply what they've learned in writing and revising.

### PROCEDURE FOR GROUP INSTRUCTION

1. Read the excerpt below to the class. Emphasize the elements of personification by being playful and expressive with them.

2. Write the examples on the board as the modeling of the lesson unfolds.

3. Project terms box or refer to it in Student Book.

4. Circulate and support during Guided Practice.

### INITIATING THE LESSON

1. Let's listen to the sound of a passage written with the literary device, **personification**. Can you describe how it works? Discuss.

*Personification tapped her foot impatiently as she waited for her turn to speak. Our hapless author, a miserly fellow when it came to literary devices, used her talents infrequently, and he was the poorer for it. She read his novel, peering over his shoulder as he described a character crossing a desert. The prose was duller than a burned out lightbulb. She longed to help and imagined the hot breath of the noonday sun against the character's neck and the oasis beckoning him in the gentle voice of an unexpected breeze.*

Notice that this literary device is described as a person. (Let's call her, Ms. P.) She has a talent to contribute to the author's writing, but she's being ignored. What's the talent? (She describes objects in human terms; she personifies them. See underlined phrases for an example of personification.)

**Direct students to write the three examples of personification on the lines provided in their student book, p. 15.**

## MODELING

2. **Write** this phrase on the board: **Actions speak louder than words.**

3. **Ask** if anyone knows who wrote it. *(Most students have heard this expression before. It dates back to the 1600s, but it was most famously used by Abraham Lincoln in a speech in 1856.)*

4. **Comment** that this famous quote is an example of another literary device.

5. **Ask** students if they happen to recognize which one. (personification)

6. **Ask** students to interpret the quote. What does it mean to them?

7. **Discuss students' interpretations and ask why they think this quote is so powerful.** *(Some ideas: It's short and sticky, meaning easy to remember. It tackles an important topic that is as relevant today as when Lincoln quoted it. It makes us think about our own actions vs. words.)*

**Let's define terms!**

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**Personification** is a description that confers human qualities and behaviors on non-human objects. These objects can include inanimate objects, elements of nature, or even abstract ideas.

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**Write** this phrase on the board: **Justice is blind.**

**Ask** if this is a metaphor. *(It looks like one! Personification is a kind of variation on metaphor.)*

**What's** the difference? *(Personification, like metaphor, is a comparison but it compares two objects and gives human traits to one of them.)*

**Why** would a writer use personification? *(Personification creates impact with vivid imagery that makes an emotional connection by describing something inanimate in terms of human qualities with which we're innately familiar.)*

**Discuss** the meaning of the phrase: **Justice is blind.**

**Ask** how the meaning changes if we write this instead: **Justice winked.**

**Ask** if students can **think** of other variations and **interpret** them. *(Justice wept. Justice hiccuped. Justice held her at arm's length. Justice smirked.)*

**Insight!** Personification can illuminate a writer's point of view about an abstract idea. Ask students if they can think of other abstract ideas *(freedom, happiness, courage).*

## UNIT 2 ASSESSMENT: Literary Devices

**Demonstrate your understanding of Literary Devices by reading the following passage and answering the corresponding multiple choice questions.**

Julian's seventh grade class is learning to identifying and use the literary devices effectively. His teacher thought the best way to test the students' proficiency was to have them exchange papers and revise each other's work. The teacher asked the class to focus on the effective use of literary devices to enhance creative writing. Julian needs your help to identify and revise literary devices in his classmate's paper.

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**(1)** She knew it anyway! **(2)** That's what Eliza was thinking when the moderator stumbled over the pronunciation of the championship word, floccinaucinihilipilification. **(3)** What was she to do with the opportunity of a lifetime screaming at her at the top of its lungs? **(4)** A thought crossed her mind, but it didn't stay there. **(5 )**This was not an uncommon experience. **(6)** As the first student from her school to ever reach the finals of the Scripps National Spelling Contest, she had practiced compartmentalizing. **(7)** She was used to shutting out everything and everyone in pursuit of her number one goal: to be the greatest speller on earth, at least in the English language. **(8)** For years she'd spent her summer's studying while her friends played soccer and go swimming. **(9)** For years, she'd denied her desire for more diverse diversions. **(10)** For years, she'd practiced, hour after hour, day after day, week after week, year after year. **(11)** Every birthdays an eternity. **(12)** Then it happened! **(13)** She'd memorized the entire Oxford English dictionary, billions of syllables dancing in her mind like fireflies. **(14)** It was no wonder that her head didn't fall off from the weight of all those words. **(15)** Some of them were really heavy, like hippopotamine, or rhinocerine, or elephantine. **(16)** When the moderator stumbled over the pronunciation Eliza waited not impatiently. **(17)** She repeated the word politely. **(18)** She asked for the country of origin and the part of speech. **(19)** She closed her eyes and watched the letters assemble themselves on her mental screen like puzzle pieces as she tried to still her racing heart. **(20)** Floc-cin-auc-ini-hil-ipi-lif-ica-tion, the Latin adverb meaning, "half as much," again! **(21)** Shivers ran up every spine and the audience held its breath, but Liza knew what the result was. **(22)** She'd won the title of World's Best Speller in the world.

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1. What is the literary device used in sentence 3?

   **"What was she to do with the opportunity of a lifetime screaming at her at the top of its lungs?"**

   ◯ a.) This is an example of a simile.

   ◯ b.) This is an example of a metaphor.

   ● c.) This is an example of personification.

   ◯ d.) This is an example of anaphora.

2. What is the literary device used in sentence 5?

   **"This was not an uncommon experience."**

   ◯ a.) This is an example of a metaphor.

   ◯ b.) This is an example of hyperbole.

   ● c.) This is an example of litotes.

   ◯ d.) This is none of the above.

3. Review sentences 8, 9 and 10. These three are examples of:

   ● a.) anaphora

   ◯ b.) antithesis

   ◯ c.) argumentation

   ◯ d.) alliteration

4. Which revision works best?

   **"For years she spent her summer's studying while her friends played soccer and go swimming."**

   ◯ a.) For year's she spent her summer's studying while her friends played soccer and went swimming.

   ◯ b.) For years she spent her summers studying, while her friends, played soccer, and went swimming.

   ◯ c.) For years she spent her summers studying while her friends played soccer and went to the pool.

   ● d.) For years she spent her summers studying while her friends played soccer and swam.

5. Sentence 13 contains which two literary devices?

   **"She'd memorized the entire Oxford English Dictionary, billions of syllables dancing in her mind like fireflies."**

   ◯ a.) metaphor and alliteration

   ◯ b.) litotes and hyperbole

   ◯ c.) hyperbole and anaphora

   ● d.) simile and hyperbole

# UNIT 4 - PARAGRAPHS
## LESSON 1: Turning an Editor's Eye on Essay Structure
• Student Book Pages 36-37

## Think About It

Among expository genres, the 5-paragraph essay is still the currency of the realm. It dominates academia, journalism and technical publications. Proficiency in essay writing becomes pivotal in middle school. Still, there is room for a playful approach to essays, especially as we turn an editor's eye to revising them structurally. While the writing content will vary according to the talent and proficiency of the individual student, the structure can be made sound and unassailable.

## SKILLS

**Review** essay basics including organization and content of the expository pillar.
**Learn** to identify deviations from the structure.
**Apply** this strategy to sample essay paragraphs.
**Revise** structural components.
**Standards and Strands** 14B, C, E; 17A i, ii, iii

## OBJECTIVE

Students will review the basic components of an expository essay as preparation for learning to revise for internal and external coherence.

## NECESSARY BACKGROUND

For detailed instructions in essay writing, refer to Empowering Writers Grade 7 Expository Writing Guide.

## PROCEDURE FOR GROUP INSTRUCTION

1. Project the Expository Writing Pillar.
2. Review this organizational framework with students during Modeling.
3. Guide students as they formulate a pre-writing plan for an essay during Guided Practice.

## INITIATING THE LESSON

Our expository pillar is like an architect's blueprint. The design conforms to current codes to ensure that the building will stand up to scrutiny. Structural integrity is vital to all forms of essays, whether informational, argumentative, persuasive or editorial. In this lesson we'll learn a simple strategy for identifying structural problems. This will make revising easier and encourage structural thinking at the pre-planning stage. We'll want to make sure that we're not trying to build a second floor before putting in the foundation and that if we already have, we can restore structural integrity.

## MODELING

Let's define terms!

> **Expository Writing Pillar** is a graphic organizer used to guide the pre-writing plan for an informative essay.

Direct students to turn to p. 36 in their student books.

**1. Let's examine the Expository Writing Pillar.**

What do you notice? *This shows a 5-paragraph format but regardless of the number of main ideas, the structure remains the same: Introduction and Conclusion with body paragraphs between them. Think of it as an accordian, you can stretch it out or collapse it according to the number of main ideas.*

# The Expository Pillar

| INTRODUCTION |
| Lead/Topic Sentence |

**Main Idea #1**_____

| Detail | Detail |
| Detail | Detail |

**Main Idea #2**_____

| Detail | Detail |
| Detail | Detail |

**Main Idea #3**_____

| Detail | Detail |
| Detail | Detail |

| CONCLUSION |

# UNIT 5 - SENTENCE CULPRITS: THE USUAL SUSPECTS
## LESSON 1: Run-on Sentences
• Student Book Pages 51-53

## Think About It

It's no surprise when the usual suspects show up at the scene of the grammatical crime. They are repeat offenders with sticky fingers that rob student writing of its coherence, year after year. Our work will not only be to catch them in the act, but also to reform them. Corrected consciously, these culprits can be made to serve a higher literary purpose, one that we have been working assiduously to achieve. It is none other than sentence variety!

## SKILLS

**Review** the definition of a run-on sentence.

**Learn** to identify them.

**Revise** to restore sentence integrity.

**Standards and Strands** 14C, D, E; 19A iii, iv; 19C; 20A, B i, ii

## OBJECTIVE

Students will review the definition of a run-on sentence and learn four strategies for revising. Students will recognize the potential to create sentence variety by correcting this grammatical error.

## PROCEDURE FOR GROUP INSTRUCTION

1. Read or paraphrase *Initiating the Lesson*.

2. Invite students to participate in identifying sentence culprits.

3. Project the Editor's Toolbox or direct students to it in the Student Book.

4. Circulate and support as students complete Guided Practice.

## INITIATING THE LESSON

Direct students to turn to p. 51 in their student book.

In this lesson we're going to take a hard look at one of the usual suspects, perhaps the most infamous of culprits in our grammatical line up. Known to ruin entire passages of writing and cause mass confusion, the run-on sentence has three aliases: **the run-on, the comma splice, and the transition in mid-sentence**. Let's put these sentence impostors in a line-up and learn revising strategies that will make them upstanding citizens of sentence variety.

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## MODELING

**Let's define terms!**

> **A run-on sentence** is a grammatically incorrect sentence that occurs when two or
> more independent clauses are joined without a word to connect them or a punctuation
> mark to separate them.

**Let's identify the three types of run-ons!**

1. **Write** this on the board: **I left the window open a parrot flew in.**
2. **Ask** students what's wrong with this sentence. *(It has two independent clauses running together without punctuation: I left the window open + a parrot flew in.)*
3. **Identify it!** *(This is a run-on sentence.)*

**Let's look at another example.**

1. **Write** this on the board: **I left the window open, a parrot flew in, it perched on my bedpost.**
2. **Ask** what's wrong with this sentence. *(It comprises three independent clauses separated incorrectly by commas: I left the window open + a parrot flew in + it perched on my bedpost.)*
3. **Identify it!** *(This is a comma splice run-on sentence.)*

**One more example!**

1. **Write** this version on the board: **I left the window open consequently a parrot flew in.**
2. **Ask** what's wrong with this sentence. *(It comprises two independent clauses with a transition word mid-sentence, and there's no punctuation.)*
3. **Identify it!** *(This is a transition mid-sentence without punctuation.)*

**Let's revise!**

1. Comment that there are four strategies for revising run-ons.

2. Project this chart or refer students to the Student Book.

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**Editor's Toolbox**
**4 Strategies for Revising Run-ons**

1. Separate the 2 independent clauses with a period, making 2 complete sentences.

2. Use a comma and a coordinating conjunction (for, nor, and, but, or, yet, so).

3. Use a semi-colon as a way of showing the close relationship between sentences.

4. Turn one independent clause into a dependent clause and separate with a comma, creating a complex sentence.

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**Helpful Reminders**

**Coordinating Conjunctions** join words or phrases of equal importance with: **for, and, nor, but, or, yet, so, not only...but also.**

**Example: It was cold I shut the window.**

4 different ways to correct:

#1: It was cold. I shut the window. *(2 complete sentences)*

#2: It was cold, so I shut the window. *(comma & coordinating conjunction)*

#3: It was cold; I shut the window. *(semi-colon)*

#4: Since it was cold, I shut the window. *(independent turned into dependent)*

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## GUIDED PRACTICE

• Student Book Pages 52-53

**Part 1:**

Let's turn an editor's eye on Run-on Sentences in the examples provided in your Student Book. In Section 1, you'll play the part of a sentence detective, identifying the type of run-on culprit causing sentence havoc and revising using the strategies in our chart. In Section 2, you'll be asked to revise longer passages with sentence variety in mind.

## LESSON 4: Grammar Giggles-Misplaced and Dangling Modifiers

· Student Book Pages 61-63

### SKILLS

**Review** the definition of misplaced modifiers.

**Learn** to identify them.

**Revise** to create sentence coherence and clarity.

**Standards and Strands** 14C, D, E; 19A iii, iv; 19C; 20A, B i, ii

### OBJECTIVE

Students will review the definitions of misplaced and dangling modifiers and learn strategies for revising. Students will write with more clarity and awareness by correcting this grammatical error.

### PROCEDURE FOR GROUP INSTRUCTION

1. Read or paraphrase *Initiating the Lesson*.

2. Invite students to participate in decoding the sentence flaws.

3. Project the Editor's Toolbox or direct students to it in the Student Book.

4. Circulate and support as students complete Guided Practice.

### INITIATING THE LESSON

Featured in our line-up of usual suspects are the Misplaced and Dangling Modifiers, often hilarious sidekicks providing grammar giggles to even the most austere of editors. These sentence culprits can be subtle with unintended meaning tucked into what appears to be an ordinary sentence structure. Once unmasked, however, it's sure to make you smile and say, "But I didn't mean that!"

### MODELING

**Direct students to p. 61 in their student book.**

**Let's define terms!**

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**Misplaced Modifier** is a phrase or clause that appears to modify the wrong word in a sentence because it is too far away from it.

· Example: Genevieve watched her dog running through the window. (The dog wasn't really running through the window!)

**Dangling Modifier** is a phrase or clause that seems to modify the wrong word or a word that is missing entirely.

· Example: With a sign of disappointment, the expensive shoes were returned to the rack.

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**Let's identify these Grammar Giggles! Discuss examples with students.**

1. **Lincoln wrote the Gettysburg Address while traveling from Washington to Gettysburg on the back of an envelope.**
2. Ask students what's the matter with this sentence. *(Lincoln wasn't riding on the back of an envelope!)*
3. **Identify it!** *(This is an example of a misplaced modifier!)*

**Let's look at another example!**

1. **Chomping on a pacifier, Grandpa read bedtime stories to his baby granddaughter.**
2. **Ask** what's wrong with this sentence. *(Grandpa wasn't chomping on the pacifier; the baby was!)*
3. **Identify it!** *(This is another example of misplaced modifier!)*

**One more example!**

1. **After hiking the desert, the oasis offered relief and comfort.**
2. **Ask** what's wrong with this sentence. *(The oasis didn't hike through the desert!)*
3. **Identify it!** *(This is an example of a dangling modifier!)*

**Let's learn how to revise them!**

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**Editor's Toolbox**
**<u>Revising Misplaced and Dangling Modifiers</u>**

- To revise misplaced modifiers, move the phrase or clause closer to the word it is intended to modify.

- To revise dangling modifiers, rewrite the sentence to include the missing word.

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**Let's apply these revision strategies to the example sentences.**

1. *Lincoln wrote the Gettysburg Address on the back of an envelope while traveling from Washington to Gettysburg.*

2. *Grandpa read bedtime stories to his baby granddaughter while she chomped on a pacifier.*

3. *After I hiked the desert, the oasis offered relief and comfort.*

**Comment:** Whether you're revising for misplaced or dangling modifiers, be sure to stop to appreciate their unintended humor. Grammar doesn't often provide giggles.

## LESSON 4: Semicolons & Colons

**Part 1: Semicolons**

**Part 2: Colons**

· Student Book Pages 79-82

## SKILLS

**Review** the punctuation rules for semicolons and colons.

**Revise** based on new understanding.

**Standards and Strands** 20A

## OBJECTIVE

Students will review the rules of punctuation for semicolons and colons and apply them to revising and editing.

## PROCEDURE FOR GROUP INSTRUCTION

1. Read or paraphrase *Initiating the Lesson*.

2. Write the examples on the board as the Modeling section of the lesson unfolds.

3. Invite students comments during Modeling.

4. Project the Editor's Toolbox or direct students to it in the Student Book.

5. Circulate and support as students complete Guided Practice.

## INITIATING THE LESSON

There are those of us who think of semicolons and colons as punctuation marks shrouded in mystery. What on earth are they really for? After all, commas and periods serve most circumstances where separating or linking clauses are concerned. Still, when a period is too strong a stop, the semicolon comes in handy and as for vigorous explanations that never fail to deliver, the colon is the perfect herald. Let's explore these feisty punctuation marks!

## MODELING

**Part 1: Semicolons**

**Let's define terms!**

> **Semicolon (;)**
> · indicates a pause that is more than a comma, but less than a period. It separates two closely related independent clauses (remember: complete thoughts that can stand alone as sentences). It offers either balance or contrast between clauses.

**Let's look at the Editor's Toolbox!**

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**Editor's Toolbox**
**Semicolon Use**

**Use a semicolon:**
- for a pause that is more than a comma, but less than a period, to separate two closely related independent clauses
- to punctuate items in a series when a clearer separation is needed than the comma might offer
- to separate independent clauses with a conjunctive adverb
- to separate independent clauses with a transitional expression
- to avoid confusion in sentences where independent clauses or items in a series already use commas

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1. **Write** this on the board: **Milo reached the summit first; he rested while waiting for his climbing partners.**

2. **Ask** a student what the relationship between the first independent clause and the second seems to be. *(They are closely related, part of the same event.)*

3. **Comment** that the semicolon is a sophisticated choice that shows the writer is listening to the rhythm of the sentence or sentences involved. Separately, these two independent clauses are choppy simple sentences. Joined by a comma they'd create a comma splice, which is not an option. The semicolon is perfect because it's a pause that also links the independent clauses and furthers the sentence story.

4. **Write: Milo wanted to descend to base camp; however, he wanted to see his team summit more.**

5. **Ask** students to compare the 2 examples. *(The independent clauses in each example are linked by a common experience (climbing a mountain). The second example is linked by 'however.'*

6. **Comment** that the word, *however*, is a conjunctive adverb.

7. **Add** that transitional expressions (like, *for instance; after all; in the meantime*) are also preceded by a semicolon when they connect independent clauses.

Editing, Revising & More for Grade 7

# UNIT SEVEN - MORE BASIC WRITING CONVENTIONS
## LESSON 1: Passive and Active Voice

• Student Book Pages 88-90

## Think About It

While the grammar police would have you believe that the use of passive voice is a literary crime, the truth is far less dramatic. It is a shift in perspective, where the emphasis in a sentence is placed on the object instead of the subject of the action. Does passive voice have its drawbacks? Absolutely. It can deflate prose with its lack of energy, as in, "Hey diddle diddle, the cat and the fiddle, the moon was jumped over by the cow." And it can contribute to a lack of clarity, as in this familiar dodge, "Mistakes were made." By whom? Still, there are valid uses of the passive voice in sentences where the doer of the action is not the focus, as in, "Baby Louis was born at 7 A.M." rather than, "Dr. Mumbly delivered baby Louis at 7 A.M." Hopefully, this lesson will lead to new understanding about how to identify the passive and active voice and when to use each.

### SKILLS

**Review** the difference between passive and active voice.

**Learn** the appropriate use of each voice.

**Revise** based on the preference for the active voice.

**Standards and Strands** 19B

### OBJECTIVE

Students will learn to distinguish between the passive and active voice and to identify how to use each appropriately.

### PROCEDURE FOR GROUP INSTRUCTION

1. Read or paraphrase *Initiating the Lesson*.

2. Write the examples on the board as the Modeling section of the lesson unfolds.

3. Invite students to participate in identifying voice in writing.

4. Project the Editor's Toolbox or direct students to it in the Student Book.

5. Circulate and support as students complete Guided Practice.

## INITIATING THE LESSON

In this lesson we're going to learn to distinguish between the active and passive voice and to clarify when to use each of them. Essentially, when we talk about voice in writing, we're talking about emphasis. Think of looking at the sentence as a scene in a movie. Is the subject (the doer of the action) in sharp focus with the background blurred, or is the focus on the object of the sentence while the doer is obscured? Being conscious of that distinction will help our writing and editing skills.

## MODELING

**Direct students to p. 88 in their student book.**

**Let's define terms!**

> **Voice** refers to the form of the verb that indicates who is acting, or who is being acted upon.
> - **Active Voice** places emphasis on the subject, the doer of action.
> - **Passive Voice** places emphasis on the object of the action.

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**Editor's Toolbox**
**Discerning Active and Passive Voice**

**Identify Voice by asking:**
- Is the verb a combination of 'to be' and a past participle?
- Does the sentence emphasize the doer/action or the object?
- Is the doer in the position of subject (front of sentence) or the object position (end of sentence)?
- Does the sentence end with a "by" phrase? (The ball was caught *by the receiver*.)
- Would your reader need to ask questions to understand?

**Remember:**
- Passive voice emphasizes the object and places it at the head of the sentence.

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1. **Write** this on the board: **The chicken crossed the road.**
2. **Ask** students: What is the subject of the sentence? *(the chicken)* What's the verb? *(crossed)* Where's the emphasis in the sentence? **(on the action)**
3. **Identify it!** This is an example of the **active voice.**