

# *Write Idea!*

INTEGRATED WRITING AND GRAMMAR



M A C M I L L A N / M c G R A W - H I L L

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MACMILLAN / MCGRAW-HILL SCHOOL DIVISION  
MCGRAW-HILL SCHOOL PUBLISHING COMPANY

New York

Columbus

## DEDICATIONS FROM THE DEVELOPMENT TEAM

*To my parents Juliet Chew Yat and Yukio, ever inspiring  
their daughters to question and wonder, and to  
Leon Hewitt. May you, too, see your wonders and  
capture your dreams.*

—Lynn Yokoe

*To the greatest teachers we ever had—our mothers—  
Nancy B. Randall, Vernon F. Cox, and Mary N. Boltz.*

—Cindy Randall, Mary Farley Cox, Bob Boltz

### ACKNOWLEDGMENTS

**Reading/Language Arts Authors** Elaine Mei Aoki, James Flood, James V. Hoffman, Diane Lapp, Miriam Martinez, Annemarie Sullivan Palincsar, Michael Priestley, Nancy Roser, Carl B. Smith, William H. Teale, Josefina Villamil Tinajero, Arnold W. Webb, Karen Wood

*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!*

**Multicultural and Educational Consultants** Yvonne Beamer, Joyce Buckner, Alma Flor Ada, Helen Gillotte, Cheryl Hudson, Narcita Medina, Susan Monken, Lorraine Monroe, James R. Murphy, Sylvia Peña, Gail Powell, Ramón Santiago, Cliff Trafzer, Hai Tran, Mary Tripp, Esther Lee Yao

**Literature Consultants** Joan I. Glazer, Paul Janeczko, Margaret H. Lippert

**Teacher Reviewers** Gail Farrier, Phoenix, Arizona; José Garcia, New York, New York; Jeri Montiegel, Grand Rapids, Michigan; Carla Phillips, Phoenix, Arizona (*Acknowledgments continue on page 465.*)

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Macmillan/McGraw-Hill School Division  
1221 Avenue of the Americas  
New York, New York 10020

Printed in the United States of America  
ISBN 0-02-244183-2

1 2 3 4 5 6 7 8 9 AGK 99 98 97 96 95

# *Write Idea!*

INTEGRATED WRITING AND GRAMMAR

FROM  
ONE FAMOUS  
WRITER  
TO  
ANOTHER

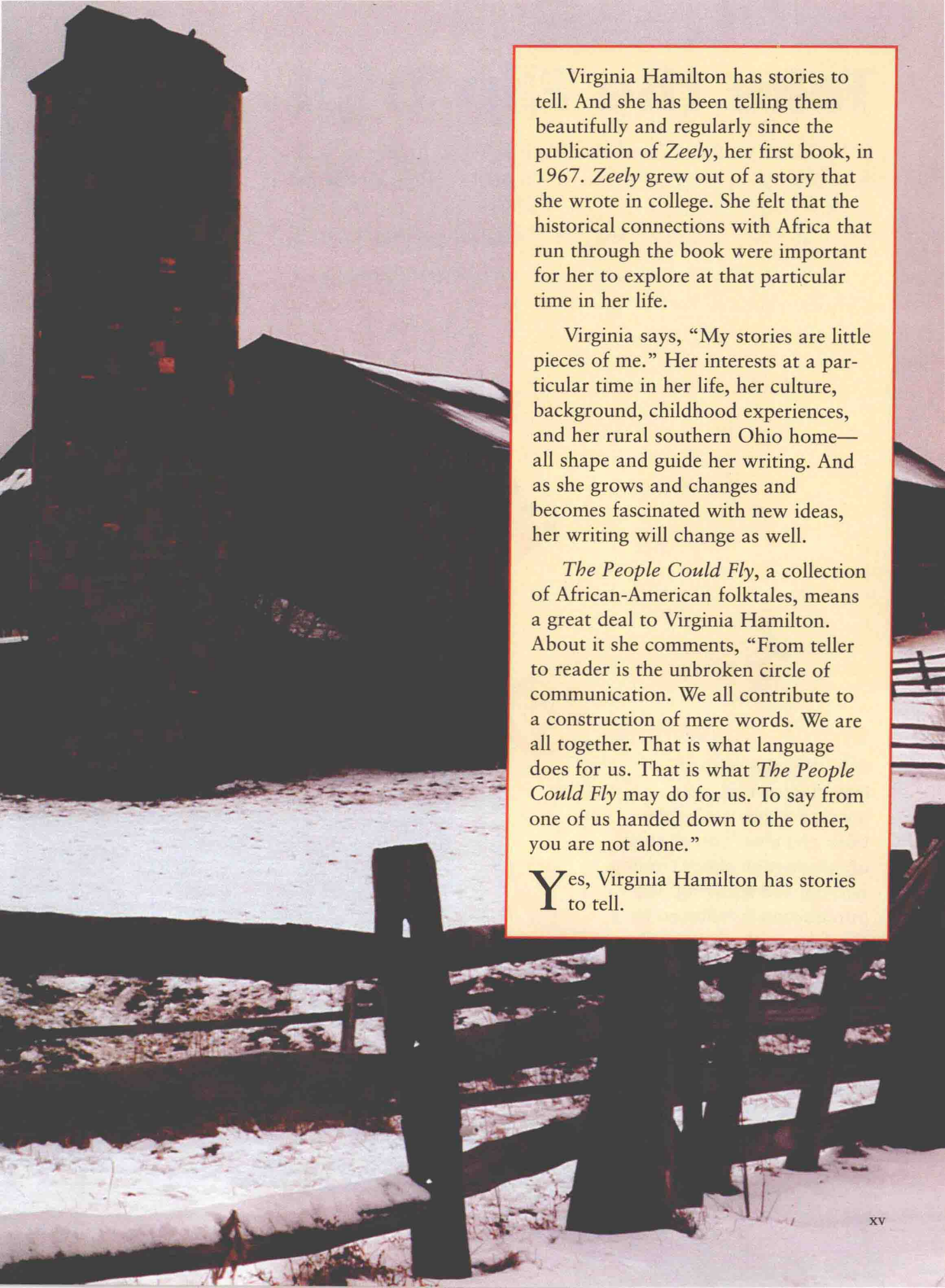


Following is some information about a writer whose work appears in this book. Her name is Virginia Hamilton, and she has written many, many books—both fiction and nonfiction. Excerpts from several of her books appear in *Write Idea!*

◆

Someone once said that we all have a story to tell. How many stories do you have? How do your stories come to you? To Virginia Hamilton, it can happen like this.

“One day there appears out of nowhere a small visual piece, a glimpse, say, of a small child struggling to put on rubber galoshes. At once the image disappears around the corner of my mind. So curious, so surprising it was, coming as it did from nowhere, that I have to chase after it to see where it’s going. I may not discover another image like it for some time, but what of it? By then, I’ve been at the typewriter for hours. By that time I’ve explained why the child is putting on the galoshes; that the hour is the middle of the night and she needs the galoshes to get through heavy snow to find her dad, whom she hears singing while he sleds down a nearby hill; that her hungry need for her father is greater than her large fear of the cold, dark outside—I’m into the book. I need no more glimpses; I may not yet know what the story has to do, but I’ve caught it, like a fever, or it’s caught me. In another instance, there is a whole story in the shape of the dreams and fears of one character, who appears in the mind fully realized.”



Virginia Hamilton has stories to tell. And she has been telling them beautifully and regularly since the publication of *Zeely*, her first book, in 1967. *Zeely* grew out of a story that she wrote in college. She felt that the historical connections with Africa that run through the book were important for her to explore at that particular time in her life.

Virginia says, “My stories are little pieces of me.” Her interests at a particular time in her life, her culture, background, childhood experiences, and her rural southern Ohio home—all shape and guide her writing. And as she grows and changes and becomes fascinated with new ideas, her writing will change as well.

*The People Could Fly*, a collection of African-American folktales, means a great deal to Virginia Hamilton. About it she comments, “From teller to reader is the unbroken circle of communication. We all contribute to a construction of mere words. We are all together. That is what language does for us. That is what *The People Could Fly* may do for us. To say from one of us handed down to the other, you are not alone.”

Yes, Virginia Hamilton has stories to tell.

# Take the Flip Trip!

Welcome to *Write Idea!* And what is *Write Idea!* you may be asking. Well, it's a very special writing/language arts book that's sure to help you to become the best writer and user of language that you can possibly be. That's what *Write Idea!* is.

*Write Idea!* is organized into two parts. Read this page to find out what's in Part 1.

## PART 1

### Writers and Writing

**PART 1** begins with an Introduction that, you guessed it, introduces the book and gives you all sorts of 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 Describing: Character Sketch
- 37 Unit 3 Reflecting: Poem
- 51 Unit 4 Explaining: How-To Guide
- 67 Unit 5 Persuading: Essay
- 83 Unit 6 Entertaining: Adventure Story
- 99 Unit 7 Informing: Letter
- 113 Unit 8 Explaining: Science Research Report
- 129 Unit 9 Describing: Story Summary
- 143 Unit 10 Persuading: Editorial
- 159 Unit 11 Entertaining: Autobiography
- 175 Unit 12 Informing: Social Studies Research Report
- 191 Writers' Gallery

When you move into Part 2, here's what you'll find.

## 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. These activities can be used in a small group or with a partner. Remember, cooperation counts! The reference section includes a Thesaurus, a Glossary, and a Grammar, Mechanics, and Usage Handbook. Check it out!

**PART  
2**



**PART  
2**

## Writer's Workshop

### Language Lessons and Resources Handbook

- 205 Listening • Speaking • Composing Strategies
  - 206 Listening and Speaking Strategies
  - 213 Prewriting Strategies
  - 225 Drafting Strategies
  - 227 Revising Strategies
  - 235 Proofreading Strategies
  - 237 Publishing Strategies
- 239 **Writer's Craft**  
Leads and Endings • Building Paragraphs • Organizational Strategies • Choosing the Correct Word • Word Works • Poetic Language • Voice, Tone, Mood • Writing Models for Self-Evaluation
- 301 **Using Language**  
Sentences • Sentence Combining • Using Nouns • Using Verbs • Using Pronouns • Using Adjectives and Adverbs • Phrases • Conjunctions • Interjections • Language History
- 351 **Extra Grammar Practice**
- 391 **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

204/205



# Note the Notes!

*Write Idea!* has a special feature that you might not have seen in a language arts book before. You might have seen a feature like it in other books or magazines, though.

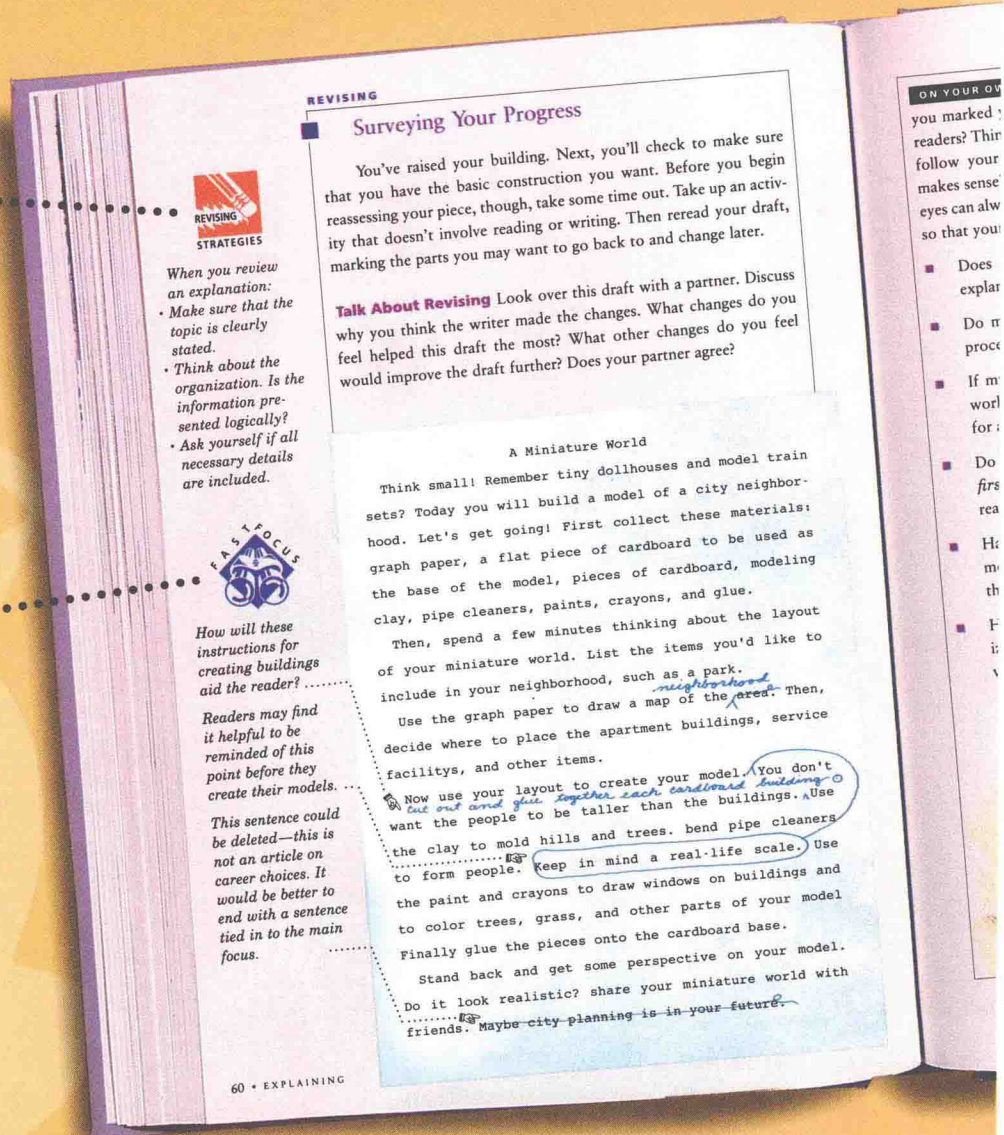
Are you curious? Good! That feature involves information. In the margins on some pages, you will find tips, pointers, and references to other parts of the book. Learning to find information is an important skill. Using *Write Idea!* will give you good practice.



**Guidelines for the strategic writer**



**Pointers for the expert editor**



## REVISING

### Surveying Your Progress

You've raised your building. Next, you'll check to make sure that you have the basic construction you want. Before you begin reassessing your piece, though, take some time out. Take up an activity that doesn't involve reading or writing. Then reread your draft, marking the parts you may want to go back to and change later.

**Talk About Revising** Look over this draft with a partner. Discuss why you think the writer made the changes. What changes do you feel helped this draft the most? What other changes do you feel would improve the draft further? Does your partner agree?

#### A Miniature World

Think small! Remember tiny dollhouses and model train sets? Today you will build a model of a city neighborhood. Let's get going! First collect these materials: graph paper, a flat piece of cardboard to be used as the base of the model, pieces of cardboard, modeling clay, pipe cleaners, paints, crayons, and glue.

Then, spend a few minutes thinking about the layout of your miniature world. List the items you'd like to include in your neighborhood, such as a park.

Use the graph paper to draw a map of the <sup>neighborhood</sup> area. Then, decide where to place the apartment buildings, service facilities, and other items.

Now use your layout to create your model. *You don't cut out and glue together each cardboard building. Use the clay to mold hills and trees. bend pipe cleaners to form people.* *Keep in mind a real-life scale.* Use the paint and crayons to draw windows on buildings and to color trees, grass, and other parts of your model.

Finally glue the pieces onto the cardboard base. Stand back and get some perspective on your model.

Do it look realistic? share your miniature world with friends. *Maybe city planning is in your future.*



- When you review an explanation:
- Make sure that the topic is clearly stated.
  - Think about the organization. Is the information presented logically?
  - Ask yourself if all necessary details are included.



How will these instructions for creating buildings aid the reader? ...

Readers may find it helpful to be reminded of this point before they create their models.

This sentence could be deleted—this is not an article on career choices. It would be better to end with a sentence tied in to the main focus.

**N** Reread your draft. Look again at the places where you wrote about whether an absolute novice to your topic could understand your explanation. Is the information organized so that it makes sense? Ask your partner to read your draft. A different pair of eyes helps! In addition, ask yourself the following questions. Your answers help! Ideas are presented precisely and clearly.

Does my topic sentence contain the main idea of my explanation?

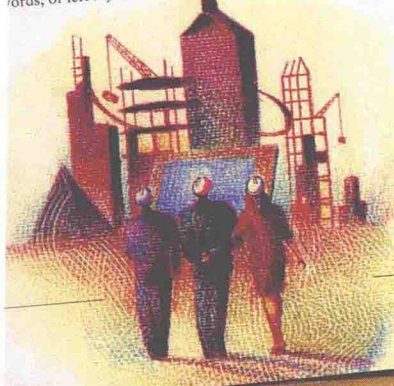
Do my supporting details—the facts, reasons, or steps in my explanation—provide the information that develops my topic?

Does my draft explain how to do something or how something works? Have I used chronological (time) order—the easiest order for a reader to follow?

Do the time-order words and phrases in my explanation, such as *first*, *next*, *at this point*, *after that*, and *later*, help show how the ideas in my explanation are connected?

Have I included all that my audience needs to know in order for me to accomplish my purpose? Should I delete any information that does not suitably guide my readers?

Have I concluded my explanation effectively? Have I summarized the information, restated the topic sentence in different words, or left my audience with an important point to consider?



When you and your partner discuss explanations, you may want to say things such as:

- I could easily follow each step, but I'd like to know more about \_\_\_\_\_.
- Does this section really go before (or after) \_\_\_\_\_?

Look for the positive aspects of the piece as well as the areas that can be improved. Point out at least one thing you learned from reading the piece.

For more advice about conferencing, see page 229.

EXPLAINING • 61



### Tips for the perfect partner

Using the notes in the margins is sure to make you a whiz at locating and using the information you need to become an expert writer and language user. Improving your language strategies will help you in all your subjects. And that's a very bright idea!

# Writers and Writing

## Process Writing Models

### INTRODUCTION

- 3 Write All About It**  
*Quoting Gary Soto*
- 4 What's in a Word?**
- 6 From Speaking to Writing**
- 8 Writing As a Process**
- 10 Writer at Work**

### UNIT 1 • REFLECTING

- 13 Journals, Logs, and Notebooks**  
*from Signs of Spring by Laurel Lee*
- 14 Reading to Write**
- 18 Journals—Observing, Imagining, and Reflecting**

### UNIT 2 • DESCRIBING

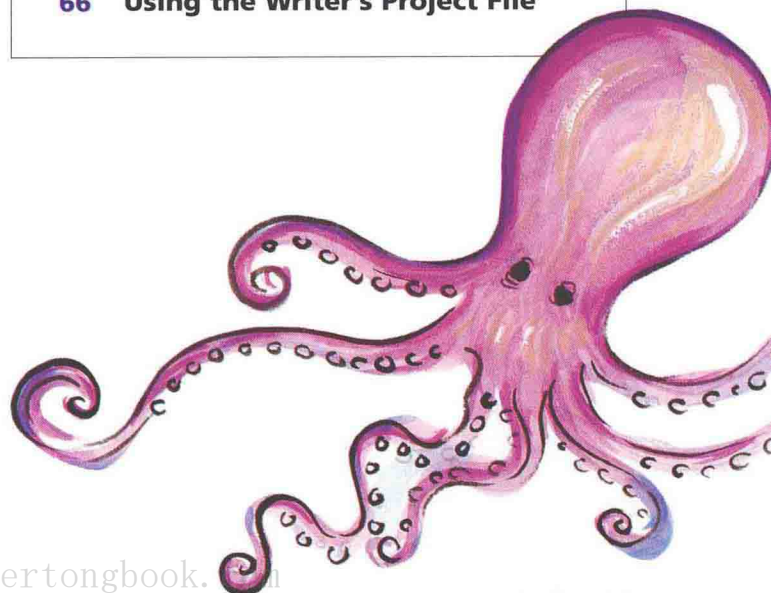
- 21 Character Sketch**  
*from Shane by Jack Schaefer*
- 22 Getting Ideas**
- 24 Reading to Write: Descriptive**  
Considering the Writer's Craft:  
Creating an Overall Impression  
Using Specific Details  
Employing Figurative Language
- 26 Exploring a Process Approach**
- 36 Using the Writer's Project File**

### UNIT 3 • REFLECTING

- 37 Poem**  
*"Ballad of the Morning Streets"*  
*by Amiri Baraka*
- 38 Getting Ideas**
- 40 Reading to Write: Descriptive**  
Considering the Writer's Craft:  
Making Use of Imagery  
Utilizing Figurative Language  
Working with Sensory Details
- 42 Exploring a Process Approach**
- 50 Using the Writer's Project File**

### UNIT 4 • EXPLAINING

- 51 How-To Guide**  
*Quoting Allan Houser*
- 52 Getting Ideas**
- 54 Reading to Write: Expository**  
Considering the Writer's Craft:  
Focusing on a Topic  
Looking at Organizational  
Techniques  
Being Clear and Concise
- 56 Exploring a Process Approach**
- 66 Using the Writer's Project File**



## UNIT 5 • PERSUADING

- 67 Essay**  
*from "Put a Little Love in Your Heart"*  
*by Jimmy Holiday, Randy Myers,  
and Jackie DeShannon*
- 68 Getting Ideas**
- 70 Reading to Write: Persuasive**  
Considering the Writer's Craft:  
Establishing a Point of View  
Using Persuasive Language  
Putting Formal Language to Use
- 72 Exploring a Process Approach**
- 82 Using the Writer's Project File**

## UNIT 6 • ENTERTAINING

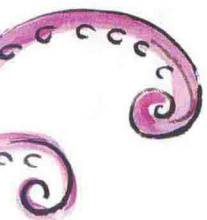
- 83 Adventure Story**  
*from Wolf Roland by Julia  
Cunningham*
- 84 Getting Ideas**
- 86 Reading to Write: Narrative**  
Considering the Writer's Craft:  
Looking at Mood, Tone, and Voice  
Using Colorful Language  
Making Characters Develop
- 88 Exploring a Process Approach**
- 98 Using the Writer's Project File**

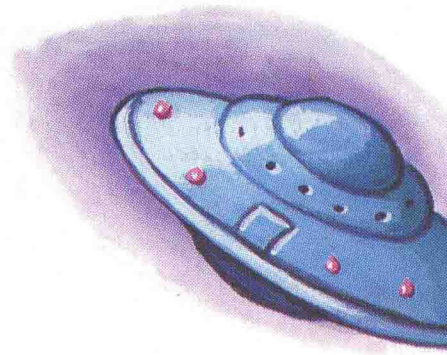
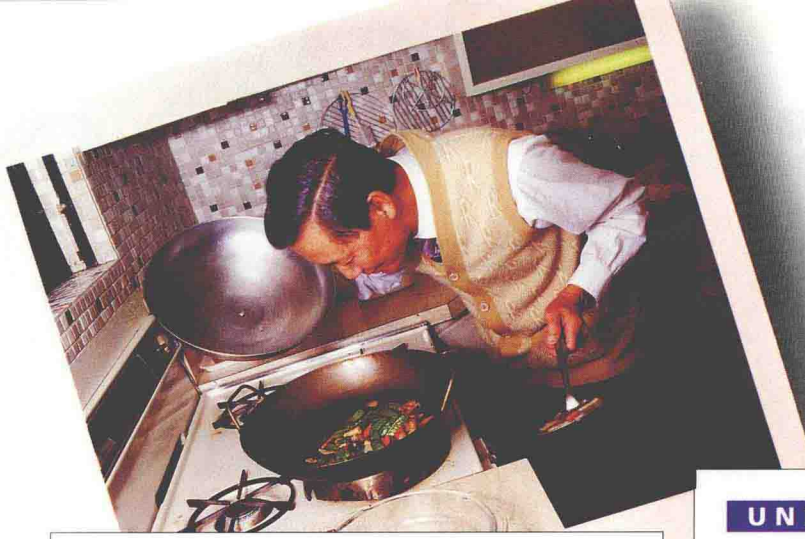
## UNIT 7 • INFORMING

- 99 Letter**  
*from a letter by Nelson Mandela*
- 100 Getting Ideas**
- 102 Reading to Write: Expository**  
Considering the Writer's Craft:  
Organizing Information  
Using Clear Language  
Pinpointing an Audience
- 104 Exploring a Process Approach**
- 112 Using the Writer's Project File**

## UNIT 8 • EXPLAINING

- 113 Science Research Report**  
*from The Kids' World Almanac of  
Animals and Pets by  
Deborah G. Felder*
- 114 Getting Ideas**
- 116 Reading to Write: Expository**  
Considering the Writer's Craft:  
Analyzing a Thesis Statement  
Using Comparison and Contrast  
Putting Specific and Accurate Details  
to Use
- 118 Exploring a Process Approach**
- 128 Using the Writer's Project File**





## UNIT 9 • DESCRIBING

- 129 Story Summary**  
*from a summary of Song of the Trees*  
*by Mildred Taylor*
- 130 Getting Ideas**
- 132 Reading to Write: Descriptive**  
 Considering the Writer's Craft:  
 Identifying Critical Information  
 Working with Effective  
 Organizational Strategies  
 Using Vivid Language
- 134 Exploring a Process Approach**
- 142 Using the Writer's Project File**

## UNIT 10 • PERSUADING

- 143 Editorial**  
*from "Letter to the U.S. Government"*  
*by Chief Seattle*
- 144 Getting Ideas**
- 146 Reading to Write: Persuasive**  
 Considering the Writer's Craft:  
 Expressing a Point of View  
 Working with Formal Language  
 Using Persuasive Language
- 148 Exploring a Process Approach**
- 158 Using the Writer's Project File**

## UNIT 11 • ENTERTAINING

- 159 Autobiography**  
*from The Jesse Owens Story by Jesse*  
*Owens, with Paul G. Neimark*
- 160 Getting Ideas**
- 162 Reading to Write: Narrative**  
 Considering the Writer's Craft:  
 Capturing an Audience's Interest  
 Focusing on Important Events  
 Looking at Organizational  
 Techniques
- 164 Exploring a Process Approach**
- 174 Using the Writer's Project File**

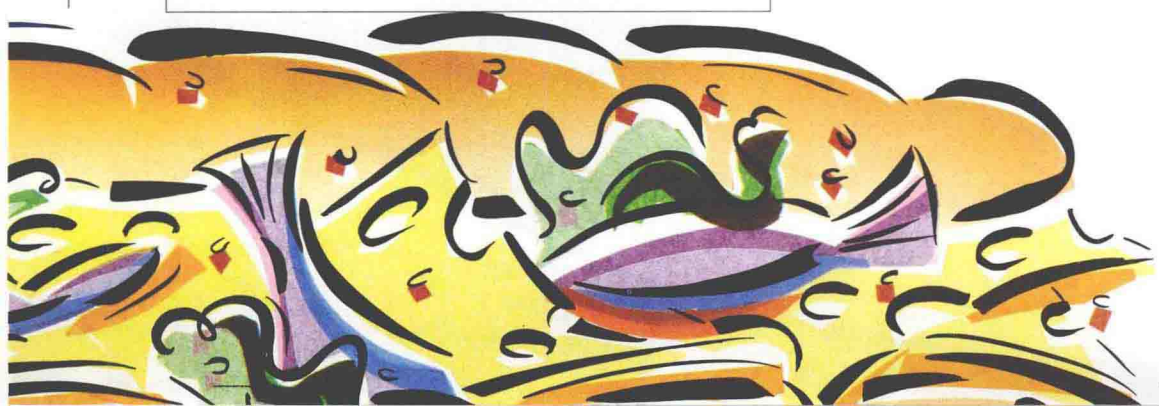
## UNIT 12 • INFORMING

- 175 Social Studies Research Report**  
*from a report in Natural History*  
*magazine by Juan Schobinger*
- 176 Getting Ideas**
- 178 Reading to Write: Expository**  
 Considering the Writer's Craft:  
 Defining the Topic  
 Organizing with Cause and Effect  
 Looking at Accurate, Clear  
 Information
- 180 Exploring a Process Approach**
- 190 Using the Writer's Project File**



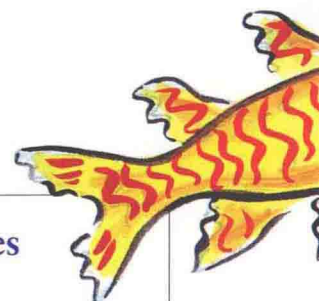
## WRITERS' GALLERY

- 192 Describing**  
from *Edith Jackson* by Rosa Guy  
from *The Ink-Keeper's Apprentice*  
by Allen Say  
from *Garfield Food for Thought*  
by Jim Davis
- 193 Reflecting**  
from "The Firefly" by Li Po  
"Serenity/Suavidades" by  
Gabriela Mistral  
"If There Be Sorrow" by Mari Evans
- 194 Explaining**  
"Curried Red Snapper with Vegetables"  
by Donald Campbell  
from *Stories from El Barrio* by  
Piri Thomas  
from *The Authoritative Calvin and  
Hobbes* by Bill Watterson
- 195 Persuading**  
from "Three Days to See"  
by Helen Keller  
"The Last Wolf" by  
Mary TallMountain
- 196 Entertaining**  
from *Mahinbin: A Tale of the Philip-  
pines* by Antonio E. Santa Elena  
from "The Marble Champ" by  
Gary Soto  
from *The Black Stallion* by  
Walter Farley
- 197 Informing**  
"Living in a Solar House," a letter in  
*Cobblestone* magazine  
"Bee! I'm expecting you!" by  
Emily Dickinson  
from *You're You, Charlie Brown* by  
Charles M. Schulz
- 198 Explaining**  
from *The Science Book* by Sara Stein  
from *Looking at Senses* by  
David Suzuki  
A diagram of a cell nucleus from  
*Life Science*
- 199 Describing**  
from a review of *Spider Woman's  
Granddaughters* by  
Paula Gunn Allen  
from the book-jacket copy of *Sushi and  
Sourdough* by Tooru J. Kanazawa  
A music review from *Music and You*
- 200 Persuading**  
from *Won't Know Till I Get There* by  
Walter Dean Myers  
"Energy of the Future," a letter to the  
editor of *Cobblestone* magazine  
from "Remember the Dream" by  
Stephanie Tyrell, Joe Sample, and  
Steve Tyrell
- 201 Entertaining**  
from "The Circuit" by Francisco  
Jiménez  
from *Sound-Shadows of the New World*  
by Ved Mehta
- 202 Informing**  
from *Seven Black American Scientists*  
by Robert C. Hayden  
from "After 17 Years, Cicadas Prepare  
for Their Roaring Return" by  
Jane Brody



# Writer's Workshop

## Language Lessons and Resources Handbook



### 205 STRATEGIES

#### Listening and Speaking Strategies

- 206 Listening Strategies: Are You Listening?
- 207 Strategies to Build Your Audience Awareness
- 209 Persuasive Speaking Techniques and Strategies
- 211 Interviewing Techniques and Strategies

#### Prewriting Strategies

- 213 Choosing, Exploring, and Narrowing Topics
- 215 Talking About Purpose and Audience
- 216 Visualizing, Drawing, Dramatizing
- 217 Brainstorming and Listing
- 218 Focusing Questions and Techniques
- 219 Graphic Organizers—Clusters, Charts, Outlines, and Diagrams
- 222 Keeping Notes, Drawings, and Freewriting in a Journal
- 223 Working with a Partner—Peer Conferencing
- 224 Interviewing

#### Drafting Strategies

- 225 Writing Rehearsals
- 226 Freewriting

#### Revising Strategies

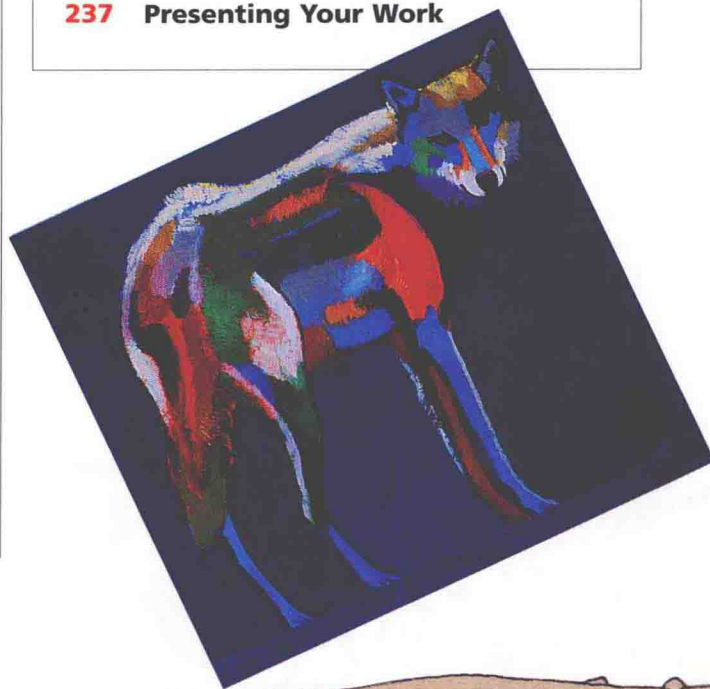
- 227 Taking Time Out
- 228 Looking at the Big Picture
- 229 Working with a Partner and Peer Conferencing
- 231 Focusing on Elaboration
- 233 Creating Checklists

#### Proofreading Strategies

- 235 Eyeing Details

#### Publishing Strategies

- 237 Presenting Your Work



**241 WRITER'S CRAFT**

**Leads and Endings**

- 240** Leads and Endings
- 241** Sentence Sense
- 242** Sentence Style
- 243** Sentence Variety

**Building Paragraphs**

- 244** Topic Sentences and Details
- 245** Transition Words and Phrases
- 246** Conjunctions
- 247** Dialog

**Organizational Strategies**

- 248** Beginning, Middle, and End
- 249** Story Structure
- 250** Time Order
- 251** Spatial Order
- 252** Comparison and Contrast
- 253** Order of Importance
- 254** Cause and Effect

**Choosing the Correct Word**

- 255** Specific Nouns
- 256** Vivid Verbs
- 257** Effective Adjectives and Adverbs
- 258** Effective Adjective Phrases and Adverb Phrases
- 259** Synonyms
- 260** Antonyms
- 261** Denotation and Connotation

**Word Works**

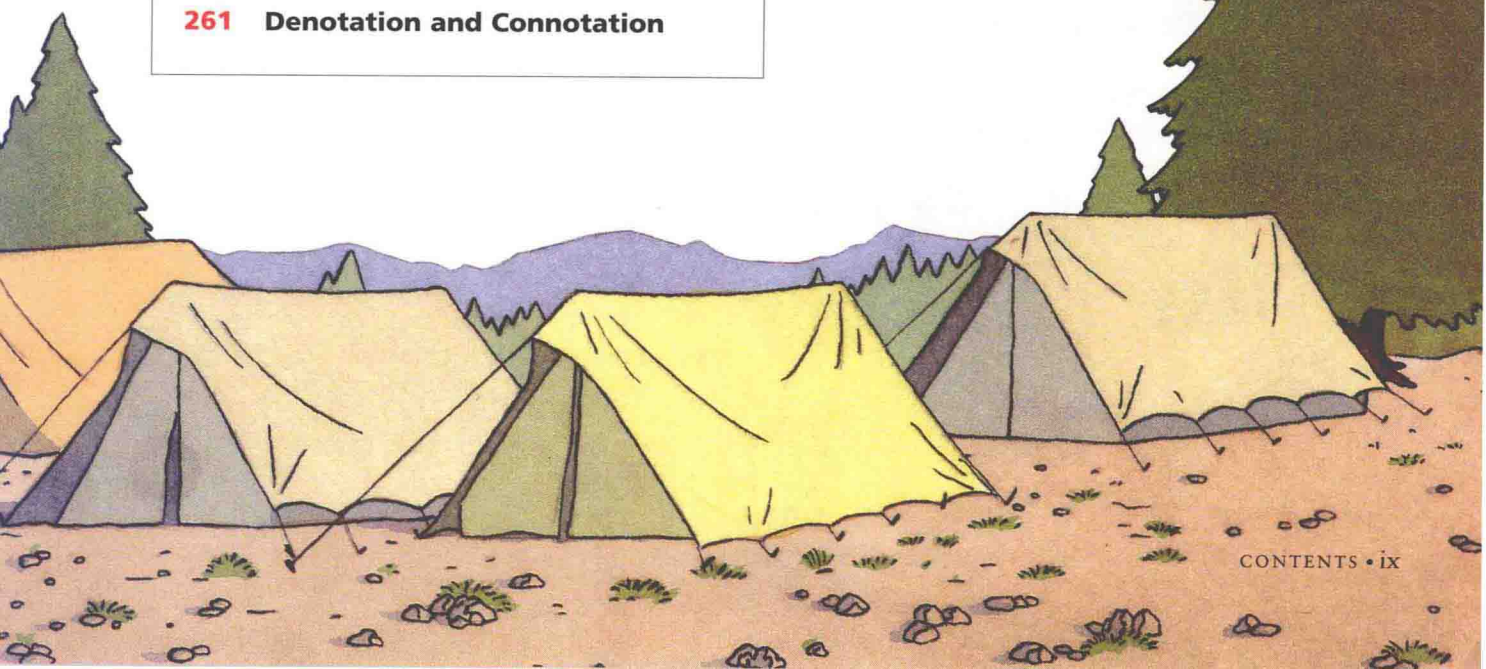
- 262** Homophones
- 263** Homographs
- 264** Multiple Meanings
- 265** Prefixes
- 266** Suffixes
- 267** Base Words and Roots
- 268** Coined Words
- 269** Colloquialisms
- 270** Jargon, Slang, and Dialect
- 271** Idioms

**Poetic Devices**

- 272** Rhythm and Rhyme
- 273** Rhyming Patterns
- 274** Repetition and Alliteration
- 275** Onomatopoeia
- 276** Imagery
- 277** Personification and Hyperbole
- 278** Simile and Metaphor

**Voice, Tone, Mood**

- 279** Formal and Informal Language
  - 280** Point of View
  - 281** Mood
- 
- 282** Writing Models for Self-Evaluation





## Sentences

- 302 Focus on Sentences**  
Making Sentences That Make Sense
- 303 Focus on Sentence Fragments and Run-Ons**  
Fixing Fragments and Run-Ons
- 305 Focus on Subjects and Predicates**  
Speaking of Sentences

## Sentence Combining

- 306 Focus on Combining Sentences I**  
Calling All Combinations
- 308 Focus on Combining Sentences II**  
More About Combining Sentences

## Using Nouns

- 310 Focus on Singular and Plural Nouns**  
Is It More Than One?
- 312 Focus on Possessive Nouns**  
Who Does This Belong To?
- 314 Focus on Compound Words**  
Joined Together



## Using Verbs

- 315 Focus on Action Verbs**  
Taking Action with Verbs
- 316 Focus on Main and Helping Verbs**  
How to Help a Verb
- 317 Focus on Linking Verbs**  
Linking Parts of a Sentence
- 318 Focus on Subject-Verb Agreement**  
Subject and Verb Must Work Together
- 320 Focus on Verb Agreement with Compound Subjects and with Collective Nouns**  
The Verb Agrees
- 322 Focus on Verb Agreement with Indefinite Pronoun Subjects**  
Everyone Agrees
- 324 Focus on the Verbs *Be*, *Do*, and *Have***  
More About Verbs
- 325 Focus on Active and Passive Voices**  
Speaking in the Active and Passive Voices
- 326 Focus on Present, Past, and Future Tenses**  
Tours of Yesterday, Today, and Tomorrow
- 327 Focus on Perfect Tenses**  
Express an Action in Perfect Tense
- 328 Focus on Progressive Forms of Verbs**  
We Are Using Our Time Well
- 329 Focus on Irregular Verbs I**  
How Special Is That Verb?
- 330 Focus on Irregular Verbs II**  
Irregular Form
- 331 Focus on Contractions**  
I'd Know Them Anywhere

