

Writer's Move

Long & short sentences

Example:

She looked at the wagon once more.

"Go around back. There's a door into the kitchen.

Put everything away where it's supposed to go.

If you cannot figure out where something is supposed to go, for heaven's sake, don't come and ask me.

Leave it on the kitchen table. You better start with the ice cream. And do not make any noise."

She closed the door, again. Hard, again.

I followed the brick path around the house to the back.

I should tell you that there was no shade around this side of the house, so things were getting sort of desperate in the Thirsty Department. The kitchen door was up three steps, so I grabbed the ice cream and headed up.

The door was locked. Of course. Of course it was locked.

Okay for Now by Gary Schmidt

WHEN WRITERS MAKE THIS MOVE

- can increase voice
- increases variety & fluency
- can show emphasis or emotion.

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WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

TELL & Show

EXAMPLES:

1. {TELL} It was a perfect day for a wedding.
{SHOW} The sky was a soft blue, and the occasional breeze swept gently over the lawn.
2. {TELL} The last time I went hiking, it was really hot.
{SHOW} By noon, several of us were already sunburned. We ran out of water half-way up the trail. The small creeks we crossed were dry. We all felt relieved when we made it back to our campsite, broke out the extra water, and found places to lie down in the shade.

WHEN WRITERS MAKE THIS MOVE

- Helps to give the reader a picture
- Adds voice to writing
- Adds interest

WRITER'S MOVE

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{SHOW} *The sky was a soft blue, and the occasional breeze swept gently over the lawn.*

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{SHOW} *By noon, several of us were already sunburned. We ran out of water half-way up the trail. The small creeks we crossed were dry. We all felt relieved when we made it back to our campsite, broke out the extra water, and found places to lie down in the shade.*

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE RIGHT IN THE MIDDLE

EXAMPLES:

1. *Alexander Ramsay, known to his friends back home in New York City as Alec, leaned over the rail and watched the water slide away from the sides of the boat.* - Walter Farley, *The Black Stallion*
2. *An orphan boy named Jenny, the son of a rat-catcher, roused from his sleep.*
- Sid Fleischman, *The Whipping Boy*
3. *The boy reached into his bag and produced a rainbow of gumballs - one of every color - and dropped them into my hands.* - *The Boy Who Harnessed the Wind*

WHEN WRITERS MAKE THIS MOVE

- Sneak description in the middle of the sentence.
- Adds voice to writing.

WRITER'S MOVE

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WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

REPEATERS

EXAMPLES:

1. *First of all, I ended up having forty-two teeth. The typical human has thirty-two, right? But I had forty-two. Ten more than usual. Ten more than normal. Ten teeth past human.* - Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*

2. *Welcome to the green house. Welcome to the hot house. Welcome to the land of the warm, wet days.*

-Jane Yolen, *Welcome to the Green House*

3. *His hat is borrowed, his suit is borrowed, his hands are borrowed, even his head is borrowed.*

Cynthia Rylant, *Scarecrow*

WHEN WRITERS MAKE THIS MOVE

- Repeaters emphasize description or feeling.
- Shows importance.

WRITER'S MOVE

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WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

Pop Culture

EXAMPLES:

1. *He stretches his shoulders, hikes his Raider jersey sleeves up his black arms and points, Babe Ruth style, to the centerfield fence.*

-Matt De La Pena, Mexican Whiteboy

2. *It was like the last scene in Star Wars IV: A New Hope when Luke Skywalker, Hans Solo, and Chewbacca are being applauded for destroying the Death Star. I could almost hear the Star Wars theme music playing in my head as I stood on the stage.*

-R.J. Palacio, Wonder

WHEN WRITERS MAKE THIS MOVE

- connects with reader.
- makes writing relevant.

WRITER'S MOVE

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WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

Action

CLUES

EXAMPLES:

1. *Jerry sat on his bed and I could tell that he was losing the fight not to cry. Tears were popping out of his eyes and slipping down his cheeks.*

-Christopher Paul Curtis, from *Bud, Not Buddy*

2. *The only empty seat was next to me. That's where our teacher put Maya. And on that first day, Maya turned to me and smiled. But I didn't smile back. I moved my chair, myself, and my books a little farther away from her. When she looked my way, I turned to the window and stared out the window.*

-Jacqueline Woodson, from *Each Kindness*

WHEN WRITERS MAKE THIS MOVE

- Good for narrative writing.
- Helps build suspense or tension.
- Shows the character's emotions.

WRITER'S MOVE

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WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

STATE the
OBVIOUS

EXAMPLES:

1. *The year was 1847. The winter was cold and snowy. The place was a little town in Ohio.*

-Frank Murphy, from *Always Inventing*

2. *The kids cheered. Somebody ran for the ball. They were anxious for more.*

-Jerry Spinelli, from *Maniac Magee*

3.

WHEN WRITERS MAKE THIS MOVE

- Authors use state the obvious after using rich or lengthy descriptions.

-It can also offer balance after lots of SHOWING.

-It helps the author get right to the point.

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WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

Just Like THAT

EXAMPLES:

1. *Moss and ferns, vines and orchids, hang from the branches like the beards of wise wizards.*

-Sy Montgomery, from the Quest for the Tree Kangaroo

2. *His face was frozen like ice.*

-John Reynolds Gardiner, from Stone Fox

3. *Mae sat there frowning, a great potato of a woman...*

Natalie Babbit, from Tuck Everlasting

WHEN WRITERS MAKE THIS MOVE

-Helps the reader visualize a scene, place, person.

-Helps to vary the structure and rhythm.

-Good way to describe without lots of adjectives.

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WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

Action & Words

EXAMPLES:

1. Suddenly a large hand descended on his shoulder.
"Well, m'boy, you're on your way home," a gruff voice said, with a decidedly English accent. Alec looked up into the captain's wrinkled, wind-tanned face. "Hello, Captain Watson," he answered. -Walter Farley, from *The Black Stallion*.
2. He pushed his face so close that Rob could smell his breath. It smelled metallic and rotten. "You ain't a Kentucky star," Billy said, his eyes glowing under the brim of his John Deere cap.
- Kate DiCamillo, from *The Tiger Rising*.
3. "Get outta here! Beat it!" She repeated, raising a yardstick and slapping it against the refrigerator.
- Gary Soto, from *Local News*.

WHEN WRITERS MAKE THIS MOVE

1. Tells the reader what action happens before or just after the direct speech.
2. Adds sensory language to help paint a picture of the scene.
3. Dialogue tags come at the end!

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WRITER'S MOVE

Zoom in

EXAMPLES:

1. *Evan lay on his back in the dark, throwing the baseball up in a straight line and catching it in his bare hands. Thwap. Thwap. The ball made a satisfying sound as it slapped his palm.* - Jacqueline Davies, *Lemonade War*
2. *Mrs. Granger kept a full set of thirty dictionaries on a shelf at the back of the room. But her pride and joy was one of those huge dictionaries with every word in the universe in it, the kind of book it takes two kids to carry. It sat on its own little table at the front of her classroom, sort of like the altar at the front of the church.* - Andrew Clements, *Frindle*

WHEN WRITERS MAKE THIS MOVE

This move highlights what is most important to a character or the story.
In *Cinderella* ZOOM IN on the glass Slipper.

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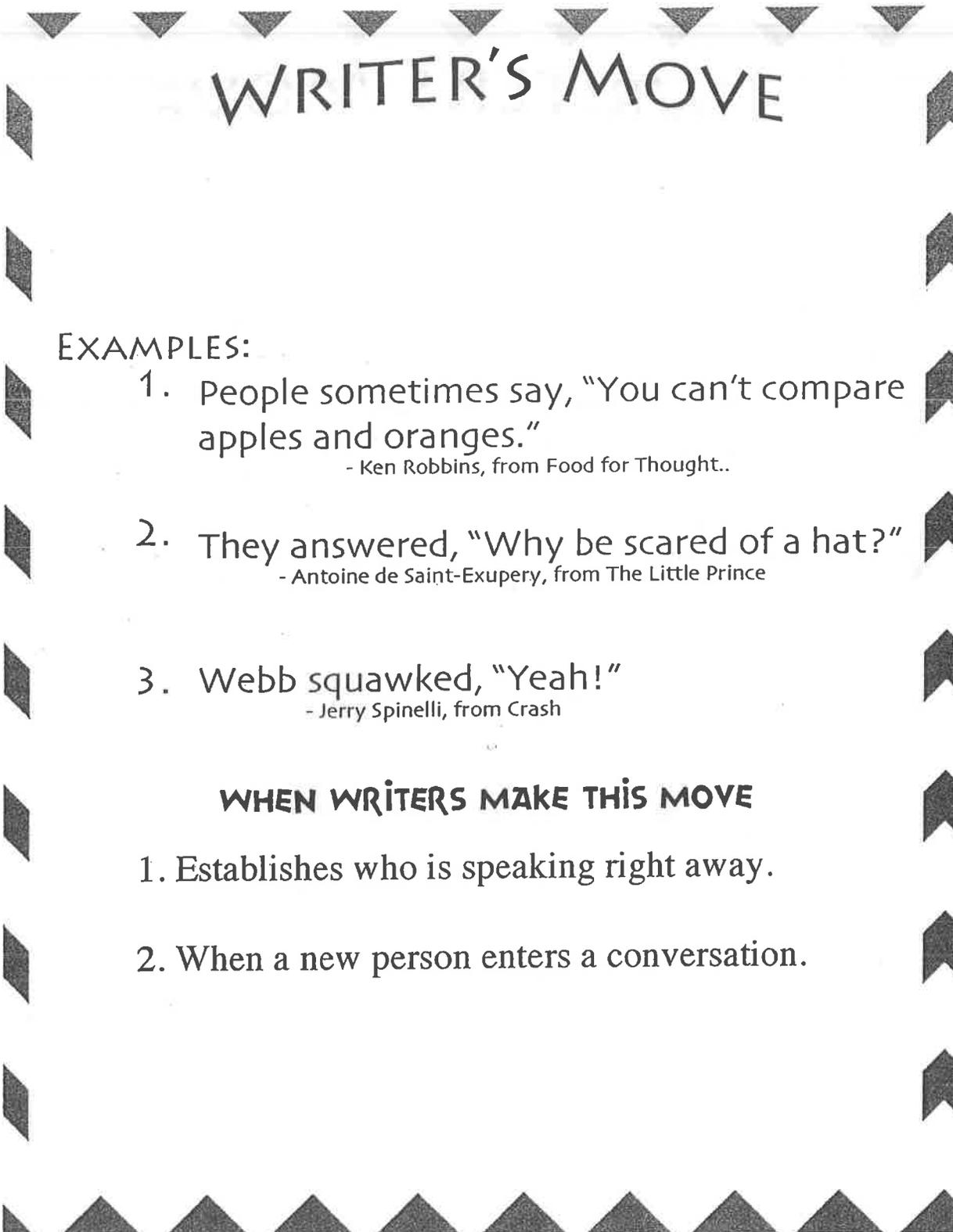
Beginning Dialogue Tags

EXAMPLES:

1. People sometimes say, "You can't compare apples and oranges."
- Ken Robbins, from Food for Thought..
2. They answered, "Why be scared of a hat?"
- Antoine de Saint-Exupery, from The Little Prince
3. Webb squawked, "Yeah!"
- Jerry Spinelli, from Crash

WHEN WRITERS MAKE THIS MOVE

1. Establishes who is speaking right away.
2. When a new person enters a conversation.



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Middle Dialogue Tags

EXAMPLES:

1. "Well, we can't stand here all summer," said Grandma. "C'mon, Nicky, it's time for supper." - Jim LaMarche, from *The Raft*.
2. "Sit," I said to Charles. "Here." - Anthony Browne, from *the Voices in the Park*.
3. "Trying to," Eva answered, "but nothing ever happens on 90th Street." - Roni Schotter, from *Nothing Ever Happens on 90th Street*.

WHEN WRITERS MAKE THIS MOVE

1. Shows reader who is speaking.
2. Changes up the way the writer uses tags. Adds variety.
- 3.

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Ending Dialogue Tags

EXAMPLES:

1. "Where did you first get Sounder?" the boy asked. - William Armstrong, from Sounder.
2. "They're dumping us on her is what they're doing," Mary Alice said darkly. - Richard Peck, From A Long Way from Chicago.
3. "People live here?" I asked finally. - Gary Paulson, From Harris and Me

WHEN WRITERS MAKE THIS MOVE

1. Very basic way to show who is speaking.
2. Keeps the conversation going by not slowing it down with too many details.
3. Used when a conversation has long text. Keeps the reader from getting confused about who is speaking.

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