

# Write Idea!

INTEGRATED WRITING AND GRAMMAR



*Yoshiko Uchida*

MACMILLAN / MCGRAW-HILL

# **Write Idea!**

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**MACMILLAN / MCGRAW-HILL SCHOOL DIVISION**  
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## DEDICATIONS FROM THE DEVELOPMENT TEAM

*To my niece Aliza, as she embarks on her lifelong  
journey into the world of words.*

—Janet Rosenthal

*To the memory of my first teacher, Rose Duncan, who  
during my formative years laid the foundation  
for an enduring love of the English language.*

—Andrew Morris

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*Write Idea!* is a Writing/Language Arts Program that incorporates a writing workshop approach and helps students to extend reading experiences through writing. The approach to writing in the Macmillan/McGraw-Hill Reading/Language Arts Program is based on the strategies and approaches to composition and conventions of language in *Write Idea!*

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FROM  
ONE FAMOUS  
WRITER  
TO  
ANOTHER



Following is some information about a writer whose work appears in this book. Yoshiko Uchida wrote her first stories when she was ten years old, and continued through the rest of her life. An excerpt from her book *A Jar of Dreams* is in this book.



One of the first stories that Yoshiko Uchida wrote was called *Jimmy Chipmunk and His Friends: A Short Story for Small Children*. She wrote it in a small booklet that she made out of brown wrapping paper.

When she graduated from elementary school, in Berkeley, California, Yoshiko began “A Journal of Important Events.” She wrote about the special events of her life in this journal. By writing about them, she said, “I was trying to hold onto and somehow preserve the magic of those moments. And I guess that’s really what books and writing are all about.”

Yoshiko Uchida grew up with two cultures. One was that of the United States where she was born. The other consisted of the Japanese customs and traditions of her parents. Her parents felt that the written word (both Japanese and English) was important.

Yoshiko’s mother read many Japanese stories and books to her



and her older sister. Yoshiko retold these stories in her first published book, *The Dancing Kettle*, a collection of the tales she had loved as a child.

All of her books have been about Japanese or Japanese Americans. But Yoshiko said, “Although it is important for each of us to cherish our own special heritage, I believe, above everything else, we must celebrate our common humanity.” In her books this author wrote for all children about feelings and values that are universal.

Recently, the elementary school that Yoshiko attended in Berkeley, California, dedicated its library to her. The library at Longfellow School is now called the Yoshiko Uchida Library. For a writer who cherished the written word, this is a fitting honor.

**I**n *The Invisible Thread*, her autobiography, Yoshiko speaks of the characters in her books *A Jar of Dreams*, *The Best Bad Thing*, and *The Happiest Ending*. These characters had big dreams. She said, “I hope the young people who read these books will dare to have big dreams, as well.” Yoshiko Uchida wrote of dreams, hardships, and survival, and about the experiences we all share.

# What's in Your Book?

Welcome to *Write Idea!* Your book has two special parts. You can read about the two parts on these pages. Learning how to use each part is very easy. You'll enjoy using *Write Idea!*

## PART 1

### Writers and Writing

PART 1 begins with an Introduction that introduces the book and gives you information about reading, writing, and speaking. The Introduction is followed by a special unit about Journals, Logs, and Notebooks—a writer's best friends. Other units, 11 of them, will help you with many different kinds of writing—story, report, and poetry, to name just a few.

## PART 1

### Writers and Writing

#### Process Writing Models

- 3 Introduction Write All About It
- 13 Unit 1 Reflecting: Journals, Logs, Notebooks
- 21 Unit 2 Entertaining: Tall Tale
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PART  
2



PART  
2

## Writer's Workshop

PART 2 is filled with strategy, writer's craft, and language lessons. It also includes reference information. The lessons include all sorts of activities designed to help you become strategic writers and users of language. Most of the activities can be used with a partner or in a small group. Remember, cooperation counts! The reference section includes a Thesaurus, a Glossary, and a Grammar, Mechanics, and Usage Handbook. Check it out!

# Writer's Workshop

## Language Lessons and Resources Handbook

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229 Revising Strategies

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### 329 Extra Grammar Practice

### 357 Resources Handbook

Grammar, Mechanics, and Usage Handbook • Spelling and Handwriting Workshop • Information Resources • Thesaurus • Glossary of Writing, Language, and Literary Terms • Bibliography: Books About Writing

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# What Are Those Notes?

On some pages in your book, you will find special notes. The notes give you all the kinds of information a writer needs. In these notes you will find tips, pointers, and references to other parts of the book.



**Tips for the perfect partner**

## REVISING

### Rearranging the Pieces

Look at the word picture you've just made. Does it seem as if some parts were forced into place? Did you include any parts that don't belong? All the pieces should fit perfectly. If they don't, the picture is not complete. It means there is still work to be done. Sometimes all that's needed is a little rearranging.

**Talk About Revising** With a partner, look over the revised character sketch on page 139. Does the description create a more vivid impression now? Were all the changes necessary? Are there any other changes you would have made?

Here are some things you could say to your partner when discussing writing that describes:

- I know you really like the person you described because \_\_\_\_\_.
- You gave me a really good picture of what the person looks like. Could you tell me a little more about how the person acts?

For more advice about conferencing, see page 231.







## Pointers for the expert editor



## Guidelines for the strategic writer

Using the notes in the margins will be fun. When you've learned how to use them, you will be able to locate all kinds of information. The information will help you to become an expert writer and user of language.



### All About Allegra

This is a description of Allegra. Allegra and I are sisters. We're closer than best friends. Her hair is black, shiny, and short. She is four feet tall. Eyes dark brown.

My sister likes old movies, and she loves to read and to eat. She likes every kind of food. Her favorite movies

are *The Wizard of Oz*, *The Sound of Music*, and *E.T.* She loves to read *adventure stories and cereal boxes*.

Allegra enjoys any music that is loud. She never leaves nothing on her plate. She has a cat and a dog for pets.

Why did the writer take out this sentence?

Does this piece fit better in its new place? Why?

How does this detail give you a stronger overall impression of Allegra?



When you review writing that describes, ask yourself:

- Have I created a strong overall impression?
- Did I use specific details? Look at *Writer's Craft* on page 246.
- Are my details in an order that makes sense?

**ON YOUR OWN** Take another look at the changes made in "All About Allegra." Now read your draft again. Could your writing use changes like those made in "All About Allegra"? Move, take out, add, or change anything in your draft. Do whatever it takes to give your reader a clearer picture of the subject you are describing.



DESCRIBING • 139

# Writers and Writing

## Process Writing Models

### INTRODUCTION

- 3 Write All About It**  
*Quoting Lois Duncan*
- 4 Words, Words, Words**
- 6 From Speaking to Writing**
- 8 Writing As a Process**
- 10 Writer at Work**

### UNIT 1 • REFLECTING

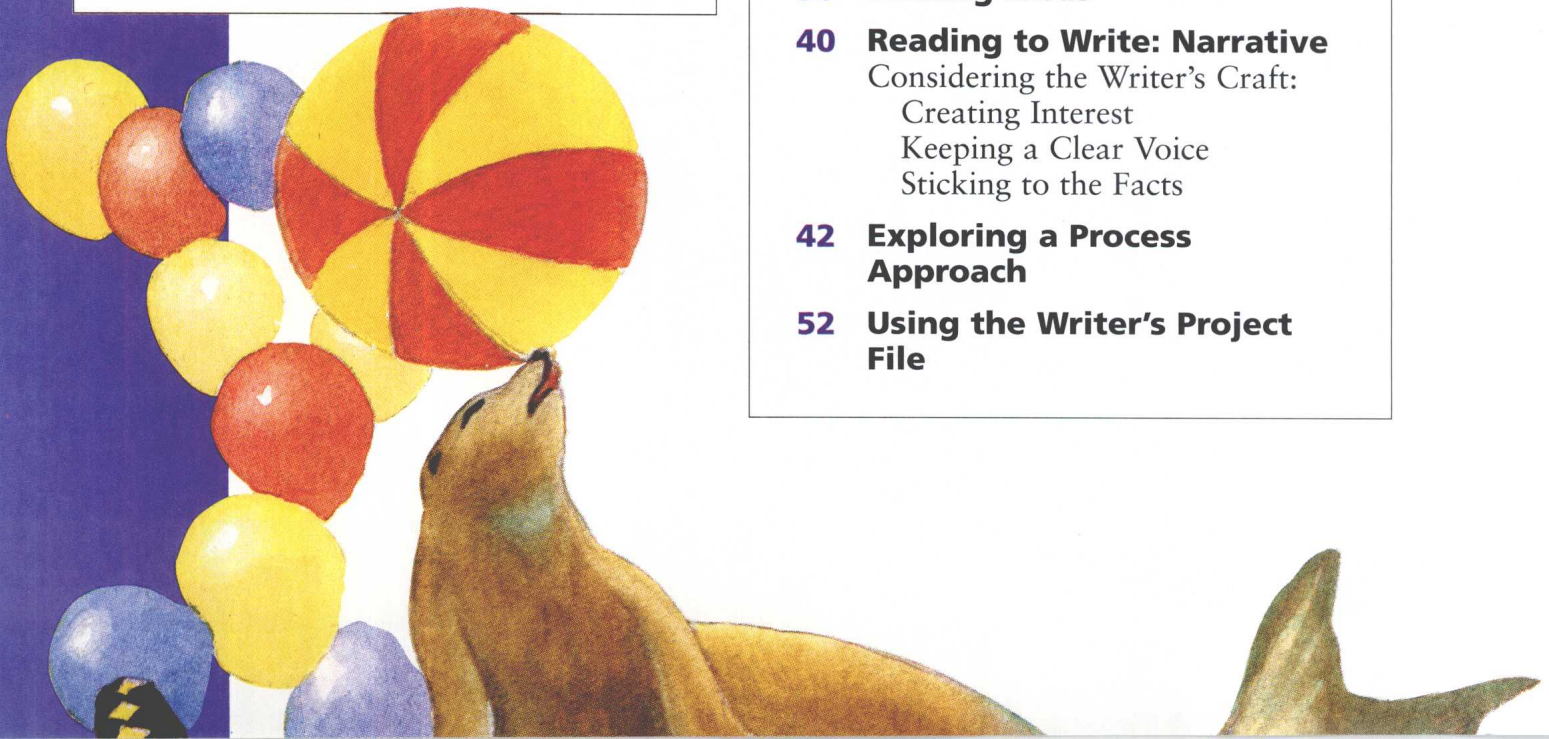
- 13 Journals, Logs, and Notebooks**  
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- 14 Reading to Write**
- 18 Why a Journal?**
- 20 Your Own Voice**

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- 26 Exploring a Process Approach**
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- 40 Reading to Write: Narrative**  
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Keeping a Clear Voice  
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- 42 Exploring a Process Approach**
- 52 Using the Writer's Project File**

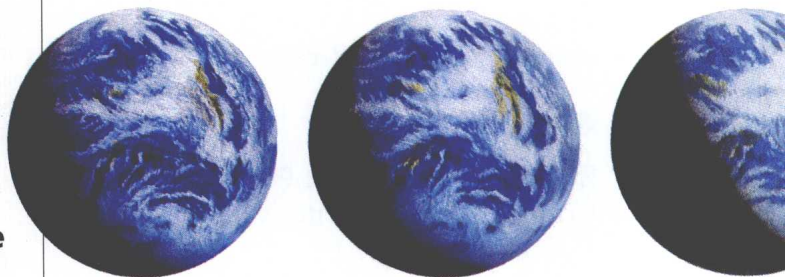
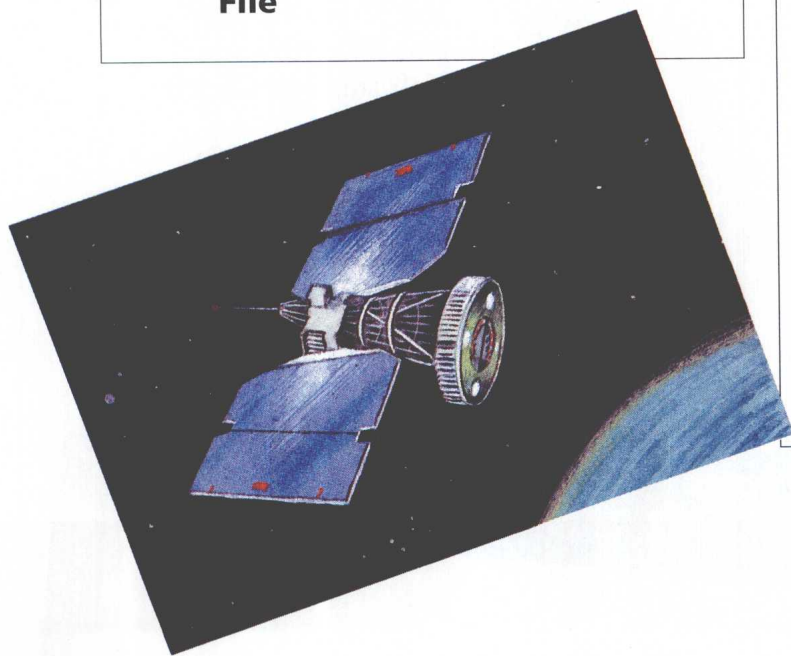


## UNIT 4 • DESCRIBING

- 53 Museum Guide**  
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- 56 Reading to Write: Descriptive**  
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- 72 Reading to Write: Expository**  
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- 146 Getting Ideas**
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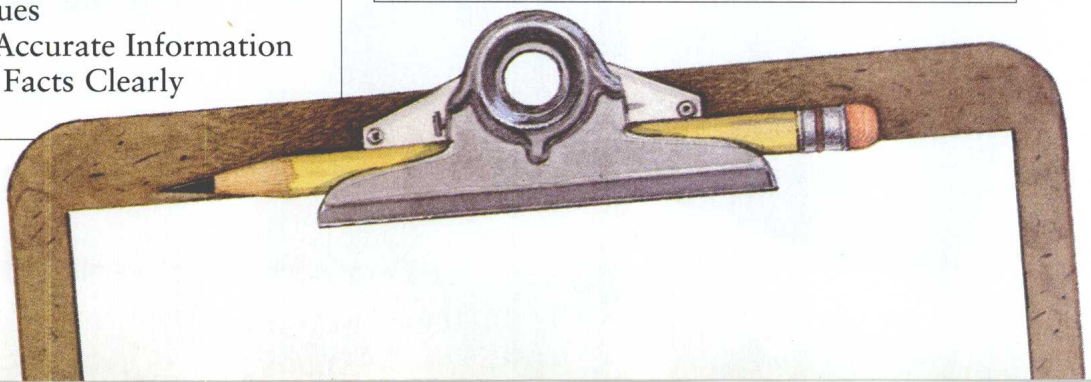
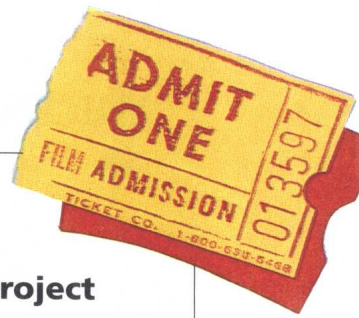
- 150 Exploring a Process Approach**
- 160 Using the Writer's Project File**

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- 162 Getting Ideas**
- 164 Reading to Write: Persuasive**  
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"Summer Vacation" by  
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### 194 Describing

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America Book* by Barbara Johnston  
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from *Bringing the Rain to Kapiti  
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### 195 Entertaining

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Peanuts cartoon by Charles M. Schulz  
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### 196 Explaining

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Magic* by Alison Alexander and  
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### 197 Reflecting

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### 198 Persuading

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a letter in *Faces* magazine

a letter in *Cobblestone*

### 199 Describing

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*Hyman* by Trina Schart Hyman

from *Amigo Brothers* by Piri Thomas

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### 200 Explaining

Letters in *Odyssey* magazine

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*Guide to Insects* by Su Zan

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*Hi and Lois* by Dik Browne

### 201 Persuading

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Review of *Sim Earth* in 3-2-1 *Contact*

### 202 Informing

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from "African Languages" by Mario  
Pei, in *Merit Students Encyclopedia*

"Why Is the Moon a Silent World?"

from *The Random House Book*

*of 1001 Wonders of Science* by

Brian and Brenda Williams



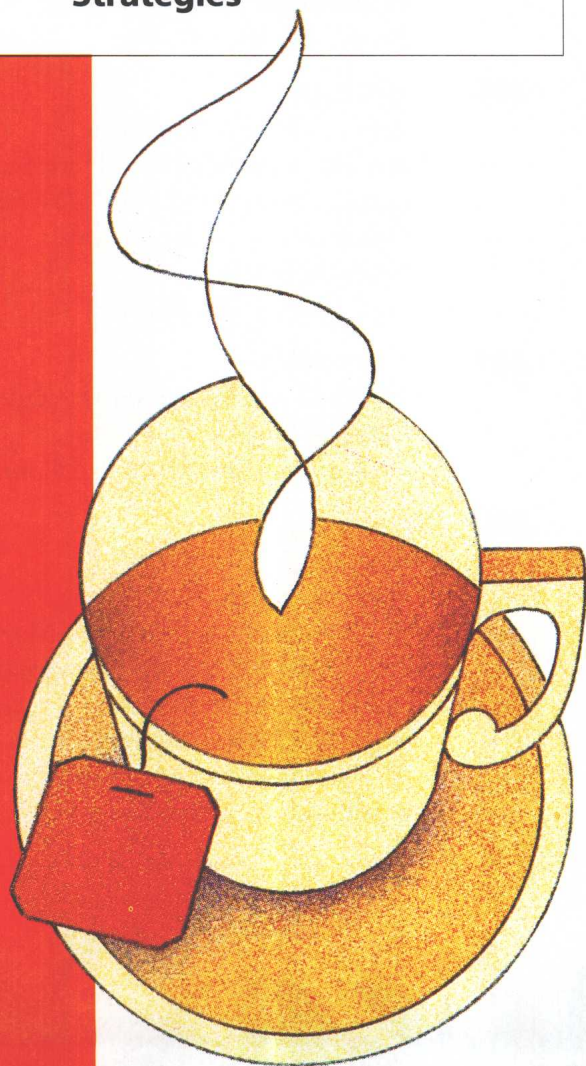
# Writer's Workshop

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- 210 Persuasive Speaking Techniques and Strategies
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- 218 Brainstorming, Listing, and Dramatizing
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- 262** Homographs
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- 264** Prefixes
- 265** Suffixes
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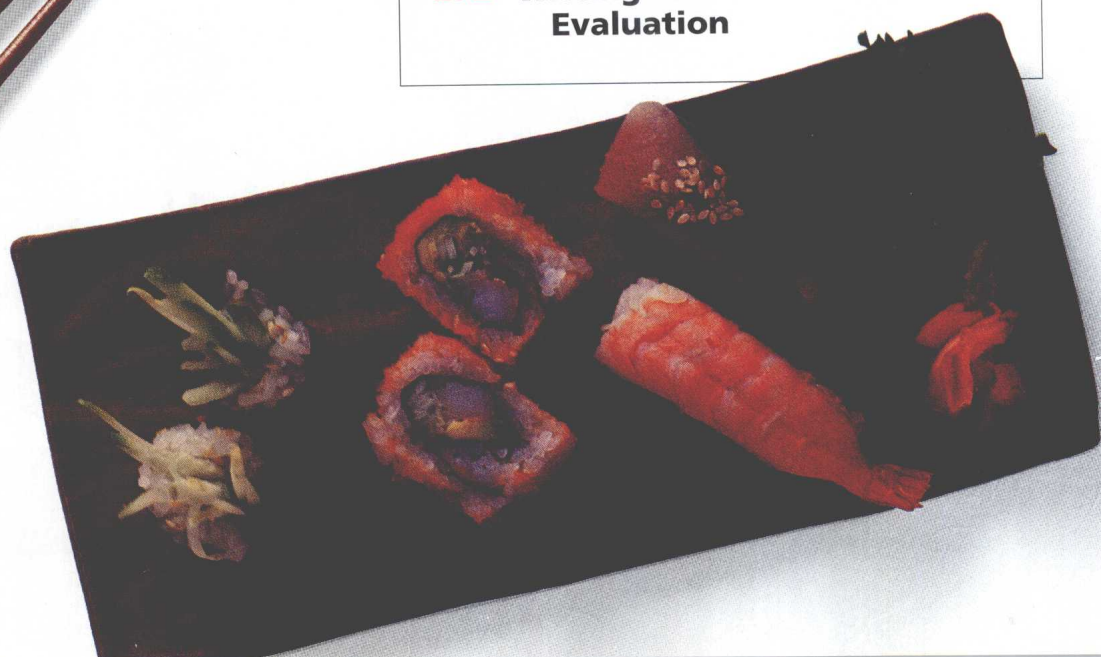
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- 268** Rhythm and Rhyme
- 269** Rhyming Patterns
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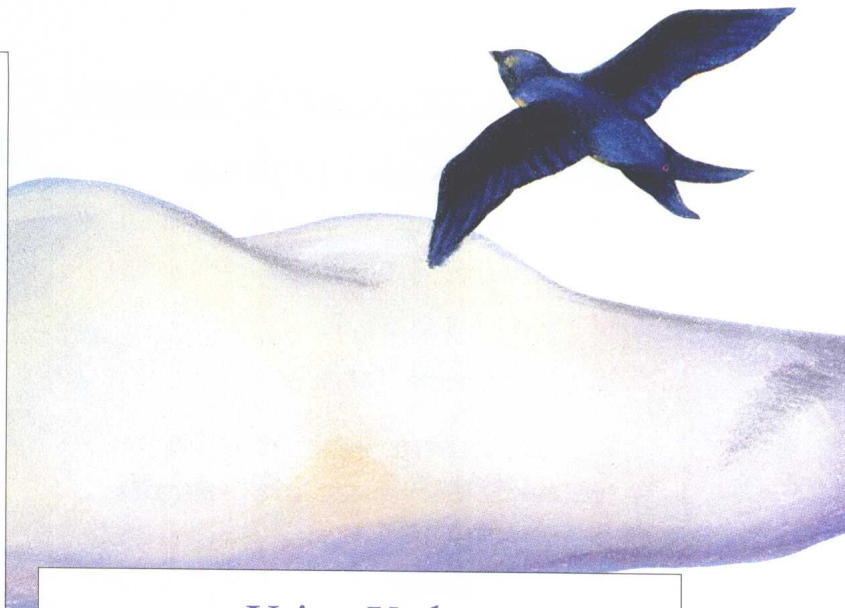
- 292 **Focus on Sentences 1**  
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- 293 **Focus on Sentences 2**  
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- 294 **Focus on Subjects and Predicates**  
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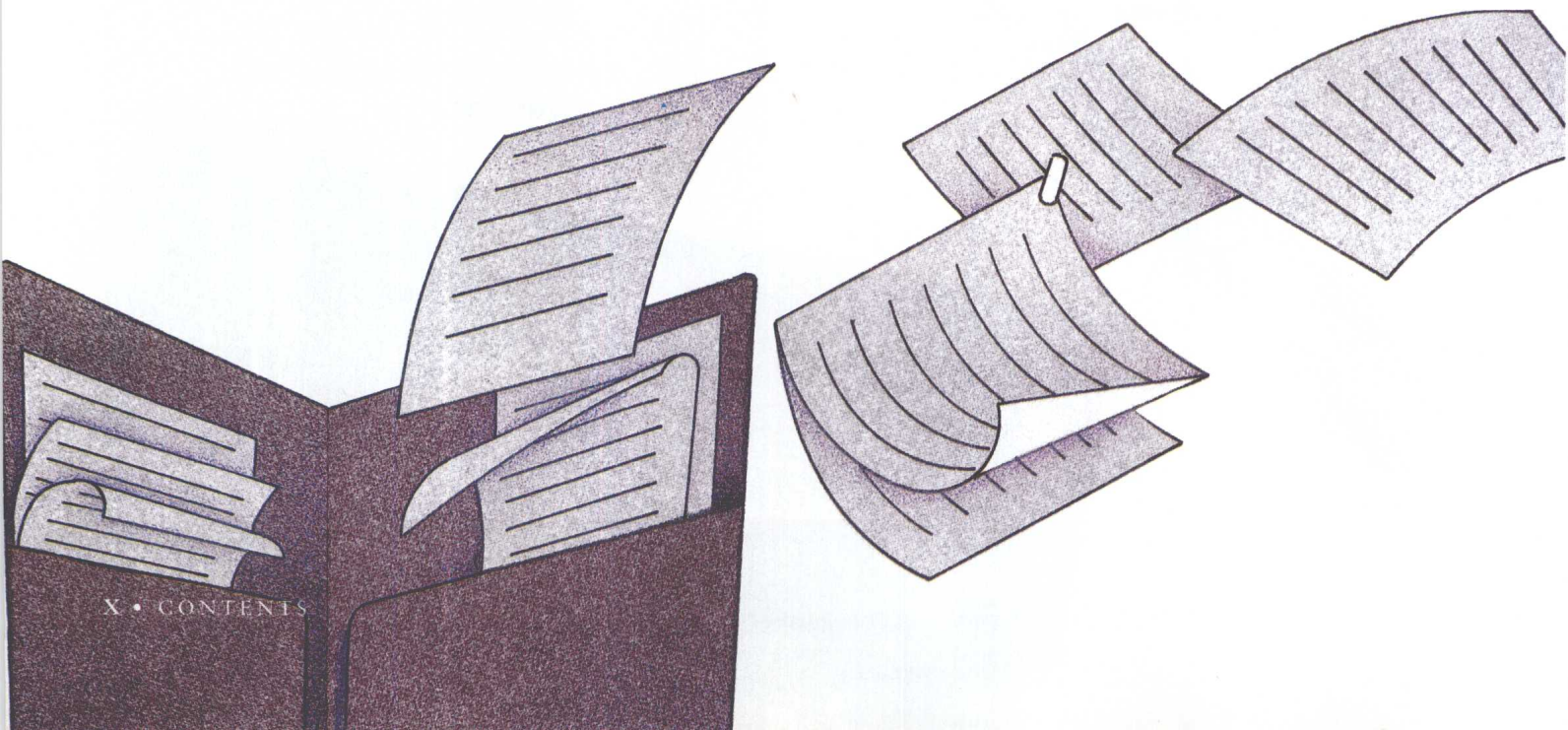
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- 298 **Focus on Singular Nouns**  
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- 300 **Focus on Possessive Nouns**  
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- 305 **Focus on Linking Verbs**  
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**314 Focus on Contractions**

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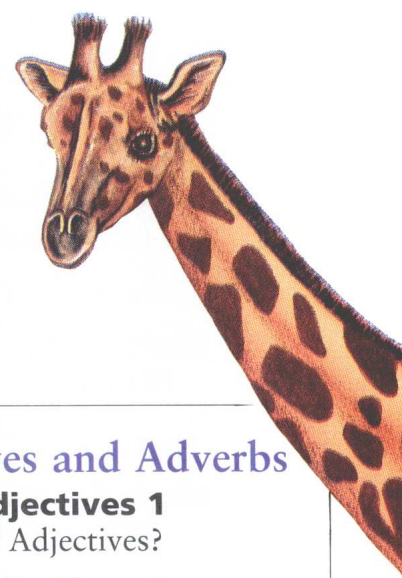
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**319 Focus on Possessive Pronouns**

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