

**Chapter 1 : The Framework Elements - The Cognitive Foundations of Learning to Read: A Framework**

*The Elements of Basic Writing with Readings, Second Edition is a workbook intended for those courses with numerous objectivesâ€”from mastering grammatically correct sentence forms to achieving unity and coherence in paragraphs to learning the principles of essay writing.*

These five elements are sometimes associated with the five platonic solids. The four classical elements of Empedocles and Aristotle illustrated with a burning log. The log releases all four elements as it is destroyed. Sicilian philosopher Empedocles ca. Fire is both hot and dry. Water is both cold and wet. Earth is both cold and dry. A classic diagram has one square inscribed in the other, with the corners of one being the classical elements, and the corners of the other being the properties. Aristotle added a fifth element, aether , as the quintessence, reasoning that whereas fire, earth, air, and water were earthly and corruptible, since no changes had been perceived in the heavenly regions, the stars cannot be made out of any of the four elements but must be made of a different, unchangeable, heavenly substance. As described in this book: And Isis answer made: Of living things, my son, some are made friends with fire, and some with water, some with air, and some with earth, and some with two or three of these, and some with all. And, on the contrary, again some are made enemies of fire, and some of water, some of earth, and some of air, and some of two of them, and some of three, and some of all. For instance, son, the locust and all flies flee fire; the eagle and the hawk and all high-flying birds flee water; fish, air and earth; the snake avoids the open air. Whereas snakes and all creeping things love earth; all swimming things love water; winged things, air, of which they are the citizens; while those that fly still higher love the fire and have the habitat near it. Not that some of the animals as well do not love fire; for instance salamanders, for they even have their homes in it. Each soul , accordingly, while it is in its body is weighted and constricted by these four. According to Galen , these elements were used by Hippocrates in describing the human body with an association with the four humours: He maintained that each of the elements has three properties. Fire is sharp, subtle, and mobile while its opposite, earth, is blunt, dense, and immobile; they are joined by the intermediate elements, air and water, in the following fashion:

## Chapter 2 : Empowering Teachers

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Simile - contrasting to seemingly unlike things to enhance the meaning of a situation or theme using like or as What happens to a dream deferred, does it dry up like a raisin in the sun Hyperbole - exaggeration I have a million things to do today. Personification - giving non-human objects human characteristics America has thrown her hat into the ring, and will be joining forces with the British. Foot - grouping of stressed and unstressed syllables used in line or poem Iamb - unstressed syllable followed by stressed Made famous by the Shakespearian sonnet, closest to the natural rhythm of human speech How do I love thee? The iamb stumbles through my books; trochees rush and tumble; while anapest runs like a hurrying brook; dactyls are stately and classical. Remember, though the most immediate forms of imagery are visual, strong and effective imagery can be used to invoke an emotional, sensational taste, touch, smell etc or even physical response. Suspense - The tension that the author uses to create a feeling of discomfort about the unknown Conflict - Struggle between opposing forces. Exposition - Background information regarding the setting, characters, plot. Point of View - pertains to who tells the story and how it is told. Narrator - The person telling the story who may or may not be a character in the story. Second person - Narrator addresses the reader directly as though she is part of the story. The narrator reports on events and lets the reader supply the meaning. Omniscient - All-knowing narrator multiple perspectives. The narrator knows what each character is thinking and feeling, not just what they are doing throughout the story. This type of narrator usually jumps around within the text, following one character for a few pages or chapters, and then switching to another character for a few pages, chapters, etc. Rhythm is the juxtaposition of stressed and unstressed beats in a poem, and is often used to give the reader a lens through which to move through the work. See meter and foot Setting - the place or location of the action. The setting provides the historical and cultural context for characters. It often can symbolize the emotional state of characters. Speaker - the person delivering the poem. Remember, a poem does not have to have a speaker, and the speaker and the poet are not necessarily one in the same. Structure fiction - The way that the writer arranges the plot of a story. Repeated elements in action, gesture, dialogue, description, as well as shifts in direction, focus, time, place, etc. Structure poetry - The pattern of organization of a poem. For example, a Shakespearean sonnet is a line poem written in iambic pentameter. Because the sonnet is strictly constrained, it is considered a closed or fixed form. Symbolism - when an object is meant to be representative of something or an idea greater than the object itself. Cross - representative of Christ or Christianity Bald Eagle - America or Patriotism Owl - wisdom or knowledge Yellow - implies cowardice or rot Tone - the implied attitude towards the subject of the poem. Is it hopeful, pessimistic, dreary, worried? A poet conveys tone by combining all of the elements listed above to create a precise impression on the reader. The Terms of Use explains the specific permissions granted.

**Chapter 3 : Story Elements Worksheets | Reading Skills**

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Before you start to wonder about what can I do to improve my writing skills, what you really need to be asking yourself is what area of my writing skills do I want to see improvement in. Remember, as a writer, there are many areas that you can choose from for improvement purposes. For example, perhaps you are perfectly smooth in forming sentences but are looking to enhance either your vocabulary or the way in which you express your thoughts. If that is the case, then what you should really be asking yourself is what can I do to build my writing skills.

**Guide Tips for Developing Basic Writing Skills**

**Build Yourself a Collection of Transitional Vocabulary** Pick up any random piece of written text, start reading it, and keep highlighting or underlining words that describe qualities. Then you pull up the thesaurus and write at least 2 – 3 synonyms for the same word. And lastly, you formulate 5 – 6 sentences utilizing the original word and the synonyms in separate sentences.

**Refine Your Expression** To add strength to your expressing abilities, take a sheet of paper and divide it into 2 columns. To lighten up the situation, consider utilizing illustrations and pictures every now and then. All you need to do is grab any picture and start off by describing it in as much detail as possible. As you read back to yourself, you will observe and experience the doors of imagination being unlocked inside your head.

**Connect Thoughts and Ideas with Chain Words** Continue writing endlessly and keep connecting one thought to the next like a chain reaction. Let the energy you derive from writing continue to act as a catalyst to keep fueling your imagination.

**Get Associated with Mature Writers** Since you, as an aspiring writer and are in the pursuit of improving your writing prowess, you need to associate yourself with a more seasoned, capable and tenured writer to give you feedback on your work. Below are a couple of tips to further assist you on the perusal of what can i do to improve my writing skills? Through this platform you will get to interact with other fellow writers who can definitely give you professional feedback on your writings. The important thing to remember is to never consider feedback from the other person as small or negligible. To become a successful writer, you must leave you ego at home and be open to criticism; take it positively, not personally.

**Share Your Writing to Get Feedback** Secondly, always keep sharing your writings with non-writers as well. The underlying secret is very easy to grasp; the more you write, the better you will become. As time progresses, you will have gained enough experience and knowledge to be able to correct yourself.

**Chapter 4 : Five Key Elements of Writing a Short Story | HobbyLark**

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Change Precise, sensually focused writing To write a good short story you must have all five of these things worked in. But for someone looking to analyze their stories or for someone looking for where to start, this is a great place to begin. Character An interesting character is what will make your reader care. Pretty obvious, I know. So, your character is going to have "pop" right out of the gate. To do that, you need to focus down on exactly what trait it is about your Aunt Hilda or the man in the wheelchair that makes them "pop" for you. What is it exactly about them that stands out? What is the crucial detail that makes them so interesting to you? The thing that defines them. Perhaps Aunt Hilda chews Red Man tobacco, or maybe the wheelchair man always sings his orders when he buys a drink. Does the wheelchair man always cry when he talks about his dog? Finding this critical detail or element will require a lot of thought, but when you find the right detail, you will know. It will feel right. Or maybe she punches a trucker in the eye. So, find a trait, the right one, and blow it up. Desire Once you have a good character lined up, you need to decide what it is that person wants; what is their motivating desire. But no matter what, you need to know what it is that matters most to your character. We can run with the Aunt Hilda idea since we kind of have her started now. What does a truck-driver punching, tobacco chewing woman really want? Maybe she wants respect? Maybe she wishes she were a man. Perhaps she really wants to be thought of as ladylike. So there you go, now you know what motivates your character. I think you see how this works. Conflict Ok, so now we have a cool character with a desire. So how do we get a story going? Well, the best way to do that is to put our cool character into a situation and just see how it turns out. The key here is to make your character make decisions and, well, let them go horribly wrong. Nobody wants to read about Aunt Hilda who made all the right choices and ended up with her beloved Charlie Cooper in the end. How boring is that? So, let them make mistakes and deal with the consequence. So, start right in. Just jump right in. Seriously, like, right into the middle of the story. Walleyed Tom Porter with the scar from Vietnam had poor Charlie pinned against the wall, kind of crammed into the corner and wriggling so much he made the juke box skip. Aunt Hilda gasped when she seen it and stood up, fat fingers balling into a fist. Then Aunt Hilda strode right up to Tommy and spat brown tobacco juice on his shoe. And you know what? Old Tommy Porter did. The conflict is where Charlie is going to have a hard time seeing Hilda as feminine after she just saved his butt in that bar fight. See how fun that is? Now you have a nice story underway, and poor Aunt Hilda has a lot of work to do. You should know that back stuff yourself, in fact you should write out whole back histories for your characters so that YOU get to know them well. Change Change is the metamorphosis, the realization or the epiphany. Change comes gradually as the story carefully unfolds, but it has to happen by the end. Nobody wants to read a story about Aunt Hilda who is a big brute and who lives through another day and goes to bed a big brute again. Something has to change. It might be in your story, Aunt Hilda ultimately fails to win Charlie over in the end. Maybe she tried several things and all of them fail. But there is still change for her if the story is written well. Your story could end with her finally recognizing she has no hope at all. She started out with hope, remember? But now she has given up. We start out seeing her as tough and big and kind of gross, but perhaps by the end we see how she acted out of love, how through the course of several scenes you might write her in more motherly ways, and this can be reflected by the way the folksy sounding narrator is treating her moving toward the end, gradually transforming the descriptions from the brutish things about her to the feminine details discussed in more detail below. That narrator, and we, the reader, see her differently by the end. Always tough and maybe a little crude, but so willing to sacrifice herself, willing to give anything for someone else. That could be the irony of her plight, so big and strong and confident that at first people never realized just how sweet and vulnerable she is. Not until you showed them with your carefully written tale. The bottom line is, by the end of the story, the reader needs to have seen or undergone some sort of transformation: While a lot of this particular aspect will be improved

when you revise, I want to be sure to point it out. Trim away the fat and keep the story pointed at the things that matter and that move the story along. And, that said, when I use the word "sensually" I invoke the idea of "senses" not of sex. Make the world alive, which includes sight and sound and smell and touch and taste. Frequently it gets stuck there. As soon as Tommy set Charlie down, Aunt Hilda began to panic. Maybe I should run. Me and my big old, stupid body. I deserve to be alone. Nobody wants to read that. Hit yourself in the head with a rolled-up newspaper if you catch yourself doing that. Say, "Bad writer, Bad! Then start that part over again. You have to show them. He can be heard sobbing through the blinking gap in the spring-loaded bathroom door. Have Charlie throw up. The thing is, most writers use it as a crutch. If you must do it, limit yourself to no more than a single line. A few final thoughts So there you have five key elements to help you write a short story, or at least to get one underway. Writing is its own teacher, though, and the more you write the better chance you have of getting a story right. Getting good at these five things takes time, lots and lots of time. I probably never will. But, I do know that through practice and practice and a bit of practice you will get better with every story that you write. Besides, writing is the joy all by itself. Have fun, and I wish you and your short stories the best of luck.

**Chapter 5 : Classical element - Wikipedia**

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A mini-lesson on Organization Introduction This article summarizes the most common traits of writing. It is worth noting that these traits overlap — that real writing seldom breaks into neat component parts. Students benefit from understanding these traits, from discussing successful and unsuccessful examples, and from looking at them in the work of peers and in professional mentor texts. Audience Perhaps the greatest gift of a writing workshop is that it gives writers an ad hoc audience for their work. Writers learn a tremendous amount about their own writing from hearing the responses of others. They are especially poised to learn from this feedback if they are explicitly taught ways to effectively use audience response. Student writers learn that audiences can have different needs and they learn about different perspectives on what they say. Students who have audience awareness find that it influences their planning, their drafting, their ways of revising, their editing, and their publishing. A Mini-Lesson on Audience 1. Teacher introduces the subject under discussion. In writing workshop, we benefit greatly from having an audience of other writers to respond to our work. Sometimes the response from the reader is emotional, as we might do if we were sharing final drafts. Other times, peers are listening in order to give advice or feedback on the writing that is being presented. If you listen carefully, you can get lots of insight. If you learn to anticipate what they will say, you may attend to many of their needs before you share with them. Teacher talks about how students get started in this process. Today we are going to talk about an audience of one — a partner who reads your work and shares impressions, questions, and notes. Teacher models the process for students on chart paper, an overhead, document camera, or the chalkboard. She read my first draft and then came up with the following questions and comments. Teacher posts text on overhead, document camera, or via LCD projector. Now that I have read her comments, I have to think about them. I will start with this one and go from there. Teacher leads students in practicing the process. Each student should write two questions or comments on a sticky note and then return it to the writer. Once the writer has the comments back, they must sit and think about which one they might attend to first. The important point here is to think hard about what is said. Teacher debriefs the whole group. Someone else share a piece of advice that you also thought was good but decided not to use. Tell us how you came to that decision. Teacher prepares students for the physical, cognitive, and social demands of doing this independently. We will continue to practice so that you will improve. Purpose Purpose may be the most intangible of all the traits of writing. When students are planning their writing they often consider purpose coupled with a consideration of audience. So they are thinking for whom am I writing this and why? While the first question may have a tangible answer. While that may well be the case, and that certainly is a purpose, it is not one that guides great writing. For example a student may determine that he or she would like to write about an experience on a recent vacation. During planning and drafting, the decisions about what pieces of the vacation to reveal can be circumscribed by the reason for the selection, the purpose for writing. Is it to convince another student to vacation in this location? If so, one would include details about climate, activities, expense, and ease of access. Is the paper intended to tell a funny story that happened on the trip? If so, the details described above might be extraneous and the focus would be on that singular event. Is the purpose to argue for the importance of vacations in general? This would require a very different frame. Student writing is often unfocused. That may mean that the purpose for writing is not entirely clear at least to the reader. Instruction in the concept of purpose helps students focus their writing and select detail and rhetoric particular to that reason. To help students to learn about purpose, teachers often use the "so what" heuristic. As students develop in their awareness of purpose, this phrase becomes less and less common as a part of the feedback given on their writing. A Mini-Lesson on Purpose 1. I decide that I am going to write about a friend of mine who just published a book. So that is what I want to write about. As I am writing, I realize that I have to ask: What I am doing? Why am I writing this? Teacher leads student in practicing the

process. Students are given time to write. Now I would like you to imagine that you are writing a description of your bedroom for a specific purpose – to lobby your parents for new carpet or to show why it does not need to be cleaned anytime in the near future. What words, perspective, or imagery had to change? Please read both versions to a partner to see whether they can hear the differences. See whether they can tell which is which and how they determined it. When you do that you are really thinking about your purpose. Understanding how voice is used can be a continual challenge for student and professional writers, but it is battle worth fighting. Any technique that elucidates the difference between texts that do and do not show voice can be effective. One of the most potent lessons on voice may be to ask students to tell a funny story into a tape recorder. Often this verbal example will have inflection, colorful language, and different paces – many of the elements that help distinguish a piece that has voice. It is often much more difficult for students to translate those elements into writing. One often uses voice to convey a purpose. Mini-Lesson on Voice see below , one teacher begins the discussion with students on writing with voice. A teacher may repeat mini-lessons such as these many times. Exposing and re-exposing students to the ideas of purpose, voice, and the like will help them approach all sorts of writing tasks with confidence, so teachers should think of this as ongoing instruction. A Mini-Lesson on Voice 1. Nobody wants to read work that sounds like a computer wrote it. In fact, the thing I enjoy most about reading your writing is how it sometimes sounds exactly like you. If you think about the texts you really enjoy reading, I think you will realize that they often have very resonant voices. Teacher talks about how students get started. Am I presenting this as me? Am I thinking about my audience and purpose and adjusting my voice according? What kind of language would be most effective here, and how would it sound? Teacher models the process for students on chart paper, and overhead, document camera, on the chalkboard. I want to add some life to it. What do you think? Now, say I wanted to sound like someone else wrote it, maybe my year-old nephew. What would he sound like? Are there some characteristics of your voice that you could translate to paper? What would their voice sound like? When you read, try to notice what makes a piece of writing sound as it does. Then see what happen in your own writing when you experiment that way. It is difficult to talk about word choice without touching upon audience awareness, voice, and purpose. Nonetheless, it is important for students to think carefully about how to chose potent and relevant words for the meaning they wish to convey. Students with larger vocabularies are at a great advantage. Shades of meaning can be easily revealed with more precise vocabulary. Vocabularies grow when students read and when they are given explicit instruction in word parts like roots, prefixes, and suffixes. At times, doing vocabulary work in the context of writing workshop will help students see how they can expand the range of words they have available to them. A Mini-Lesson on Word Choice 1. Sometimes, as part of the process of revision, we go back and look carefully at our words to see whether they can be more precise or lively. I may use a thesaurus to help me. Go ahead and work with a partner to come up with a continuum from mildly bored or angry to extremely bored or angry. Try to come up with at least 10 words on your continuum.

**Chapter 6 : Literary Analysis: Using Elements of Literature**

*Writing a short story can be broken down in many ways, but the following five elements constitute what I believe make up a pretty solid core: Character Desire Conflict Change Precise, sensually focused writing To write a good short story you must have all five of these things worked in. I realize.*

Technical Writing Now, there are a few fiction writing elements which you should know. You can live without this one. Below are the fiction writing elements found in all the novels, novelettes, novellas and short stories: Character Every story has a main character. There is a whole art to character writing. Plot Every story has a main character. But does every story have a plot? The answer is not every story but all the good ones have them. Yes, the question you can ask to yourself if you want to know whether your story has a plot or not what a mouthful is: Action is not plot. Plot is something different. Whether you want to write a detailed plot outline or just start your story, you must take care of plot. Without characters there is no story even if you have plot, and vice versa. Without plot there is no story even if you have the best characters in the world. Omission of any one can seriously hinder your story. Your plot can be anything in the world. It can be happy, it can be sad, it can be serious, it can be funny, it can be realistic and it can be fantastical. Its only function is to draw the reader in. If you write a plot that makes your readers bored, then you can conclude that it was a failure. Many plots are failures. Far more are failures than successes. Subplots If you include subplots in your story, you can increase interest in your novel. A subplot is a secondary plot strand that is a supporting side story for any story or the main plot. Subplots may connect to main plots, in either time and place or in thematic significance. Subplots often involve supporting characters, those besides the protagonist or antagonist. That defines it succinctly. Conflict In your plot, you must introduce conflict between the main character and his surroundings. Conflict is necessary to make your novel spicy. Conflict between the protagonist hero and antagonist villain , conflict between the protagonist and the side characters and so on. Without conflict there is no excitement in a story. People hate to see everyone agreeing with each other. Setting Where is your novel set? It might be set in modern age India, it might be set in ancient Europe, it might be set in a fantasy world such as Middle Earth. But it must be believable. Theme What is your novel about? Is it about crime, about politics, about realism or about fantasy? What is the theme of the story? How will readers feel after reading it? If you answer these questions, you have a theme. Style and Grammar Writing voice, point of view, style and grammar matter. If you make a spelling mistake, be sure to correct it with proof-reading. Nothing gives away the amateurishness of a writer more than a spelling mistake. What are your experiences in fiction writing elements? Have you found the explanation easy to follow, or was it rambling and not succinct enough? Feel free to give feedback in the comments.

## Chapter 7 : Basic Guide to Improve Writing Skills

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The course will encompass three areas: Write as much as you can in a genre and in ways that interest you. Using the workshop peer critique approach, we will read from these writings and discuss them in class. Assignments These will include readings, writing exercises, suggested journal, quizzes, group work, discussions, and other activities. For our writing workshop sessions, each student will bring something he or she has written to class for others to read and to comment on. I will withdraw you if you disrupt class. Keep quiet unless you are supposed to be talking. I may withdraw you if you do not have your required books and materials by the third class. I expect each student in this class to earn an A. Your final grade is based on your performance, homework, quizzes, discussions, the journal, group work, and attendance. Class attendance is required. Be on time and stay for the entire class. You get ONE excused absence for documented illness. When you speak, be respectful to all. Participate in class and be proactive in your teams and assignments. Late papers may not be accepted. In this introductory course, students learn the elements of effective prose “from plot and setting to characters and imagery” to create vivid and engaging short stories or essays. To sharpen writing skills and strengthen their understanding of craft, students engage in both writing practice and reading assignments. An immersion into prose is expected such that you will be able to demonstrate a basic understanding of the craft through discussion and in your own writing as the semester progresses. Improvement in the quality and maturity of your literary analysis as well as your own writing and development of your voice will prepare you for greater appreciation of prose, academic advancement, and confidence in the pursuit of your own creative process. Students are required to take English before taking English Students must produce proof of the prerequisite a transcript, etc. See the ACC recommended textbooks list. Instructors can also make recommendations to the department chair. In addition, with advance planning, a custom text is available from XanEdu. The course involves the reading, writing, and critical analysis of prose along with peer critique workshop and interactive discussion. To understand and practice the writing process involved in producing polished prose, including drafting, revising, and editing. To gain an accurate vocabulary of prose terms. To correctly identify the basic elements of fiction and creative nonfiction. To produce edited, polished works of fiction or creative nonfiction. To be introduced to the creative writing workshop and portfolio methods. Be familiar with the craft elements of creative writing, including plot. Recognize and explain key features in fiction or creative nonfiction. Show an increase in skill, objectivity, and technical expertise in the revision process through a polished portfolio. In discussion-based classes and workshop environments, differing viewpoints and perspectives are inevitable. Respect for these differences is critical and expected. Although correct grammar, spelling, punctuation, and formatting are expected, proficiency in these components does not ensure that the prose piece fulfills the requirements of the genre. The instructor determines the length of the required prose pieces. The portfolio includes additional writing exercises as well as the final versions of the required revised prose pieces.

## Chapter 8 : Syllabus - Beginning Creative Writing

*40 Unit 2 “ Five Elements of Good Writing Now you know the basic parts of a paragraph: “ topic sentence “ controlling idea “ supporting sentences “ concluding sentence.*

## Chapter 9 : Fiction Writing The Elements of Stories

*Wilbers/Elements Page 2 4. EXPRESSION, WORD CHOICE, AND POINT OF VIEW Language is clear, specific, accurate, and appropriate to the audience, purpose, and material.*