

## WRITING CRAFTS FOUND IN PICTURE BOOKS AND CHILDREN’S NOVELS

NOTE: To find the page number in a picture book (or other book where pages are not numbered), begin counting page 1 at the Title Page and go from there.

REMEMBER—There are more crafts in every book than I have indicated in this list. Keep looking for crafts in everything you read!

BOOK	CRAFT	PAGE(S)
<i>A Voice of Her Own: The Story of Phillis Wheatley, Slave Poet</i> by Kathryn Lasky NOTE: Let’s find more craft (and elaboration) in this book.	Sensory Details ( <i>blackness . . . blackness dissolved into darkness . . . creaking hold . . . slid with shadows . . . air reeked . . . saw scurrying shapes of rats, etc.</i> )	Page 5
	Sentence Variety: Dash to Add Details ( <i>. . . pick out shapes now— shapes of men, women, . . .</i> )	Page 5
	Specific Details ( <i>solitary figure, cloth wrap, calabash gourd, daily offering, palms, calabashes, elephant grass</i> )	Page 6
<i>All the Colors of the Earth</i> by Sheila Hamanaka	Sensory Details ( <i>The roaring browns of bears and soaring eagles</i> )	Page 7
	Attributes: Color ( <i>whispering golds of late summer grasses</i> )	Page 9
	Vivid Verbs ( <i>crackling, tinkling, rumbling</i> )	Pages 10-13
	Similes ( <i>..hair like bouncy baby lambs, Or hair that flows like water, Or hair that curls like sleeping cats in snoozy cat colors.</i> )	Pages 15-18

	Attributes: Color ( <i>cinnamon, walnut, wheat, amber, ivory, ginger</i> )	Pages 22-24
<i>An Angel for Solomon Singer</i> by Cynthia Rylant	Strong Nouns ( <i>Solomon Singer, Columbus Avenue, Eighty-fifth Street, New York City</i> )	Page 2
	Sentence Variety –Details in Parentheses	Page 4
	Purposeful Repetition (“He could not” sentences)	Page 5
	Sentence Variety: Closer ( <i>He was a wanderer by nature, anyway.</i> )	Page 6
	Strong Nouns ( <i>Columbus Avenue, Central Park West, Solomon Singer, Westway Café, Midwest</i> )	Page 13
	Sentence Variety: Interrupter (. . . to imagine he was, each day, making his way . . .)	Page 13
	Sentence Variety: Words in Italics ( <i>The Westway Café—where all your dreams come true.</i> )	Page 13
	Sentence Variety: Purposeful Fragment ( <i>But it didn’t put a price on dreams.</i> )	Page 13
	Purposeful Dialogue (“ <i>Good evening, sir.</i> ”)	Page 15
	Sentence Variety: Details in Parentheses	Page 15
	Simile ( <i>A voice quiet like Indiana pines in November . . .</i> )	Page 15
	Simile ( <i>The lights in the buildings twinkled and shone like stars . . .</i> )	Page 21
<i>Bad Boys</i> by Margie Palatini	Strong Nouns ( <i>Willy and Wally Wolf</i> )	Page 4

	Sentence Variety: Dash to Add Details ( <i>And now they were on the run—with everyone hot on their tails.</i> )	Page 4
	Golden Thread ( <i>Oh, yeah, we're bad. We're bad. We're really, really bad.</i> )	Page 6 and throughout book
	Sentence Variety: Ellipses to Add Detail ( <i>They were bad . . . And they were also out of breath.</i> )	Page 8
	Purposeful Repetition ( <i>What to do? What to do? What to do?</i> )	Page 9
	Onomatopoeia ( <i>Baa-aa</i> )	Page 10
	Vivid Verbs (nodded, slurped, licked)	Page 10
	Figurative Language: Idioms ( <i>We're on the lam . . . Pull the wool over their eyes . . . Fleece the flock . . . bag of tricks</i> )	Pages 12-13
	Specific Details ( <i>The boys straightened their stockings . . . sashayed across the meadow.</i> )	Page 16
	Specific Details ( <i>clover, flock, perfect hide-out, unsuspecting tasty tidbits</i> )	Page 17
	Strong Nouns ( <i>The Peep Sheep, Betty Mutton, Bo Peep Sheep, Willy, Wally</i> )	Page 20
	Transitions: Ellipses and Dashes to Move Time ( <i>But lookee here . . . now we've come home-- . . . Wagging our tails</i> )	Page 21
<i>Barn Owls, The</i> by Tony Johnston	Golden Thread ( <i>one hundred years at least</i> )	Pages 5, 21 and 31
	Sensory Details ( <i>owls have slept there, dozed in the scent of wheat</i> )	Page 6

	Sentence Variety: Dash to Add Details ( <i>to a shadow—or nothing at all—and leaves</i> )	Page 8
	Vivid Verbs ( <i>glides, calls</i> )	Page 10
	Sensory Details ( <i>goes floating away, away to where wheat and sky are one. Then floats back to the barn.</i> )	Pages 12-13
	Purpose Repetition ( <i>...one by one stars come out and blink. One by one owls wake up and blink.</i> )	Page 14
	Vivid Verbs ( <i>spun, sunned, split, hummed</i> )	Page 22
	Personification ( <i>And bees hummed their hymn of wheat.</i> )	Page 22
	Sentence Variety: List Connected with And ( <i>and sleep and wake and blink and hunt...</i> )	Pages 29-30
<i>Big Al and Shrimpy</i> by Andrew Clements	Play on Words ( <i>...he cried little salty tears into the big salty sea.</i> )	Page 9
	Transitions: Event ( <i>One day; And; When</i> )	Pages 10-11
	Specific Details (Both pages)	Pages 16-17
	Vivid Verbs ( <i>flipped; flapped; rumbled</i> )	Page 18
	Sentence Variety: Dash to Add Details ( <i>"I'll push another one—even bigger!"</i> )	Page 19
	Specific Details (Entire page)	Page 27
<i>Billywise</i> by Judith Nicholls	Sentence Variety: Ellipses to Add List ( <i>...fern-brushed wood . . . a scritch, a scratch, a tap, a crack!</i> )	Pages 2-3
	Voice: Opinion/Feeling ( <i>"You're not</i>	Page 5

	<i>rough, you're not tough, just a small ball of fluff . . . you wouldn't make anyone afraid!"</i> )	
	Vivid Verbs ( <i>prowl, slide, swoop, stare, glare, glide, blinked, whispered, dare</i> )	Page 7 Look throughout the book for even more vivid verbs!
<i>BOB</i> by Tracey Campbell Pearson	Onomatopoeia ( <i>Cluck, cluck, cluck</i> )	Page 3 (Others throughout the book)
	Purposeful Dialogue	Pages 4-5
	Purposeful Repetition ( <i>Bob walked and walked until he . . .</i> )	Pages 8-12
	Sentence Variety: All Caps ( <i>MEOW-MEOW WOOF-WAG RIBBET-RIBBET-HOP-HOP . . .</i> )	Page 14 (and elsewhere in book)
	Feeling Description	Pages 16-18
<i>Canoe Days</i> by Gary Paulsen	Sensory Details ( <i>One stroke of the paddle . . . without a ripple.</i> )	Pages 10-11
	Personification ( <i>over the playground where fish play</i> )	Page 12
	Metaphor ( <i>The water is a window into the sky lake.</i> )	Page 13
	Specific Details ( <i>Sunfish under lily pads living in cool green rooms, watching for water bugs to make a lunch. Watching for frogs to make a dinner.</i> )	Page 17
	Simile ( <i>...northern pike moves like an arrow through the pads...</i> )	Page 19
	Specific Details ( <i>A fox drinks, soft alps with a pink tongue while the paddle waits, all still. Then the fox slips away. A raccoon turns a log looking for</i>	Pages 24-26

	<i>worms to eat. A snake moves from shore to pad . . .)</i>	
<i>Coming on Home Soon</i> by Jacqueline Woodson	Sensory Details ( <i>Mama's hands are warm and soft.</i> )	Page 4
	Sentence Variety: Purpose Fragment ( <i>Tried hard not to cry.</i> )	Page 4
	Specific Details ( <i>Then she pulled me close up to her, pressed her face against mine. AND Outside, a pretty rain fell, making the brown fields shine.</i> )	Page 6
	Sentence Variety: ( <i>Or maybe a hundred thousand.</i> )	Page 6
	Sensory Details ( <i>. . .its softness is big . . . warm as ten quilts . . . like sugar some days . . . like sun . . . soap that turned her hands yellow</i> )	Page 12
	Specific Details ( <i>hear about the battles . . . men who've died . . . listen with my eyes closed . . . pray for those men . . . snow keeps falling</i> )	Page 20
	Sentence Variety: Purpose Fragment ( <i>Just think.</i> )	Page 20
	Strong Nouns ( <i>Ice storm, Grandma, possum, cold snaps</i> )	Page 23
	Vivid Verbs ( <i>shivering, stoops</i> )	Page 23
	Purposeful Repetition ( <i>A little bit of me hopes we find one. A little bit of me hopes we don't.</i> )	Page 23
	Sentence Variety: Dash to Add Details ( <i>. . . and the first line—Tell Ada Ruth. AND I'll be coming on home</i>	Page 29

	<i>soon—like a song . . .)</i>	
	Sensory Details ( <i>small, black cat; puts a blanket down by the fire; warm and quiet</i> )	Page 31
	Sensory Details to Create a Setting Description (entire page)	Page 31
<i>Creatures of Earth, Sea, and Sky</i> by Georgia Heard	Specific Nouns ( <i>Ruby-throated hummingbird, morning glories, honeysuckle, straw</i> )	Page 7
	Vivid Verbs ( <i>skims, blur, flicker, still</i> )	Page 8
	Sensory Detail ( <i>Wings flicker and still: stained-glass windows with sun shining through</i> )	Page 8
	Metaphor ( <i>You're a graceful kite with no string.</i> )	Page 12
	Specific Nouns ( <i>feathered compasses, migrating birds, starlings, warblers, golden plovers</i> )	Page 15
	Specific Nouns ( <i>blue whale, fin whale, humpback, gray, little piked, right whale, bottlenose, sei, killer whale, pilot, sperm, narwhal</i> )	Page 17
<i>Diary of a Worm</i> by Doreen Cronin NOTE: Story told from the point-of-view of the worm.	Use of Facts	Pages 2-3
	Vivid Verbs ( <i>stuck, twisted, swallowed</i> )	Page 3
	Dialogue In Speech Bubbles	Throughout
	Voice: Humor ( <i>Hopscotch is a very dangerous game.</i> )	Page 6
	Sentence Variety: Words in Caps ( <i>SCREAMED</i> )	Page 12

	Sentence Variety: Dash to Add Details ( <i>Had the worst nightmare last night—giant birds playing hopscotch.</i> )	Page 16
<i>Dot, The</i> by Peter Reynolds	Purposeful Dialogue	Throughout book
	Vivid Verbs ( <i>grabbed; jab; studied; sign</i> )	Pages 7-10
	Sentence Variety: Dash to Add Details ( <i>It was the little dot she had drawn—HER DOT!</i> )	Page 12
	Word Choice: Hyphenated Modifiers ( <i>never-before-used set of watercolors</i> )	Page 15
	Sentence Variety: Series of Short Sentences ( <i>A red dot. A purple dot. A yellow dot. A blue dot.</i> )	Page 16
<i>Enemy Pie</i> by Derek Munson	Voice ( <i>But it wasn't.</i> )	Page 3
	Purposeful Sentence Fragment ( <i>But it wasn't.</i> )	Page 3
	Sentence Variety: Sentence Closer ( <i>. . . , right next to my friend Stanley.</i> )	Page 5
	Strong Nouns ( <i>Jeremy Ross, Stanley, enemy list</i> )	Page r
	Voice: Opinion ( <i>I did not like Jeremy Ross.</i> )	Page 5
	Vivid Verbs ( <i>understood, squinted</i> )	Page 7
	Strong Nouns ( <i>Dad, enemies, recipe book, kitchen shelf</i> )	Page 7
	Attributes: Composition ( <b>worn-out scrap</b> of paper, <b>faded</b> handwriting)	Page 7
	Purposeful Dialogue ( <i>"Tell you how? I'll show you how!" he said.</i> )	Page 7
	Sentence Variety: Dash to Add Details ( <i>I begged him to tell me</i>	Page 9



	<i>something—anything. AND What kinds of things—disgusting things—would I . . .)</i>	
	Vivid Verbs ( <i>wondering, decided, begged</i> )	Page 9
	Specific Details (throughout)	Page 11
<i>Feathers and Fools</i> by Mem Fox	Vivid Verbs ( <i>rambling, dwells, musing, drown, pecked, strutted, contemplating,</i> )	Pages 4-8 and throughout book
	Strong Nouns ( <i>pride, peacocks, rushes, reeds, flock, swans</i> )	Pages 4-8 and throughout book
	Sentence Variety: Sentence Interrupter (. . . <i>garden, long ago and far away, there . . .</i> )	Page 4
<i>Fig Pudding</i> by Ralph Fletcher	Strong Nouns ( <i>Clifford Allyn Abernathy III, Cliff, Mr. Beck’s, Bradford Bridges Elementary School, Ballingsford, Dad, Mom, Mrs. Montgomery’s</i> )	Page 1
	Alliteration ( <i>Bradford Bridge Elementary School in Ballingsford; baseball (Baltimore is my favorite team), basketball, bacon, bluefishing, blue slush cones. Brad.</i> )	Page 1
	Sentence Variety: Purposeful Fragment ( <i>And that makes me different from the other kids.</i> )	Page 1
	Sentence Variety: Parentheses to Add Details (. . . <i>baseball (Baltimore is my favorite team) . . .</i> )	Page 1
	Voice: Dash to Add Thought Shot (. . . <i>pick all her cherries—no big deal.</i> )	Page 1

	<i>AND . . . shirts and hair—what do you expect?)</i>	
	Figurative Language: Idiom (. . . <i>mountain of patience . . .</i> )	Page 7
	Dialogue/Sentence Variety: All Caps ( <i>CAN WE, GRANDMA? SUGAR! CHERRIES!</i> )	Page 10
<i>Freedom Summer</i> by Deborah Wiles	Sentence Variety: Hyphenated Words ( <i>step-step-stepping</i> )	Page 7
	Specific Nouns ( <i>Annie Mae, butter beans, front porch, Fiddler’s Creek</i> )	Page 9
	Sensory Details ( <i>color of browned sugar, smells like pine needles, color of pale moths, smell like a just-washed sock</i> )	Page 12
	Attributes of Color ( <i>color of browned sugar, color of pale moths</i> )	Page 12
	Specific Nouns ( <i>ice pops, two nickels, Mr. Mason’s General Store</i> )	Page 15
	Purposeful Dialogue	Page 15
	Vivid Verbs ( <i>creams, rolls, wiggle</i> )	Page 17
	Sentence Variety: All Caps ( <i>REAL deep</i> )	Page 19
	Sentence Variety: Dash to Add Details (. . . <i>down the road—it means “Git on home!”</i> )	Page 23
<i>Goin’ Someplace Special</i> by Patricia C. Mckissack	Specific Nouns ( <i>Tricia Ann, Mama Frances, Someplace Special, marshmallows</i> )	Page 2
	Dialogue—Character’s Voice (“ <i>I reckon . . . But you best hurry on ‘fore I change my mind.” AND “. . .hold yo’</i> ”	Page 4

	<i>head up and act like you b'long to somebody.”)</i>	
	<b>Specific Details (Entire page)</b>	Page 6
	<i>Sensory Details (green and white bus; jerky stop and hissed; doors folded back; bounded up; squared her shoulders)</i>	Page 6
	<b>Sentence Variety: Colon to Add Details (. . . behind the Jim Crow sign that said: COLORED SECTION.)</b>	Page 6
	<b>Moment Description Using Specific Details (Entire page)</b>	Page 12
	<i>Vivid Verbs (turned ‘round and ‘round; outstretched; giggling; staggered)</i>	Page 12
	<b>Metaphor (“ . . . face all clouded up like a stormy day.”)</b>	Page 16
	<b>Transitions: Location (Hurrying up Tenth Avenue; At the second light)</b>	Page 18
	<b>Sentence Variety: Italics for Emphasis (“What is she doing here?”)</b>	Page 22
	<b>Sentence Variety: Dash to Add Details (“You are somebody, a human being—no better, no worse than anybody else in this world.”)</b>	Page 26
	<i>Specific Details (group had gathered for the matinee performance; through clenched teeth; whispered harshly; watermelons bloomed in January)</i>	Page 28
	<b>Specific Nouns (Tricia Ann, Grand Music Palace, Hickey, Buzzard’s Roost; January)</b>	Page 28

<i>Heartsongs</i> by Mattie J.T. Stepanek	Purposeful Dialogue (“ <i>I love you,</i> ” and “ <i>Thank you, God, for all these things.</i> ”)	Page 6
	Purposeful Repetition ( <i>Thank you...and all of the....beautiful...</i> )	Page 7
	Transitions ( <i>One day; But...;And; And then</i> )	Page 10
	Transitions ( <i>Soon; And then; And when; First; Then; And last</i> )	Page 14
	Character Description	Page 27
	Specific Nouns ( <i>Mattie J.T. Stepanek; mitochondrial myopathy, trach, ventilator, oxygen, survivor, public speaker, peacemaker</i> )	Page 27
<i>Hello, Goodbye Window, The</i> by Norton Juster & Chris Raschka	Specific Details	Page 5
	Voice ( <i>I was little—really!</i> )	Page 7
	Purposeful Dialogue	Page 11
	Specific Details	Page 17
	Vivid Verbs ( <i>chases, yell, shakes</i> )	Page 21
	Voice: Whispered Parentheses	Page 25
<i>Hello, Harvest Moon</i> by Ralph Fletcher	Hyperbole ( <i>The silos have filled to bursting with a million ears of corn.</i> )	Page 5
	Sensory Details (entire page)	Page 7
	Specific Nouns ( <i>tablecloth, Birch trees, moonlight, luna moths, ballet</i> )	Page 10
	Specific Details/Sensory Details (entire page)	Page 13
	Sentence Variety: Dash to Add Details ( <i>Now it’s bedtime—but not for everyone.</i> )	Page 17
	Sentence Variety: Colon and Italics	Page 17

	(...muttering to herself: <i>With all this moonshine, it's like flying in broad daylight!</i> )	
	Specific Nouns ( <i>watchman, thermos, flashlight</i> )	Page 18
	Personification ( <i>The harvest moon moves the earth's water. Grabbing whole oceans with its arms...</i> )	Page 27
	Transitions: Ellipses ( <i>Finally, it starts ease lower . . . sprinkling silver coins</i> )	Page 31
	Simile ( <i>sprinkling silver coins like a careless millionaire</i> )	Page 31
<i>Home Run</i> by Robert Burleigh	Golden Thread ( <i>He is the Babe</i> )	Beginning on Page 2
	Sentence Variety: Short Sentences ( <i>This baseball. . . Forever.</i> )	Page 4 (and throughout the book)
	Onomatopoeia ( <i>...hear the bat go swish.</i> )	Page 8
	Sentence Variety: Hyphenated Modifiers ( <i>nothing-quite-like-it sound</i> )	Page 14
	Literary Device: Quotes to Emphasize a Word ( <i>"through the ball"</i> )	Page 20
	Sentence Variety: Colon, Dash, Italics	Throughout the book
<i>If Not for the Cat</i> by Jack Prelutsky (NOTE: This book is written as a series of Haiku poems.)	Sentence Variety: Sentence Interrupter ( <i>I, the hoverer, sip . . .</i> )	Page 9
	Personification ( <i>. . . sing with my wings.</i> )	Page 9
	Purposeful List ( <i>Boneless, translucent . . .</i> )	Page 11
	Purposeful Repetition ( <i>We undulate, undulate . . .</i> )	Page 11
	Word Choice	Throughout

	Purposeful Repetition ( <i>I am</i> )	Page 12
	Attributes: Composition ( <i>wrinkled, astonishing noses, ears block the sun</i> )	Page 15
	Sentence Variety: Question ( <i>Why am I drawn to the flame which extinguishes?</i> )	Page 16
	Vivid Verbs ( <i>caw, fool, burgle</i> )	Page 18
	Vivid Verbs ( <i>snack, crack</i> )	Page 19
	Sentence Variety: Dash to Add Details (. . . <i>Crack my dinner on my chest—Bliss on the water. AND . . . Don't think about it—just leave . . .</i> )	Pages 19 and 21
	Purposeful Repetition ( <i>We are</i> )	Page 25
	Sentence Variety: Dash to Add Details (. . . <i>Sleeps the future of my kind—delicate and frail</i> )	Page 29
	Attributes: Composition ( <i>delicate and frail</i> )	Page 30
	Use of Facts (entire page)	Page 32
	Sentence Variety: Sentence Interrupter (. . . <i>raise my tail, expressing my displeasure, even . . .</i> )	Page 37
<i>In November</i> by Cynthia Rylant	Figurative Language ( <i>The bed is white and silent, and much life can hide beneath its blankets.</i> )	Page 6
	Personification ( <i>...trees are standing all sticks and bones....spreading their arms like dancers.</i> )	Page 8
	Golden Thread ( <i>In November,</i> )	Throughout book
	Sensory Details ( <i>orange smell, squash and pumpkin smell...tastes like cinnamon.</i> )	Page 22

	Vivid Verbs ( <i>crackling, sipping</i> )	Page 24
	Sentence Variety: Dash to Add Details (... <i>thanks for their many blessings—for the food on their tables and the babies in their arms.</i> )	Page 27
<i>ish</i> by Peter H. Reynolds	Alliteration ( <i>Anytime. Anything. Anywhere.</i> )	Pages 6-7
	Dialogue: All Caps (“ <i>WHAT IS THAT?</i> ” <i>he asked</i> )	Page 9
	Purposeful Dialogue (entire page)	Page 15
<i>Magic Hat, The</i> by Mem Fox	Purposeful Repetition ( <i>Oh, the magic hat, the magic hat! It moved like this, it moved like that! It spun through air</i> )	Beginning on Page 8
	Alliteration ( <i>wonderful wizard; who; wink; wand; waved; what</i> )	Page 24
	Sentence Variety: Thought Shot in Parentheses [( <i>Oh, what a to-do!</i> )]	Page 27
<i>Mice and Beans</i> by Pam Munoz Ryan	Attributes: Size, Age	Page 2
	Transition ( <i>In one week</i> )	Page 2
	Word Choice: Specialized Vocabulary ( <i>casita</i> )	Page 2
	Sentence Variety: Purposeful List ( <i>birthday cake, lemonade, and a piñata</i> )	Page 5
	Sentence Variety: Dash to Add Details ( <i>present—something Little Catalina</i> )	Page 5
	Purposeful Repetition ( <i>snap</i> )	Page 5 and following
	Vivid Verbs ( <i>washed, ironed, swept, wondered, hurried, fetch, snap</i> )	Page 6
	Specific Details ( <i>Rosa Maria, bolsa, tortillas, red sauce, white rice, pinto</i> )	Page 9

	<i>beans, piñata</i> )	
	Specific Details (making of the enchiladas portion)	Page 11
	Vivid Verbs ( <i>simmered, scrubbed</i> )	Page 12
	Purposeful Dialogue	Page 15
	Specific Details ( <i>seven candles, bolsa, carry the cake in one hand and the candles in the other, wrapped the cake and checked the mousetrap</i> )	Page 15
	Purposeful Dialogue	Page 17
	Sentence Variety—Details in Parentheses ( <i>no dinner was complete without rice and beans!</i> )	Page 17
	Voice: Opinion ( <i>no dinner was complete without rice and beans!</i> )	Page 17
<i>Miz Berlin Walks</i> by Jane Yolen	Simile ( <i>Her hair was white and fine like the fluff off a dandelion.</i> )	Page 4
	Sensory Details ( <i>Her hair was white and fine like the fluff off a dandelion; Her skin was the color of milk agate, like some marbles.</i> )	Page 4
	Sentence Variety: Sentence Interrupter ( <i>Every evening, just before dark, she would pas by our house . . .</i> )	Page 4
	Sentence Variety: Purpose Fragment ( <i>And Miz Berlin, she went real slow.</i> )	Page 4
	Dialogue: Dialect ( <i>'round, Miz</i> )	Page 4
	Sensory Details ( <i>flowery cotton dress, blue button coat, shiny black umbrella with long silver ribs</i> )	Page 6
	Sentence Variety: Dash ( <i>. . . singing to herself—Mama always said . . .</i> )	Page 6



	Purposeful Dialogue ( <i>“A body can’t be too careful.”</i> )	Page 6
	Personification ( <i>. . . when the wind whispers kindly . . .</i> )	Page 32
	Vivid Verbs ( <i>whispers, squinch, recall</i> )	Page 32
	Sentence Variety: Dash to Add Details ( <i>. . . or—if it’s hot—a paper fan.</i> )	Page 32
<i>Momma, Where Are You From?</i> by Marie Bradby	Sentence Variety: Questions ( <i>Momma, where are you from? Where are you from, Momma?</i> )	Page 5
	Specific Details ( <i>I’m from Monday mornings, washing loads of clothes in the wringer washer and peach baskets full of laundry . . .</i> )	Pages 6-7
	Dash to Add Details ( <i>I am from beans—green, lima, and pea—picked. . .</i> )	Page 9
	Specific Nouns ( <i>peddlers, Fishman, trout, spots, croakers, dock</i> )	Pages 10-11
	Sentence Variety: Semi-colons	Page 19
	Transitions: Ellipses ( <i>past school . . . after school . . . after school . . . until</i> )	Page 20
	Conventions: Song/Game Title in Quotes ( <i>“One-Two-Three Red Light”</i> )	Page 28
	Specific Nouns ( <i>“One-Two-Three Red Light”, Washington Senators, Baltimore Orioles, Duke Ellington, Count Basie</i> )	Page 28
	Vivid Verbs: Hyphenated ( <i>morning-washing, bean-snapping, wagon-</i>	Page 32

	<i>watching, etc.)</i>	
<i>Mr. George Baker</i> by Amy Hest	Sentence Variety: Questions ( <i>See this man? This one here, sitting on the porch?</i> )	Page 2
	Voice ( <i>. . . he's a hundred years old, no kidding.</i> )	Page 3
	Purposeful Repetition ( <i>baggy, baggy, baggy</i> )	Page 7
	Sentence Variety: Dash to Add Details ( <i>What holds them up—suspenders!</i> )	Page 7
	Specific Details ( <i>Brown baggy pants with two side pockets, and two in back. There's candy in those pockets. Little chocolate candies in twisty silver wrappers.</i> )	Page 7
	Specific Details ( <i>I like his crumpled hat and his long stretchy legs. His shoes are crumpled too, with long shoelaces.</i> )	Page 8
	Purposeful Dialogue ( <i>"Let's take a look" AND "That must be corrected."</i> )	Pages 8-9
	Sensory Details ( <i>chilly in the morning, hug our knees, leaves blow off trees . . . tumble for a while; they swoop</i> )	Page 11
	Vivid Verbs ( <i>hug, wait, blow, fly, float, tumble, swoop</i> )	Page 11
	Sentence Variety: Semi-Colon ( <i>They fly for a while; they float. They tumble for awhile; the swoop.</i> )	Page 11
	Purposeful Dialogue ( <i>"Well, here you are, Harry, looking after my George."</i> )	Page 12

	<i>AND “For the man I love.”)</i>	
	Attributes: Composition/speed ( <i>crookedy and slow</i> )	Page 14
	Onomatopoeia ( <i>Tappidy-boom. Tappidy-boom. Tappidy-boom-boom-tap.</i> )	Page 19
<i>Mr. Lincoln’s Way</i> by Patricia Polacco	Purpose Dialogue	Page 9
	Sentence Variety: All Capitals ( <i>...Eugene WAS trouble...</i> )	Page 9
	Vivid Verbs ( <i>leered, wrenched, announced, scurried</i> )	Page 10
	Sentence Variety: Dash to Add Details ( <i>...more than ever—he thought he...</i> )	Page 10
	Sentence Variety: Ellipses...also slows down the sentence and makes a transition ( <i>Was it possible that . . .</i> )	Page 12
	Sentence Variety: Dash to Add Details ( <i>book out of his drawer—a book in blazing color AND tons of birds around—chickens, thrashers, meadowlarks</i> )	Page 14
	Sensory Details ( <i>At first they were wet and unsteady, but in a short time they were fuzzy and racing about.</i> )	Page 31
	Onomatopoeia ( <i>Ging . . . ging</i> )	Pages 34-35
	Ellipses As a Transition ( <i>fourth-grade teacher . . . and called his students “my little birds.”</i> )	Page 43
<i>Night In The Country</i> by Cynthia Rylant	Sentence Variety: Dash to Add Details ( <i>...while outside—in the fields, and by the rivers, and deep in the</i>	Page 3

	<i>trees—there is only...</i> )	
	Sensory Details ( <i>marble eyes, sweep among the trees</i> )	Page 5
	Sentence Variety: Colon to Add Details ( <i>...for you every night: reek reek reek reek.</i> )	Page 6
	Onomatopoeia ( <i>reek reek reek reek</i> )	Page 6
	Transition: Action ( <i>Listen:</i> )	Page 12
	Sentence Variety: One Word Sentence/Onomatopoeia ( <i>Pump!</i> )	Page 15
	Transition of Place Using an Ellipses ( <i>Outside . . .</i> )	Page 19
<i>Patchwork Path, The</i> by Bettye Stroud	Purposeful Dialogue ( <i>"Each pattern holds . . . run to freedom."</i> )	Page 3
	Sentence Variety: Colon Before A List ( <i>...I remember Mama's word: The monkey wrench.....follow the stars.</i> )	Page 4
	Italics to Highlight Special Words ( <i>monkey wrench, wagon wheel, bear's paw, etc.</i> )	Page 4
	Transitions: Internal ( <i>But remember; Tomorrow night.</i> )	Page 7
	Sensory Details ( <i>In the drenching rain, . . . What would happen to us then?</i> )	Page 11
	Sensory Details ( <i>Papa's lantern cast strange shadows; followed the riverbed upstream; The cold soaked my shoes. My toes felt like icy, hard pebbles; My knees and legs ached; Just as the sun rose, I saw a flock of geese.</i> )	Page 15
	Specific Nouns ( <i>berries; honey; hive;</i>	Page 18

	<i>zigzag pattern; drunkard's path; quilt; Master's)</i>	
	<i>Transitions: Time (Next morning; Two days later; When night fell)</i>	Page 25
	<i>Sentence Variety: Exclamation Points (Double rings! .... What a beautiful place!)</i>	Page 29
<i>Piggie Pie! by Margie Palatini</i>	<i>Alliteration (Gritch the Witch woke up grouchy, grumble; boiled black buzzard)</i>	Page 5
	<i>Specific Details (purple mouse-tail stew, mashed dragon-tongue pudding, boiled black buzzard feet)</i>	Page 5
	<i>Sentence Variety: All capitals (SPECIAL!)</i>	Page 5
	<i>Sentence Variety: Sentence Length</i>	Page 5
	<i>Specific Details (Piggie Pie, Gritch, Old Hag Cookbook, eye of a fly, rattlesnake's rattle, belly hairs of a possum, plump piggies)</i>	Page 6
	<i>Attributes: Numbers (page 342, 1 eye of fly, 2 shakes of a rattlesnakes rattle, 3 belly hairs of a possum, 8 plump piggies)</i>	Page 6
	<i>Sensory Details (plump, juicy pink piggies; blew off the dust; bony finger with the long green nail)</i>	Page 6
	<i>Vivid Verbs (screeched, pulled, stomped, paced)</i>	Page 9
	<i>Sentence Variety: Length/Packing (Gritch pulled her hair. She stomped her feet. She paced the floor. She</i>	Page 9

	<i>wanted Piggie Pie.)</i>	
	Purposeful Repetition ( <i>Gritch thought. And thought. And thought.</i> )	Page 10
	Sentence Variety: Words in Caps ( <i>CIRCUS? ZOO? FARM? PROBLEM, WHERE ELSE? THIS WAS IT!</i> )	Page 10
	Use of Song Lyrics/Rhythm ( <i>The duck quacked quacked here . . .</i> )	Page 16
	Onomatopoeia ( <i>THUMP-P-P! THUMP-P-P! ERRRRCH-CH!</i> ) Notice how this also adds sensory details!	Page 16
	Vivid Verbs ( <i>zoomed, spit, fanned, shouted, quack-quacked, quack</i> )	Page 16
	Vivid Verbs ( <i>screamed, fork over, curdle, mooed, stomped, threatened, swatted, lumbered, muttered</i> )	Page 23
	Golden Thread ( <i>Gritch pulled her hair. She stomped her feet. She paced the floor. She wanted Piggie Pie.</i> )	Repeated throughout
	Attributes: Composition ( <i>super-fast, plush deluxe electric pencil sharpener</i> )	Page 9
	Vivid Verbs ( <i>brushed, brushing, announced</i> )	Page 11
	Specific Details ( <i>cutesie wootsies; the stand-on-the-chairs row; the stand-on-the-floor row; the sit-on-the-chair row; and the sit-on-the-floor row; cheesy wheezy</i> )	Page 12
	Attributes: Number ( <i>Twenty-three children</i> )	Page 12
	Sentence Variety: Hyphenated	Page 17

	Modifiers ( <i>sit-on-the-floor row</i> )	
	Vivid Verbs ( <i>pry, creak, rattle, peek, lifted, muttered</i> )	Page 18
	Golden Thread ( <i>After some highfalutin, fidgeting, fiddling, fuddling, and flopping . . .</i> )	Through out
	Dialogue: Character Thought Shot: ( <i>"Hmmm. I wonder how this works."</i> )	Page 28
<i>Quiet Place, A</i> by Douglas Wood	Purposeful List ( <i>Bells ring and whistles shrieking and grow-ups talking and engines roaring and ....</i> )	Page 6 (Lists are used throughout the book)
	Vivid Verbs ( <i>shrieking, roaring, blaring</i> )	Page 6
	Transition: Location ( <i>Then . . .</i> )	Page 9 (and throughout the book)
	Sensory Details ( <i>old stump for a chair; mossy log; green mansions of shadows and sunbeams; Blue Jays scream warnings, and wind sings in the leaves; gray ghosts of the forest.</i> )	Page 10 (Wonderful sensory details used throughout the book)
	Specific Nouns ( <i>Old Man Saguaro; thunderheads; sky flowers; mesa; cactus wren; horned toad; Pony Express; Wild West</i> )	Page 15 (Great nouns used throughout the book)
	Similes ( <i>A heron by the shore stands still as a tree branch, and the water is so calm it looks like a mirror.</i> )	Page 16
	Sentence Variety: Dash to Add Details ( <i>...best quiet place of all—the one that's always there, no matter where you go or where you stay—the one inside of you.</i> )	Pages 28-30
<i>Rimshots: Basketball Pix, Rolls, and</i>	Vivid Verbs ( <i>hitting, regretting, beat,</i>	Page 5

<i>Rhythms by Charles R. Smith Jr.</i>	<i>shake, challenging, blocking)</i>	
	Purposeful Repetition ( <i>I remember</i> )	Page 5
	Purposeful List	Page 6
	Specific Nouns ( <i>headband, sweat, net, hangnail, shoelaces, rim, concrete</i> )	Page 6
	Vivid Verbs ( <i>Drive, resist, pop, fake it, sounds</i> )	Pages 8-9
	Attributes: Numbers ( <i>12, 60, 10, etc.</i> )	Page 10
	Voice ( <i>I am on fire and there is nothing that you can do about it . . .</i> )	Page 10
	Sentence Variety: Short ( <i>That was his ritual. Every time. The same thing. Left hand first. Right hand. Spin the ball. Dribble . . .</i> )	Page 12
	Purposeful Repetition ( <i>Dribble. Dribble. Dribble.</i> )	Page 12
	Specific Details ( <i>Wipe the sweat off the face with the left hand first. That's for Mom. And throughout the entire page.</i> )	Pages 12-13
	Sentence Variety: Dash to Add Details ( <i>talk to him—do anything to throw off his ritual.</i> )	Page 12
	Vivid Verbs ( <i>spin, dribble</i> )	Page 12
	Sentence Variety: Short, colon, dash to add details	Page 17
	Vivid Verbs ( <i>spin, dribble, pass, dash, bounce, blew</i> )	Page 17
	Voice (Entire piece)	Page 18
	Attributes: Number ( <i>10, 20, 40</i> )	Page 18
	Sentence Variety: Purpose Repetition	Page 18



	<i>(Come on, Coach)</i>	
	Sensory Details ( <i>floppy, old, raggedy sweatshirt; bright orange swimming trunks with the draw cord dangling; etc.</i> )	Page 20
	Character Description	Page 20, paragraphs 1 and 2
	Voice: Whispered Parentheses ( <i>but you believe everyone else was definitely checking him out!</i> )	Page 20
	Action Description	Pages 20-21, paragraphs 3-6
	Sentence Variety: Font change, boldface, size, backwards letters, etc.	Page 21
	Rhythm, speed, pacing	Page 26
<i>Roller Coaster</i> by Marla Frazee	Voice: Whispered Parentheses [ <i>(Lots of people change their mind about riding the roller coaster at the very last minute.)</i> ] AND [ <i>(Now it is too late for anyone to change their mind.)</i> ]	Pages 8 and Page 12
	Purposeful Dialogue ( <i>The ride operator says, "Load 'em up! Two to a seat."</i> )	Page 11
	Sentence Variety: Word Spelled Out/Slows Down Story ( <i>S-l-o-w-l-y</i> )	Page 13
	Sentence Variety: Words in Italics ( <i>Clickity, clackity. Clickity, clackity.</i> )	Page 13
	Purposeful Repetition One-Word Sentence ( <i>Up.Up. Up</i> )	Page 13
	Transition/cliff hanger ( <i>And then . . .</i> )	Page 13
	Onomatopoeia ( <i>WHOOSH!</i> )	Page 15
	Vivid Verbs ( <i>ZIPS and ZOOMS and DIPS AND DIVES</i> )	Pages 17-20
<i>Saturdays and Teacakes</i> by Lester L.	Golden Thread ( <i>Every Saturday</i> )	Throughout book

Laminack		
	Purposeful Repetition ( <i>Pedal, pedal, pedal</i> )	Page 6
	Specific Nouns ( <i>Thompson Street, Bells Mill Road, Mrs. Cofield's, Mrs. Grace Owen's, Chandler's Phillips 66.</i> )	Page 6
	Specific Details ( <i>Every Saturday I coasted over the black hose by the gas pumps juke to make the bell ring. And throughout the page</i> )	Page 8
	Purposeful Sentence Fragment ( <i>And I knew she would too.</i> )	Page 8
	Sentence Variety: Ellipses ( <i>In our little town everyone knew everybody . . . and told everything, etc.</i> )	Page 8
	Sentence Variety: Italics ( <i>whoosh!</i> ); Ellipses ( <i>Pedal . . . pedal . . .</i> ); words spread out ( <i>p-e-d-a-a-a-l-l-l</i> )	Page 10
	Attributes: Directions ( <i>up the next hill and left onto . . . right onto Gaither Street</i> )	Page 10
	Sentence Variety: One word/ellipses/slowing down pace: ( <i>One...two...three...four driveways</i> )	Page 13
	Sensory Details ( <i>tires humming; crunching of gravel; slammed on my brakes; shower of tiny pebbles; crick-craaack-crick-craaack</i> )	Page 13
	Onomatopoeia ( <i>craaack-crick-craaack</i> )	Page 13
	Simile ( <i>sunlight poured through the windows like a waterfall</i> )	Page 15

	Sentence Variety: List with Commas ( <i>hot biscuits, sweet butter, and Gold Eagle Syrup</i> )	Page 15
	Sentence Variety: Definition in Parentheses ( <i>That's what Mammaw called the garage.</i> )	Page 15
	Sensory Details—Paragraph 2	Page 16
	Personification ( <i>mower sputtered and spit; choked on mouthfuls of wet grass</i> )	Page 16
	Simile ( <i>gobbled mine down like a hungry dog; she nibbled at hers like a bird</i> )	Page 19
	Event Description—entire page	Pages 20-21
	Attributes: Temperature and time ( <i>375 degrees for fifteen minutes</i> )	Page 23
	Sentence Variety: Dash to Add Details ( <i>put them in the over to bake—375 degrees for fifteen minutes.</i> )	Page 23
	Sensory Details: ( <i>kitchen filled with a smell . . .; one still streaming . . .</i> )	Page 23
Scarecrow by Cynthia Rylant	Purposeful Repetition ( <i>His hat is borrowed, his suit is borrowed, his hands are borrowed, even his head is borrowed.</i> )	Page 2
	Purposeful List ( <i>Yes, birds. Crows, grackles, starlings, jays.</i> )	Page 8
	Character Description ( <i>They ignore the pie-pan hands and the button eyes and see instead the scarecrow's best gift: his gentleness.</i> )	Page 8
	Sentence Variety: Colon to Add Details ( <i>But he knows this, too: that</i>	Page 15

	<i>there is a certain wonder going on around him.)</i>	
	Attributes: Size ( <i>ten-foot-tall sunflowers and mammoth pumpkins</i> )	Page 15
	Personification ( <i>sun tremble and the moon lie still</i> )	Page 17
	Vivid Verbs ( <i>blossomed, wilted, yellowed, greened, vined</i> )	Page 18
	Circular Ending (“ <i>borrowed</i> ” from beginning)	Page 27
<i>Seashore Book, The</i> by Charlotte Zolotow	Purposeful Dialogue	Page 4
	Attributes: Color ( <i>smoky gray, dark white, pale purple, hazy blue, sea green, golden gray</i> )	Page 6
	Vivid Verbs ( <i>shifts, breaks</i> )	Page 6
	Attributes: Contrast ( <i>one small dark spot against the brightness of the sand and sea</i> )	Page 6
	Sensory Details ( <i>stone washed smooth by the sea, tiny brown snail shells, live clam snaps the shell closed</i> )	Page 8
	Attributes: Color ( <i>crusty gray, pearly pink</i> )	Page 8
	Sensory Details ( <i>wet white gull feather, build a castle of wet sand, waves wash up and suck it back, skin feel like peppermint</i> )	Page 10
	Attributes: Temperature ( <i>hot noonday sun, feels warm, chill of the waves</i> )	Page 10
	Vivid Verbs ( <i>swishwashing, lulls</i> )	Page 12
	Specific Details ( <i>two little gray</i> )	Page 14

	<i>sandpipers run past, see their claw prints like pencil lines, sound of the wind, rising and falling song of the waves)</i>	
	Vivid Verbs ( <i>skims, disappears, wade, squagglng</i> )	Page 18
	Specific Nouns ( <i>tide, seaweed, moss, lemonade, thermos, sand crabs</i> )	Page 18
	Simile ( <i>shadow is like a giant bird</i> )	Page 20
	Onomatopoeia ( <i>DING, DING, DONG</i> )	Page 24
	Metaphor ( <i>The setting sun is a huge orange ball.</i> )	Page 24
<i>Shades of Black</i> by Sandra L. Pinkney	Metaphor ( <i>I am the creamy white frost in vanilla ice cream and the milky smooth brown in a chocolate bar</i> )	Pages 4-5 and throughout the book
	Attributes: Texture, Color ( <i>creamy white, milk smooth brown, midnight blue, golden brown, velvety orange</i> )	Pages 4-6 and throughout the book
<i>Sitti's Secrets</i> by Naomi Shihab Nye	Specific Details ( <i>When I have daylight . . .her lemon tree.</i> )	Page 5
	Golden Thread ( <i>My grandmother lives on the other side of the earth.</i> )	Throughout book
	Literary Devices: Parallel Sentences ( <i>Between us are many miles of land water. Between us are fish and cities and buses and fields.</i> )	Page 6
	Sentence Variety: All Caps ( <i>DO NOT ENTER</i> )	Page 9
	Sentence Variety: Foreign Words and Definitions ( <i>I called her Sitti, which means Grandma in Arabic. She called me habibi, which means darling.</i> )	Page 10

	Purposeful Repetition: We + Verb ( <i>We walked....We admired...We crossed... We thanked...</i> )	Page 13
	Simile ( <i>Their marbles were blue and green and spun through the dust like planets.</i> )	Page 15
	Specific Nouns ( <i>cucumbers, yogurt, flat bread</i> )	Pages 16-17
	Hyperbole ( <i>My father says she has been baking that bread for a hundred years.</i> )	Page 17
	Moment Description with Specific Details	Page 23
	Attributes: Color, Texture, Composition ( <i>gold thread; pieces of folded-up blue velvet; two leather books</i> )	Page 27
<i>Something Beautiful</i> by Sharon Dennis Wyeth	Sensory Details/Specific Details ( <i>When I look . . . brick wall . . . trash . . . broken bottles.</i> )	Page 2
	Sentence Variety: Italics ( <i>Die</i> )	Page 4
	Specific Details ( <i>lady, big cardboard box, sidewalk, plastic</i> )	Page 6
	Sentence Variety: Sentence Closer ( <i>She sleeps on the sidewalk, wrapped in plastic.</i> )	Page 6
	Sentence Variety: Words with Hyphens and Italics ( <i>B-E-A-U-T-I-F-U-L. Beautiful!</i> )	Page 10
	Sentence Variety: Definition ( <i>I think it means: something that when you . . .</i> )	Page 10
	Vivid Verbs ( <i>sizzles, tasting, sink in</i> )	Page 12

	Strong Nouns ( <i>Miss Delphine's Diner, sugar pie, grill, fried fish sandwich</i> )	Page 12
	Voice: Character's Slang ( <i>sugar pie</i> )	Page 12
<i>Song and Dance Man</i> by Karen Ackerman	Specific Details ( <i>Grandpa, cedar chips, attic, bowler hats and top hats, vests, bow ties</i> )	Page 10
	Sensory Details ( <i>shoes with the silver, half-moon taps on the toes and heels; vests with stripes</i> )	Page 10
	Vivid Verbs ( <i>pretend, twinkle, nods</i> )	Page 11
	Simile (. . . <i>slippery sounds like rain on a tin roof.</i> )	Page 14
	Attributes ( <i>soft, slowly, slippery, silvery, two</i> )	Page 14
	Vivid Verbs ( <i>dance, forget, tap, gliding</i> )	Page 14
	Sentence Variety: Commas in a Series (. . . <i>down his arm, catches it in his hand, and flips it . . .</i> )	Page 18
	Attributes: Number ( <i>One scoop of ice cream, two squirts of coke, and three scoops of elephant</i> )	Page 19
<i>Sunsets of Miss Olivia Wiggins, The</i> by Lester L. Laminack	Sentence Variety: Sentence Closer (. . . <i>everything, all at the same time.</i> )	Page 5
	Specific Details ( <i>Sitting with her hands . . . Hands that loved.</i> )	Page 5
	Sentence Variety: Purposeful Fragment ( <i>Hands that loved.</i> )	Page 5
	Purposeful List ( <i>Now those hands are fragile, frozen, folded in her lap.</i> )	Page 5
	Alliteration ( <i>fragile, frozen, folded</i> )	Page 5
	Sensory Details ( <i>The sky is streaked</i> )	Page 6

	<i>with pink. AND . . . she sat perfectly still . . . )</i>	
	Transition for Time: Ellipses ( <i>. . . quietly she began to think . . . )</i>	Page 6
	Golden Thread ( <i>. . .she sat perfectly still . . . began to think . . . )</i>	Page 6 and throughout the book
	Sensory Details ( <i>His stout arms. . . long braids hung down to tickle . . . sky is full of pink ribbons.)</i>	Page 9
	Vivid Verbs ( <i>remembered, swept, tickle</i> )	Page 9
	Strong Nouns ( <i>nurse, visitors, Miss Olivia, Miss Angel, Troy, forehead, Momma, great-grandson, lilacs</i> )	Page 11
	Sensory Details ( <i>fragment spring blossoms . . . tossed stones . . . watched the afternoon sun . . . )</i>	Page 13
	Attributes: Color ( <i>colors of violet and lilac</i> )	Page 13
	Specific Details ( <i>cry of her first child, midwife, golden glow, halo of a new angel, autumn sun, Angel</i> )	Page 17
	Purpose Dialogue ( <i>“It’s a girl, Olivia.”</i> )	Page 17
	Sensory Details (throughout page)	Page 18
	Purposeful List ( <i>. . . cousins, nieces and nephews, her children, grandchildren and great grandchildren</i> )	Page 23
	Sentence Variety: Sentence Starter ( <i>After the celebration, each one . . . )</i>	Page 23
<i>Testing Miss Malarkey by Judy</i>	Golden Thread ( <i>The Test</i> )	Throughout



Finchler		
	Strong Nouns ( <i>Multiplication Mambo, "There's Something About Decimals", Funny Phonics, Miss Malarkey</i> )	Page 6
	Purposeful Dialogue	Page 7
	Specific Nouns ( <i>cafeteria lady, Mrs. Slopdown</i> )	Page 11
	Specific Details ( <i>meditating, something called "yogurt"</i> )	Page 13
	Specific Nouns ( <i>Mom, Power Bar 2000, Adam, bran muffin, Hannah, Baggie</i> )	Page 16
<i>Thank You, Grandpa</i> by Lynn Plourde	Golden Thread ( <i>They took their first walk together . . .</i> )	Page 5 and throughout the book
	Transitions: Location ( <i>Two steps; Three steps more</i> )	Pages 6-7
	Purposeful Dialogue ( <i>"Ooooooh!" "Wheeeee!"</i> )	Pages 6-7
	Vivid Verbs ( <i>bubbling; sipping; waving; chuckled</i> )	Pages 8-11
	Personification ( <i>That spider web is crying.</i> )	Page 11
	Purposeful Repetition ( <i>"We can say thank you and good-bye."</i> )	Page 13 and throughout the book
	Specific Details (Entire page)	Page 26
<i>Tough Boris</i> by Mem Fox	Specific Details ( <i>Once upon at time, there lived a pirate named Boris von der Borch.</i> )	Page 5
	Purposeful Repetition ( <i>He was _____. All pirates are _____.)</i>	Page 6 to the end of the book
<i>Under the Quilt of Night</i> by Deborah Hopkinson	Sensory Details ( <i>Pounding dirt and grass, jumping rocks and roots, my feet make drumbeats on the path. AND</i>	Page 4

	<i>. . . hands got raw.)</i>	
	<i>Vivid Verbs (race, pounding, hoeing, picking, mending, sewing)</i>	Page 4
	<i>Sentence Variety: Commas in a Series (Now he wants to track me, catch me, chase me till my breath is gone . . .)</i>	Page 7
	<i>Sentence Variety: Short (A river!)</i>	Page 8
	<i>Simile (But we cross without a sound, like the moon coming up . . .)</i>	Page 8
	<i>Sensory Details (Seat dribble down my neck. Thorns rake my arms and legs.)</i>	Page 11
	<i>Personification (. . . mosquitoes whine and tease . . .)</i>	Page 11
	<i>Purposeful Repetition (We run and hide, run and hide . . .)</i>	Page 13
	<i>Sentence Variety: Dash to Add Details (There are more houses here, people, stand—danger. AND . . . Underground Railroad—the friends . . . AND No, there he is—just a small . . .)</i>	Page 13
	<i>Onomatopoeia (Whoee whoee whoee)</i>	Page 13
	<i>Use of Facts (I know what to look for . . . This house hides runaway.)</i>	Page 14
	<i>Purpose Dialogue (“Whose there?” comes a voice. AND . . . “The friend of a friend.”</i>	Page 16
<i>Welcome to the Green House by Jane Yolen</i>	<i>Sensory Details (warm, wet days; rope vines; wooden frames; fallen leaves; white rootlets; fungal threads)</i>	Page 4

	Purpose Repetition ( <i>Welcome to . . .</i> )	Page 4
	Sentence Variety: Colon to Add Details	Page 18
	Onomatopoeia ( <i>a-hoo, crinch-crunch, pick-buzz-hum-buzz</i> )	Page 18
	Specific Details ( <i>howler troop, long-horned beetles, bees droning over flowers</i> )	Page 18
	Onomatopoeia ( <i>chitter-chitter-rrrrr; kre-ek-, kre-ek, kre-ek; sniff-sniff-sniff</i> )	Page 20
	Specific Details ( <i>gold lion tamarin; keel-billed toucans, ripe, sweet figs; wild pig; fallen fruit</i> )	Page 20
	Purposeful Repetition ( <i>from limbs and logs, from trunks and leaves, from the water's edge . . .</i> )	Page 22
	Sentence Variety: Short ( <i>A bright house. A day house. A night house, etc.</i> )	Page 28
	Attributes ( <i>bright, wet, warm, single, swarm</i> )	Page 28
	Purposeful Repetition ( <i>A _____ house</i> )	Page 28
<i>Writing Kind of Day, A</i> by Ralph Fletcher	Word Choice: Coining a Word ( <i>hundredaire, thousndaire, pennyaire</i> )	Page 5
	Voice: Humor—entire poem “Earth Head”	Page 6
	Sentence Variety: Dash to Add Details ( <i>For all the most interesting parts—eyes, nose, and mouth—you have to look at the equator.</i> )	Page 6
	Specific Nouns ( <i>Xander; recipe;</i>	Pages 8-9

	<i>similes; metaphor; dash; rhyme; Venus flytrap; Grandma; ingredient; cutting board; garlic; elbows; bread dough)</i>	
	Event Description Using Sensory Details	Page 11 (entire poem)
	Simile ( <i>My brother Tom swoops in like an F5 tornado and destroys my bedroom.</i> )	Page 12
	Metaphor ( <i>He's a human wrecking ball....</i> )	Page 12
	Vivid Verbs ( <i>infiltrating; knocked; dislocated; cracked; splattered; splintered</i> )	Page 13
	Sentence Variety: Definition in Parentheses ( <i>Stuck in a pinball game (a.k.a. middle school), rolling through halls...</i> )	Page 15
	Personification ( <i>But I pictured my poems scurrying on little feet between the walls.</i> )	Page 17