THE BANK STREET writer™ III

NOW WITH:

- ***Integrated Spelling Checker***
- ***Integrated Thesaurus***
- ***Additional Classroom Features***

TEACHER EDITION

Scholastic
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Apple *IIe*, IIc; 128K
Disk Drive, Printer

0-590-84821-0

THE BANK STREET writer™ III

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THE BANK STREET WRITER™ III
Apple Version

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INTRODUCTION

The Bank Street Writer III is a new, expanded version of the original *Bank Street Writer.* Like the original program, *The Bank Street Writer III* was designed for and tested in schools. As a result, it is very easy to learn and to use, and it includes the features and functions that have made *The Bank Street Writer* the world's most popular classroom word processor. However, *The Bank Street Writer III* also features many powerful new functions and options, including:

- A fully integrated spelling checker that allows you to check the spelling of individual words or your entire document as you write.
- A fully integrated thesaurus that allows you to search for synonyms as you write.
- A word search feature that allows you to search through the spelling dictionary.
- Definable function keys that you can use to store blocks of text, or to tailor the program to your needs by creating new functions and commands.
- A word frequency option that helps you analyze the wording of your text.
- Pulldown menus that make it easy for you to select functions and edit your work.

Scholastic's exclusive school edition of *The Bank Street Writer* also features:

- A large-type (20-column) version of the program for use with younger or special-needs students.
- A frozen text feature that allows teachers to create files with writing prompts and instructions that students can't erase or type over.
- A Teacher Tools program that includes a number of utilities that make it easier to manage word processing in the classroom.

Together, these features and functions have transformed *The Bank Street Writer* into a program that is much more than an easy-to-use word processor. With the added features, *The Bank Street Writer* is now a powerful, flexible writing tool—a tool designed to help you and your students with all stages of the writing process.

What This Package Includes

Scholastic's School Edition of *The Bank Street Writer III* includes the following :

- Two copies of the double-sided *Bank Street Writer III* Program disk that contains the *Writer* program and Tutorial.
- Two copies of the double-sided Dictionary disk that contains the spelling dictionary and thesaurus.
- Two copies of the double-sided 20-column disk that contains the 20-column version of the *Writer* and the Teacher Tools program.

This package also includes a special version of the program documentation that features an Introduction, a Reference Guide, a Glossary, and the following teacher and student materials:

- Scholastic's Writing Process Workshop—a complete set of lessons that use *The Bank Street Writer III* in all stages of the writing process.
- The Student Guide—a special version of the Reference Guide written especially for students.
- Additional Activities—a section that provides teachers with suggestions and instructions for applying *The Bank Street Writer III* in a variety of classroom situations.

Scholastic allows schools to make classroom copies of most of these student and teacher materials.

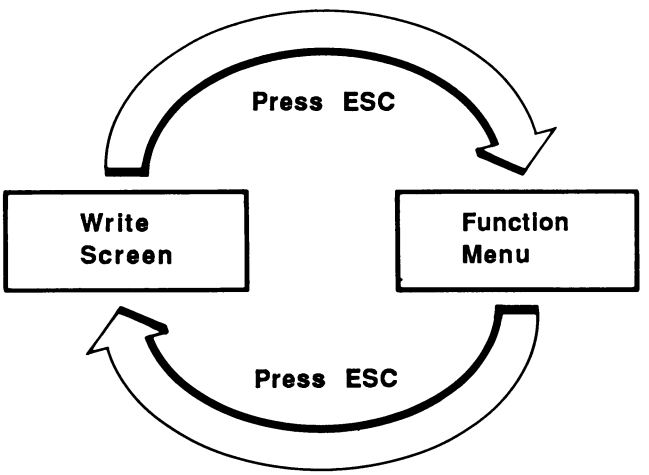
A Quick Introduction to *The Bank Street Writer III*

Although there are many word processors available for personal computers, most were designed for office use. They contain features that, while important for some business applications, make the word processor difficult for students to learn and use. In contrast, the *Writer* was designed specifically for school use. It contains all the features that teachers and students need, and it was field-tested in schools to ensure that it is easy to use.

When you load the *Writer* into your computer, the program will display the Write screen. Once you see the Write screen, you can begin typing in text. You can also add or delete words anywhere in your writing—at the beginning, middle, or end. Just stop typing, go back through your text, change what you want to change, and then resume writing where you left off.

To make larger revisions, and to save your work so you can come back to it later, you must change to the Function Menu. The Function Menu offers various ways to change, organize, and print your text. All of these editing and file functions are explained in the Reference Guide. You can learn many of them right on the computer, either by following the prompts that will appear on the screen once you select a function, or by completing the interactive Tutorial that is stored on the program disk. For instructions on running the Tutorial, see the Reference Guide.

It is very easy to switch from the Write screen to the Function Menu. Just press the Esc key. When you want to return to the Write screen, simply press Esc again. Here's how it works:



To use *The Bank Street Writer III,* you need the following equipment and materials:

- An Apple //e or IIc computer with at least 128K of memory

NOTE: The 20-column version of the Writer *requires only 64K of memory.*

- One or two disk drives
- A monitor
- One working copy of *The Bank Street Writer III* program disk
- One working copy of *The Bank Street Writer III* dictionary disk (if you plan to use the spelling checker or thesaurus)
- One or more data disks for saving your writing

To print your work, you will also need a printer.

Getting To Know the *Writer*

To use the *Writer,* look over the Reference Guide. Then experiment at the keyboard. If you have some experience with a computer and word processor, you will probably be able to use the program without reading the Reference Guide.

If you would like a step-by-step introduction, start with the interactive Tutorial stored on Side 2 of the *Writer* program disk. For instructions on running the Tutorial, see the Reference Guide. You can also make copies of the Tutorial program for distribution to students and parents.

After exploring the *Writer* on your own, follow the instructions in the Reference Guide to prepare several file disks for storing your work. This process involves formatting the disks so they are able to accept data from your computer. Because formatting a disk erases any data that were stored on the disk, be sure that you select new disks or disks that contain files you no longer need.

Starting Students on the *Writer*

How you introduce students to the *Writer* depends on your own teaching style and how they learn best. In any classroom, you'll have students who learn in a variety of ways. To help you meet students' different needs, the *Writer* package includes a variety of learning materials. For students who benefit from step-by-step instruction and immediate feedback, the Tutorial program might be the best introduction. Other students may want to plunge in and learn by experience.

Once students become familiar with some of the word-processor terms and the computer keyboard, they will move through the program with ease. You'll also find that your classroom will produce "local experts" who learn the program quickly and who will want to teach others.

Although it includes many new features, *The Bank Street Writer III* is just as easy to use as the original version. You may want to start by introducing students to the *Writer*'s more fundamental word-processing features (typing text and making minor corrections, performing block moves and erasures, saving and printing text). Then, as students become comfortable with the program, you can gradually uncover the *Writer*'s other features and functions (using the spelling checker and thesaurus, centering and indenting text, defining and using function keys, etc.).

Teachers often ask whether some degree of typing skill is necessary before a student can use a word processor successfully. For most students, the answer is no, although typing skills are helpful. Students enjoy writing at the computer, and they quickly become familiar with the keyboard.

Using Teacher Tools and Frozen Text

As mentioned earlier, Scholastic's School Edition of *The Bank Street Writer III* includes a frozen text feature that allows teachers to create files with writing prompts and instructions that students can't erase. For instructions on using the frozen text feature, see Appendix D.

The Teacher Tools offer a number of functions that make it easier to manage word processing in the classroom. For instructions on using the Teacher Tools, see Appendix E.

Using the *Writer* on an Apple //e with an Extended 80-column Card

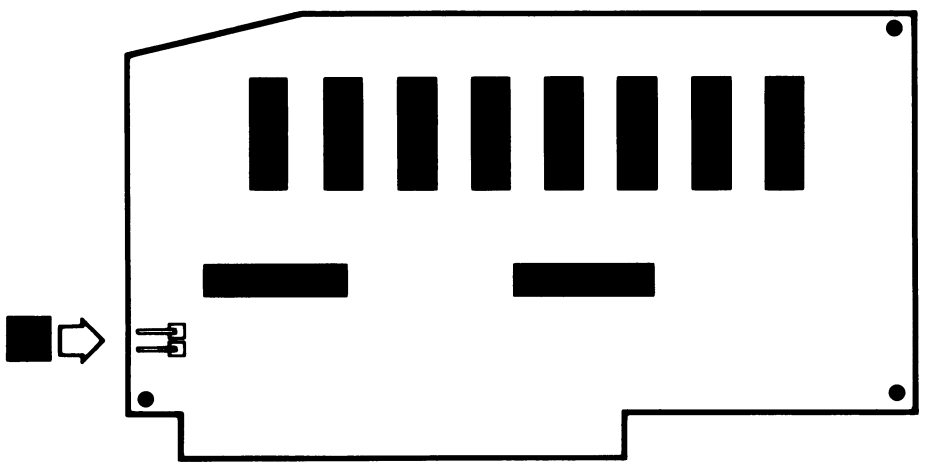
Some people who have Apple *//e* computers equipped with Extended 80-column Cards encounter a problem when they try to load the 80-column version of the *Bank Street Writer III.* Once the title screen disappears, they find themselves staring at a screen spotted with strange letters and characters.

To avoid this problem, you must connect the two "jumper pins" on the side of the Extended 80-column Card, as shown in the diagram below. By connecting these two pins, you will be activating the Extended 80-column Card's "double high resolution graphics" capacity. *The Bank Street Writer III* uses double-high resolution graphics to display text on the 80-column screen.

IMPORTANT: Always turn your computer off before removing the cover.

If you have one of the Extended 80-column Cards made by Apple, your card came with a small plastic jumper block for this purpose. You should also have received instructions for installing the block.

However, if you have an Extended 80-column Card made by a manufacturer other than Apple, your card may not have come with a jumper block (or instructions for installing the block). If this is the case, contact the store that sold you the card or the card's manufacturer. They should be able to supply you with a block. In addition, many electronics stores carry standard jumper connectors that will do the job.



REFERENCE GUIDE

This Reference Guide introduces you to *The Bank Street Writer III* and its features. As you read, it is a good idea to sit at your computer and try things out.

Don't be afraid to press the different keys on your computer. Even though unfamiliar items may appear on your screen, you can't hurt your system. If you become confused, you can always start the program again.

The more experience you have with the *Writer*, the more comfortable you will become with it. In addition, the more you use it, the more uses you will find for it. With the *Writer*, you can write anything that you would normally type on a typewriter, from the simplest note to the most complicated report. The *Writer* is faster than a typewriter, and the results are always neat, with no gaps, erasures, or inserts.

The *Writer* is very easy to use. If you have never used a word-processing program before, this Reference Guide will tell you all you need to know to use the *Writer*. If you have some experience with a computer or with another word processor, you probably will be able to start using the *Writer* without reading the Reference Guide, since all necessary commands and instructions appear on the screen. Just load the program and start typing, referring back to this guide as questions come up.

GETTING STARTED

Your package includes the following *Bank Street Writer III* disks:

- Two copies of the double-sided *Bank Street Writer III* Program disk that contains the *Writer* program and Tutorial.
- Two copies of the double-sided Dictionary disk that contains the spelling dictionary and thesaurus.
- Two copies of the double-sided disk that contains the 20-column version of the program and the Teacher Tools.

You should store one copy of each disk in a safe place as a backup, in case the original is ever damaged. If a disk does fail, return it to Scholastic for a replacement. See the enclosed warranty card for details.

The Dictionary disk is not copy-protected. If one of the copies included in your package is ever damaged, you can use the disk copy program that came with your computer to make additional copies of both sides of the other, undamaged disk.

The Bank Street Writer III will run on an Apple IIc or an Apple *//e* equipped with an Extended 80-column Card. If you are using an Apple *//e* with an Extended 80-column Card, be sure to see the special instructions on page 12.

If you have a mouse, you can use it to move the cursor through your text and to stop and start many of the *Writer*'s functions. For instructions, see Appendix B.

Versions of *The Bank Street Writer III*

The Scholastic School Edition of *The Bank Street Writer III* contains three versions of the *Writer* program: a 20-column version, a 40-column version, and an 80-column version.

The 20-column Version

The 20-column version of the *Writer* included in your package is stored on a separate program disk. It looks and works much like the 40-column version of the program, except that text typed at the keyboard appears in large letters on the screen. In addition, some of the *Writer*'s more advanced writing and editing features are not available in the 20-column version. For instructions on using the 20-column program with younger and special-needs students, see Appendix C.

The 40- and 80-column Versions

The 40- and 80-column versions of *The Bank Street Writer III* are stored on the same side of the main program disk. Both versions work in the same way. Both read the same data files, and both feature the same writing and editing functions. Only the display of text on the screen and the wording of some of the prompts are different.

Choosing between the 40- or 80-column version is partly a matter of determining the type of display device you are using. If you are using a television set with the computer, you will want to run the 40-column version. If you have a computer monitor, you should have no trouble displaying either the 40- or 80-column version. Still, some students may find the 40-column version easier to work with—at least at first. If you are working with younger students, you may want to start them on the 20-column version. Any files that they create with the 20-column program can be read by and used with the 40- or 80-column version. For instructions, see Appendix C.

The *Writer* program disk comes set to display the 80-column version. If you would like the *Writer* to display the 40-column version each time you run the program, follow these instructions:

- If you are using an Apple *//e*, go to the Utility Program described later in the Reference Guide, and change the setting for the 40 OR 80 COLUMN item under the CHANGE SETUP ITEMS option.
- If you are using an Apple IIc, set the 40/80-column switch on top of the computer to the 40-column position.

To make switching between the versions a bit easier, the *Writer* also allows you to override the setting in the Utility Program by pressing the 4 key (for 40 columns) or the 8 key (for 80 columns) while the program is first loading.

By changing settings in the *Writer*'s Utility Program, you can also have the 80-column version display your text with any line length in between 40 and 80 columns. For example, if you are planning on printing a document using a line length of 65 columns, you might want to go to the Utility Program and set the *Writer* to display 65 columns on your screen, too. That way, you could see how the printed text will look before you print. For more information, see the *Utility Program* section of this Reference Guide.

Data Files and ProDOS

The Bank Street Writer III runs under Apple's ProDOS operating system, a copy of which is on the Program disk. Previous versions of the *Writer* work under DOS 3.3, Apple's earlier operating system. If you have files that were created with an older version of *The Bank Street Writer* or any other files written in the DOS 3.3 format, you can use the Utility Program to convert these files to the ProDOS format. Once you've converted the files, you can use them with *The Bank Street Writer III.* For instructions on converting files, see the *Utility Program* section of this Reference Guide.

ProDOS Subdirectories, High-Capacity Disks, and Hard Disk Systems

ProDOS allows you to use subdirectories for grouping files on high-capacity disks. If you are using regular floppy disks to store your files, you can simply specify that the *Writer* use Drive 1 or Drive 2 for saving and retrieving files. If you are using ProDOS subdirectories for storing files on a high-capacity (800K) disk, you can specify those subdirectories as well. For instructions on changing which drive the *Writer* uses for saving and retrieving files, see the *Options* section of the Reference Guide. For more information about subdirectories, see Appendix A.

If you are using a high-capacity disk drive for saving files, you can also use it to hold the *Writer*'s spelling dictionary and thesaurus. See Appendix A for information about setting paths to subdirectories on high-capacity drives, and see the *Spelling Corrector and Thesaurus* section of this Reference Guide for instructions on copying the dictionaries.

You can also use the *Writer* to store files on most hard disk drives that work with Apple computer systems. However, not all hard disk drive systems are compatible, and you may have to run the drive's "setup" program before running the *Writer.* For instructions, see the manual that came with your hard disk system.

Loading *The Bank Street Writer III* into Your Computer

To load *The Bank Street Writer III* into your computer, follow these instructions:

1. Insert *The Bank Street Writer III* into the disk drive. If you have more than one drive, insert the *Writer* disk into Drive 1.
2. Close the disk-drive door.
3. Turn on your TV or monitor.
4. Turn on the computer. If your computer is already on, press and release the Reset key while you are holding down the Control key and the Open Apple key.

The disk drive will make some noises. In a few seconds, *The Bank Street Writer III* title screen will appear. For instructions on beginning a document, see page 18.

What To Do if the *Writer* Won't Run

If *The Bank Street Writer III* doesn't appear on your screen, try the following steps:

- Turn the computer off, remove the disk, reread the instructions, and try again.
- If the *Writer* still won't load, your disk drive may need adjusting. Try loading a disk other than *The Bank Street Writer III.*

If the system still won't work, take your drive to an authorized repair center for adjustment. If the other disk loads but *The Bank Street Writer III* still won't, return the *Writer* disk to Scholastic for a replacement. See the enclosed warranty card for details.

Remember, Scholastic's School Edition of *The Bank Street Writer III* includes a backup copy of each disk. If one disk won't load, the other copy might. In any case, be sure to return any defective disks to Scholastic.

Running the Utility Program

The Utility Program allows you to change the way that the *Writer* communicates with printers, to set whether the 40- or 80-column version of the *Writer* will run, to define printer format commands such as boldface and underlining, and to transfer *Writer* data files to and from other file formats. To run the Utility Program, press the Esc key before the title screen appears on your monitor as you are first loading the *Writer.* For more information, see the *Utility Program* section of the Reference Guide.

Dictionary and Data Disks

After you start up the *Writer* program, replace the Program disk with a floppy disk of your own so you can save files. This disk is called a data disk. For instructions on preparing a disk for use with the *Writer*, see the *Disk Functions and Quit* section of the Reference Guide.

When you want to use the spelling checker and thesaurus, you will have to remove the data disk and insert the Dictionary disk. If you have two disk drives, and you wish to use Drive 1 for the Dictionary disk and Drive 2 for your data disk, or if you are using a high-capacity disk for your dictionaries or to store your data files, you can tell the *Writer* where to look for your Dictionary and data disks. See the *Options* section of the Reference Guide for instructions.

NOTE: Never remove or change a Dictionary disk while the Writer *is performing a spelling or thesaurus search. Even if the disk drive has temporarily stopped spinning, wait for the spelling or thesaurus function to finish completely before changing disks. Be especially careful not to substitute a new Dictionary disk in the middle of checking the spelling of a document. If you want to use a different Dictionary disk, start the function over.*

Using the Tutorial Program

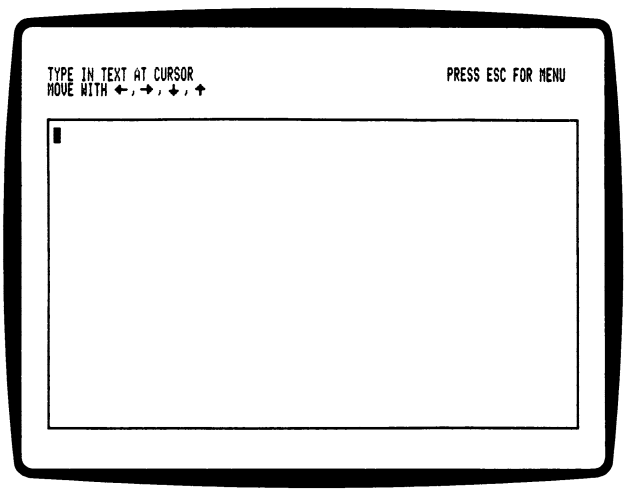
The Tutorial Program, a step-by-step introduction to *The Bank Street Writer III,* is stored on the back side of the Progam disk. To load the Tutorial, slide the disk in the drive with the label facing down. Then turn on your computer and monitor. In a few seconds, instructions for using the Tutorial will appear on the screen.

You can run the Tutorial in either 40 or 80 columns. The 80-column version will load automatically. To switch to the 40-column version, press the 4 key when the Tutorial first starts to load, or set the 40/80-column switch on the Apple IIc to the 40-column position.

Feel free to use the disk-copy program that came with your computer to make extra copies of the Tutorial. You can use the extra copies to introduce the *Writer* to several students at the same time or to demonstrate the program to parents and school administrators.

BEGINNING TO WRITE ON THE WRITE SCREEN

Instructions for loading *The Bank Street Writer III* into your computer appear on page 16. Once you have loaded the *Writer* into the computer, the screen will look like this:



This is called the Write screen. Once it appears, you are ready to write. Anything you type on your keyboard will appear on the screen. You can also delete characters and type in new ones. To perform other functions, such as printing what you have written or saving your file on a floppy disk, press Esc. This will put a menu of choices in the top three lines of the screen. It will also deactivate the keyboard so that you can't enter text. If you want to go back to writing, press Esc again. The list of function choices disappears, and the keyboard is once again "active." For more information about the choices available on the menu, see the *Function Menu* section of this Reference Guide.

NOTE: This screen, and all subsequent screen diagrams, show the 80-column version of the Writer. *If you are using the 40-column version, the wording at the top of the screen will be slightly different. This is true throughout the program. With less room to display text, the messages and prompts that appear at the top of the screen are more condensed in the 40-column version. But the way that the program works is the same, as are the names of the functions and the keys that operate the program. In any cases where the 40-column version is different, a note in the Reference Guide explains the difference. For instructions on switching between the 40- and 80-column versions, see the* Utility Program *section of this Reference Guide. If you are using the 20-column version of the* Writer, *see the special instructions in Appendix C.*

Here is some important information about the Write screen:

- Instructions or information about what you can do appear on the top three lines of the screen. These prompts make the *Writer* easy to understand and use. Since the prompts always give you information about the available commands, there is nothing that you need to memorize before you begin to use the *Writer.*

- The prompt area also reminds you of the things you need to know to use the *Writer*. The PRESS ESC FOR MENU prompt tells you how to get the Function Menu, and PRESS ESC TO WRITE tells you how to go back to writing. The prompts also tell you when you can type text and how to move the cursor. When you are not sure about what to do next, look for instructions in the prompt area.

- Pressing the Esc key always allows you to escape from what you are doing and return to some familiar place. No matter what you are doing, if you decide that you want to stop and go back to the beginning, press Esc and the program will return you to the Function Menu. If the Function Menu is on the screen, pressing Esc will always bring you back to the Write screen.

The rest of this section describes the process of writing with the *Writer*. The next section describes the choices available on the Function Menu.

Entering Text

The flashing cursor on the screen tells you the location of the next character to be typed. To move the cursor to the right, press the Space Bar. To move it to the left, press the Delete key. To move the cursor down the page, press the Return key.

When you move the cursor to the right by pressing the Space Bar, you are actually inserting blank spaces in your document. When you move the cursor down to a new line, you are actually inserting a marker that tells the *Writer* to begin a new line (or to leave a blank line). The *Writer* displays a carriage return symbol on the screen so that you can see where you began a new line when you pressed Return.

The cursor moves automatically as you type. Notice that your screen accommodates a maximum of 78 characters per line (38 characters in the 40-column version). A blank space is considered a character. If you begin typing a word that does not fit on a line, the program automatically transfers that word to the next line. You should not hyphenate a word when you get to the end of a line. Similarly, do not press Return when you get to the end of a line. Press Return only when you want the rest of the line to be blank, such as at the end of a paragraph or when you are trying to line up a column of figures. In other words, let the program decide when to go to a new line by itself, and use the Return key only when you want to "force" a new line.

You may want your printed document to look different from the way your text appears on the screen (wider margins, different spacing between lines, etc.). Don't worry about that now. You can adjust the format of the printed page when you decide to print.

The keyboard of your computer functions much like the keyboard of a standard typewriter. However, there are a few differences:

- To capitalize a letter, hold down either one of the Shift keys and press the letter key. To "lock" the keyboard into uppercase, press the Caps Lock key. To turn off the Caps Lock feature, press the key again. Several of the keys on your keyboard have two symbols, such as keys with the + ? @ ( ) " symbols. To type the upper symbols, press Shift and the appropriate key at the same time. The Caps Lock key does not affect these keys. When the Caps Lock key is engaged, you must still use the Shift key to type the upper symbols.

- To delete the characters that you just typed, press the Delete key. Pressing Delete will erase one character at a time to the left.
- To change something that you have just typed, press Delete and then type in the correct characters. Remember that this key deletes all the characters touched by the cursor as it moves left. If you want to back up to correct a mistake but you do not want to delete the intervening characters, use the cursor movement keys (see below) to go back to the place where you need to make the correction.
- To insert blank lines, press Return once for each line that you want to insert. If you move the cursor down too far and want to move it back up, press Delete once for every blank line you want to remove.
- When you get to the bottom of the screen, your text will automatically move up and the cursor will appear in the middle of the screen. When this happens, just continue typing. Your most recently typed text will always remain on the screen, and you can always use the cursor movement keys to "scroll back" to text that you typed earlier.
- If you hold down a key, after a brief pause, that key will automatically repeat until you release it.

For more information, see the *Moving the Cursor* section that follows. Information on the extended cursor movement keys appears in the *Additional Writing Commands* section of the Reference Guide.

Moving the Cursor

To move the cursor without erasing or writing over your text, press one of the four arrow keys on your keyboard. Pressing these arrow keys will move the cursor in the direction of the arrow, one line up or down and one character left or right. If you have a mouse connected to your computer, you can use it to move the cursor. For instructions, see Appendix B.

Remember that the cursor shows you where the next character you type will be entered. When you move the cursor back into text you have already typed, any new text that you type will be inserted in the place where the cursor is currently located. This makes it very easy to go back into your text to insert new text or make corrections.

Making Additions

Suppose you are typing and you think of a sentence that you would like to include in the text you have already written. To make this addition, use the appropriate cursor movement arrows to get the cursor to the spot where you want to insert your new sentence. Then type in the text that you want to insert. As you type, the original text is automatically pushed to the right of the cursor to make room for the new material.

Making Corrections

To correct a typing error, follow the process for making an addition. First use the appropriate cursor movement keys to position the cursor at the text that you want to correct. Then erase the incorrectly typed text and type in the correction. The text to the right of the cursor will be pushed ahead as you type, making room for the new text.

To delete text, you have two choices of keys. As described earlier, you can use the Delete key to erase characters to the left of the cursor. In addition, by holding down either Apple key (the two keys with apple symbols on either side of the Space Bar) as

you press the Delete key, you can erase text to the right of the cursor, starting with the character under the cursor.

Using the Apple and Delete keys, it's easy to make corrections in your text. Simply move the cursor to the text that you want to change, type in the new text (which moves the old text to the right), and then delete the old text one character at a time.

Scrolling Text

If you have typed enough text to fill up the screen, you will notice that the next line you type moves existing text off the top of the screen. In this way, the screen acts as a sort of "window" into your text. To move this window up or down to display text that you typed earlier, or to move to a position farther along in your document, simply move the cursor to the top or bottom of the screen and keep moving it. The text will scroll up or down, revealing the material that seemed to be hidden at the top or bottom of the screen.

Special Keys

So far, you have learned about all the keys that you need to write with *The Bank Street Writer III*. However, there are additional keys that you can use to do the following:

- Move the cursor more than one line or space at a time
- Perform special formatting, such as boldfacing or centering titles
- Check the spelling of a word or ask for a list of synonyms

A list of the keys that perform these functions is available on a screen that you can display by pressing either Apple key and the ? key while you are writing. These special keys are described in the *Additional Writing Commands* section that appears later in this Reference Guide.

The Function Keys

The Bank Street Writer III allows you to create 20 "function" keys that you can use for a variety of special purposes. You call up the function keys by pressing a number key (1 through 0) while holding down the Open Apple key (for the first 10 functions) or the Closed Apple key (for the other 10). You can define these 20 keys to represent frequently used text or any sequence of commands. In fact, by using the function keys to represent various command sequences, you can customize the *Writer* by creating your own features and functions. For instructions, see the *Defining and Using the Function Keys* section of this Reference Guide.

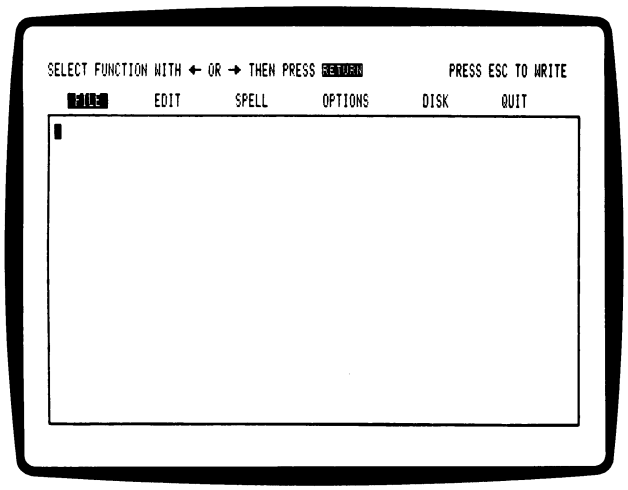
NOTE: When using the function keys, the two Apple keys work differently. Everywhere else in the program they are interchangeable.

Saving Your Document

As you type your document, you should save it periodically—preferably every twenty minutes or so. This will help protect you if there is a sudden power failure while you are typing, so you won't lose everything you have typed. Instead, you would lose only the material that you had typed since the last time you saved. Of course, you must also save your text before you turn off your computer. Later, you can bring back any saved document to the screen and add text or make changes. For more information on the SAVE function, see page 28.

THE FUNCTION MENU

Pressing Esc while you are at the Write screen causes the Function Menu to appear in the prompt area. With this menu on the screen, you can do one of two things: select a function from the menu or press Esc again to go back to writing at the Write screen.



The functions listed on the screen appear in six main groups:

- FILE functions that work on an entire document, and that include saving and retrieving files from a disk and printing a file
- EDIT functions that work on parts of your text, and that include erasing, moving, copying, and finding text
- SPELL functions that allow you to check the spelling of your document or specific sections
- OPTIONS that list various ways you can change how the *Writer* works, including changing disk drives, setting tab markers and defining function keys
- DISK functions that offer various ways to work with data disks, including functions to prepare data disks for use and to rename or delete files on data disks
- QUIT, which you select to stop the program and work on something else

NOTE: In the 40-column version, QUIT is listed as an option under the DISK functions.

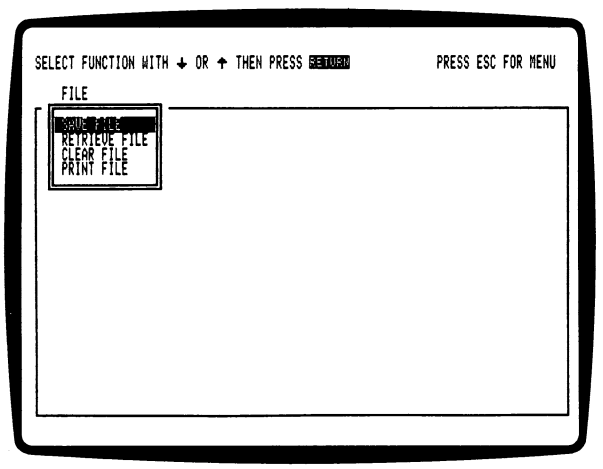
For instructions on selecting a function from the menu, read the section that follows.

Selecting a Function

Selecting a function from the Function Menu is simple. When you first switch to the Function Menu, notice that FILE is highlighted. To highlight a different function, press the Right Arrow key one or more times. To move backward, press the Left Arrow key. You can also move the highlighter by pressing the Tab key to move forward or by pressing Apple and Tab to move backward.

To begin a highlighted function, press Return. Another way to select a function is to press the key corresponding to the first letter of the function. For example, to select the SPELL function, you can simply press S without pressing Return.

Selecting any function except QUIT will give you another set of functions from which to choose. This second set of functions will be listed in a menu box, as shown below. You choose from this box in the same way that you select a function from the menu. Highlight the function that you want to select by using any of the arrow keys (Right, Left, Up, or Down) and then press Return, or just press the key corresponding to the first letter of the function.



As all of this suggests, there are always two ways to select functions. First, you can use the arrow keys and the Return key to go through the menu choices and select the one you want. Or, once you are familiar with the program and know that you save a file by selecting FILE and then SAVE, you can simply press the F and S keys to use the SAVE function. You can also define a function key to type F and then S for you—but more about that later.

If you have a mouse, you can use it to select functions and respond to prompts. See Appendix B for instructions.

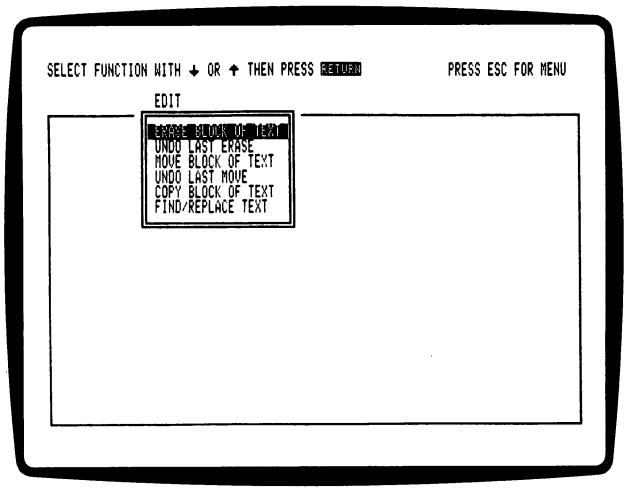
Stopping a Function

Once you have selected a function, a series of prompts will appear. The prompts will tell you what to do to make that function operate. If at any time you select a function, get part way through it, and then decide that you do not want to continue, just press Esc. Once you press Esc, the operation will stop and the program will return you to the Function Menu. As long as the function was not completed before you pressed Esc, your text will still be just as it was before you started the function. In other words, Esc really is an "escape" key that lets you stop something and get back to a place where you can start over or do something else.

The functions that the *Writer* can perform are described in the next few sections.

EDIT FUNCTIONS

The EDIT functions allow you to erase, move, or copy blocks of text and to find or replace a word or words in your text. You can also "undo" your last erase or move.



Erase Block of Text

To erase a block of text, move the highlighter to EDIT on the Function Menu and press Return, or just press E. The list of EDIT functions will appear in a menu box. ERASE BLOCK OF TEXT will already be highlighted, so simply press Return or E again.

Prompts at the top of the screen will lead you through each step required to erase a block of text. First, you will mark off the text to be erased. Start by using the cursor movement keys to position the cursor at the beginning of the block of text that you want to erase, and press Return. Then follow the prompts to position the cursor one space beyond the end of the section that you want to erase. If you want the block of text that you are erasing to include the end of a paragraph, move the cursor one additional space beyond the last character, so the end-of-paragraph (carriage return) symbol is also included. As you move the cursor, the text to be erased will become highlighted. But the text will not actually be erased until you give the computer additional instructions.

When all the text that you want to erase is highlighted, press the Return key. The computer now asks you if you are sure that you want to erase all the highlighted text. This question gives you a chance to change your mind. If you press N (No), you return to writing without erasing any text. If you press Y (Yes), the computer will erase the highlighted text, and the text to the right of the cursor will move up to fill in the gap.

REMEMBER: Pressing Esc at any time will return you to the Function Menu without completing the ERASE operation. After the text is erased, you will return to the Write screen.

You can erase up to 15 lines at a time. If you want to erase more than 15 lines, you must select ERASE again and perform your deletion in segments. You can also use the CLEAR FILE function described in the next section.

Undo Last Erase

If you made a mistake using ERASE, you can still get your text back. First, highlight EDIT in the prompt area and press Return. Then highlight UNDO LAST ERASE and press Return again, or just press E and then U. The block of text you deleted will reappear on the screen in highlighted contrast, and a prompt will ask whether you want to restore this highlighted text. If you press Y, the computer restores the text as it was before you erased it. If you press N, the text disappears again, and you return to the Write screen.

NOTE: If you erase two or more separate segments of text, you can use UNDO to bring back only the most recent segment. You cannot use UNDO to bring back any of the prior segments. If you erase a segment and then return to writing and enter new text or make any changes, you cannot use UNDO to bring back the text you erased.

To erase large blocks of text (or all of your text), you can use the CLEAR FILE function described later.

Move Block of Text

MOVE and UNDO LAST MOVE work together like ERASE and UNDO LAST ERASE. MOVE lets you take a portion of your text and relocate it in the document. To move a portion of your text, select EDIT. Then choose the MOVE BLOCK OF TEXT option. Following the prompts, use the cursor movement keys to position the cursor on the first character of the block of text that you want to move. Then press Return. Now use the cursor movement keys to position the cursor one space beyond the last character of the text you want to move. As you move the cursor forward, the text to be moved will become highlighted. When all the text you want to move is highlighted, press Return again.

Now use the cursor movement keys to position the cursor where you want your text to be moved. Then press Return. The *Writer* will show you the highlighted text in the new location. It will also ask if you are sure you want to move the text as shown. If you press Y, the computer inserts the highlighted text in the new location, and then returns you to the Write screen. If you press N, the highlighted text goes back to its original position. You can also press Esc at any time to stop the function and return to the Function Menu.

Undo Last Move

If you move a block of text and realize that you have made an error, select EDIT and choose the UNDO LAST MOVE option. Prompts will ask whether you want to keep the highlighted text in its present location or return it to its original location. Press Y or N. If you press N, the computer will return you to writing, leaving the text where it was before you selected UNDO LAST MOVE. If you press Y, the text will move back to the place from which it was moved. You may use UNDO LAST MOVE repeatedly to move the text back and forth as many times as you'd like.

As with ERASE, MOVE allows you to move up to, but not more than, 15 lines at a time. If you enter any new text or make any alterations in your text, you cannot use UNDO LAST MOVE to restore the moved text to its original location.

When you move text, remember to consider moving the spaces before or after the text. A space is actually a character.

To move a section larger than 15 lines, you can use the partial save feature to save the section, and then use the partial clear feature to erase that section in your document. Finally, use RETRIEVE to add the saved section back into your document at a new location. For more information on the partial save and partial clear features, see the descriptions of SAVE and CLEAR in the *File Functions* section.

Copy Block of Text

COPY works just like MOVE, except that the text you mark (up to 15 lines) is both moved to the new location and left where it was originally. Use this function to copy a block of text so it will appear two or more times in your document. Once a block of text is copied, it is completely separate from the original text, and you may edit or modify it just as if it had been typed directly on the keyboard.

To use COPY, select EDIT. Then choose the COPY BLOCK OF TEXT option from the menu box. Following the prompts, mark the beginning and end of the text to be copied. Then move the cursor to the location where you want the text copied and press Return.

Find/Replace Text

The FIND function allows you to locate a word or words (or any character or short string of characters) in your text. The REPLACE option allows you to replace that word or words with any other text you specify. Thus you can use FIND/REPLACE TEXT to find the location in your text where you mention some particular subject, or you can use it to find and replace all the occurrences of a misspelled word with the correct spelling.

To use FIND/REPLACE TEXT, select EDIT from the Function Menu. Then choose FIND/REPLACE TEXT from the menu box, and follow the instructions below.

Finding Text

Type in the text you want to find and press Return. The program will ask you what you want to replace the text with. If you press Return again without specifying any replacement text, the program will proceed to find the specified text. First, a small window will appear on the screen and present two options. These options specify how the program will treat uppercase and lowercase letters and spaces between words when it finds the specified text. By simply pressing Return at each question to accept the "standard" answer, the program will find whole words that are spelled using the same uppercase and lowercase letters you typed in when you specified the text to be found. This is the standard way of doing things. But if you want to get a bit fancier, try this:

- Answer N (No) to the question MATCH UPPER/lower CASE EXACTLY? and the computer will find all occurrences of the text you specified, regardless of whether any character in the text is spelled with an uppercase or lowercase letter. (Use this to find a word that may be capitalized.)
- Answer N to the question FIND WHOLE WORDS ONLY? and the computer will find all occurrences of the text you specified—even if the text is in the middle of another word. (Use this to find the "an" in "another", as well as the word "an".)

After you answer these questions, the program will highlight the first occurrence of the text you have asked it to find. At this point, the program will ask if you would like to find the next occurrence. Press Y at the question to locate the next occurrence. Press N to stop and return to writing. When you return to writing, note that the cursor will remain at the start of the found text. Continuing to answer Y will cause the program to find each and every occurrence of the text that you specified.

Replacing Text

To replace existing text with new text, respond to the prompt that says PRESS RETURN TO FIND WORD(S) OR TYPE NEW WORD(S) FOR REPLACEMENT by typing the text that you want the program to use as the replacement. The option window will appear on the screen and ask the same two questions described above (whether to look for exact case matches and/or whole words only). Because you are replacing text this time, there will also be a third question: REPLACE EVERYWHERE WITHOUT ASKING? Think carefully before you answer this question.

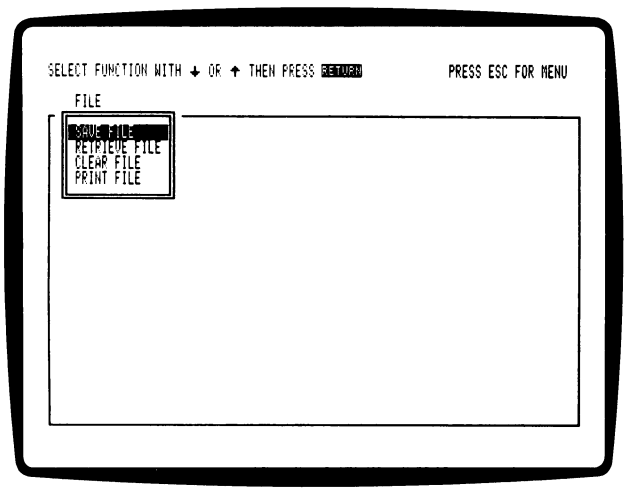
If you accept the standard N response, the program will find each occurrence of the original text, pausing each time to ask whether you want to replace that occurrence with the new text you typed in earlier. This way, you will have an opportunity, on a case-by-case basis to decide about replacing the text. The program will go through the file, finding each occurrence of the text and asking if you want to replace it.

If you answer by typing Y (for yes), the computer will go ahead and make all the substitutions without stopping. While this may be exactly what you want, this option can cause problems. For example, if you are replacing "her" with "him" and you have turned off the "whole word" option, you will wind up automatically replacing "other" with "othim." Remember, if you decide you don't want to continue with what you are doing, just press Esc to stop the process. Pressing Esc will even stop the process of replacing "without asking," although whatever had been replaced prior to pressing Esc will remain changed.

After the *Writer* locates all occurrences of the word that you are either finding or replacing, the screen tells you that there are no other occurrences of that word. At this point, press Return to go back to the Write screen.

FILE FUNCTIONS

When you select FILE from the Function Menu, a list of four options will appear in a menu box. These options allow you to save and retrieve files from a data disk, to clear a file from your computer's memory, and to print your text.



Save File

As mentioned earlier, whenever you are working on a document, you should save your text periodically. You will certainly want to save your document when you have finished typing it.

Saving is the process of transferring a copy of your text from the computer's memory to a disk. You will have to save your text on a data disk, as it is not possible to save a document directly on the Program disk. After you save, you can continue to edit your text, which will remain in the computer's memory until you clear your file, quit the program, or turn off the computer.

To save a document or part of a document, move the highlighter to FILE on the Function Menu and press Return (or just press F). The FILE functions will appear in a menu box. SAVE FILE will be highlighted, so press Return again (or just press S). Be sure that you have replaced the Program disk with your own floppy disk for storing data. Alternatively, if you have your data disk in Drive 2, or you are using ProDOS subdirectories for your data files, make sure that you have told the *Writer* to use Drive 2 or the correct ProDOS subdirectory. For instructions on preparing a disk as a data disk, see the *Disk Functions and Quit* section of this Reference Guide. For information on how to change the data disk from Drive 1 to 2, see the *Options* section. For more information on ProDOS subdirectories, see Appendix A.

Now follow the instructions that will appear at the top of the screen. First, the program will ask if you want to save your whole document. Type **Y** or **N**. If you type **N**, a series of prompts will tell you how to save just a portion of the document by moving the cursor to the first and last characters of the portion you want to save.

The program will also ask you to give the document a name. The name that you select is completely up to you. But do not assign the file a name that you have already used on that data disk. If you do, you will lose the document stored earlier under that name. If you are not sure whether you have used a particular name, type **Y** for yes when the *Writer* offers you the chance to see a catalog. A catalog displays the names of all the files on your disk.

File Names

A file name can consist of any combination of up to 15 characters (letters, numbers, or periods). However, the file name must begin with a letter, and it must not contain spaces. Here are some examples of file names: MYFILE, FILE.1, and MIKE.LETTER.

If you have used the CHANGE DISK LOCATIONS function to set a ProDOS path, the *Writer* will save your file in the subdirectory specified by that path. If you have not set a path, the *Writer* will save your file in the main, or "root," directory of the disk currently located in the disk drive that you have specified for your data disks. For more information on ProDOS paths, see Appendix A. Along with the name of the file, ProDOS saves the date on which you created the file. If your computer has a ProDOS-compatible clock, the *Writer* will know the date automatically. Otherwise, you can use the *Writer*'s OPTIONS function to set the date. For instructions, see the *Options* section of the Reference Guide. If you don't set the date beforehand, the *Writer* will prompt you to type in a date when you go to save a file.

Once you have saved your document on a disk, you are free to turn off the computer without worrying about losing what you have written. However, once you have turned the computer off, you will need to load the document from the disk back into the computer the next time you want to work on it. To load a file from a data disk, you must use the RETRIEVE FILE function.

NOTE: If you turn off the computer without saving your text, you will lose that text.

Disk Capacity

If you run out of storage capacity on a floppy disk, the *Writer* will tell you that the disk is full. If this happens, replace your data disk with a new blank disk and then format the new disk. In fact, it is a good idea to have one spare floppy disk available at all times. A floppy disk will store the equivalent of approximately 70 pages of single-spaced text. A large capacity (800K) disk will store about 400 pages.

Backup Data Disks

As a precaution, you should always store a duplicate copy of your important documents on a backup disk. A backup disk is a separate floppy disk that contains a second (backup) copy of your document. With a backup disk, you will always have another copy of your document if your first disk becomes damaged.

There are two ways to back up a document. You can save the file a second time on a second disk. Or you can use the COPY PRODOS FILE option in the Utility Program to copy files from one disk to another.

Retrieve File

When you want to work on or print a document that you have saved on a data disk, you must load that file from the disk back into the computer. To do this, load the *Writer* into the computer and press Esc to get to the Function Menu. Select FILE from the Function Menu and then select RETRIEVE FILE from the menu box that will appear. If you are retrieving a file from a floppy disk, make sure you have the data disk in the correct drive. If you are using ProDOS subdirectories, make sure you have set the correct path to the subdirectory that contains your data files. For more information on subdirectories, see Appendix A.

Catalog

You will need to tell the *Writer* the name of the file that you want to retrieve. To help you out, the program will ask if you want to see a catalog (list) of the files on the data disk. If you answer the CATALOG? question by typing **N**, the program will prompt you to type the name of the file to retrieve. If you type **Y**, the *Writer* will present a catalog that lists the names of all documents that have been saved on your disk (or in any ProDOS subdirectory that you've selected). Along with the file name, you will see the date on which the file was last changed and an indication of the file type.

Bank Street Writer III files are binary files that ProDOS identifies as BIN type. Files created by using the *Writer*'s print to disk option are standard ASCII text files, or TXT type. Other common types of files are AWP (Appleworks word processing) files, BAS (BASIC program) files, and SYS (ProDOS system) files. For more information about the types of files that the *Writer* can read, see the description of the CONVERT WRITER FILES option in the *Utility Program* section of the Reference Guide.

The catalog also indicates the slot and drive number of the disk drive currently in use and the subdirectory (or the term "any disk" if you have not set a subdirectory) in which the listed files are stored.

If you are using ProDOS subdirectories and the *Writer* is unable to locate the sub-directory that you have specified, it will tell you that it can't find the subdirectory. If you see this message, check the subdirectory prefix carefully. If you made a mistake while typing the prefix, use the CHANGE DISK LOCATIONS function to enter it again. If the prefix is correct, the problem may be that the disk containing the subdirectory is simply not in the proper drive (the drive specified as the device for that subdirectory). If this is the case, swap disks. For more information, see Appendix A.

When the catalog appears on the screen, use the arrow keys to highlight the name of the file that you want to retrieve. Then press Return to load that file into the computer.

Once your document is loaded into the computer, you can add to that document, print it, erase parts of it, move words or phrases, or edit it in any way you wish. However, if you make revisions in your document, be sure to save the revised version. If you use the same name for the document that you used before, the computer replaces the old version on the disk with the new version. If you use a different file name, the program saves the new version and also keeps the old version.

Combining Files

There may be times when you want to add a document that you have already saved to a document that you are currently working on. To do this, place the cursor at the location where you want the second file to appear and then retrieve it. If there is not enough room in the computer's memory to fit the requested document, you will be told that the file is too large to retrieve. If this happens, you must erase text in your current document to make room for the file.

If you have text in the computer and retrieve a file, the *Writer* will ask whether you want to erase the existing text before retrieving the new text. Answer N to merge the two files. Answer Y to erase all the old text before retrieving the file. (Keep in mind, though, that the old text will be lost if you never saved it.) You can use the partial save option, discussed earlier, together with RETRIEVE to save a portion of one document and then add that portion into the middle of a different document.

Clear File

You have finished a document and saved it on your data disk, and now you want to begin a new document. First, you need to remove the text of the old document that still remains on your screen. You could shut off the computer and restart it, but a faster way is to use the CLEAR FILE function, which is a sort of "mass erase." Select FILE and then choose the CLEAR FILE option. Then follow the instructions that appear at the top of the screen. Once you complete the CLEAR procedure, your text will be completely erased and your computer will be ready for a new document. If you complete the CLEAR operation without having first saved your text, you will lose that text. CLEAR also allows the erasing of part of your document (this works like ERASE, but it is not limited to 15 lines). Answer N to the first question about clearing all of your text and then follow the prompts to mark the beginning and end of the block of text to be erased. But be careful. There is no way to bring back text that you have erased with CLEAR. In other words, although ERASE offers you an UNERASE option, CLEAR does not offer you an "unclear" option.

Print File

The PRINT FILE function lets you make a printed copy of what you have written, setting the format of the page (margins, page numbers, etc.) in any manner you like. You can change the standard values for the formatting options by using the CHANGE SETUP ITEMS option in the Utility Program. You can also change the formats temporarily whenever you print a document. You must set other printing options, such as the content of headers, each time you print a document.

To print a file that is currently in the computer's memory, select FILE from the Function Menu. Then select PRINT FILE from the menu box that will appear. To print a file that is not in the computer, you must first retrieve that file.

Once you select PRINT FILE, the program will ask you a series of questions, all of which have standard answers displayed. To accept the displayed answer, press Return. These answers are set up for the typical printing situation. To change an answer, type the new answer before pressing Return. If you change your mind about an earlier setting, you can press Esc and start the process again. Here are the questions that appear:

DO YOU WANT TO REVIEW FORMAT QUESTIONS? (The displayed answer is N.) Press Y and Return if you want to review or change the various formatting options that are available in the PRINT function. If you accept N instead, the program will skip the formatting questions and go directly to the question about printing page headers explained below. If you skip the questions, the program will use the last values you entered for the various settings (or the default formats set in the Utility Program, if you haven't changed the settings during your current session at the computer).

IS THIS A CONTINUATION OF THE LAST TEXT YOU PRINTED? (The displayed answer is N.) Answer Y if you want to connect the document you are now printing with the one you have just printed. Otherwise, accept N. If you answer Y, the program will continue printing at the page and line number where the previous document ended. The program will also print any header that you set earlier. For a description of headers, see below.

DO YOU WANT TO EJECT THE LAST PAGE OF YOUR TEXT? (The displayed answer is Y.) If you accept the displayed response, your printer will move to the top of the next page once it finishes printing your file. If you answer N, the printer will remain at the end of the last printed text. Answer N if you are planning to continue printing on the same page—usually because you are printing a second file that is part of the same document as the first. Otherwise, accept Y as the response. Be careful of the "no eject" option. Use it only when you intend to continue printing from the same location on the page where you left off. The *Writer* assumes that, when it prints for the first time, the paper is set in the printer at the top of the page. Not ejecting the last page and then repositioning the paper in the printer can leave the program "confused" about where to break off an old page and begin a new one. (See your printer's instruction manual for instructions on setting it for the "top of form.")

NOTE: The answers displayed for the following questions depend on the values that are currently set in the Utility Program or the values that you set when you last printed during this session at the computer.

PRINT HOW MANY CHARACTERS ACROSS THE PAGE? The maximum number of characters that can fit on one line across the page varies with the size of the paper and the type of printer that you are using. With the *Writer*, the range is between 40 and 126 characters per line. A standard format would be 65 characters across the page when the printer is set to print 10 characters per inch, or 78 characters across the page when the printer is set to print 12 characters per inch. Remember to take the left margin into account, as described below.

HOW WIDE SHOULD THE LEFT MARGIN BE? This tells the printer how many blank spaces should appear to the left of each printed line of text. The range is from 0 to 40.

WHAT LINE SPACING DO YOU WANT? By responding to this question, you can set the amount of space that will appear between each line of text. You can set the line spacing to **1** for single spacing, **2** for double spacing, or **3** for triple spacing.

ARE THE PAGES TO BE NUMBERED? If you answer Y, the *Writer* will place a page number on each page.

START NUMBERING PAGES AT NUMBER: This question is not asked if you have told the program that you don't want to number pages. If you want numbering to begin with the first page numbered as page 1, accept the 1 setting. If you have a cover page and want the first numbered page to be the second actual page, type **2** and press Return.

PLACE NUMBERS AT TOP OR BOTTOM? This question is not asked if you have told the program that you don't want to number pages. For an explanation of the top and bottom margins and page number locations, see the *Utility Program* section of the Reference Guide.

DO YOU WANT TO PAUSE BETWEEN PAGES? Answer Y if you want to add paper to the printer one sheet at a time. Accept N if you are using continuous-feed paper.

DO YOU WANT LINE NUMBERS ADDED? You can add line numbers to your document when you print, usually as an aid to proofreading (especially when two or more people need to communicate about changes to a document). If requested, the program will print these line numbers in the left margin, which must be at least 6 spaces wide to accommodate them. The numbers will be placed sequentially on every printed or blank line on the page, and they will start over on each new page.

TYPE IN PAGE HEADER. A header is an identifying word or phrase that appears at the top of each printed page. If you don't want a header to appear in your printed text, skip over this question by pressing Return. If you have already used and printed a header, that header will appear when the question is asked. To use the same header again, simply press Return. To change it, type in a new one. To erase the displayed header, type a space and press Return. If you use page headers (or page numbers) at the top of your document, page 1 will contain neither a header nor a page number. However, both will appear on all subsequent pages.

DO YOU WANT TO PRINT ALL OF YOUR TEXT? (The displayed answer is Y.) Answer N if you want to print only a portion of your document. Accept Y if you want to print the entire document. A partial print can be useful, for instance, if you have made alterations in one section and want to print a copy of only that section. If you answer N, prompts ask you to identify the specific part of the document that you want to print.

DO YOU WANT TO SEE WHERE EACH PAGE OF TEXT WILL END? (The displayed answer is N.) This option allows you to see exactly where each page will start and end when your text is printed. If you answer Y, the program will show you where the text ends at the bottom of the first page break. You can then adjust the page break, moving it up or down with the Up or Down Arrow keys. Press Return to move to the second page, and keep pressing Return until you have reviewed all the pages in your document. Changing the page breaks in this way affects only the printed copy. It does not change the document in any way.

SEND OUTPUT TO PRINTER, SCREEN OR DISK FILE? (The displayed answer is P for printer.) If you accept P, your text will be printed on your printer.

Once you answer P, the program will ask: HOW MANY COPIES DO YOU WANT TO PRINT? Type in a number to have the *Writer* print multiple copies of the document, or accept the standard answer for one copy.

If you answer by typing **S** (for Screen), the text will be displayed on the screen in the same form as it will appear on paper, so you can see what the text will look like when you print. If you have selected a printer line length that is greater than the screen can accommodate, you will only see the first 40 or 80 columns displayed on the screen (depending on whether you are running the 40- or 80-column version of the program).

If you answer by typing **D** (for Disk file), the program will ask if you want to suppress page formatting. Answer Y to print just the text in a standard ASCII form, with a carriage return at the end of each line. This is the option you should use if you plan to send a file over a modem to another computer. Answer N to include in the disk file all margins, headers, page numbers, etc. This is the option to use if you are going to use another program to print the disk file to the screen or a printer at some later point. Once you answer this question, the program will ask for a disk file name. Then it will save the file, with or without formatting, in a disk file for later use.

NOTE: The Teacher Tools program includes a function that allows you to print all of the files stored on a disk automatically in a single session. This function is very useful if, due to limited access to printers, students have saved a number of files using the print to disk feature. For instructions, see Appendix E.

When you are printing your document and want to stop, press Esc. If you simply want to pause for a moment, press the Space Bar. Another press of the Space Bar will resume the printing. After you have printed a document the program will ask: DO YOU WANT TO PRINT AGAIN? Answer Y to start another printout or accept N to return to the Function Menu.

To make additional adjustments to the printing formats, or to adjust the standard answers to the format questions that you see when you first select the PRINT function, see the *Utility Program* section of this Reference Guide.

NOTE: If you try to print a document with no printer connected to your computer, the computer may freeze. To solve this problem, press the Control and Reset keys together.

SPELLING CORRECTOR AND THESAURUS

The Bank Street Writer III provides a set of word analysis tools, including a spelling corrector and thesaurus. The program also gives you the option to search through its dictionary. You can use these tools to check a single word or an entire document. The functions that work on an entire document are contained under SPELL on the Function Menu. They allow you to check the spelling of all or part of your document at one time. You call up the tools that work on single words as you are writing, by placing your cursor on a word and pressing an Apple key combination. Both types of tools are described in the sections that follow.

Spelling Tools: A Caution

Before you begin using the *Writer*'s spelling tools, a brief caution is in order. The *Writer*'s main spelling tool is a spelling "corrector," rather than a simple spelling "checker." This means that it will both identify spelling errors *and* help you correct them.

This makes for a very powerful writing tool, but any spelling corrector does have its limitations. What it does is very simple: It finds words in your text that it cannot match with words in its dictionary, and it offers suggestions for replacing those words with ones that it does find in its dictionary. A good spelling corrector will offer suggestions that more often than not are the words you meant to type. For example, if you type "tpye," a good spelling corrector will tell you that there is no such word, and it will offer "type" as an alternative. So far, this sounds pretty good. Why the need for caution?

First, just because a word is not in the *Writer*'s dictionary does not mean it is incorrect. Although the 60,000 words in the *Writer*'s dictionary cover most common vocabulary, there are lots of words, including technical terms and proper names, that are not included. In other words, just because a word shows up as "not found" in the dictionary does not mean that it is spelled incorrectly.

Even more important, the *Writer* will not detect a word that is spelled correctly but used incorrectly. For example, if you type "a peace of cake", the *Writer*'s spelling corrector will not object, even though you should have used "piece" instead of "peace". This is one danger of relying too heavily on this still rather limited technology.

Also, if you tell the *Writer* to add a misspelled word to the dictionary, it will oblige. After all, if the word is not in its dictionary, it will have to trust your judgment. Once you add a misspelled word to the dictionary, the *Writer* will recognize that misspelling as a correctly spelled word.

The spelling tools contained in the *Writer* can be very helpful—and even fun—if used carefully. Think of the spelling corrector as a proofreader—a helper that is very good at catching typographical errors. It is also very good at looking things up in its dictionary. Use it to look up words that are similar to a word you think may be spelled wrong, or to check to see if a word is spelled correctly. You can also look for synonyms, or words that start with certain letters but end in various ways.

In other words, you should treat the *Writer*'s spelling tools as an electronic reference set, rather than a substitute for careful proofreading and revision of your own work. When you add words to the dictionary, be especially careful to spell them correctly.

The Dictionaries

Types of Dictionaries

There are two dictionaries that the *Writer* needs for its word analysis tools—the spelling dictionary (file name DICTIONARY.BSW) and the thesaurus (file name THESAURUS.BSW). Each of these dictionary files occupies a separate side of the Dictionary disk that came with your package. When you add words to the dictionary, the *Writer* will also create an "update" dictionary named UPDATE.BSW on the dictionary side of the disk. Be sure to use the CHANGE DISK LOCATIONS function to set the disk drive (and subdirectory, if you are using one) correctly, so the *Writer* will know where to look for the dictionaries. For instructions, see the *Options* section of the Reference Guide.

When you ask the *Writer* to check spelling, to look for synonyms, or to add words to the dictionary, it must read one or more of these dictionary files from the disk. If you are using the *Writer* on a system with one floppy-disk drive, you will have to remove your data disk and insert the Dictionary disk that contains the files when you want to use these tools. On a system with two floppy-disk drives, you can leave the Dictionary disk in one of the drives all the time, after you have loaded the program.

If you have only one disk drive available for the Dictionary and Thesaurus disks, you will have to turn the disk over (if you are using the original double-sided disk) or swap disks (if you have made individual copies of the spelling dictionary and thesaurus) each time that you switch from using the spelling corrector or word-search function (which both use the spelling dictionary) to searching for synonyms in the thesaurus.

If you have a hard disk or high capacity (3.5-inch) disk, you can use any ProDOS file copy program to copy both the spelling dictionary and thesaurus files onto the same disk. If you received a ProDOS User's disk or IIc Utilities disk with your computer, it includes a file copy function that will do the job. You can also use the option to copy a ProDOS file from one disk to another that is included in the *Writer*'s Utility Program. For instructions, see the *Utility Program* section of the Reference Guide.

The Update Dictionary

With *The Bank Street Writer III*, you have the option of adding words to the spelling corrector's dictionary. The first time you do this, the program will create an update file named UPDATE.BSW on the Dictionary disk.

You can use the *Writer* to retrieve the update file from the Dictionary disk, just as you would any *Writer* document file. However, if you do retrieve the update file, you should not edit it, since doing so may make it unusable.

You can erase the update file from the Dictionary disk and start over, or you can create a library of special purpose dictionaries by making several copies of the Dictionary disk, each with its own update dictionary.

It is sometimes possible that your update dictionary can get so big that it will run out of disk space. If this happens, you will not be able to add any more words to the update dictionary.

You can also remove words from the update dictionary. To do this, you must remove the UPDATE.BSW file from the Dictionary disk by renaming it, or by copying it to a data disk and then deleting it from the Dictionary disk. Note that, since there will now be no UPDATE.BSW file on the Dictionary disk, the program will create a new update dictionary the next time you use the spelling checker.

Once you've renamed the file or copied it to a data disk, you can treat it as a standard *Bank Street Writer III* document file. Use the *Writer*'s RETRIEVE function to retrieve the file. Then check the spelling of this "document," adding the words to the dictionary that you want to retain and skipping over those that you want to delete from the dictionary. Finally, once you have created a new UPDATE.BSW file in this way, you should delete the old file from the Dictionary disk (to leave the maximum amount of disk space available for adding new words). For more information on adding words to the dictionary, see page 39.

It is also easy to create a specialized update dictionary from scratch. First make sure that there is no UPDATE.BSW file on the Dictionary disk you are using. Then use the *Writer* to create a document containing the words you want to have in your specialized dictionary. Once you've done this, run a spelling check of the file. Each time that the *Writer* pauses to tell you that it can't find one of these special words in its dictionary, tell it to add the word to the update dictionary. For further instructions, see page 39.

Single Word Tools

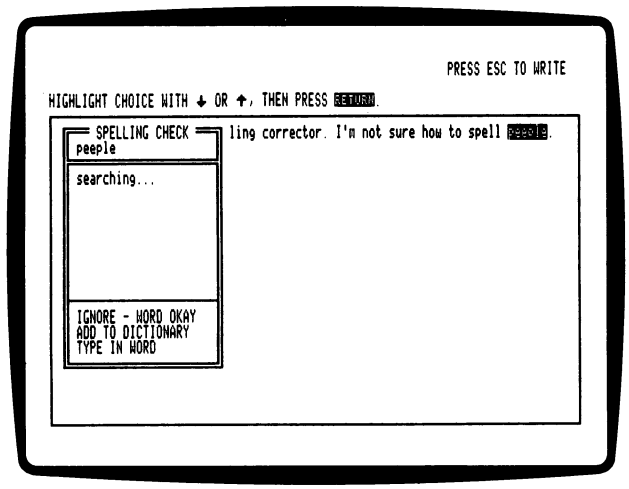
The Bank Street Writer III features three single-word analysis tools that allow you to work with one word at a time: one tool to check the spelling of a word, one to use the thesaurus to find synonyms, and one to search for words in the dictionary. Use these tools by pressing either Apple key in combination with one other key: S for spelling, T for the thesaurus, and W for a word search.

To use a single word tool while writing, place your cursor over a word. Then press the Apple key and the S, T, or W key. For convenience, these tools will also work if the cursor is located immediately after a word, so you can use them on a word you just finished typing. All of these tools work on only one word at a time. For instructions on checking the spelling of your entire document or large sections of your document, see page 43.

Checking the Spelling of a Single Word

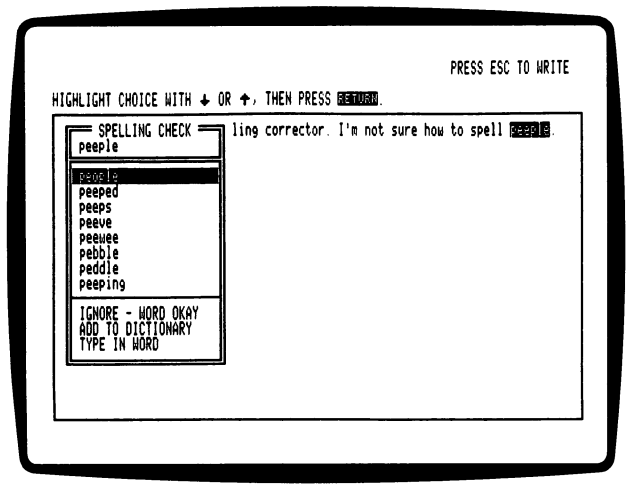
To check the spelling of an individual word, place the cursor on or directly after the word. Then press Apple-S (the Apple key and the S key together). Once you have pressed Apple-S, the *Writer* will look up the word in its dictionary. If it finds it, the *Writer* will tell you that the word is okay.

If the *Writer* can't find the word in its dictionary, the spelling check box will appear on the screen, and the program will begin searching the dictionary for suggestions for correcting the word. At this time, the word you are checking will be marked in inverse type in your text. The word will also appear at the top of the spelling check box. The word *searching* in the box will tell you that the *Writer* is looking through the dictionary for suggested spellings.



At this point, look at the word that the *Writer* is checking. If it is spelled correctly (a proper name, for instance) and you don't want to add it to the dictionary, just press I (for IGNORE). You can do this even if the *Writer* hasn't finished searching the dictionary for suggestions. Another way to ignore the word and stop the spelling check is to press Esc.

Once the *Writer* has searched the dictionary for alternative spellings, or once it has presented the message *no suggestions found*, you have several options. Those options are shown below.



At this point, you may select any of the choices displayed in the spelling check box. Select your choice the same way you select an item elsewhere in the *Writer*. Use the Up or Down Arrow keys to highlight your choice, and then press Return. You can also select the IGNORE, ADD TO DICTIONARY, or TYPE IN WORD options by typing the first letter of those options. Here are brief explanations of the choices:

- **Use a suggested spelling.** If the *Writer* has located some suggested spellings for the word that you are checking, those suggestions will be listed in the spelling check box. The first suggestion—the one that the *Writer* considers the most likely alternative—will be highlighted. To replace the word that you are checking with this alternative, press Return. If this is not the word that you want, move the highlighter to the alternative that you do want. Then press Return.

NOTE: In Scholastic's school edition of The Bank Street Writer III, *you can switch to a version of the program that requires students to type in the alternative spelling, rather than simply highlighting the alternative on the list and pressing Return. For instructions on switching to this version of the program,* *see page 64.*

- **Ignore the word.** If the word that you are checking is spelled correctly, or if for any other reason you want to leave it as it is and have the spelling corrector ignore it, place the highlighter on IGNORE and press Return, or just press I. Once you select IGNORE, the program will return you to the Write screen, where you can continue entering text or checking words.

- **Add the word to the dictionary.** Select this option if the word is spelled correctly and you want to add it to the dictionary. Generally, you will want to add a word if it is one you will be using often, so you don't have to keep telling the *Writer* to ignore it. To add a word, highlight the ADD TO DICTIONARY option and press Return, or just press A. The program will add the word to the update dictionary and then return you to the Write screen.

  When you add words, make sure that they are spelled correctly. You should also take care not to add words that may cause the *Writer* to miss mistakes. Abbreviations and short words can be a particular problem. For example, if you add the word "Ms" so the *Writer* will not flag that word as misspelled, it will also fail to find the mistake if you accidentally put a space in the middle of "far ms."

- **Type in the word.** If the suggested spellings that the program provides do not list the correct word, and if you see the mistake and know how to fix it, highlight the TYPE IN WORD option and press Return, or just press T. A flashing cursor will appear with the word you are checking. Edit the word using the *Writer*'s editing and cursor movement keys. You can use the Left and Right Arrow keys to move the cursor, or an Apple Key and the < or > key to move to the beginning or end of the line. When you have corrected the word, press Return. The program will replace the original word with the corrected word. Then you will return to the Write screen. If you change your mind while entering a correction, press Esc and select another option. This method of correction is especially handy for fixing a one- or a two-letter typing error in a word.

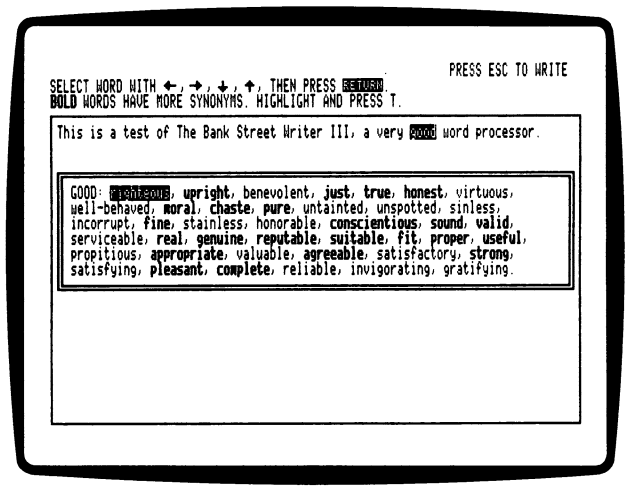
At any time, you can press Esc to stop the spelling check and return to writing. You can also correct an incorrectly spelled word by pressing Esc, returning to the Write screen, and fixing it as you would while writing.

Checking the Thesaurus for Synonyms

To search the thesaurus for synonyms for a word, place the cursor on or one space after the word. Then press Apple-T (the Apple and T keys together). The *Writer* will search the main word list in the thesaurus, and one of two things will happen.

If the word is not in the main word list of the thesaurus, the *Writer* will tell you that no synonyms are available. When you see this message, press Return to go back to writing.

If the *Writer* finds the word in the thesaurus, the program will proceed to find synonyms for it. Because a list of synonyms could take up most of the screen, the *Writer* will move your text so the word you are looking up appears near the top of the writing box in inverse type. The synonyms will appear in a synonym window over the rest of the text. If you see a synonym that you would like to use in place of the original word, use the four arrow keys to move the highlighter over the synonym. Then press Return. The *Writer* will replace the original word with the synonym, and you will return to the Write screen. If the program does not provide any synonyms that you like, or if you don't want to make a replacement, press the Esc key.



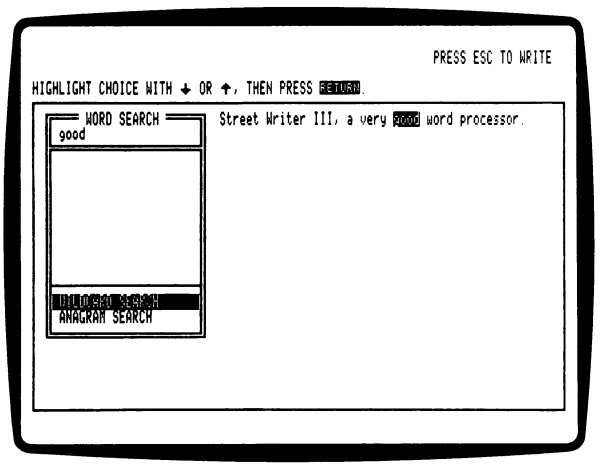
Notice that some of the synonyms that the *Writer* presents may appear in boldface type. This means that these synonyms are linked to other synonyms in the thesaurus. The *Writer*'s special linked synonyms feature lets you follow trails of different meanings through the thesaurus. This gives you a much better chance of finding just the right word you want, even if the word was not close enough in meaning to the original word to be listed as a direct synonym.

To see linked synonyms, use the arrow keys to highlight one of the words that appear in boldface. Then, instead of pressing Return to place that word in your text, press Apple-T again, or just press T. In a moment, the *Writer* will present synonyms for that new word. You can continue following the trails of synonyms through the thesaurus, or you can press Return to replace the original word in your text with a synonym you have highlighted. You can press Esc at any time to go back to writing without replacing a word.

NOTE: In the 40-column version of the Writer, *there may be more synonyms than can fit on the screen at one time. If this is the case, the words NEXT PAGE will appear at the bottom of the box. Highlight NEXT PAGE and press Return to see the rest of the synonyms.*

Using the Word Search Feature

To search through the *Writer*'s dictionary, place the cursor on or one space after a word. Then press Apple-W. The word will become inverse on the screen, and the word search box will appear with the word listed at the top. You can also press Apple-W with your cursor on a blank space that does not directly follow a word, and then type in your search word after the word search box appears.



This box works like the spelling box, but the choices are a bit different. First notice that there are no suggested words listed in the box. This is because you haven't yet told the *Writer* what type of search you would like. Once you choose a search, the *Writer* will list the words that it finds in the dictionary in the box, just as it does with the suggestions in the spelling box.

The Bank Street Writer III features two types of word searches: WILDCARD SEARCH and ANAGRAM SEARCH. Each type of search is described below.

WILDCARD SEARCH A wildcard search allows you to look up a word in the dictionary, even if you don't know exactly how to spell it. It also lets you look up all the words that meet certain criteria (e.g. all the words that start with the letters "wond"). To use this feature, highlight the WILDCARD SEARCH option and press Return, or simply press W. A cursor will appear with the original word (if any). Edit or type in the word that you want to search for, and press Return. You can type an exact word, and the *Writer* will try to find that word in the dictionary. Often, though, you will want to use the *Writer*'s "wildcard" characters. As you type the word, use the following wildcard characters in place of a letter or letters:

- The ? character will find all the words in the dictionary with any single letter appearing in place of the ?. For example, if you're not sure whether the correct spelling for the word "audible" is "audible" or "audable," type **aud?ble**. You can also use multiple ?'s to find several words of the same length. For example, searching for "l???r" will find "labor," "later," and more. This feature is particularly useful for helping you solve crossword puzzles.

- The = character will find all the words that have any letters in place of the = character. For example, searching for "wond=" will find all the words that start with "wond" and that end with any combination of letters (e.g. "wonder," "wonderful," etc.). Searching for "C=" will find all the words that start with "C".

Keep in mind that you can only use one = character in a word. If you put two into a word, the program will ignore all the letters you type between the two = characters.

You can mix the two types of wildcards within a word, using one = character and one or more ? characters. For example, searching for "l?t?r" will find "later" and "liter," while searching for "l?t?r=" will find "lateral" and "literally."

NOTE: You can type wildcard characters into your search word only after entering the word search option. Wildcard characters (or any other punctuation) in your text are ignored when you press Apple-W.

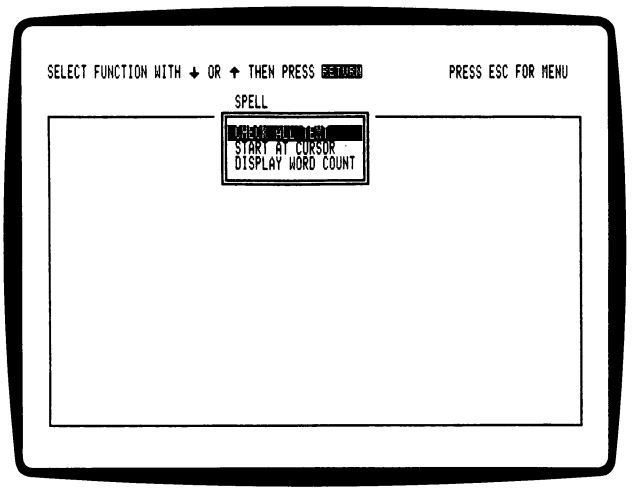
ANAGRAM SEARCH The second type of search lets you look for all the words in the dictionary that use the letters that you specify in any order. When you select ANAGRAM SEARCH, a cursor will appear with the original word. You can edit the word, or you can just press Return. Once you press Return, the *Writer* will find all the anagrams of that word in the dictionary. This feature could help improve your score in Scrabble®, although it might take much of the fun and challenge out of the game.

Once you have selected a search, the words that the *Writer* finds will appear in the word search box. You can move the highlighter to any word in the list, and press Return to replace the original word in your text (the word that you looked up) with the highlighted word. Or you can press Esc to go back to writing without replacing the word.

If the program finds more words in the dictionary than can fit in the box, MORE will appear as the last entry in the list. Highlight this entry, and then press Return to see more words. At any time, you can also switch from one type of search to another by highlighting the appropriate search type and pressing Return, or by pressing the letter key that corresponds to the first letter in the search type. The word you searched for previously will appear with the cursor. You can edit it, or you can press Return to begin the new type of search. The words listed in the box will disappear, to be replaced by a list of words that the program finds in response to the new search request. Press Esc at any time to return to writing.

Checking an Entire Document: The Spell Options

To check the spelling of an entire document, select SPELL from the Function Menu. As shown below, the program will present you with three options. If you select the first option, CHECK ALL TEXT, the *Writer* will check the spelling of every word in your document. If you select the second option, START AT CURSOR, the *Writer* will check the spelling of all the words from the location of the cursor to the end of the document. This option is useful if you have already checked part of a document, and if you now want to start checking again without going through the words already checked. If you select the third option, DISPLAY WORD COUNT, the *Writer* will give you a count of the number of words and characters in your document.



Checking the Spelling of All or Part of Your Text

To see how the spelling corrector works, highlight the CHECK ALL TEXT option and press the Return key, or simply press C. The *Writer* will start at the first word of your text and check its spelling. This process will work like the checking of a single word described earlier, with the following differences:

- When the *Writer* is finished checking a word (because it finds it in the dictionary or because you replace it, ignore it, or add it to the dictionary), it will go on to check the next word, instead of returning you to writing. Note that, if you press Esc, you will stop the spell checking function completely, not just the checking of the current word. To skip a single word and go on to the next word, select IGNORE from the options that the program presents. Do not press Esc.
- If you tell the *Writer* to ignore a word, the program will ignore that word throughout the rest of the document during the current spelling check. If you stop and then restart the spell checking function, you will have to tell the *Writer* to ignore the word again. Another option is to add the word to the dictionary, in which case it will always be ignored.
- When you are checking the spelling of a single word, as described earlier, you can press Esc to go back to writing and correct the word by yourself. In the document check mode, you should use the TYPE IN WORD option to do this, since pressing Esc will stop the checking function.

Other than these differences, the spelling check works as it does on a single word. If the *Writer* does not find a word in its dictionary, it will suggest a list of alternatives. You can choose to select a word from this list, to ignore the word, to add it to the dictionary, or to type in a correction.

In the document check mode, the spelling check will continue until the program has checked all the words in your document. If you press Esc to stop the spelling check, any corrections or replacements made up to that point will remain. As mentioned above, you can start the check again at the beginning of your text or at the cursor, depending on which option you choose when you select the SPELL function from the Function Menu.

Display Word Count

The SPELL function on the Function Menu also includes a DISPLAY WORD COUNT option. If you select this option, the *Writer* will tell you how many words and characters are contained in the document that is currently in the computer's memory. This figure can be very useful if you are working on a document that must meet a prescribed length limit.

Word Frequency Lists

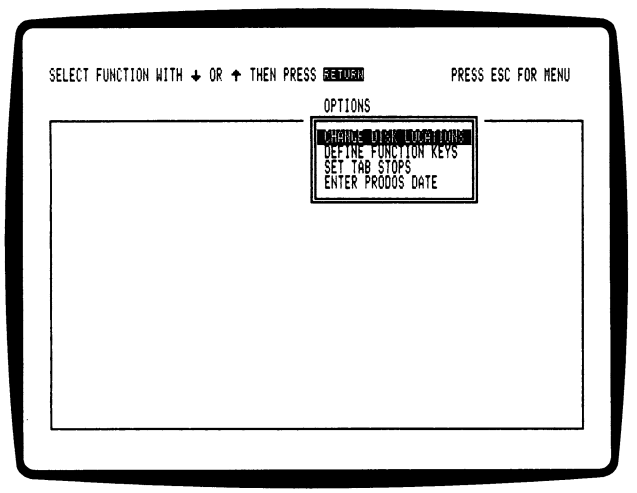
The Utility Program contains an option for listing all the words used in a document, along with the number of times you used each word. For more information, see the *Utility Program* section of this Reference Guide.

OPTIONS

The OPTIONS functions allow you to set the locations of data and dictionary disks, either by specifying disk drives or by designating ProDOS subdirectories. You can also use the OPTIONS functions to define function keys, to set the *Writer*'s tab stops, and to enter a ProDOS date.

If you review or change any of the OPTIONS settings, the program will ask if you want to save the changes on the Program disk. If you answer by typing **Y**, the *Writer* will record the new settings on the Program disk, and it will use these settings the next time you run the program. If you answer by typing **N** or pressing Esc, the new settings will remain in effect only until you turn off the computer. The next time you run the program, it will revert to the settings that existed before you changed them (the settings that remain recorded on the Program disk).

As shown below, selecting the OPTIONS function from the Function Menu reveals a menu box that offers four choices: CHANGE DISK LOCATIONS, DEFINE FUNCTION KEYS, SET TAB STOPS, and ENTER PRODOS DATE. Three of the options are described in this section. The other option, DEFINE FUNCTION KEYS, is explained in a separate section that appears later in this Reference Guide.



Change Disk Locations

There are two ways to tell the *Writer* where to look for your data files and dictionary files. First, you can simply specify a disk drive for each, telling the *Writer* to look for data and dictionary files on the disk that is in the drive or drives you have specified. Or, if you are familiar with ProDOS paths and subdirectories, you can tell the *Writer* in which subdirectory it should look for each type of file. The *Writer* uses Apple's ProDOS operating system to tell the computer how to communicate with disk drives, printers, and other peripheral devices.

In this section, you'll learn about the simpler first option. For information about the second option (specifying ProDOS subdirectories for your files), see Appendix A.

Using the first option, you can change drive location settings that tell the *Writer* where to look for three different types of files: your data files, the spelling dictionary file, and the thesaurus file. If you have only one disk drive connected to the computer, you will need to use the same drive location setting for all three files. If this is the case, you will have to do some disk swapping, placing your data disk in the drive when you want to save or retrieve a file, placing the Dictionary disk in the drive when you want to check the spelling of a document, and placing the Thesaurus disk in the drive when you want to search for synonyms.

For each drive location, you can set both a slot and drive number. On an Apple *//e*, the slot setting is the slot number into which the disk drive controller card is connected. You can have several such cards in your computer, and either one or two drives connected to each. In the typical *//e* configuration, the disk drive controller card is plugged into Slot 6, with either one or two drives connected to the card.

On an Apple IIc, the internal drive—the drive built into your computer—is designated as "Slot 6, Drive 1." If you have an external 5.25-inch drive, it is designated as "Slot 6, Drive 2." Other slot numbers are used for any additional drives you might have.

Selecting a Disk Drive

Under the conventions of ProDOS, disk drives, RAM disks, and hard disks are all called *devices*. The discussion in this section uses the term "drive" to mean any of these devices.

To change or check the drive(s) that the *Writer* uses for your files, select the CHANGE DISK LOCATIONS item listed under the OPTIONS heading on the Function Menu. Once you select this option, you'll see a list of three types of files: the data files that you use for storing text, the spelling dictionary, and the thesaurus. The letters and numbers next to each type of file indicate the slot and drive where the *Writer* will look for that file. For example, if the designation next to Data Files is Slot 6, Drive 1, the *Writer* will look for your data disk in Slot 6 and Drive 1 each time that you go to save or retrieve a data file. Slot 6, Drive 1 is the disk drive *location*.

Next to each location is a notation that indicates whether the *Writer* is using ProDOS subdirectories. If the notation says "any disk," the *Writer* is not using subdirectories. As a result, it will use any disk currently in the specified drive.

If the notation says "subdir," there is a ProDOS subdirectory in use for that drive. For more information about subdirectories, see Appendix A.

To change the disk drive location for one of the three types of files listed (data disk, spelling dictionary, thesaurus), use the arrow keys to highlight the file type. Then press Return. For example, to change the location of the disk drive used to store the thesaurus, you would highlight THESAURUS and press Return. Selecting the fourth choice listed, STOP MAKING CHANGES, will stop the CHANGE DISK LOCATIONS function and allow you to save any changes that you have made so far.

After you select a file type, the *Writer* will highlight the slot and drive designations for that type. To make a change, press the Left or Right Arrow key. As you do, the *Writer* will display all of the disk drives currently connected to your computer, showing you the slot and drive numbers for each. When you see the drive that you want to use, press Return to select that drive.

Once you select a drive, the *Writer* will ask if you want to specify a subdirectory for the disk in that drive. If you answer N, you will be able to use any disk in that drive, without concerning yourself with ProDOS subdirectories. If you wish to answer Y to specify a subdirectory, see Appendix A.

Once you've changed the disk drive location for one type of file, you can change either or both of the others, or you can choose the STOP MAKING CHANGES option. When you choose this option, the *Writer* will ask you if you want to save the changed settings on the Program disk. If you answer Y, the changed settings will be in effect the next time you run the program. If you answer N, the changed settings will remain in effect only until you turn off the computer. The next time you run the *Writer*, the disk drive locations will revert to their previous settings.

If you have two disk drives, you can use one for storing data files on your data disk and the other for both the dictionary and thesaurus, switching between the dictionary and thesaurus disks when necessary. If you tend to use both the spelling checker and thesaurus a great deal as you write, you can use one drive for the dictionary and one drive for the thesaurus, exchanging one of these disks for a data disk when it's time to save or retrieve a file.

If you have only one disk drive, you will have to use that drive for all three disks, switching them when necessary.

If you have a high-capacity drive, you can copy the dictionary and thesaurus onto one disk. This will allow you to use the same drive for both without swapping disks. For instructions on copying the dictionaries, see the *Spelling Corrector and Thesaurus* section of this Reference Guide.

Define Function Keys

For information about the DEFINE FUNCTION KEYS option, see the *Defining and Using the Function Keys* section that appears later in this Reference Guide.

Set Tab Stops

When you select this function, the *Writer* will display the tab stop line at the bottom of the screen. It will also provide directions in the prompt area for setting the tabs. Your text will remain on the screen, and the cursor will appear on the tab stop line at the column in which it presently sits in your text. This makes it easy for you to move the cursor to the place where you want to set a tab stop, switch to the SET TAB STOPS function, and set the tab at that spot.

To set the tabs, use the Left and Right Arrow keys to move the cursor along the line. If you come to an existing tab stop that you want to erase, press the Space Bar. Then press T to insert a normal tab stop, or press D to insert a decimal tab stop. For information about setting and using tabs, see the *Additional Writing Commands* section of this Reference Guide.

When you are setting tabs, pressing the Tab key will move the cursor to the next existing tab stop, and pressing an Apple key with the < or the > key will move the cursor to the beginning or end of the tab stop line. When you are finished setting tab stops, press Esc. Once you press Esc, the *Writer* will ask if you want to save the Tab settings. If you save the settings, the *Writer* will use them the next time you run the program.

NOTE: If you are using the 40-column version of the Writer, *you will be able to set and use tabs in the first 40 columns of the screen only. Tab stops on the second half of the screen will still be there, but you can change or use them only while running the 80-column version.*

Enter ProDOS Date

When you create or change a file, ProDOS adds a date to the catalog on the disk. Each time that you ask for a catalog, you'll see the date listed next to the file name.

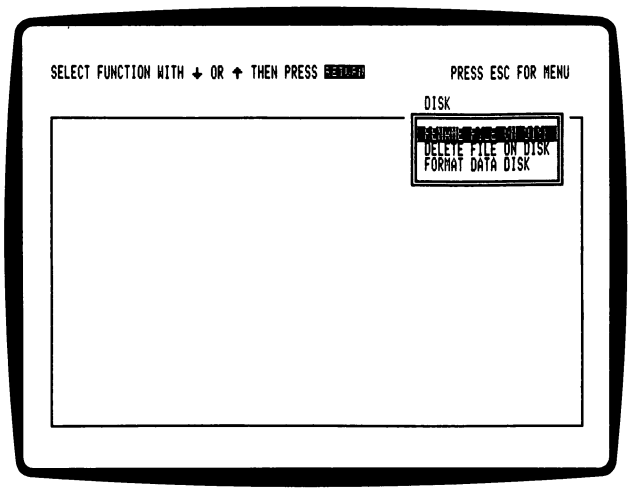
If you have added a ProDOS compatible clock to your computer, ProDOS will always know the current date, and it will use that date when it saves a file. If you enter a different date, the *Writer* will reset that date to the one it reads from the clock.

If you do not have a clock, the date will be listed as 00/00/00. To set the actual date, select the ENTER PRODOS DATE option from the list of choices that appears when you choose the OPTIONS function from the Function Menu. Because the date will revert to 00/00/00 when you turn off your computer, you must choose the ENTER PRODOS DATE option each time that you run the *Writer*—assuming that you want the current date listed next to any files that you create or change.

When you choose the ENTER PRODOS DATE option, you should type the date in MM/DD/YY form. For example, if the date is November 12, 1986, you would type 11/12/86. If you save a file without first setting the date in this manner, the *Writer* will give you a chance to enter the date at that time.

DISK FUNCTIONS AND QUIT

The *Writer's* DISK functions allow you prepare data disks to store files, and to perform other housekeeping tasks necessary to maintain and organize your data disks. To select these functions, highlight DISK on the Function Menu and press Return, or just press D. When the menu box appears, highlight the function that you want and press Return, or simply press the key that corresponds to the first letter of the option. Each of the functions is described below.



NOTE: In the 40-column version, the QUIT PROGRAM option is listed as a fourth option under the DISK functions.

Rename File on Disk

Use this function to change the name of a file that you have stored on a data disk. By following the prompts that will appear, you can provide the old and new names for the file, or you can select the old file name from a catalog of the files currently stored on the disk. Renaming a file does not affect the contents of the file—only its name. You might want to use RENAME to change the names of two related files so they have similar (though not identical) names, as a way of showing that they are related (for example, STORYA and STORYB).

Delete File on Disk

This function allows you to delete a file from a disk. Once you select the DELETE option, prompts will tell you to provide the name of the file that you want to delete or to select it from a catalog. Remember that once you have deleted a file from a disk, there is no way to get it back.

Format Data Disk

Select this function to prepare a floppy disk or 3.5-inch high-capacity disk for use as a *Bank Street Writer III* data disk. Once you have formatted a disk, you can use it to store *Bank Street Writer* text files, or any other data files.

Formatting a new disk makes the disk compatible with your computer and *The Bank Street Writer* program. To format a disk, select the FORMAT DATA DISK option. Then follow the instructions that will appear at the top of the screen.

Another way to format a data disk is to follow the procedures given in your ProDOS manual. The *Writer* uses standard ProDOS format disks to store files, so the disks may be written to and read from by other ProDOS programs. You can also copy data disks by using the copy program that came with your computer.

NOTE: This process, sometimes called initializing, erases any data that was on the disk. As a result, you should only format new disks or disks that contain files you no longer need.

Each ProDOS disk has a disk or volume name. You can type in a name when you format a disk, or you can simply use the *Writer*'s standard name for a data disk (BSW. DATA).

Quit

Selecting this option stops *The Bank Street Writer III,* allowing you to use your computer for another task. But be sure to save your text before you select QUIT. When you quit the program, you lose any text that you have typed into the *Writer* but have not saved.

ADDITIONAL WRITING COMMANDS

To this point, this Reference Guide has provided all of the information you need to write, edit, and print a document. However, *The Bank Street Writer III* also offers some additional, optional commands that you can use to refine the format of your document. Some of these commands allow you to boldface and underline text, center titles, indent quotes, use tab stops, and perform other advanced formatting tasks. Others allow you to move the cursor to the next word, to the next line, or to the beginning or end of your text. Finally, other commands allow you to check the spelling of a word or to look up synonyms.

To see a list of these special commands and the keys that activate them, press the Apple and ? keys at the same time. You activate most of the additional writing commands by pressing the Apple key in combination with another key.

Extended Cursor Movement Keys

You already know about using the arrow keys to move the cursor around your text. The extended cursor movement keys described below allow you to move the cursor greater distances.

- Pressing Apple (either Apple key) plus the Left or Right Arrow key moves the cursor one word to the left or right. No matter where the cursor started, pressing these keys will move it to the first character of the next word.
- Pressing Apple plus the < or > (with or without the Shift key) key moves the cursor to the extreme left or right end of a line of text. Pressing the key again moves the cursor to the end of the next line.
- Pressing Apple plus the Up or Down Arrow key scrolls your text up or down a little less than a screen page. This is a convenient way to move quickly through a long document.
- Pressing Apple plus B (for beginning) or E (for end) moves the cursor to the beginning or end of your document.

Note that these Apple-key combinations work with either Apple key.

Tabs

As you write, pressing the Tab key will move the cursor to the next tab stop. For instructions on setting tab stops, see page 48.

Moving to a tab stop inserts spaces into your text. If you change your mind, you must erase the spaces. If the tab stop is a normal tab (a tab marked with a T on the tab stop display), the next character you type will appear at that spot and the cursor will continue on to the right. If the tab stop is a decimal tab (marked with a D on the tab stop display), the following will occur:

- When the next character you type is a letter, it will appear at the tab stop and the cursor will move to the right, as described above.
- When the next character you type is a number (or a dollar sign or a comma), it will move one space to the left. Additional numbers typed in will continue to move to the left, but the cursor will remain at the tab stop. Then, when you type a decimal point, it will stay at the tab stop and the next numbers or letters you type will move to the right. This has the effect of placing a number so that the decimal points will line up in the column for which you have set a decimal tab.

Decimal tabs make it easy for you to enter a column of numbers, even if the numbers are of different lengths.

NOTE: If you are using the 40-column version of the Writer, *you will be able to set and use tabs in the first 40 columns of the screen only. Tab stops in the second half of the screen will still be there, but you can change or use them only while running the 80-column version.*

Center, Margin, Quote, and New Page

These features all work the same way. They are single-key commands (pressed while holding down either Apple key) that place a marker on the screen indicating their effect. The actual indenting, centering, and page grouping does not happen until your text is printed. (To see how your formatted text will look when printed, use the print to screen option described on page 34.) You can use these features only at the start of a new line, after you press Return. Here's how you do it:

CENTER To center a title between the left and right margins on your printed copy, press Apple and the C key. This will center all text between the center marker and the next carriage return (Return). However, using this option will have no effect if the text you type after the marker is wider than the printed page.

MARGIN Pressing Apple and the M key will indent the left margin eight spaces when the text is printed. When you print your text, the program will continue to indent each new line following the margin marker until the next carriage return. You can also press Apple and M up to four consecutive times, to indent up to 32 spaces from the left margin.

QUOTE This command holds the left and right margins in 8 spaces, so the text will be both indented and centered. The QUOTE command will also cause all text between the Apple-Q marker and the next carriage return to be printed out single-spaced, no matter how the overall line spacing has been set. This is useful for inserting quotes in a document that you are printing double-spaced.

NEW PAGE Pressing Apple and the N key will move the text that follows the New Page marker to the top of the next page when it is printed. This is especially useful at the end of a section or chapter, when you want the next section or chapter to begin on a new page. You will not see the actual page break until the document is printed.

To erase any of these markers, delete them as you would any other character.

Printer Format Commands

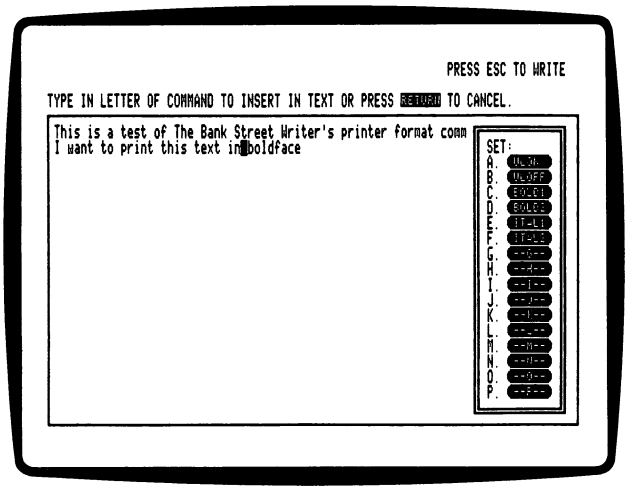
Many printers offer various formatting features (boldface, underlining, italics, proportionally spaced type, etc.) that you can turn on and off by sending special printer format commands to the printer. The *Writer* allows you to label, define, and use up to 16 of these commands at a time.

NOTE: You can actually label, define, and store up to three sets of 16 commands. However, you can use only one set of commands at a time. Two of the sets of commands come preconfigured for Imagewriter and Epson printers. *For more information, see page 66.*

To label and define printer format commands, you must select the DEFINE PRINTER COMMANDS item from the menu in the *Writer*'s Utility Program. For instructions, see page 66.

Each label that you use for a printer format command can contain up to five characters. Be sure to use labels that will remind you what the command does (BOLD for boldface, ITAL for italics, etc.)

Once you've labeled and defined the commands, inserting a command into your text is easy. For example, let's say that you've used the *Writer*'s Utility Program to label and define two commands: boldface (BOLD) and italics (ITAL). Now you've returned to entering text at the keyboard, and you'd like the next word you enter to appear in boldface once you print the text. First, press the P key while you're holding down either Apple key. When you do, a listing of the commands that you've defined will appear on the screen. In our example, you would see a list that contains the labels BOLD and ITAL.



NOTE: The Writer *reserves and labels the first two commands for "underlining on" and "underlining off." As a result, the list that you see when you press Apple-P will always begin with the labels ULON and ULOFF.*

A letter appears next to each label in the list. Pressing the appropriate letter (A through P) causes the *Writer* to insert that command in your text at the location of the cursor. For example, if the third command in the list is the boldface command, BOLD will appear next to the letter C—the third letter in the list. To insert the BOLD command in your text, you would simply press the letter C. If you decide that you don't want to insert a command after pressing Apple-P, press Return to go back to typing text.

Note that, although the letters BOLD will appear in your text once you press the letter C, you are actually inserting a string of characters that defines the boldface command for your printer. When you go to print the text, that string of characters will be sent to your printer at the point in the text where the BOLD marker appears. Note, also, that until you have typed in a new name for the command, the label continues to be the single letter default label—the same letter that you use to call up the command.

Generally, it's best to put a command that changes type styles (for example, changing "elite" to "pica" or switching from standard to proportionally spaced type) on a line by itself, since some printers can become confused when issued this type of command in the middle of a line.

If you insert a printer format command marker in the wrong place, or if you no longer need a marker that you inserted earlier, simply delete it as you would any other character.

One final note: Printers actually require two separate commands for each special formatting feature—one command to turn the feature on and a second command to turn the feature off. As a result, you will have to enter separate on and off commands and separate labels (BOLD1 to turn boldface on, BOLD2 to turn it off, etc.) when you define the printer format commands in the Utility Program.

Spelling Tool Commands

There are three special spelling and thesaurus commands that you can use while writing. With your cursor pointing to a word, you can press:

- Apple-S to check that word's spelling
- Apple-T to look up synonyms in the thesaurus
- Apple-W to do a word search in the dictionary

For complete descriptions of these features, see pages 37 to 42.

Other Special Commands

Along with the commands and options just described, *The Bank Street Writer III* offers a number of other features that you may find useful while you are typing text. Those features are described below.

Display Available Space

As you are working on a document, pressing either Apple key and the A key will provide a message in the prompt area telling you how much room is left in the computer's memory for additional text. When you approach the maximum capacity, a prompt will warn you. If you are in danger of exceeding the computer's memory capacity, you can simply save the text you have typed so far at a convenient stopping place, clear that text from your computer, and start a new document. Later, you can print the two documents together using the continuation option available in the PRINT function. A single document can be about 3,200 words long.

Display Function Key Definitions

Pressing either Apple key and the D key will display the definitions currently assigned to the function keys (the Open and Closed Apple keys pressed with the numbers 1 through 0). There are two screens of definitions. Press Return to see the other screen. While the list of definitions is on the screen, the function keys will still be active. For more information, see the section on *Defining and Using the Function Keys.*

Line (Tab Stop) Display On/Off

Pressing either Apple key and the L key will change the bottom status line to a tab stop display line, so you can see where the tab stops are set while writing. Pressing Apple-L a second time will turn the line off.

Reformat Text

The Bank Street Writer III does not constantly rearrange your text as you change it. For example, to speed text entry, a blank line will open up if you enter a great deal of text in the middle of a paragraph. The program will reformat the text when you move the cursor somewhere else on the screen, or when you press Esc to perform some other function. If you would like to reformat the text without moving the cursor or pressing Esc, press either Apple key and the R key.

The Calculator

Some versions of *The Bank Street Writer III* feature a built-in calculator. To see it, press either Apple key and the = key. The *Writer*'s calculator operates like any standard four-function model. To use it, press the keys on the keyboard corresponding to the keys on the calculator. Once you complete a calculation, the result will appear on the calculator's display.

When you've finished using the calculator, you have two options. You can press Return to insert the result in your text at the spot where the cursor was located before you called up the calculator, or you can press Esc to go back to writing without inserting the result in your text. You also have the option of pressing C to clear the display and pressing D to choose between an unformatted, money formatted ($), or integer formatted (I) display.

DEFINING AND USING THE FUNCTION KEYS

About the Function Keys

The Bank Street Writer III allows you to define and use up to 20 function keys. The keys that you can define as function keys are the ten number keys (1 through 0) pressed with the Open-Apple key and the same ten number keys pressed with the Closed-Apple key. You can define each function key to represent from one to 32 keystrokes. Once you do, pressing that key will have the same effect as pressing those 32 keys individually.

NOTE: This is the only place in the Writer *where the two Apple keys work differently. At all other times, they are interchangeable.*

A function key that has been defined to do the work of a large number of keys is sometimes called a keyboard "macro." With *The Bank Street Writer III*, there are two ways to use the function keys. You can define and use them as a shortcut for typing a block of text, or as a way to execute commands quickly.

Using Function Keys To Type Blocks of Text

The simplest way to use function keys is to define a key as a commonly used phrase or name. For example, you could define the Open-Apple and 1 key as the phrase "The United States of America." Then, instead of typing this phrase when you want it to appear in your text, just press Open-Apple and the 1 key. When you do, the entire series of letters will appear, just as if you had typed it. If you write documents that require you to use the same phrase many times, this can save a lot of time.

Using Function Keys To Issue Commands

Although defining a function key to act as a block of text can come in handy, it is when you use a function key to issue a series of commands to the *Writer* that the real power of this feature shows up. By defining commands in this way, you can use a function key to perform a task that requires a series of steps without having to perform each step separately. In fact, you can define function keys to create commands that don't even exist in the *Writer*! Here are some examples:

- Suppose you have a file named OPEN on your disk that contains an opening paragraph that you use often in your letters. To retrieve this file and place it into your text at the cursor, you would normally have to press the following: Esc to switch to the Function Menu, F to select the list of FILE options, R to select RETRIEVE from the list, N twice to say "No" to the prompts that will appear, the letters in the word "OPEN" to enter the file name, and Return to signal the program to proceed. If you define the Open–Apple and 1 keys as this series of keys, pressing the Open–Apple and 1 keys will cause the file to be retrieved and placed in your text.

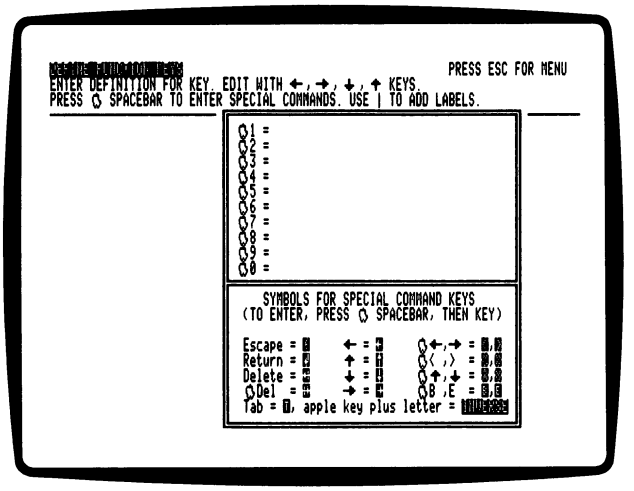
- Suppose you have retrieved a file, edited it, and now want to save the edited file under the same name. You can define a function key as Esc, F (for FILE), S (for SAVE), Y, Y, Y. Try it, and watch the prompts and questions that these key presses answer. If you define the Closed-Apple and 2 keys as this series of keys, you need only press those two keys together to save your file and resume editing. You will not have to read the prompts or think about the series of commands.

- Suppose you'd like to create a command that erases the word you just typed—a command that the *Writer* does not offer. To create this command, define a function key to represent each of the following keystrokes: Esc, E (for EDIT), E (for ERASE), Apple-Left Arrow, Return, Apple-Right Arrow, Return, Y.

Use the function keys to create single-key commands when you become familiar enough with the program to skip over all the prompts and "are you sure?" questions. But be careful—those questions are there to keep you from making a move that would result in your losing text! In fact, you may want to leave the answer to the last "safety" question out of your function key definition, so you will have to enter it manually each time you use the function key.

Defining the Function Keys

To define a function key, select OPTIONS from the Function Menu. Then select DEFINE FUNCTION KEYS from the menu box. As shown below, instructions will appear at the top of the screen. The current definitions of the first 10 keys (out of the 20 available) will appear below the instructions, followed by a list of the commands that you can use in function key definitions and the symbols that represent them on the screen.



At this point, the cursor will be on the definition for Open-Apple 1. To enter a definition for Open-Apple 1, just type it in from the keyboard. To go on to the next definition, press Return. When you get to the last definition on the screen, the next ten definitions will appear (those for the 1 through 0 keys pressed with the Closed-Apple key). You can use the Up and Down Arrow keys to move from definition to definition.

Once you have typed in part of a definition, you can edit what you have typed by moving the cursor and adding or deleting characters. You can also use the Apple and the < or > keys to move to the beginning or end of the definition. To define a key as a block of text, simply type the text and press Return.

Entering Special Command Keys

Putting commands such as the Esc or Return keys into a function key definition is a bit different. You can't just type in an Esc or a Return or a Right or Left Arrow key, since each of these keys performs some special operation (Esc exits the function, Return goes to the next definition, the arrow keys move the cursor, etc.).

To enter one of the special command keys listed at the bottom of the screen, press the Apple and Space Bar keys first, followed by the command key. Once you press Apple and Space Bar, the prompt at the top of the screen changes, reminding you to type in a special command key. At this point, pressing Esc enters an Esc command into your function key definition, rather than causing the program to exit the DEFINE FUNCTION KEYS function. Similarly, pressing Return after pressing the Apple and Space Bar keys puts a Return command into the definition, rather than signalling the program to go on to the next definition. Press Apple and Space Bar for each special key you want to enter into the definition. If in doubt about whether an Apple and Space Bar combination is needed, press it anyway—it will also allow you type in a letter as the next character. Remember, you must press Apple and Space Bar before a key (or combination of keys) that would otherwise perform one of the commands listed at the bottom of the screen.

When you place a special command into a definition, the *Writer* places only a single character representation of that command on the screen, as a way of saving space. The single characters and the commands they represent are listed at the bottom of the screen. You can also erase these special characters, just as you can erase or delete any letter or number. You can move your cursor over them and insert other characters between them. Note that the available special command keys include all the cursor-movement keys, as well as the Esc, Return, Delete, and Apple-Delete keys. Any letter key pressed with an Apple key will show up in the definition as an inverse letter.

Adding a Label as a Reminder

Because some long command definitions can be a little hard to read or remember, the *Writer* allows you to type a reminder at the end of each definition. After the definition, press the Space Bar to insert a few spaces. Then press the | key, and type in a note to yourself about what the definition does. For example, you might type a label that reads "save file and quit." You will be able to see these labels on the function key definition screen that you can call up by pressing Apple-D while writing. However, when you actually use the function key, the *Writer* will ignore the blank spaces after the definition, the | symbol, and everything after the | symbol. Note that spaces within a definition (entered by pressing the Space Bar) will work like any other character you enter.

Saving Definitions on the Program Disk

When you are finished editing or defining function keys, press Esc. As with the other OPTIONS functions, the *Writer* will ask if you want to save these definitions on the disk for future use. Answer Y to have the *Writer* use the definitions the next time you run the program. Answer N or press Esc to use the definitions only until you quit the *Writer*. If you are going to save the definitions, make sure that the *Writer* Program disk is in the drive.

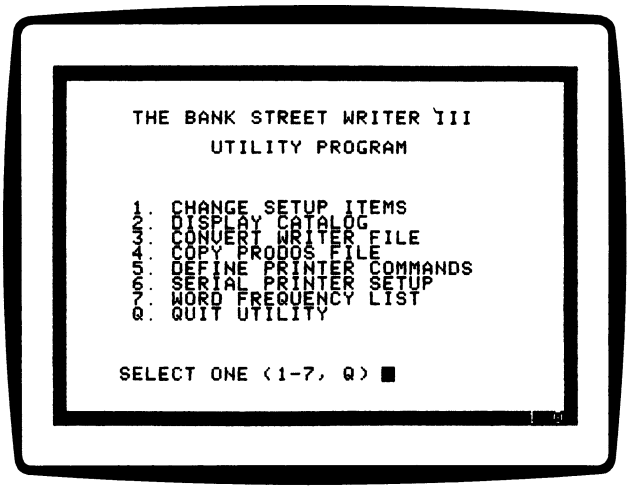
Using the Function Keys

Once you have defined some or all of the function keys, using them is easy. As you are typing text at the Write screen, press the appropriate function key (either the Open or Closed Apple key and a 1 through 0 number key). The function keys will not work when the Function Menu is displayed. If you can't remember which key is which, press Apple-D to see a list of the definitions. Once the first list appears, you can press Return (or Apple-D) to see the other screen of definitions. You can also press Esc at any screen to go back to writing or a number key at either screen to perform that definition. You don't need to press the Apple key if the appropriate definition is visible. Instead, just press any key from 1 through 0 and the *Writer* will know which definition you mean.

That's all there is to it. For convenience, if a function key definition contains a series of commands that selects a function from the menu and then a function from the list in a menu box, those function menus will not be displayed on the screen. Instead, the program will skip over them and go directly to the first prompt that appears when you select the function. All prompts after the Function Menu will appear, and you will see the function-key definition as it works. If a function-key definition contains a command that is "illegal" at any point (through an error made while defining the key or an inappropriate use of a set of commands), the *Writer* will stop executing the definition, and you will hear an error beep.

THE UTILITY PROGRAM

The Utility Program includes a number of important functions that allow you to "customize" *The Bank Street Writer III* to your needs. To reach the Utility Program, press the Esc key while the *Writer* is first loading into your computer. The Utility Program Menu looks like this:



By selecting items from the menu, you can change the way that the *Writer* communicates with printers, list or print the names of the files stored on your data disk, define special printer commands (boldface, italics, etc.) used in your text, copy ProDOS files, and convert DOS 3.3 files to *Writer* files. These, and other, functions of the Utility Program are described below.

Change Setup Items

The Bank Street Writer III will probably work fine the way it is set up when it arrives. However, if your Apple computer system is arranged in a "non-standard" configuration, or if your printer does strange things when you try to print documents, you may have to change some of the *Writer*'s setup values.

To make these changes, select the first option from the Utility Menu. When you do, a list of the setup items that you can change will appear on the screen. Press the Space Bar to see the rest of the list. You can change a single item by pressing the key that corresponds to the letter next to that item. Or you can review all of the items by pressing Return. To save any changes that you make, you must keep *The Bank Street Writer III* Program disk in the drive. When you finish changing items, press Esc. Once you do, the program will ask if you want to save the new information on the Progam disk, so the *Writer* will use it the next time you run it.

As you will see, the *Writer* provides a "standard value" for each item. When you select an item, the *Writer* will display all the instructions that you need to keep the current value or enter a new one. If you're not sure of the proper setting, try the standard value first. You can always adjust the value later, if necessary.

Although the *Writer*'s instructions make most of the setup items self-explanatory, the notes that follow may help you make your way through the various options. Notice that some of the items apply only to Apple *//e* or IIc computers.

PRINTER SLOT (*//e* only) Check to make sure that this value is set to the number of the slot into which your printer is connected. For example, if your printer is connected to Slot 2 rather than the standard Slot 1, be sure to set the value to 2.

PAGE LENGTH Set this item for the length of your paper in inches, multiplied by the number of lines per inch for which your printer is set up. The normal setting is 66 (6 lines of printing per inch on paper that is 11 inches long).

TOP AND BOTTOM MARGINS, HEADER, and PAGE NUMBERS These options allow you to set the amount of space you want for the top and bottom margins of each page. If you choose to print numbers at the top of the page, the numbers will appear near the right margin in the same line used for headers (regardless of whether you actually use a header). If you choose the bottom of the page, the *Writer* will center the numbers in the bottom margin, with three blank lines separating the bottom line of text from the page number.

Headers or top-of-page numbers, if used, will not appear on page 1 of your document. If you want a header on page 1, use a title that is placed flush against the left margin or centered on the page. If you want page 1 to be numbered, use bottom-of-page numbers.

AUTO LINEFEED The proper setting here depends on the type of printer you are using. If your printer inserts a linefeed automatically at each carriage return, set this item to N(for no). If your printer does not automatically insert the linefeeds, set it to Y (for yes). You'll know whether the linefeed item is set correctly as soon as you begin to print. If it is set incorrectly, your printer will either insert extra spaces between lines or overprint each line.

Many printer interface cards also insert a linefeed signal. If this is the case with your interface card, leave the linefeed settings on both *The Bank Street Writer III* and your printer in the off (N) position.

AUTO FORMFEED Normally, the *Writer* has to count lines to know when it gets to the top of a new page. If your printer will accept a formfeed character (a control L) to signal the start of a new page, set this item to Y (for yes).

CURSOR TYPE AND KEYCLICK This item allows you to switch the cursor from a flashing block to an underline, and to turn on a keyclick that you will hear each time you press a key.

DISPLAY CARRIAGE RETURNS This item allows you to switch on or off the carriage-return symbol placed on your screen each time you press Return. If you switch the setting to the off (N) position, the carriage return will still be there doing its job, but the carriage-return marker will be replaced by a blank space on the screen.

DEFAULT CHARACTERS PER LINE.
DEFAULT LEFT MARGIN.
DEFAULT LINE SPACING.
DEFAULT PAGE NUMBERING.
DEFAULT STARTING PAGE #.
DEFAULT NUMBERS TOP/BOTTOM.
DEFAULT PAUSE BETWEEN PAGES.
DEFAULT LINE NUMBERS ADDED.

You can change these "default" values from within the *Writer* itself. The setting you enter in the Utility Program will be the one used if you don't change it when you use the *Writer*'s PRINT FILE function.

40- OR 80-COLUMN VERSION This item determines which version of *The Bank Street Writer* will run when you load the disk. If you set this option to the 80-column version, be sure that you have a monitor that is capable of displaying 80 columns of text. If you are using an Apple IIc, the 40/80-column switch on the front of the computer determines which version is run. For more information, see page 15.

OPTIONAL USE OF THE MOUSE If this item is set to Y, special yes and no "Mouse prompts" will appear on the screen, allowing you to use the Mouse to signal your response when the *Writer* asks yes/no questions. If this item is set to N, you will not be able to use the Mouse and no special prompts will appear on the screen. Leaving this item set at Y does not mean, however, that you have to use the Mouse to control the program. For more information on using the Mouse, see Appendix B.

LINE WIDTH TO DISPLAY ON SCREEN (80-COLUMN VERSION ONLY) If you are using the 80-column version of the *Writer*, you can use this item to vary the number of characters displayed across each line from 40 to 80. The screen is normally set to display the full 80 columns. If you want to see how your text will look when you print it, you can change the display setting to correspond to the line length you will be using in your printout (usually 65 columns across for printing on paper that is eight inches wide). However, changing the display setting will not effect how the text will look when it is printed. To set the look of the printed page, you must respond to the format choices that appear when you select the PRINT function.

Changing the display width only changes the way that the text appears on your screen. It does not change the text file in any way. Also, since certain special formatting features (CENTER, MARGIN, etc.) are put into effect only when you print your text, they will not appear on your screen exactly as they will appear on a paper printout. To get a better idea of how the printout will look, you can use the print to screen option described on page 34.

SET HI BIT FOR PRINTING If your printer is working properly, ignore this item. However, if you are having trouble with unexpected or odd characters, fonts, or spacing when you print, changing this setting might correct the problem.

When your computer sends a character to the printer, the eighth (or "high") bit is sometimes used to activate special functions. Some printers and interface cards require the high bit to be "on" or "set," while others require it to be "off."

SPELLER REPLACE OPTION This item allows teachers to set an option that requires students to type in words that the spelling corrector presents in its lists of suggested spellings. Normally, the spelling corrector provides a list of suggested spellings and allows you to highlight and select a suggestion from the list, which the *Writer* then automatically inserts into the text in place of the incorrect spelling. Setting the SPELLER REPLACE option to "Yes" will turn off this "automatic replace" feature. With the option set to "Yes", the list of suggested spellings will still appear on the screen, but you will not be able to select a suggestion for automatic replacement. Instead, you will have to type in the replacement.

PRINT FROZEN TEXT Appendix D describes how to create a file that contains frozen instructions and prompts that students can't type over, move, or erase. This setting determines whether that frozen text will be printed when students print their files. If you set the PRINT FROZEN TEXT option to "No", the *Writer* will print the text that students have typed in response to the frozen prompts, but not the prompts themselves.

Catalog

This option allows you to see and print a catalog of the files on a disk or, if you are using a hard disk or high-capacity disk, a listing of the files in a subdirectory on the disk. First, the *Writer* will ask whether you would like to display the catalog on the screen or print it. Then it will ask you to type the slot and drive numbers for the disk containing the files that you would like to catalog. Next, if the disk contains subdirectories, the *Writer* will ask you to select one. If there are further subdirectories on the disk, you will be able to continue selecting until you reach the one that you want to catalog. For more information on ProDOS subdirectories, see Appendix A.

Convert *Writer* Files

This option allows you to convert files created by other programs to work with the *Writer* and to convert *Bank Street Writer* files to use with different versions of the *Writer.*

The first choice listed under this option allows you to convert a file created by a program operating under DOS 3.3—including the original versions of *The Bank Street Writer*—for use with the *Bank Street Writer III.* Before converting a DOS 3.3 *Writer* file, make sure the file name does not include a password. The conversion program does not recognize passwords.

The second choice allows you to convert a ProDOS file created with *The Bank Street Writer III* or some other ProDOS program to a DOS 3.3 file that can be read by the original versions of *The Bank Street Writer.*

The third choice allows you to take a ProDOS file that was not created with *The Bank Street Writer III* and convert it to a file that the *Writer* can read. Use this option to "import" a ProDOS file for use with the *Writer.*

Before choosing the last option, try using the *Writer*'s RETRIEVE function to call up the ProDOS file that you are thinking of converting. If the file is a standard ProDOS ASCII file, you should be able to use the *Writer*'s RETRIEVE function to read it directly. However, most word-processing files, including those created by Appleworks, contain special control characters that the *Writer* cannot understand. If you would like to use one of these files with the *Writer*, you will need to use the ProDOS to ProDOS option described above to convert it first. The conversion process removes any special control characters, allowing the *Writer* to read the converted file directly.

NOTE: Many word processors, including Appleworks, feature the same sort of print to disk function that the Writer *offers. You can use this function to create a standard text (TXT) file that most ProDOS programs will be able to read directly. Appleworks also allows you to save a file in ASCII (TXT) format, which the* Writer *can retrieve directly.*

When you select one of the conversion options, the *Writer* will first ask you to type in the slot and drive number for the drive that contains the disk with the file that you want to convert. If the disk in that drive doesn't include any subdirectories, you will see a catalog of the files on the disk, and the *Writer* will ask you to pick one.

If the disk does contain subdirectories, you will see a list of those subdirectories, starting at the root directory. As you select subdirectories, you will see on the screen the ProDOS path to each subdirectory that you select. When you get to the subdirectory that contains the file you are looking for, select the STOP option. Once you select STOP, a catalog of the files stored in that subdirectory will appear. For more information about ProDOS subdirectories, see Appendix A.

Once you tell the *Writer* the location and name of the file that you want to convert, the process just described will repeat. This allows you to tell the *Writer* where to place and what to call the converted file.

Finally, you will be asked whether or not you want to remove control characters. Answer Y to remove control characters (that the Writer might not recognize) from files created by other programs.

You can convert files using either one or two drives. As mentioned earlier, the conversion process can remove from the file any control characters that the *Writer* cannot read. In addition, if the converted file would be too long for *The Bank Street Writer III* to read, the Utility Program will break it into several smaller files, each with the same file name but with a different number added to the end of the file name.

Although *The Bank Street Writer III* creates files that can be read by many other ProDOS programs, the formatting characters contained in the file may prevent you from using your *Writer* files with other word processors. To create a standard ProDOS text file that can be used by all ProDOS programs, including other ProDOS word processors, use the print to disk function described on page 34, or create a file that contains no special formatting commands.

Copy ProDOS File

Using this option, you can make an exact copy of a ProDOS file stored on a disk. You can place the copy on the same disk as the original, or you can transfer it to another disk. Use this option to make a backup copy of a document or to copy the dictionary from one disk to another.

This option is particularly useful if you have no other ProDOS file copy program. If your system came with a ProDOS User's Disk or Utility Disk, you can use the file copy functions found on those disks or the *Writer*'s COPY PRODOS FILE option.

The steps involved in copying a file are similar to the steps described above for the CONVERT WRITER FILES option. First, the *Writer* will ask you to specify the location of the file that you want to copy. Then it will ask you where you would like to place the copy. If you are using subdirectories, you will have a chance to see and select from lists of subdirectories on the disk. For more information about ProDOS subdirectories, see Appendix A.

Define Printer Commands

This option allows you to define or change three sets of up to 16 printer commands that you can insert in your text as you are typing. You use these commands to activate any special functions (boldface, italics, fonts, underlining, etc.) available on your printer. Once you define the printer commands in the Utility Program, it's easy to insert them in your text. As described on page 53, you simply press an Apple key and the P key, and then select the letter of the printer command that you want to insert.

Unfortunately, determining the proper symbols to use when you define the printer format codes is not quite so easy, since the codes used by individual printers vary tremendously. This is due to the fact that some printers use ASCII codes to represent some special function commands, and to the fact that printer manuals treat the subject of ASCII codes in different ways. To make things a little simpler, the *Writer* allows you to enter printer commands in two ways: either as characters or as ASCII codes. To provide further help, Appendix F lists the printer format codes that activate selected features on several popular printers.

NOTE: The second and third sets of printer format commands come preconfigured for Imagewriter and Epson printers, respectively. To use the preconfigured Imagewriter and Epson commands, see the section on switching between the sets of commands that appears later in this section. If you would like to use the second and third sets of commands to configure the program for other printers, you can use the Delete key to erase the Imagewriter and Epson commands.

ASCII Codes

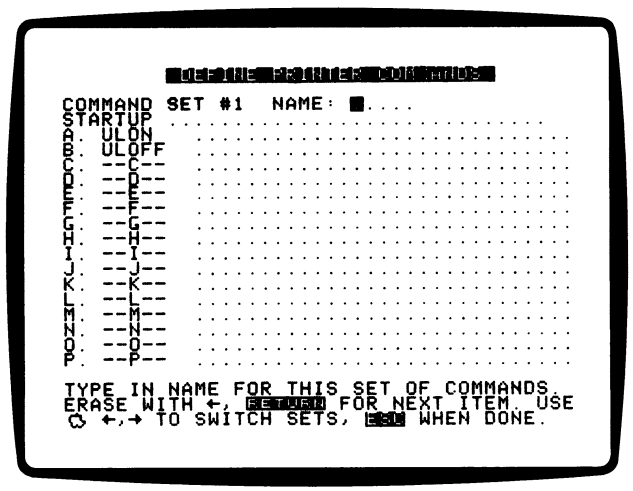
If your printer manual lists the commands for special functions as ASCII codes, you can enter those codes directly. An ASCII code is a number between 0 and 255 that represents, to the computer, one of the characters that you can enter from the keyboard. In other words, to the computer, an *A* typed on the keyboard is not an *A*, it is ASCII code 65.

When you define a printer command using ASCII codes, you must let the *Writer* know that you are typing in an ASCII code number. You do this by enclosing the code between left and right parentheses. For example, you would enter ASCII code 123 as **(123)** and ASCII 6 as **(6)**. The *Writer* will interpret these as ASCII codes, and it will send the appropriate command to the printer.

Some printers also use numbers for certain commands. If this is the case with your printer, you will be typing in actual numbers instead of (or in addition to) ASCII codes. Another way some printer manuals list ASCII codes is with a CHR$ statement followed by the ASCII numbers in parentheses, which is the way the BASIC programming language handles these codes. In this case, simply enter the number in parentheses as you would any ASCII code.

Entering Definitions

Once you discover the characters or ASCII codes that your printer uses for specific commands, you're ready to define those printer commands in the Utility Program. To do this, select DEFINE PRINTER COMMANDS from the Utility menu. When you do, the *Writer* will display a list of 16 commands labeled A through P. This is the first set of printer format commands that you can define.



Note that the first two commands are reserved for UNDERLINE ON and UNDERLINE OFF. This is because the program does a few special things with underlining, including checking to make sure that it doesn't underline the blank spaces used to indent paragraphs. You cannot change the labels of these two commands.

Before you begin defining commands, you should type a name for this set of commands in the space provided (at the top of the screen). Use a name that will remind you of the printer that uses these commands (Imagewriter, Okidata, Epson, etc.). This is especially important if you will be defining one or two additional sets of commands for other printers.

Printer Startup Command

The first item on the list is the PRINTER STARTUP COMMAND. Use this command if your printer requires a special command to start printing, or if you would like to send a special format command to the printer each time you print a document. You can use this command to change the font that the printer is using, to activate a different type style, or to switch on any other special features that your printer offers. You define a startup command in the same way that you define printer format commands, typing in the ASCII code or character string that activates the command. The main differences are that the startup command is automatically sent to the printer each time you print, and that you do not give the startup command a label and insert the label in your text.

Instructions at the bottom of the screen will direct you to label the commands. If you want to use the default label, simply press Return. If you want to use a different label, press the Delete key to back up the cursor, type the label, and press Return. For example, if you are using the first available item to define a command that will tell the printer to place characters in boldface, you might want to type in BLDON as a label. Each label can include up to five letters or numbers.

Once you've chosen a label and pressed Return, the *Writer* will tell you to type in the characters or numbers that define that command. Here is where you type in the characters or ASCII codes described above. For example, if your printer uses ASCII code 15 to activate the boldface command, you would type **(15)** to define the boldface command. If you're not sure of the commands for your printer, or if you need more help, see Appendix F.

When you've typed in the correct characters or ASCII numbers for the printer command you're defining, press Return. This will bring you to the next item in the list, which the *Writer* will instruct you to label and define in the same manner. To relabel or redefine a command, simply press Return until the cursor returns to the item you want to change. Then use the Delete key to erase the characters you no longer need and type in the new characters.

Note that some characters, such as Esc , cannot be entered directly. Use the appropriate ASCII values for these keys instead (27 for Esc). A beep will alert you if you try to type a character that is inappropriate in a command (such as an ASCII value greater than 255). Do not use any spaces between characters or ASCII codes, since this would confuse your printer. If you enter control codes, they will show up as inverse.

Switching to the Other Sets of Printer Format Commands

As mentioned above, you can define up to three sets of printer format commands. To see the next set of commands, press either Apple key and the Right Arrow key. Each set of commands works in the manner just described. You enter a name for the set of commands, type labels for the individual commands, and enter definitions for each of the commands that you have labeled.

The set of printer commands displayed on the screen when you leave the DEFINE PRINTER COMMANDS option is the set that will be available when you run the *Writer.* To switch to a different set of printer commands, simply go back to the Utility Program, select the DEFINE PRINTER COMMANDS option, and press either Apple key and the Right Arrow key until the set that you want is displayed on the screen. Then leave the DEFINE PRINTER COMMANDS option, checking first to make sure that the correct set of options is displayed on the screen.

As mentioned earlier, the second and third sets of commands come preconfigured for Imagewriter and Epson printers. If you want to use these sets of commands for other printers, use the Delete key to erase the Imagewriter and Epson commands.

Saving Definitions

When you finish defining commands and making any necessary corrections, press Esc. Once you do, the *Writer* will ask if you want to save your labels and definitions on the disk. Be sure to say "yes" if you plan on using the printer commands when you return to

typing text. For instructions on calling up a list of the commands you have labeled and defined, see the section on using printer format commands that begins on page 53. That section will also tell you how to insert the command markers as you're typing text.

Serial Printer Setup (IIc only)

If you are using a printer with an Apple *//e*, you generally do not need to do anything special to print text with the *Writer*. That's because the interface card that plugs into your computer will take care of setting up the proper "communication" between the computer and the printer for you. Similarly, if you are using a IIc with an Apple printer, no special arrangements are necessary because the two already know how to communicate.

However, if you are using a non-Apple printer on the IIc, you may have to tell the computer certain things about sending and receiving information. Selecting the SERIAL PRINTER SETUP option from the Utility Menu allows you to do this.

You use the SERIAL PRINTER SETUP option to set the BAUD RATE, PARITY, number of DATA BITS, and number of STOP BITS—all things that define how the Apple IIc communicates with a serial printer. These settings are determined by the particular printer you use, not by the various programs that you run. If you have already used a printer with your IIc and it worked well, you can simply continue to use the same settings. However, if you are connecting the printer to your computer for the first time, or if your printer is connected but it is not working properly, you will have to find the proper settings in your printer manual. If you can't locate the correct numbers there, you may have to get some help from the dealer who sold you the printer.

Once you select the SERIAL PRINTER SETUP option from the Utility Menu, follow the instructions that will appear on the screen to change the setup items or accept the standard, default settings. The default settings are for the Apple Imagewriter printer.

Word Frequency Lists

The WORD FREQUENCY LIST option allows you to analyze a *Writer* document to determine what words were used in the document and how many times each one was used. This can be very useful for helping you analyze students' writing—particularly when you are trying to encourage students to use a more varied vocabulary in their written work.

When you select the WORD FREQUENCY LIST option, the program will ask you to supply the location (slot, drive, and subdirectory, if any) and name of the file that you want to analyze. The program will then create a new file that lists the words in order of frequency, storing this file in the same disk location as the orginal file. Numbers next to the words in the file will tell you how many times each word was used. The original file will remain unchanged.

The new file will be listed under the file name FREQ.LIST. You can retrieve, review, edit, and print the FREQ.LIST file as you would any *Writer* document file.

Quit

Select this option when you are ready to leave the Utility Program. Once you choose QUIT, the computer will restart, allowing you to use the *Writer* or another program.

GLOSSARY/INDEX

NOTE: The numbers in parentheses at the end of the definitions refer to the pages in the Reference Guide or Appendices where you can find more detailed information.

Apple Key Either the Open or Closed Apple key on the keyboard, which, when pressed with other letter keys, performs special formatting functions.

Backup Disk A disk on which you keep a second copy of your document in case you damage your first copy. (29)

Boldface Text that is printed darker by having the printer strike each character twice. (53)

Caps Lock Key The key that "locks" the keys on the keyboard into uppercase, as if the Shift key were pressed. (19)

Catalog A listing of the names of the documents on your disk, including the date the file was last changed. (30)

Center A command to center a line of text between the left and right margins when the file is printed. (52)

CHANGE DISK LOCATIONS A function that lets you change the disk drives where the *Writer* will look for data and dictionary files. (46)

Character Every individual entry on your screen is a character. A character can be a letter, a punctuation mark, a number, or a blank space. (19)

CLEAR FILE A function that removes all (or some) of the text on your screen so that you can begin a new document. CLEAR FILE is similar to ERASE BLOCK OF TEXT. (31)

COPY BLOCK OF TEXT A function that copies a word, a phrase, or a series of lines from one place in your text to another. (26)

Cursor The blinking white box or line that shows you where the next character is about to be entered. (19)

Decimal Tab See *Tab.*

DEFINE FUNCTION KEYS A function that lets you define up to 20 special function keys to perform various tasks. (58)

Delete Key The key that erases text to the left of the cursor. (20)

DELETE FILE ON DISK A function that removes a document from your disk.

Device A ProDOS device is any component that contains files. Devices include floppy disk drives, hard disk drives, and RAM disks.

Directory The main or first subdirectory on a ProDos disk. Also called the root directory. See *Subdirectory.* (75)

Disk You should have four disks: the *Bank Street Writer III* Program disk, which you use to load the text-processing program into your computer, a Dictionary disk, the 20-column version/Teacher Utilities disk, and your own data disk, which you use to save your documents. (8)

DISK Functions Functions that let you prepare data disks and rename or delete files on a disk. (49)

Edit Making corrections and improvements to your document.

EDIT Functions Functions that erase, move, copy, or find blocks of text. (24)

ENTER PRODOS DATE An option that allows you to enter a date that the *Writer* will attach to file names when you create or modify a file. (48)

ERASE BLOCK OF TEXT A function that erases a specific word, phrase, or series of lines from your document. (24)

Esc Refers to the Escape key on your keyboard. Esc turns on and off the keyboard for writing and the menu for selecting a function. It also stops an operation without completing it. (9)

File/Filename/Text File These three phrases are all different ways to refer to the name of a specific document. (29)

FILE Functions Functions that allow you to work with entire files. (28)

FIND/REPLACE TEXT A function that allows you to find a set of characters in your document, and that you can also use to substitute one set of characters in your document for another. (26)

FORMAT DATA DISK A function that allows you to prepare a disk to store your text files. The formatting procedure erases whatever was on the disk. (49)

Floppy Disk Same as *Disk.*

Function keys The special function keys, used by pressing the number 1 through 0 keys with the Open and Closed Apple keys. These keys can be "defined" by the user to perform a variety of tasks. (21, 58)

Hard Disk A nonremovable disk that holds much more data than a floppy disk.

Header A word or group of words that appear at the top of each page of a document. (33)

Highlight A reverse contrast in which dark letters appear on a light background.

Load The process of transferring a document or a program from a disk into the computer's memory. See *RETRIEVE FILE*

Lowercase Small letters, as opposed to capitals.

Margin A command to indent the printed text from the left margin when it is printed. Also, the blank spaces between printed text and the edges of a page. (52)

Menu A screen display of a series of options, such as *The Bank Street Writer III*'s Function Menu.

MOVE BLOCK OF TEXT A function that moves a word, phrase, or series of lines from one location in your document to another. (25)

OPTIONS Functions that let you set ProDOS paths, set tabs, and define the function keys. (45)

Page A command to begin a new page when the text is printed. Also, one sheet of paper on which text is printed.

Page Break The location where the last line of a printed page occurs. (33, 53)

Path The location of a file on a disk which uses ProDOS subdirectories; a path is specified so that ProDOS can locate a particular file. A path consists of a prefix and a file name. (77)

Prefix A ProDOS prefix is a set of subdirectory names, separated by a "/" character, that defines where a particular subdirectory is located. A prefix with a file name added to it makes up a path. (77)

PRINT FILE A function that allows you to make a printed copy of a document. The PRINT FILE function allows you to determine how the file will look on the printed page by setting the number of characters per line, the margins, the spacing between lines, and so on. (31)

Printer Format Characters A set of characters or control codes that turn on or off certain special functions of your printer. (53, 66)

ProDOS The Apple Disk Operating System. It is this program, supplied on *The Bank Street Writer III* disk, that allows *The Bank Street Writer III* and other programs to communicate with the computer. (15)

Prompt A message or question to you from the program. When you select a function, prompts appear on the screen and give you instructions on how to proceed. (52)

Quote A command to indent and single-space text when printed.

QUIT A function that stops the program and lets you use your computer for something else. (50)

RAM Random access memory—the memory that a program and its data occupy inside a computer. When you turn off the computer, the contents of RAM are lost.

RENAME FILE ON DISK A function that changes the name of a document on a disk. (49)

Reset The feature that is activated by pressing the Control and Reset keys. Pressing this key combination allows you to "recover" if your computer stops because you tried to print or save with no printer or disk drive connected.

RETRIEVE FILE A function that loads a document from a disk into the computer. (30)

Return The Return key on your keyboard. Pressing Return while writing moves the cursor down one line. When the Function Menu appears in the prompt area, it activates a highlighted function or allows you to respond to a prompt.

Root Directory See *Directory*.

SAVE FILE A function that transfers and stores a copy of a document or part of a document from the computer to your disk. Always save your document before using QUIT or before turning off your computer. (28)

Scrolling The action of moving your text on or off the screen as you look through your document.

SET TAB STOPS A function that lets you set tab stops. (48)

Shift The Shift key on the keyboard that allows you to type uppercase letters and the upper symbols on those keys that have two different symbols such as **% $ # ( )** and **?.**

Space Available You can see how much space is left in the computer's memory for adding more text by pressing Apple-A. The amount of space your files are using on a disk is provided at the bottom of a catalog. (55)

SPELL Functions Functions you use to check the spelling of your document. (43)

Spelling Check A command that allows you to check the spelling of a single word by pressing either Apple key and the S key. (35)

Subdirectory An area of a high capacity disk where files are grouped together under a subdirectory name. Subdirectories are used to organize the many files that such a disk can hold. (75)

Tab A tab stop. Pressing the Tab key moves the cursor to the next column on the screen where a tab stop has been set, so you can line up text on the screen. Tab stops can be normal tabs or decimal tabs and can be set in any column on the screen. You can display the current Tab stops by pressing Apple-L while writing. (48, 52)

Tab key The key that, when pressed while you are writing, moves the cursor to the next tab stop. (52)

Text The words that make up your document.

Text File See *File.*

Tree Structure A term that refers to the "branching" structure of ProDOS subdirectories, which are used to group files together on a high-capacity disk. (76)

Tutorial A program on Side 2 of *The Bank Street Writer III* disk that helps you learn the *Writer* program. (10, 17)

Underline Text that is printed with an underscore beneath each character. (53, 66)

UNDO LAST ERASE A function that reinstates into your document a portion of text that you have erased. (25)

UNDO LAST MOVE A function that returns a portion of text that you have moved to its original location. (25)

Uppercase Capital letters as opposed to small letters. To type uppercase letters, press Shift and the letter you want to capitalize. (19)

Utility Program A program on the *Bank Street Writer III* disk that lets you change certain setup items, define printer commands, and convert text files of different types for use with the *Writer.* (16, 61)

Volume A ProDOS disk is also called a volume. The "volume name" is the name of the first, or main, subdirectory on the disk. (76)

Word Search A command you use to look up words in the dictionary. (41)

APPENDIX A: USING PRODOS SUBDIRECTORIES

The CHANGE DISK LOCATIONS option described on page 46 allows you to tell the *Writer* where to look for the disks that contain your data files and the spelling dictionary and thesaurus files. For example, on a system equipped with two conventional 5.25-inch floppy-disk drives, you can use the CHANGE DISK LOCATIONS option to tell the *Writer* to look for your data files in Drive 1 and the spelling dictionary and thesaurus in Drive 2. In addition, on a system equipped with a hard disk or 3.5-inch high-capacity drive, you can use the CHANGE DISK LOCATIONS option to specify ProDOS subdirectories for data, spelling dictionary, and thesaurus files.

This appendix provides information about using ProDOS subdirectories, prefixes, and paths. If you are using standard floppy-disk drives, you probably won't need this information, since the CHANGE DISK LOCATIONS section on page 46 provides all the instructions that you need to specify disk-drive locations for your data and dictionary files. However, if you are using high-capacity drives, or if you are simply interested in learning more about ProDOS, the sections that follow can help. They provide instructions and suggestions for using ProDOS subdirectories to store and organize files on high-capacity disks, and for telling the *Writer* which subdirectories to use.

ProDOS Subdirectories, Prefixes, and Paths

Why Use Subdirectories?

When you look at a catalog of the files stored on a standard floppy disk, you can usually find the file that you want fairly quickly. That's because floppy disks generally don't have the capacity to hold more files than you can list on a single screen. In contrast, a hard disk or high-capacity (800K) 3.5-inch disk can hold hundreds or even thousands of files. As a result, finding a specific file name in a catalog that covers the entire disk can be quite a task.

To simplify this task, ProDOS allows you to arrange files in groups. This allows you to search for a file by looking through the catalog of a particular group of files, rather than a catalog that lists all of the files on the disk. These groups are called subdirectories, because each holds a directory (catalog) of the files found on one area or "subdivision" of the disk.

Main Directories, Subdirectories, and Branches

Organizing file names into subdirectories can help you get a handle on your files, but what if your disk contains a hundred subdirectories? To solve the problems that might be caused by searching through such a long list of subdirectories, ProDOS arranges subdirectories in a "tree" structure. This means that you can start out at the "root" (known as the main directory) and search for subdirectories or individual files by following the branches that grow from this root. The section that follows provides an example of how this branching process works.

Along with any files that you may have stored there, the main directory includes the names of the subdirectories that it contains. If you look into one of those subdirectories, you will find the names of any files and additional subdirectories that you have stored there. Remember, a subdirectory is simply a grouping of files. As a result, you can store subdirectories under other subdirectories.

Before taking a look at an example of how a ProDOS disk might be organized, there are a few other terms that you should know. First, every ProDOS disk has a name or "label." This label is also the name of the main or root directory on the disk. In addition, a disk is sometimes called a "volume."

Volumes, Directories, Subdirectories, and Files: An example of the ProDOS Tree Structure

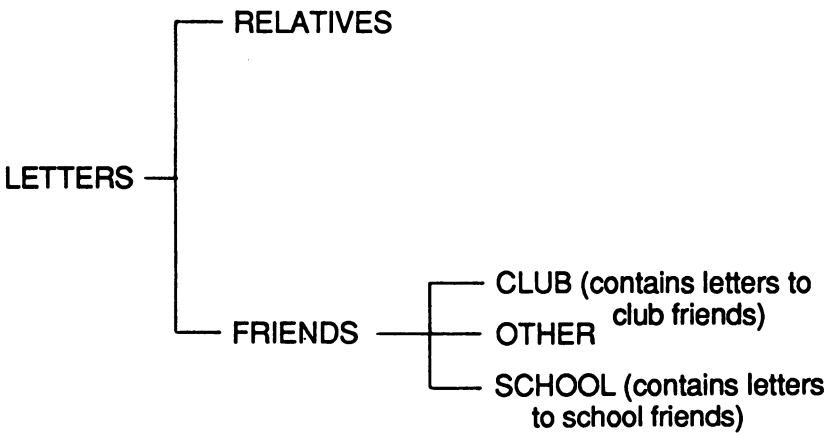
Suppose you have a disk full of hundreds of letters that you've written, and you want to organize the files that contain these letters in a logical manner. To do this, you could start by creating a ProDOS disk that has a main directory called LETTERS. As the main directory, this would also be the name of the volume (disk).

You probably wouldn't store any actual letter files in that main directory. Instead, you would use it to store some first-level subdirectories that you will create called FRIENDS and RELATIVES.

Because you don't write to your relatives all that often, you can probably store all of your letters to relatives in the first-level subdirectory called RELATIVES. With a fairly small number of letters in that subdirectory, you shouldn't have much trouble finding the one that you want.

In contrast, you write a lot of letters to your friends—too many to store comfortably in a single subdirectory. To help organize those letters, you create three second-level subdirectories under the FRIENDS subdirectory: SCHOOL, CLUB, and OTHER. You'll use these second-level subdirectories to store the files that contain the actual letters.

As the diagram below shows, the tree structure is beginning to take shape. You start with one directory (LETTERS) and branch off to two first-level subdirectories (RELATIVES and FRIENDS). From the FRIENDS subdirectory, you've branched to three second-level subdirectories: CLUB, OTHER, and SCHOOL. Under these second-level subdirectories, you've stored the letters that you've written to club, school, and other friends.



You can store files in any of the directories or subdirectories. In addition, you can create additional subdirectories underneath any subdirectory.

Specifying Subdirectories for Saving and Retrieving Files

When you are saving or retrieving files, specifying a subdirectory is fairly easy. You simply type a branching path for the program to follow from the root to the subdirectory and file that you want. For instance, suppose that you would like to retrieve a file named JOAN that is stored on the sample disk described earlier. That file contains a letter written to Joan, a school friend. To tell the program where to find the file, you would type **/LETTERS/FRIENDS/SCHOOL/JOAN**. This is called a "path" or "pathname." Notice that slashes (/) separate the various components of the pathname. This particular pathname tells ProDOS to start at the root directory LETTERS and then proceed to the first-level subdirectory FRIENDS, the second-level subdirectory SCHOOL, and finally the file JOAN.

If you typed only the subdirectory where the file is located but not the actual file name, you would be specifying what is known as a ProDOS "prefix." In our example, the prefix would be /LETTERS/FRIENDS/SCHOOL. A prefix with a file name added at the end forms a path. Although path and prefix are sometimes used interchangeably, they are technically different.

To make working with files easier, *The Bank Street Writer III* splits the process of specifying a ProDOS path into two distinct steps. First, you use the CHANGE DISK LOCATIONS function to specify a prefix. This sets the subdirectory—or location—where the *Writer* will look for files during SAVE, RETRIEVE, and other disk functions. This location will remain in effect until you use the CHANGE DISK LOCATIONS function to change it.

Once you've set the location by entering a prefix, you will need to type only a file name when you go to save or retrieve a file or perform some other disk function. You won't need to type the prefix part of the pathname, since the *Writer* will use the prefix that you entered under the CHANGE DISK LOCATIONS function. This two-step system gives you access to many files without requiring you to specify the complete pathname for each file.

Selecting a Device

"Device" is the ProDOS term for a disk drive or any other component (hard disks, high-capacity disks, RAM disks, etc.) used for storing data or other files.

To find a file that is stored in a subdirectory, you must tell the *Writer* where to look for the subdirectory that contains that file. In other words, you must give the *Writer* the device location for that subdirectory.

To set a subdirectory location, select OPTIONS from the Function Menu. Then choose CHANGE DISK LOCATIONS from the menu box that will appear. As described on page 46, you will then see a list of the three file types that you can set locations for: data files, the spelling dictionary file, and the thesaurus file. Next to each file type, you'll see the slot and drive number for a device. This is the location where the *Writer* will currently look for each type of file.

You'll also see one of the following notations: "subdir" or "any disk." The "subdir" notation indicates that a subdirectory has been set for that file. "Any disk" means that no subdirectory has been set.

The reason for this distinction is that, if you are using a particular subdirectory on a disk for storing files, the *Writer* must know to look for a specific subdirectory when you go to save or retrieve files. If you are not using a subdirectory, the program will simply use the root directory of whatever disk you have in the drive.

To change the location setting for a file type, highlight the type of file that you want to change (data, spelling dictionary, or thesaurus) and press Return. Then use the Left and Right Arrow keys to cycle through the list of available devices (devices that are currently connected to your computer) that the *Writer* provides. The *Writer* lists the devices by giving the slot and drive numbers for each.

When you have selected the device that you want, press Return again. Once you do, the program will ask you if you want to specify a ProDOS subdirectory for that device. If you answer N for No, all subsequent disk functions will work with whatever disk is in the drive that you selected. The *Writer* will simply save files to and retrieve files from that disk, using the root directory that is created whenever you format a ProDOS data disk.

Specifying a Subdirectory

If you are using subdirectories, answer the SET SUBDIRECTORIES? question by typing **Y** for Yes. This will allow you to tell the *Writer* which subdirectory to use when you ask it to read from or write to a disk.

There are two ways to specify a subdirectory for the *Writer* to use. You can type in a prefix directly, or you can "build" the prefix by looking at the subdirectories that are currently listed on the disk.

If you choose to type the prefix directly, the *Writer* will ask you to enter the prefix. Remember to place the / character between the individual subdirectory names and be sure to spell those names exactly as they appear on the disk. For example, in the sample prefix discussed earlier in this appendix, you would type **/LETTERS/FRIENDS/SCHOOL**. Do not include any file name at the end, since you'll add that later when you actually go to save, retrieve, or search for a file.

Although you can enter a prefix in this manner, it is usually easier to have the *Writer* help you build it—especially if you can't remember exactly what subdirectories are on the disk or the exact order in which they appear. If you choose to specify a prefix for a subdirectory in this way, the disk containing that subdirectory must be in the drive that you have selected.

To start, the *Writer* will present you with a list of the subdirectory names that appear in the main directory of your disk. (If there are no subdirectories in this or any subsequent subdirectories, the *Writer* will let you know.) First, the name of the main directory (which is also the volume name for your disk) will appear at the top of the screen. Then, from this point on, any subdirectories that you select will be listed after the main directory name. This allows you to watch the prefix being built on the screen as you select your sequence of subdirectories.

To add a subdirectory to the prefix, use the arrow keys to highlight the subdirectory name and press Return. Once you press Return, the *Writer* will add the subdirectory that you had highlighted to the prefix. Then it will give you a list of the subdirectories that appear within the subdirectory that you just added to the prefix. Keep selecting subdirectories and building your prefix until you reach the subdirectory where you want to save and retrieve your files. Then select the STOP option.

At each step, you have two additional choices. If you select the BACK UP TO PREVIOUS LEVEL option, the *Writer* will erase the last subdirectory that you added and back up one step, giving you the list of subdirectories from which you selected the last entry. Use this option if you make a mistake and want to see the last list of subdirectories again.

If you select the other option, ADD NEW SUBDIRECTORY, the *Writer* will create a new subdirectory alongside the subdirectory names currently displayed on the screen. In other words, the program will create a new subdirectory at the same level as those listed on the screen and within the last subdirectory that you added to the prefix that you are building. You can use this option to create new subdirectories at any subdirectory level on your disk or on any formatted disk—even if you won't be adding files to the subdirectory right away.

When you select the ADD NEW SUBDIRECTORY option, the program will ask you to type a name for the subdirectory. Like file names, subdirectory names must start with a letter; they must include no more than 15 letters, periods, or numbers; and they cannot contain spaces. Once you enter a valid name and press Return, the *Writer* will go back to the process of constructing a prefix—with the new subdirectory now listed on the screen.

Whenever the highlighter is on a subdirectory name, a line at the bottom of the screen will list two additional options. As that line indicates, you can press either Apple key and the D key to delete the highlighted subdirectory, or you can press either Apple key and the R key to rename the subdirectory. Use these options if you make a mistake in adding or naming a subdirectory or to rename or delete existing subdirectories. Note, however, that the *Writer* and ProDOS will not let you delete a subdirectory if there are any files contained in that subdirectory.

If you mistakingly select STOP as you are building a prefix, just press Esc to start the process again.

One final caution. If you are typing a prefix directly rather than building it in the manner just described, the *Writer* will not check to see if the subdirectory specified by the prefix actually exists on the disk. The benefit of this is that it allows you to specify a subdirectory for a disk that is not currently in a drive. The drawback is that it also allows you to make mistakes by misspelling subdirectory names, putting subdirectories in the wrong order, or leaving out a section of the prefix. If this happens, the *Writer* will not be able to find the subdirectory when you try to save a file, retrieve a file, or perform some other disk function. If the *Writer* can't find the subdirectory, it will tell you that the subdirectory does not exist on the disk.

Saving and Using the Device or Subdirectory

When you have finished setting the device and prefix, you will return to the list of file types and devices that appeared when you first selected the CHANGE DISK LOCATIONS option. At this point, you can select another item to change, or you can select the STOP option to save your new settings.

When you select STOP, you will see a list of the devices and subdirectories for each type of file (data file, spelling dictionary file, and thesaurus file). You will also see a prompt that asks you if you want to save the displayed settings on the Program disk. If you answer by typing **Y**, the *Writer* will save the settings, and it will use them the next time that you run the program. If you answer by typing **N**, the settings will remain in effect only until you turn off the computer or quit the program.

When you use SAVE, RETRIEVE, or some other disk function, the *Writer* will use the drive or subdirectory that you have specified to perform that function. You will just have to specify the file name and not the prefix. If you are saving or retrieving a data file and forget which subdirectory you are using for your data files, simply type **Y** when the program asks if you want to see a catalog. When the catalog appears, it will list the current drive and subdirectory setting above the file names.

Once you have specified a subdirectory, the *Writer* will only save to or retrieve from a disk that includes that subdirectory. If you change data disks, you will have to specify a new prefix. However, if you have not specified a subdirectory, the *Writer* will save to or retrieve from any disk formatted under ProDOS. In this case, rather than indicating the subdirectory above the file names, the catalog will list the drive and slot number for the device that you have specified for disk operations and the phrase "any disk."

Note, also, that a catalog of files lists only the file names stored under the currently selected subdirectory. The catalog does not list the names of other subdirectories.

Finally, note that the prefixes that specify where the spelling dictionary and thesaurus files are found work just like the prefixes for data files. To keep things simple, you can specify only a device location and use the Dictionary and Thesaurus disks as they are. Or, if you have copied the dictionary files to a subdirectory on a high-capacity disk, you can set a prefix for that subdirectory in the manner just described. The spelling dictionary file is named DICTIONARY.BSW. The thesaurus file is named THESAURUS.BSW.

APPENDIX B: USING THE MOUSE

If you have a Mouse, you can use it to move the cursor and control many of the *Writer's* functions. The best way to learn how the *Writer* works with the Mouse is to try it out. This appendix tells you how.

Activating the Mouse

Before you use the Mouse, you must go to the Utility Program and make sure that the OPTIONAL USE OF MOUSE question is set to "Yes". For instructions, see page 63.

Once the question in the Utility Program is set to "Yes", and once you plug the Mouse into your computer, moving the Mouse will cause a small arrow to appear on the screen. This is the Mouse pointer that you can move around the screen to scroll text and select options from the program's menus.

Even though you've activated the Mouse in the Utility Program and plugged it into your computer, you don't have to use it. In fact, if you decide not to use the Mouse, the Mouse pointer won't appear on the screen. The pointer appears whenever you move the Mouse, and it disappears when you go back to using the keyboard. Both the mouse and the keyboard are always active, so you can switch back and forth between them at any time—even in the middle of a function. The *Writer* has been designed this way so you can try out the Mouse. It's up to you to decide whether you want to use the Mouse for performing all of the *Writer's* functions, just a few of the functions, or none at all.

Using the Mouse

Moving the Mouse around your desk or tabletop causes the Mouse pointer to move in a corresponding manner on the screen. In general, pressing the button on the top of the Mouse has the effect of selecting something, while releasing the button has the effect of starting or continuing the action that you've selected. You can use the Mouse to select items from the Function Menu and menu boxes that appear in the prompt area, to move the cursor through the text in the text box, or to perform other functions.

In the Prompt Area

In the prompt area, you can use the Mouse to select a function from the Function Menu, to stop a function by selecting Esc, to signal a Return to continue with a function or operation, or to answer the Yes/No questions that appear when the *Writer* asks a question. Just move the Mouse pointer to the function name, the Escape message, or the Return prompt. Then press and release the Mouse button. For the Yes/No questions, YES and NO will appear on the right of the screen just above the text box, so you'll always know where to point.

Here's how you use the Mouse to select functions from the Function Menu or options from the menu box that appears once you select a function. First, move the Mouse pointer to the Function Menu. If you hold the Mouse button down and move the pointer around the menu, each function that the pointer crosses will become highlighted. To select a particular function, simply release the button while the function is highlighted.

When you select a function from the Function Menu, the menu box will appear under that function. Once the menu box appears, you have two options. You can pull the Mouse pointer down and release the button to select an option from the box, or you can simply hold the button down and move across the menu to highlight the other functions.

In the Text Box

When the Mouse pointer is in the text box, pressing the button down causes the cursor to move wherever the Mouse pointer is located. Holding the button down while you move the Mouse has the effect of dragging the cursor around the text. If you drag the cursor up or down to the top or bottom of the screen, the text will scroll accordingly.

Notice that the pointer and the cursor merge when you are using the Mouse to drag the cursor. When you release the Mouse button, the cursor will reappear at the character closest to the spot where the pointer was last located.

While Performing Certain Functions

Several of the *Writer*'s functions—including ERASE and MOVE—require you to mark the beginning and end of a block of text and then press Return. Using the Mouse, you can mark the text and send a Return signal with two simple steps. First, press the Mouse button while the pointer is in the text box and move the cursor to the spot where you want to mark the beginning of the block of text. Then release the Mouse button. The cursor will reappear, and the Mouse will automatically send the Return signal.

Once you've marked the beginning of the block in this way, you can use the Mouse to mark the end of the block, too. Simply use the Mouse to move the cursor to the end of the block. Then release the Mouse button. Notice that as you move the cursor, the text beyond the beginning of the block will become highlighted.

Remember that since the Mouse and keyboard both remain active at all times, you can switch between Mouse and keyboard control at any point.

To Select a File from a Catalog

If you request a catalog while you are using the RETRIEVE function, you can use the Mouse to select any file listed in the catalog. First, move the pointer to the file that you want. Then press and release the Mouse button.

APPENDIX C: USING THE 20-COLUMN VERSION OF THE *WRITER*

Scholastic's School Edition of *The Bank Street Writer III* includes a special 20-column version of the program. This version is stored on the first side of the disk labeled 20-Column Version/Teacher Tools. Unlike the versions of the *Writer* stored on the Main Program disk, which require 128K of memory, the 20-column program will operate on an Apple //e with 64K.

The 20-column program works much like the 40- and 80-column versions of the *Writer* described in the Reference Guide, except that text entered at the keyboard appears in larger type on the screen. If you have one of several brands of dot-matrix printers, you can also print your text in large type. This makes the 20-column version of the program perfect for younger students, for students with special needs, or for any students who will benefit from a large-type display.

You might consider starting younger or special needs students on the 20-column program and then moving them up to the 40- or 80-column version as they gain experience. Because the 20-column *Writer* uses the same commands and keystrokes as the other versions, students will not have to relearn the program.

For more information, read the sections that follow.

Functions Not Available in the 20-Column Version

Some of the functions offered in the 40- and 80-column versions of the *Writer* are not available in the 20-column program. Those functions include:

- The spelling corrector, thesaurus, and word search tools
- Printer format commands (boldface, underlining, etc.)
- Definable function keys
- The option to use the Mouse
- The frozen text feature
- Page break display
- Tab stops
- The options to print to disk or screen

In addition, some other functions operate in a slightly different manner than their counterparts in the 40- and 80-column versions:

- The CHANGE DISK LOCATIONS option sets only slot and drive numbers, not subdirectories.
- The ERASE, MOVE, and COPY functions work with a maximum of 8, rather than 15, lines of text—or about one screenful of 20-column type.
- The PRINT function offers some new options and eliminates others, as described later in this appendix.
- The Utility Program offers some new options and eliminates others, as described later in this appendix.

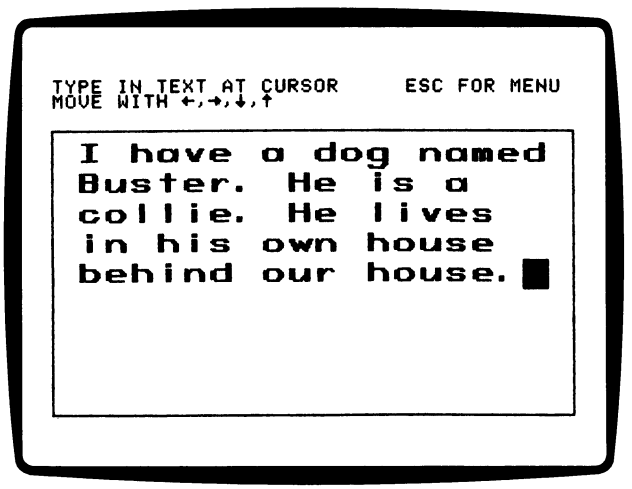
Finally, the maximum amount of text you can enter in a single file is more limited in the 20-column version. As noted earlier, while the 40- and 80-column versions require 128K, the 20-column program will run on an Apple *//e* with 64K.

Switching Files Among the Different Versions

If you would like to use some of the options that are not available in the 20-column version, you can load a file that you have created with the 20-column program into the 40- or 80-column version. You can also go the other way, loading a file created with the 40- or 80-column program into the 20-column version. This will work as long as the file is not too big to fit into the more limited file space available on the 20-column program, and as long as it does not contain features that are not supported by the 20-column program.

Loading the 20-column Program

To load the 20-column program, insert Side 1 of the disk labeled 20-column Version/Teacher Tools into your drive. Then close the disk-drive door and turn on your computer. In a moment, the Write screen will appear:



As this diagram shows, the prompts and instructions shown at the top of the 20-column Write screen appear in 40-column type—the same type used to present prompts in the 40-column version of the *Writer.* The keys that you use to enter text, move the cursor, and delete text are the same keys used in the 40- and 80-column versions.

The Function Menu also works the same way. To switch to the Function Menu, press Esc. Then follow the steps for selecting and performing a function that are described in the Function Menu section of the Reference Guide.

Printing a 20-Column File

When you select PRINT FILE from the FILE options on the Function Menu, the *Writer* will ask you if you want to print your 20-column file with normal text or in graphics mode. Press G for graphics or T for normal text. If you press T for normal text, the *Writer* will print your file using your printer's normal typeface, just as it does when you print with the 40- or 80- column version. It will also allow you to set many of the same page formatting options that are available in the 40- and 80-column programs.

NOTE: To set some of the page formatting options that are available in the 20-column version of the Writer, *you must use the Utility Program. You cannot change these options when you select the PRINT function.*

If you press G for Graphics printing, your 20-column file will print with the same large-type letters that you see on the screen. Because the large letters are printed as pictures, you must have a printer that can handle graphics.

IMPORTANT: To print your text as graphics (large-type) characters, you must go to the Utility Program and tell the Writer *what printer and interface card you are using. To do this, press Esc as the 20-column* Writer *is loading to switch to the Utility Program. Then select the CHANGE SETUP ITEMS option from the Utility menu. When the list of setup items appears, press the Space Bar to see the second page of the list. Then choose the GRAPHICS PRINTER and GRAPHICS INTERFACE CARD options (Options K and L). Once you choose these options, prompts will instruct you to scroll through lists of various printers and interface cards. Choose the printer and interface card that are appropriate for your computer system. If you don't see your card or printer on the list, try experimenting with the different makes and models that are listed. You may still find a combination of settings that works for your system. The GRAPHICS PRINTER and GRAPHICS INTERACE CARD options come preset for the Apple Imagewriter printer and the Apple Super Serial card.*

The Utility Program

With a few exceptions, the Utility Program in the 20-column program works like the Utility Program in the 40- and 80-column versions. The exceptions are described below.

- Several items that do not apply to the 20-column version have been removed.
- GRAPHICS PAGE LENGTH IN INCHES, LEFT MARGIN IN INCHES, TOP MARGIN IN INCHES, and BOTTOM MARGIN IN INCHES options have been added to the list of setup items, so you can tailor the program for graphics (large-type) printing.
- Another new function allows you to select from a variety of printer and interface cards. If you do not see your printer or interface card listed, you may still be able to use a setting that is appropriate for your equipment.
- A PRINTER STARTUP COMMAND option allows you to enter a command that is sent to your printer each time you print. This option replaces the DEFINE PRINTER COMMANDS item found on the Utility Program menu in the main program.

Once you select an option in the Utility Program, instructions will appear on the screen.

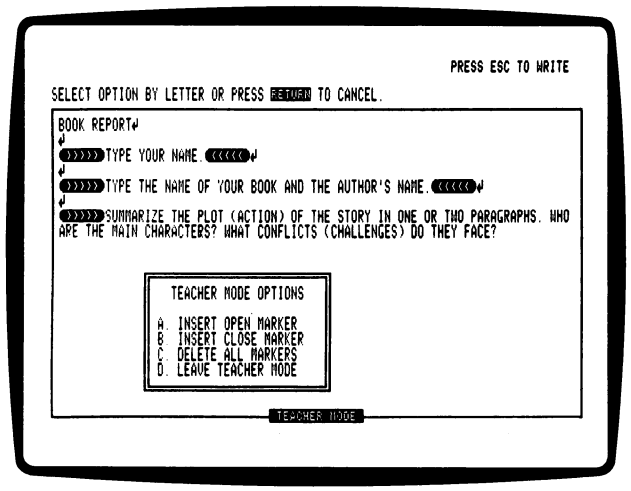
APPENDIX D: USING FROZEN TEXT

Scholastic's School Edition of *The Bank Street Writer III* allows teachers to type material as frozen text. Because students cannot change or type over frozen text, this feature is very useful for creating prompted writing assignments or templates.

Entering frozen text is easy. First, you "enable" the *Writer*'s special Teacher mode as the program is loading. Then, working from the Write screen, you insert an "open" marker to signal the beginning of the frozen text, type the text, and insert a "close" marker to signal the end of the frozen text. You can include any number of these frozen text prompts in a file, and the frozen prompts can contain any amount of text between the open and close markers. For more detailed instructions, read the sections that follow.

Enabling and Entering Teacher Mode

To enter frozen text, you must first enable Teacher mode. You do this as the program is loading, by pressing the Control and T keys together when the Title screen appears. Then, once the Write screen appears, you can enter Teacher mode by pressing either Apple key and the O key. This places the list of Teacher mode options on the screen:



The message at the bottom of the screen lets you know that you have entered Teacher mode.

As these instructions indicate, entering Teacher mode when you first load the program is always a two-step process. First, you must enable Teacher mode by pressing the Control and T keys as the program is loading. Then, once the Write screen appears, you must enter Teacher mode by pressing the Open Apple and O keys. These extra steps help prevent students from entering the Teacher mode accidentally, where they might change or erase prompted writing assignments that you have created.

Entering Frozen Text

After you have entered Teacher mode, press Return to switch back to the Write screen. Note that the message at the bottom of the screen remains, as a way of reminding you that you are still in Teacher mode.

At the Write screen, you can type conventional text, or you can enter frozen text. To enter frozen text, press an Apple key and the O key. Once you do, the Teacher Mode Menu will again appear inside a box on the screen. Each option on the Teacher mode menu is described below.

Insert Open Marker

To mark the beginning of a frozen text area, you must insert an open marker. Follow these instructions:

1. Place the cursor at the point where you want the open marker to appear.

*NOTE: The open marker must appear at the beginning of a line, immediately following a carriage return. If you try to insert an open marker in the middle of a line, the*Writer *will automatically add a carriage return before the marker.*

2. Press Apple-O to display the Teacher Mode Menu on the screen.
3. Press the A key to select the INSERT OPEN MARKER option from the menu.

Once you press the A key, an open marker will appear at the spot where the cursor was located. The open marker looks something like this: >>>>>.

Usually, you will insert an open marker, type the text that you want to freeze, and then insert a close marker. However, you can also go back and insert frozen text markers in material that you have already typed. To insert an open marker in existing text, place the cursor at the appropriate spot and follow the directions described above. To insert a closing marker, follow the instructions in the next section.

Insert Close Marker

You've inserted an open marker and typed your frozen text. Now you need to insert a close marker to signal the end of the frozen text . Follow these instructions:

1. Place the cursor at the point where you want the close marker to appear.
2. Press Apple-O to display the Teacher Mode Menu on the screen.
3. Press the B key to select the INSERT CLOSE MARKER option from the menu.

Once you press the B key, a close marker will appear at the spot where the cursor was located. The close marker looks something like this: <<<<<.

NOTE: Because the close marker must be directly followed by a carriage return, the Writer *automatically inserts a carriage return when you enter a close marker.*

Once you insert the close marker, the text between the open and close symbols will be marked as frozen text. However, as long as you are in Teacher mode, you can edit, erase, or add to the text between the markers. The text does not actually freeze until you leave Teacher mode by selecting the LEAVE TEACHER MODE option described below.

Delete All Markers

If you select the DELETE ALL MARKERS option from the Teacher Mode Menu, the program will remove any open and close markers that you have placed in your text.

While you are in Teacher mode, you can also use the Delete key to delete individual open and close markers. Simply move the cursor to the space just to the right of the marker and press the Delete key.

Leave Teacher Mode

Once you have finished entering open and close markers to designate frozen text, select the LEAVE TEACHER MODE option from the Teacher Mode Menu. When you select this option, the program will place you back at the Write screen. Note that the Teacher mode message at the bottom of the screen will disappear.

Once you are back at the Write screen, the text between open and close markers is frozen. This allows you to try out the prompted writing activity or template that you have created before you save it on a data disk.

If you have inserted an open marker without a matching close marker, or if you have inserted a close marker without a matching open marker, the program will prevent you from leaving Teacher mode and a message will appear on the screen. Find and fix the unbalanced markers. Then select LEAVE TEACHER MODE again.

Saving Files with Frozen Text

To save files that include frozen text, you must first exit the Teacher mode by selecting LEAVE TEACHER MODE from the Teacher Mode Menu. Then, back at the Write screen, you can save the file in the usual manner: press Esc to switch to the Function Menu, press F to select FILE from the menu, and press S to select the SAVE FILE option from the menu box. For more information about using the SAVE function, see the Reference Guide.

Retrieving and Using Files that Contain Frozen Text

Once you have created and saved a file that contains frozen text, students can retrieve it as they would retrieve any file: press F to select FILE from the Function Menu, press R to select the RETRIEVE FILE option from the menu box, and then follow the prompts. Like all *Writer* files, your frozen text files will be listed in the catalog. For more information about using the RETRIEVE function, see the Reference Guide.

Once they have retrieved a frozen text file, students can read and respond to the frozen text that you have entered, but they cannot change or erase it.

Typically, students would type a response to each frozen prompt in the space underneath the prompt. If there are additional frozen prompts in the file, those prompts will be pushed down as students type. For this reason, you will probably want to leave only one or two empty lines underneath each prompt for students' responses. Then, as they type their responses and reach the end of that line, more room will open up underneath.

NOTE: As you create your frozen prompts, you may want to leave two blank lines for student responses—especially if you plan to tell the program to print only the students' responses, and not the prompts, when you print their work. That way, a blank line will appear between each of the students' responses in the printout. For more information on printing frozen text files, see the section that follows.

Students are free to edit and change any of the text that they type. However, if they try to change any of the frozen material, or if they try to perform a block move or erase that includes any frozen text as part of the block, an error message will appear.

Switching Frozen Text Files Between Different Versions of the *Writer*

Once you have created a frozen-text file, you can use it with either the 40- or 80-column version of the *Writer*—regardless of the version that you used to create the file. However, you cannot use a frozen text file with the 20-column version of the *Writer*. For more information about the 20-column version of the *Writer*, see Appendix C.

Printing Files that Contain Frozen Text

When students print files that contain frozen text, the teacher can control whether the prompts or instructions that appeared as frozen text are printed along with the students' responses. You do this by setting the option in the Utility Program described on page 64.

If you set the option so the frozen text will print, the frozen prompts will appear in the printout.

If you set the option so frozen text will not print, any text between the open and close markers and the markers themselves will not appear on the printout. In addition, the program will close up the space where the frozen text would have been, so no large gaps appear between the responses.

The last option makes the frozen text feature very handy for creating templates for different sorts of writing assignments. For example, you might create a book report template that includes frozen prompts such as "Type the title of the book," "Type the author's name," "Describe the setting," "Describe the conflicts faced by the protagonist," etc. Then, when students print their files, you can set the program to print only their responses and not the prompts. The finished product will be a neatly printed book report that is organized in the structure that you specified.

Tips and Suggestions for Using Frozen Text

Here are some suggestions for creating and using frozen text:

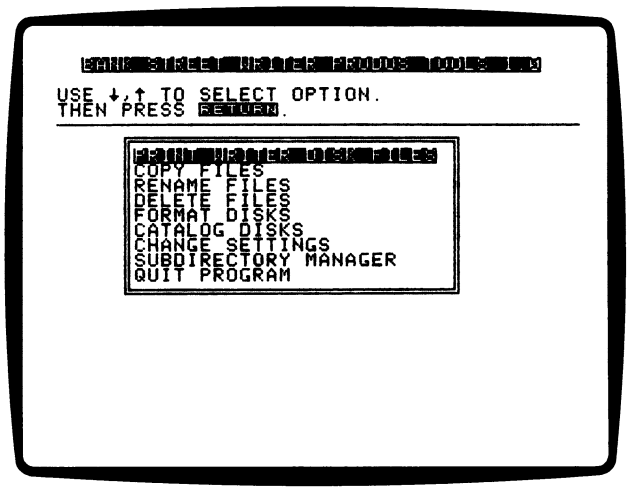
- If you are using the frozen text feature to create student activity files, you will probably want to start each file with a frozen prompt that provides general instructions for students to follow as they work on the activity (type your response in the space below each prompt, use the arrow keys to move from one prompt to the next, etc.) You should also end each activity file with a prompt that tells students how to proceed (save your file on the class data disk, print a copy of the file for your folder, clear the file and leave the computer on for the next student, etc.)
- As you are entering and editing frozen text, you can insert printer format commands that activate boldface, underlining, italics, and any other special formatting features that your printer offers. For instructions on defining these format commands for your printer, see page 66. For instructions on entering the commands into your text, see page 53.
- As suggested earlier, you should leave two empty lines underneath each frozen prompt, so students know where to type their responses. To create these line spaces, press Return twice after entering the close marker for each prompt. As students type their responses, additional space will open up when they reach the end of each line. Then, if you have set the program so it does not print the frozen prompts, a blank line will appear on the printout between each of the students' responses. If you would like more blank lines to appear between each response, simply enter extra line spaces between the prompts as you are creating them.
- As you are creating files that include frozen text, remember that you can mix frozen text and standard text in the same file. For example, you might want to create an activity that instructs students to edit a passage that you have typed. To create this file, you could enter the instructions as frozen text and then type the passage as standard text that students can edit.
- The Teacher Guide for Scholastic's School Edition of *The Bank Street Writer III* includes a wide variety of classroom activities—many of which include sample files that you can type into the computer. For many of these activities, you might want to type all or part of the text as frozen prompts.
- If you are conducting any classroom exercises that require students to fill out forms or surveys, you can create those forms as frozen text. Students can then type their responses at the computer, and you can save and print the results.

Experiment with different uses of frozen text, and with different ways of organizing and formatting frozen text on the screen, until you find the applications and formats that are most appropriate for your students.

APPENDIX E: USING THE TEACHER TOOLS

Scholastic's School Edition of *The Bank Street Writer III* features a set of tools designed to help teachers manage students' word-processing files. Those tools are stored on the second side of the disk labeled 20-column Version/Teacher Tools.

Once you place the Teacher Tools disk into the drive and turn on the computer, the menu shown below will appear.



To select an option from the menu, use the arrow keys to highlight the tool that you want. Then press Return.

Using the Teacher Tools

Most of the options on the Teacher Tools disk work the same way. Once you select an option, the program will prompt you to insert that data disk that contains the files you will be working with. If the program has trouble finding your data disk, see the CHANGE SETTINGS option described below.

If you are using a standard floppy disk for storing data files, the disk will probably not contain any ProDOS subdirectories. When this is the case, the program will simply show you a list of the data files stored on the disk.

If your disk does contain subdirectories, you will see a list of those subdirectories, and you will need to tell the program which subdirectory you have used to store your files. As you select a subdirectory, its path will appear on the screen. You should continue selecting subdirectories until you get to the one that you want. Then choose the STOP option.

Once you choose the STOP option, you will see a list of the files that are stored in the last subdirectory that you had selected. The file names will appear in alphabetical order. If the subdirectory includes more file names than can appear on the screen, you will see an arrow indicating that there are more files. Use the arrow keys to move the highlighter down until the rest of the file names appear.

Follow the prompts to choose one or more of the file names to use with the teacher tool that you have selected. If the tool that you have selected requires you to use a second disk (such as COPY, where you copy files to another disk), you will repeat the process just described to tell the program where to place the files.

For more information about ProDOS subdirectories, see Appendix A.

In all of the TEACHER TOOLS options, prompts will guide you through each step of the process. The different tools on the disk are described in the sections that follow.

Print *Writer* Disk Files

This option lets you print out documents that have been printed to disk using the *Writer*'s PRINT function. For instructions on printing files to disk, see page 34. When you print the files, answer No to the question SUPPRESS FORMATTING?.

This option is very useful in classrooms where not all computers are connected to a printer. First, students create files at any available computer. Then, when they finish their files, they choose the PRINT option, specify which formatting they would like for their printed documents, and print their files to a disk supplied by the teacher. At a later time, the teacher takes the disk to a computer that is connected to a printer, selects the PRINT WRITER DISK FILES option from the Teacher Tools Menu, and then prints all of the students' files in a single session.

When you select the PRINT WRITER DISK FILES option, the program will ask you to select the files that you want to print from a catalog of the files on the disk. The printing will then proceed automatically from one file to the next. This allows you to perform some other task during the printing session—as long as the printer has a sufficient supply of paper.

NOTE: Files printed in this manner must have been printed to disk using the Writer's *PRINT function. You cannot use the PRINT WRITER DISK FILES option with regular* Writer *files. Also, boldface, underlining, and any other special formatting commands will not appear when documents are printed using this option.*

Copy Files

The COPY FILES option lets you copy several files from one disk to another at the same time. If you are using subdirectories, the program will first ask you to select the subdirectory that contains the files that you want to copy. Then it will present a catalog and ask you to mark the files in the order that you want them copied.

Once you select the files, the program will tell you to insert the destination disk—the disk on which it will place the copied files. You can copy the same files onto any number of destination disks, using either one- or two-disk drives.

Rename Files

The RENAME FILE option lets you rename any file on a data disk. You can also rename the same file on several disks automatically.

Delete Files
Using the DELETE FILES option, you can remove any number of files from a disk with a single command. You can also delete the same files from several disks.

Format Disks
Using the FORMAT DISKS option, you can save time by formatting several data disks at the same time. The program will ask you to provide a volume name for each disk that you format.

Catalog Disks
By selecting the CATALOG option, you can see an alphabetized listing of the files in any subdirectory on a disk. You can simply view the catalog on the screen, or you can print it.

Change Settings
Choose the CHANGE SETTINGS option to customize the Teacher Tools for your computer. The settings that you can change are some of the same items that appear in the Utility Program. For full explanations, see page 61.

The first four settings—the slot and drive numbers for the source and destination disks—determine which disk drives the program will use when you are performing one of the functions listed on the Teacher Tools Menu. If you have a system with only one disk drive, you can set both the source and destination to the same drive. Then, when you are using a function, the program will tell you to change disks at the appropriate times.

Subdirectory Manager
If you are using ProDOS subdirectories, the SUBDIRECTORY MANAGER option can help you manage and maintain them. When you select this option, the program will provide a list of the subdirectories on the disk. It will also offer you the chance to add new subdirectories, delete existing subdirectories (as long as they contain no files or other subdirectories), or change the name of a subdirectory.

You can make these changes to a subdirectory at any level. For more information about ProDOS subdirectories, see Appendix A.

Quit Program
If you select the QUIT option, you will be able to restart the computer and load another program.

APPENDIX F: PRINTER FORMAT COMMANDS FOR SELECTED PRINTERS

The Bank Street Writer III allows you to define and use printer format commands. You can use these commands to activate boldface, underlining, italics, and any other special formatting features that your printer offers. For instructions on defining printer format commands, see page 66. For instructions on entering those commands into your text, see page 53.

When you define printer format commands, you must enter the codes that activate those commands for your printer. Unfortunately, this can get a bit confusing, since each printer uses different types and kinds of codes. To help you get started, this appendix provides a list of the codes that control selected features for several popular printers.

Refer to this list as you are following the instructions for defining printer format commands that begin on page 66. Be sure to enter the codes exactly as they are shown below. For more information, read your printer manual. Most printer manuals list all of the formatting features that the printer offers, along with the codes that activate those features.

NOTE: Many printer manuals list format codes in two forms, decimal and hexidecimal. When you are defining printer format commands for The Bank Street Writer III, *be sure to use the decimal form of the codes.*

PRINTER FORMAT COMMANDS

	Underline ON	Underline OFF	Boldface ON	Boldface OFF	Italics ON	Italics OFF	Double Width or Expanded ON	Double Width or Expanded OFF	Condensed ON	Condensed OFF
Apple:										
DMP (Dot Matrix), Imagewriter I and II	(27)X	(27)Y	(27)!	(27)"	N.O.	N.O.	(14)	(15)	(27)Q	(27)$
LQP (Letter Quality)	(27)I	(27)J	(27)K2	(27)M	N.O.	N.O.	N.O.	N.O.	N.O.	N.O.
Brother:										
HR-15, HR-25, HR-35	(27)E	(27)R	(27)O	(27)X	N.O.	N.O.	N.O.	N.O.	N.O.	N.O.
C. Itoh:										
1550, 8510A, 8510B, 7500, 8510	(27)X	(27)Y	(27)!	(27)"	N.O.	N.O.	(14)	(15)	(27)Q	---
1570F, A10-20, F10-40	(27)_	(27)R	(27)O	(27)&	N.O.	N.O.	N.O.	N.O.	N.O.	N.O.
Comrex CR-II	(27)E	(27)R	(27)F	(27)&	N.O.	N.O.	N.O.	N.O.	N.O.	N.O.
Diablo:										
620, 630API, 36API	(27)E	(27)R	(27)O	(27)&	N.O.	N.O.	N.O.	N.O.	N.O.	N.O.
P11, P31, P32	(27)U	(27)T	N.O.	N.O.	(27)I	(27)N	(27)(14)	(27)(15)	(27)C	(27)A
Epson (most models)	(27)-1	(27)-Ø	(27)G	(27)H	(27)4	(27)5	(14)	(20)	(15)	(18)
Hewlett Packard (all models)	(27)&dD	(27)&d@	N.O.	N.O.	N.O.	N.O.	(27)&k1S	(27)&kØS	(27)&k2S	(27)&kØS
Juki 6100	(27)E	(27)R	(27)O	(27)&	N.O.	N.O.	N.O.	N.O.	N.O.	N.O.
Mannesmann-Tally:										
Spirit 80	(27)-1	(27)-Ø	(27)G	(27)H	(27)4	(27)5	(27)W1	(27)WØ	(15)	(18)
180I, 180L	(27)4m	(27)Øm	(27)=z	(27)>z	N.O.	N.O.	(27)W1	(27)WØ	(27)6w	---
NEC:										
2000, 3510, 3520, 3530	(27)-	(27)'	(27)*	(27),	N.O.	N.O.	N.O.	N.O.	N.O.	N.O.
3515, 3525	(27)E	(27)R	(27)O	(27)&	N.O.	N.O.	N.O.	N.O.	N.O.	N.O.
8850, 3550	(27)-	(27)'	(27)E	(27)F	N.O.	N.O.	(14)	(20)	(15)	(18)
Okidata:										
ML92, ML93, ML84, STEP 2, 182, 183	(27)C	(27)D	(27)T	(27)I	N.O.	N.O.	(31)	---	(29)	---
Pacemark 2350 and 2410	(27)U	(27)V	N.O.	N.O.	N.O.	N.O.	(27)=	(27)Z	(27)B	---
Olympia ESW-3000	N.O.	N.O.	(27)(16)	(27)(16)	N.O.	N.O.	(27)(20)	(27)(20)	N.O.	N.O.
Panasonic:										
KX-P1090, KX-P1091, KX-P1092	(27)-1	(27)-Ø	(27)G	(27)H	(27)4	(27)5	(14)	(20)	(15)	(18)
Star Micronics:										
Delta 10, Radix 10	(27)-1	(27)-Ø	(27)G	(27)H	(27)4	(27)5	(27)N1	(27)UØ	(15)	(18)
Gemini 10X	(27).1	(27).Ø	(27)G	(27)H	(27)4	(27)5	(27)N1	(27)UØ	(15)	(18)

Key: N.O. = Not offered
--- = See Printer Manual
Ø = zero

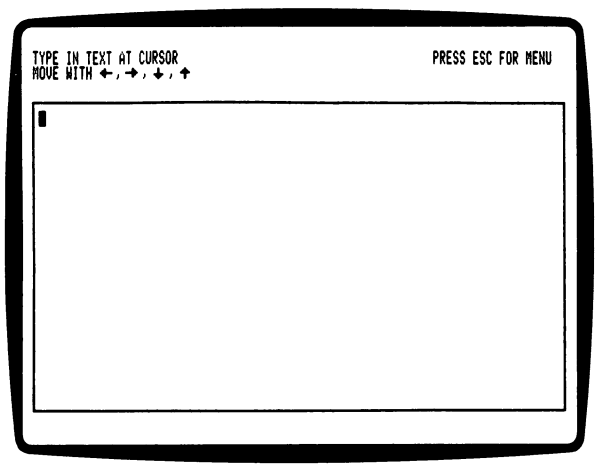
STUDENT GUIDE

Are you using *The Bank Street Writer III* for the first time? Here's something helpful to remember.

At almost any point, if you're confused and unsure about what to do next, press the Esc (for Escape) key. You'll soon see something on the screen that you recognize, and you can start again. No matter what you type, there's no way you can hurt *The Bank Street Writer III* or the computer.

The Write Screen

When you first turn on the computer, you'll see the Write screen:

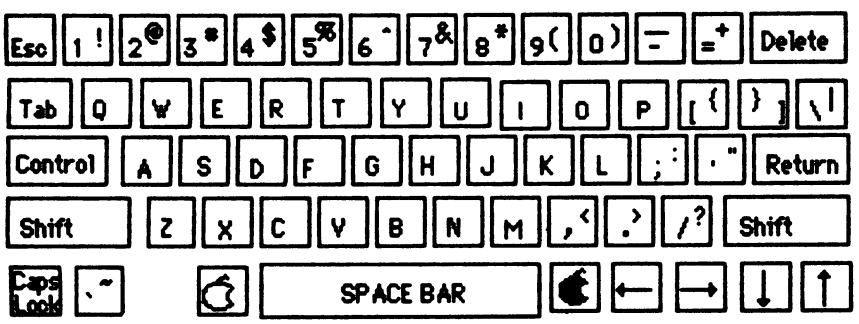


The large rectangle on the screen is like a sheet of paper in a typewriter. What you type on the keyboard appears within the rectangle.

The small blinking box within the rectangle is the cursor. As you type and make changes, it keeps track of your position on the screen. If you're unsure about where you are, just look for the blinking cursor.

Typing

Typing on the computer keyboard is just like typing on a typewriter keyboard, except for a few important differences. Look at the keyboard diagram that follows. Notice that there are some extra keys to the right and left of the standard typewriter keys. Get to know their names and their location on the computer keyboard. You will be using them often as you type and change your text.



Making Capital Letters

To capitalize a letter, hold down the Shift key and press the letter key. To "lock" the keyboard into upper case, press the Caps Lock key. To turn off the Caps Lock feature, press the key again. Several of the keys on your keyboard have two symbols, such as keys with the &, $, and @ symbols. To type these symbols, press Shift and the desired key. Note that Caps Lock does not work with these keys. You must still use Shift to type these second symbols.

Using the Return Key

When you reach the end of a line, the cursor automatically jumps down to the beginning of the next line. You don't need to press the Return key unless you want to start a new line before the last line is filled, such as when you start a new paragraph. Each time you press Return, the cursor moves down to the beginning of a new line.

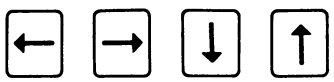
Correcting Typing Errors

You can make changes easily and quickly with the *Writer*, and your work always stays neat and readable. While you are entering text on the Write screen, you can make small changes very simply. Larger changes require switching to the Function Menu, which is described later.

If you notice that you've made a small typing, spelling, or punctuation mistake, you can fix it by pressing the Delete key. This moves the cursor back and erases what you typed. But if you see a mistake a few lines back, don't try to fix it with the Delete key, unless you want to type the lines all over again! The next section, Moving Within Your Text, will explain how to move the cursor backward (and in all directions) without erasing what you've typed.

Moving Within Your Text

To move the cursor to places in your writing where you want to make changes, use these special keys:



Pressing the left or right arrow moves the cursor left or right one space.
Pressing the up or down arrow moves the cursor up or down one line.

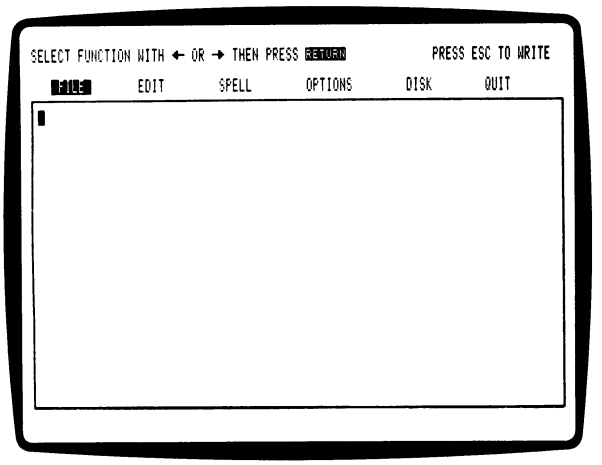
Along with the four arrow keys, there are keys that will move the cursor greater distances:

- Either Apple key and the Right or Left Arrow key will move the cursor right or left one word.
- Either Apple key and the < or > key will move the cursor to the beginning and the end of a line of text.
- Either Apple key and the Up or Down Arrow key will move the cursor up and down a little less than a screen page.
- Either Apple key and the B or E key moves the cursor to the beginning or end of your document.

The Function Menu

To make major changes to your work, you must move from the Write screen to the Function Menu. You do this by pressing Esc. The Esc key moves you back and forth between the menu and the Write screen. Press it a few times to see how it works.

This is how the Function Menu looks:

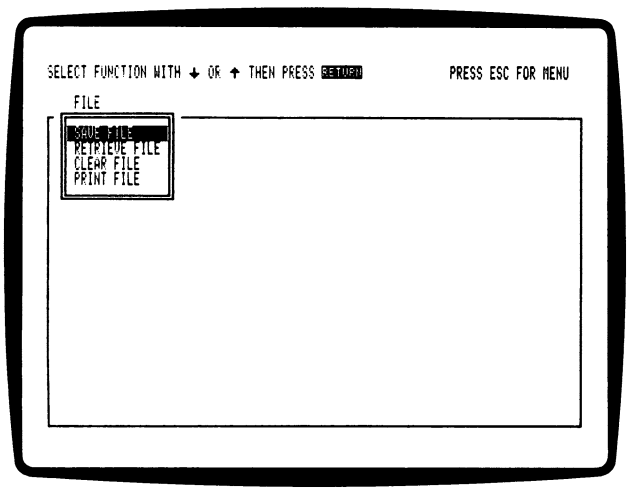


As this screen shows, the functions on the menu appear in six main groups: FILE functions, EDIT functions, SPELL functions, OPTIONS functions, DISK functions, and QUIT.

NOTE: If you are using the 40-column version of the program, you will find QUIT listed under the DISK functions.

To choose a group of functions, press the Right and Left Arrow keys to move the highlighter. When the function that you want is highlighted, press the Return key. You can also choose a function by pressing the key that is the same as the first letter of the function. For example, to select the group of SPELL functions, you can simply press the S key.

Selecting any group of functions except QUIT will cause a menu box to appear on the screen. Inside the menu box, you'll see a list of more options that you can choose. The diagram that follows shows the menu box for the FILE functions.



Here's how you choose one of the options from a menu box. First, use the Up and Down Arrow keys to highlight the option that you want. Then press Return. You can also choose an option by pressing the key that is the same as the first letter of that option. For example, to choose the PRINT FILE option from the menu box that appears under the FILE function, you can simply press the P key.

Read the pages that follow for information about the functions and options that you'll use most often. Remember that to choose an option, you must first select the correct function from the Function Menu. Then you must choose the option from the menu box that will appear under the function.

SAVE FILE (a FILE Function)

As soon as you've finished working on a piece of writing, be sure to save it. If you don't save your writing, it will be lost forever once the computer is turned off. In fact, you should save your work about every twenty minutes as a safety measure.

To save, you must have a data disk in Drive 1 or 2. You can't save a piece of writing on *The Bank Street Writer III* disk. If you don't have a prepared data disk, ask your teacher.

Once you've selected SAVE, you can choose to save everything you've typed, or you can mark off a special section that you want to save. Before you save your work, the *Writer* asks you if you want to see the catalog.

The Catalog

The catalog is a list of the names of all files saved on a disk. To find out what files are on the disk, press Y when the program asks, DO YOU WANT TO LOOK AT A CATALOG OF FILES ON THE DISK?

Naming Files

If you've written something that wasn't saved before, the computer will ask you to name your file. The file name will appear in the disk catalog, so don't worry if you forget it.

If you've been editing work that you saved earlier, you must save your edited version or you'll lose all the changes you've made. If you save the edited file under the same name, the computer will replace the original file with the current, edited version.

To save both the original and the revised versions of your work in a file, give your edited file a new name. For example, if you've saved a first draft in a file named STORY, you might call your second draft STORY2. This way, you'll save both versions.

It's a good idea to check the catalog before naming your file—especially if the disk has several people's work on it. Someone else may have a file with the same name you plan to use. Their work would be lost if you used that file name for your file.

RETRIEVE FILE (a FILE Function)

If you've already saved a file and you want to look at it, work on it some more, or print it, use RETRIEVE to bring it back to the computer's memory. Make sure the screen is clear, or the file you retrieve will be added to what's already there. (See the CLEAR FILE section to learn how to empty the screen.)

ERASE BLOCK OF TEXT (an EDIT Function)

Use ERASE to wipe out unwanted words, sentences, or paragraphs. Follow the prompts on the screen to erase them completely. You can also erase blank lines in your text.

UNDO LAST ERASE (an EDIT Function)

What if you've erased text and now you'd like it back? You can get it back using UNDO LAST ERASE, as long as you haven't added to or changed your text since erasing it. Select UNDO LAST ERASE. Then press Y when the *Writer* asks if the text should be put back where it was.

MOVE BLOCK OF TEXT (an EDIT Function)

Suppose you have an idea for rearranging a sentence or putting a paragraph in a different place. To do this, use the MOVE BLOCK OF TEXT option and follow the prompts. You will end up highlighting the text, and using the cursor to mark its new location.

UNDO LAST MOVE (an EDIT Function)

You've moved a piece of text, but now you'd like it back where it was. If you haven't changed your text since you moved it, select UNDO LAST MOVE The *Writer* will show you how the text looks with the writing where it used to be, and then it will ask you if you want to move it back. If you press Y, the text you moved is left where it was. If you press N, the text returns to where it was before you selected UNDO LAST MOVE.

COPY BLOCK OF TEXT (an EDIT Function)

Use the COPY BLOCK OF TEXT option to copy a block of text so that it appears twice (or more times) in your work. To use COPY, select it from the menu and follow the prompts. You'll be told to mark the beginning and the end of the text to be copied. Then you must mark where you want to place the copied text.

FIND/REPLACE TEXT (an EDIT Function)

FIND/REPLACE TEXT gives you two options: FIND and REPLACE. FIND highlights words in your text, so you can see where those words occur. You can use FIND to locate a word, a punctuation mark, a number, or a short phrase each time it occurs. This helps you find a topic or section in a long piece of writing.

To use the FIND option, type the word or words you want to find, press Return, and then press Return again to accept the FIND option. You will then see two questions:

> MATCH UPPER/lower CASE EXACTLY (Y/N)?
> FIND WHOLE WORDS ONLY (Y/N)?

If you answer Y (yes) to the first question by pressing Return, the *Writer* will find the words exactly the way you typed them. If you want to find the words in both upper and lower case, type N to answer no to the first question. You would type N if you were trying to find the word "the" everywhere—even if it appears as *The* or *THE*.

The second question gives you the chance to highlight places where your word is part of a longer word. For example, you may want to find all places where the letters big appear—as in bigger, biggest, etc. If this is the case, answer N to the second question. Accept Y (by pressing Return) to have the *Writer* highlight your words only when they appear as whole words. Remember that spaces will be treated as characters. This means that if you type the word you're trying to find with a space after it, that same word will not be located for you if it has a comma or a period after it instead of a space.

To use the REPLACE option, type the words you want to replace, and press Return. Then type the new words that you want to use in their place. You will see three questions:

> MATCH UPPER/lower CASE EXACTLY (Y/N)?
> FIND WHOLE WORDS ONLY (Y/N)?
> REPLACE EVERYWHERE WITHOUT ASKING (Y/N)?

The first two questions were explained already. The third question asks if you'd like to substitute the new words for the old ones automatically. Answer Y if you are sure that you would like to replace the original words with other words each time they occur. Answer N to the third question if you'd like the computer to stop and ask permission to replace words at each place that a substitution has been requested. This gives you the chance to leave the original words as they are. You do not have to change them if you feel they are better than the new words in a particular spot. It is a good idea to answer N, so you can make sure each substitution makes sense.

PRINT FILE (a FILE Function)

The PRINT function lets you make a printed copy of what you have written. You can print all of your work, or part of it. You can set the format of the page (margins, page numbers, etc.) in any way that you like.

To print your work, make sure that your file is in the computer. Then select PRINT from the Function Menu (it's listed in the menu box under the FILE function). You will be asked some questions, all of which have "standard" answers displayed. To accept the standard format—the one commonly used—press Return after each question. If you'd like to change any of these settings, type in your answer before pressing Return. If you change your mind, press Esc to start over.

CLEAR FILE (a FILE Function)

You've finished working on a file and you have saved it. Now you would like to work on another file. To wipe the first file out of the computer's memory before retrieving the next, use CLEAR. You can also use CLEAR to wipe out everything you've typed into the computer if you don't want to save it. But remember that CLEAR is a total erase that you can't "unerase." If you haven't saved your work before you clear it from the workspace, there is no way to get it back. Before CLEAR works, a prompt will remind you to save your writing in case you've forgotten.

Using The Spelling Corrector, Thesaurus, and Word Search Feature

The Bank Street Writer III includes three special writing tools: a spelling corrector, a thesaurus, and a word search feature.

The spelling corrector will help you find and fix words that you may have misspelled.

The thesaurus will help you find synonyms for words as you are writing. Synonyms are words that have the same, or nearly the same meaning. The thesaurus will help you locate synonyms that you can use as substitutes for words that you may have used too often, or for words that may not be exactly right for what you are trying to say.

The word search feature allows you to find words in the *Writer's* dictionary. For example, if you want to find all the five letter words that start with L and end with R, you could search for L???R. The word search feature will find "labor," "later," and lots more words. This feature can come in handy if you're doing a crossword puzzle!

The best way to learn about these tools is to try them out. Here are some quick instructions.

The Spelling Corrector

The spelling corrector works two different ways. You can use it to check the spelling of one word at a time, or to check the spelling of all the words that you've typed.

Checking One Word at a Time

To check the spelling of one word at a time, put the cursor over that word. Then press Apple-S (the Apple and S keys together). Once you press Apple-S, the *Writer* will look up the word in its dictionary. If it finds it there, it will give you a message that the word is okay—at least as far as the *Writer* can tell.

If the *Writer* doesn't find the word in its dictionary, it will show you a list of words like it that are spelled correctly. Check to see if your word is on the list. Then follow the instructions at the top of the screen to enter the correct spelling into your text.

Checking an Entire Document

To check the spelling of all your text, select SPELL from the Function Menu. (For instructions, see the section of the Student Guide titled *The Function Menu.*) Once you select SPELL, the program will show you three options: CHECK ALL TEXT, START AT CURSOR, and DISPLAY WORD COUNT.

If you choose the CHECK ALL TEXT option, the *Writer* will check the spelling of every word you've typed.

If you choose the START AT CURSOR option, the *Writer* will start checking from the point where the cursor is located.

If you choose the DISPLAY WORD COUNT option, the *Writer* will tell you how many words and characters (letters, numbers, and punctuation symbols) you've used.

To see how the spelling checker works, choose the CHECK ALL TEXT option. The *Writer* will stop at any word that it can't find in its dictionary, and give you a chance to correct it. Follow the instructions at the top of the screen to ignore the word or correct it.

Using the Thesaurus

To find synonyms for a word, put the cursor on top of the word. Then press Apple-T (the Apple and T keys together). Once you press Apple-T, one of two things will happen. If the *Writer* can't find the word on the main word list of the thesaurus, it will tell you no synonyms are available. If the *Writer* does find the word, it will present you with a list of synonyms. Follow the instructions at the top of the screen to select a synonym from the list or to return to writing.

Using the Word Search Option

To search for a word in the *Writer*'s dictionary, place the cursor on the word. Then press Apple-W (the Apple and W keys together). A box will appear on the screen. Inside the box, you'll see two choices: WILDCARD SEARCH and ANAGRAM SEARCH.

Wildcard Search

To use the WILDCARD SEARCH feature, you must type in a word that contains special wildcard characters. Here are some examples of how it works:

TYPE	TO FIND
aud?ble	the correct spelling of *audible* (if you're not sure whether it's spelled *audible* or *audable*)
wond=	all words that start with *wond* and end with any combination and number of letters (wonder, wonderful, wondering, etc.)
c=	all of the words in the *Writer's* dictionary that begin with *c*

You can also combine wildcard characters. For example, try searching for "L?T?R=". You should find "lateral," "literal," "literally," and several other combinations.

Anagram Search

Use the ANAGRAM SEARCH option to look for all the words in the dictionary that contain any combination of the letters you type. For example, if you type "student" for an anagram search, the *Writer* will find "stunted."

SCHOLASTIC'S WRITING PROCESS WORKSHOP

for

The Bank Street Writer™ III

by

MEREDITH M. RICHARDS, PH.D.

THE WRITING PROCESS WORKSHOP
by Dr. Meredith Richards

Introduction

Since the early 1980's, I have taught word processing to hundreds of students, from third grade through high school. I have also worked with their teachers to integrate word processing into the writing curriculum. Drawing on the computer's power as a writing tool, the students I've taught have composed everything from haiku and history reports to spelling lists and short stories.

Through my work in schools, I have found that word processing *can* make writing an easier, more productive, and more interesting process. But this doesn't happen automatically. Without careful lesson design and good instruction, many students will miss the benefits.

Even with minimum instruction, students quickly learn to correct spelling and mechanical errors, and to print neat copies of their work. In some respects, these improvements alone are worth the effort. But for most students, the benefits will end there. Placed at the computer and left to their own resources, few students will substantially change their writing habits, increase their written fluency, or significantly improve their writing style. For these more substantial results to occur, students must receive instruction and guidance in using the word processor as a writing and editing tool.

Goals of the Writing Process Workshop

In preparing these workshop activities, my objective was to provide students with strategies for using the word processor to practice and improve a wide range of writing skills. The activities cover every stage of the writing process, including:

- Discovering and collecting ideas
- Planning compositions
- Generating the first draft
- Finding the right words
- Revising and rewriting
- Writing for audience and purpose

Each activity leads students through one component of the writing process, showing them how to use *The Bank Street Writer III* to write more effectively. Often, this means changing old habits. In fact, as with many adults who are learning word processing for the first time, it can be like learning to write all over again.

What's Included With Each Activity?

I begin each activity with a short explanation of its purpose and how it fits into the overall plan of the workshop. Then I tell what is needed to conduct the activity, provide procedures to follow when introducing the activity, and suggest ways to manage the activity for the maximum benefit of students.

Student Handouts

Many of the activities include a reproducible student guide that explains the writing principles at work in the activity. These handouts cover such topics as the structure of a short story, how to revise sentences for style and clarity, how to describe a scene, etc. You should distribute the guide well ahead of the activity, so that students have a chance to look it over and ask questions—preferably at least one day before the activity session. You may wish to set aside some class time to discuss the guide with students. Make sure that students bring copies of the guide with them to use as a reference while performing the activity.

Activity Files

Many activities contain a data file for you to prepare for your students. These files are shown in the form that they should appear on the screen, including on-screen instructions and formatting, so that all you need to do is type the file as shown and save it on a data disk. The file contents are coordinated with the student guides. Students retrieve the file from the class data disk to perform the activity.

What You Need To Know First

The activities assume that you and the students already know how to use *The Bank Street Writer III*. I have given general instructions when needed, usually telling which functions to use, but I do not provide step-by-step procedures or specific keyboarding information. If students are not familiar with the program, you should have them complete the interactive Tutorial stored on *The Bank Street Writer III* Program disk.

Who Can Use the Activities?

The Writing Process Workshop contains 14 activities that take students from prewriting to proofreading with *The Bank Street Writer III*. The activities can stand alone as independent exercises, or you can use them in sequence with other activities as part of a comprehensive writing skills workshop. The activities are best conducted after a training period that emphasizes getting to know *The Bank Street Writer III*. The Tutorial on *The Bank Street Writer III* disk and the shorter activities in the User's Handbook are appropriate for training, while the activities in the Writer's Workshop are more appropriate for an extended writing program.

Classes in upper-elementary school, middle school, and high school, will find the writer's workshop to be a valuable addition to the curriculum. Teachers of creative writing, remedial writing, college preparatory writing, and writing workshops for younger students can use the activities as a series that spans anywhere from a week of intensive writing to a semester-long writing program.

Managing the *Writer's* Workshop Activities

Giving "Live" Demonstrations

I mentioned that many of the workshop activities include a data file that students use during the activity. Each file opens with an Instructions screen. Some students will read the instructions, while others will plunge directly into the activity and try to figure it out for themselves. This latter strategy may be good for improving independence and problem-solving skills, but it can take valuable class time and lead to unnecessary errors.

Make a practice of starting a new activity by gathering students around one of the computers (preferably with a large screen monitor, if one is available) and retrieving the activity file. Explain the activity and demonstrate the first item. This takes only two or three minutes and can save a great deal of time later.

Taking Advantage of the Built-in Word Tools

For years, I have insisted that a good dictionary and a thesaurus stay in the computer room whenever my students are writing. And for years, my students have consulted the person at the neighboring computer about spelling and word usage. They'd rather ask *anyone* than walk across the room to use a book! Now that they can use *The Bank Street Writer III* with its built-in spelling checker and thesaurus, there is no excuse for not consulting these important reference resources.

Make it a regular practice to have students use the CHECK ALL TEXT option under the *Writer's* SPELL function before turning in a final draft. Never let students get away with asking "How do you spell...?" Tell them to use the *Writer's* spelling checker and word-search features to find out for themselves. Similarly, when students ask "What's another word for...?" have them "look" in the built-in thesaurus. A few minutes spent demonstrating how to use the thesaurus to go on "word hunts" will be time well spent.

However, before turning students loose on the *Writer's* word tools, you might want to take a few minutes to discuss the limitations of computerized spelling checkers. You should also spend a moment describing the differences between the "on-line" thesaurus and its more traditional print counterpart. For more information, see the *Spelling Corrector and Thesaurus* section of the Reference Guide. Finally, you might also want to use this opportunity to point out the strengths of two old-fashioned word tools—the dictionary and thesaurus in their book forms.

What Will You Need for The Activities?

Depending upon the kind and number of activities that you conduct, the number of blank data disks needed will vary. As a general rule, you will need:

- Backup copies of the Dictionary disk so that students have easy access to one whenever they need it.
- Two class data disks for storing the activity files.
- One or two disks per class for the Word Banks activities, depending upon how many words you store.
- One disk for every two to three students if you conduct the longer writing exercises and students share data disks, or one data disk per student if you conduct the entire workshop.

Formatting your Activity Files (Apple Version Only)

As mentioned earlier, many of the activities in the Writing Process Workshop come with sample files that you can type into the computer as *Bank Street Writer III* data files. As you are typing the files, remember that the Apple version of the *Writer* gives you the option of entering text in 20, 40, or 80 columns.

Use the type size that is most appropriate for your students, but be careful to avoid the formatting problems that can appear when you create a file with a different version of the program and students try to use the file with a different version. For example, if a file that you have created with the 80–column version depends on lines being formatted a certain way, students will find that the line length—and all of your careful formatting—is disrupted when they try to use the file with the 40–column version. For this reason, you will usually want to create files on the same version of the*Writer* that students will use to complete the files.

Using Frozen Text

The Apple version of *The Bank Street Writer III* gives you the option of typing writing prompts as frozen text that students can't type over. Frozen text is appropriate for some of the files that accompany the Writing Process Workshop activities. For others, it is not. For more information, see the introduction to each activity.

Setting a Few Rules

Establish a few rules at the beginning of the year about courtesy and ethics in using *The Bank Street Writer III*. Here are some suggested rules:

Retrieving Files If students are sharing data disks, set a rule that they retrieve only their own work, never that of other students. It is no more ethical to "rifle through" other people's data files than it is to rifle through other people's notebooks. Also, students should never delete a file from the disk without explicit permission to do so.

Saving Files When saving a file on a shared data disk, specify that students must look at the catalog to make sure that there is not already a file by the same name on the disk. Using the file name that someone else has used deletes the other person's file and replaces it with their own.

You should also make it clear that students should always use a different name from the name of the activity file when saving their own work. Otherwise, they may delete the master file and replace it with their own. Another alternative is to append their own initials to the name of the activity file, so that the name is different.

Changing Print And Utility Options Make it a rule that students never change the Utility Program or default PRINT Options and then save these changes to the program disk, unless they have your permission to do so. However, students should feel free to experiment with different print and program settings—as long as they don't save their settings to the Program disk without your permission.

—Meredith Richards
Charlottesville, Virginia

UNIT I: ACTIVITIES FOR PREWRITING

What's In This Unit?

There are two types of activities in this unit: a set of brief activities called *Quick Starters for Composing* and a single, larger activity called *Brainstorming About a Topic.* Both activities teach students important prewriting skills, while also setting the stage for later composing activities.

Quick Starters for Composing

In these activities, students practice composing at the computer without facing the usual demands of a written assignment. The composing tasks are easy and fun. They give students the opportunity to use the computer as a creative tool without being overly concerned about producing a final product.

In each activity, students begin by making a list of the basic ideas they will use for writing. While doing so, they learn to use the computer to collect and record ideas—a vital prewriting skill. Then they put these ideas together into a simple composition.

Brainstorming About a Topic

This activity introduces students to brainstorming—the prewriting strategy favored by professional writers to help them focus their ideas before writing. Brainstorming involves taking inventory of what we know about a topic as a way to discover what we have to say about it. Students learn to use the computer as an expandable note pad to make the technique easy and effective.

ACTIVITY #1: QUICK STARTERS FOR COMPOSING

These activities introduced students to the practice of using *The Bank Street Writer III* to gather material before writing. In each activity, students construct simple poems from building blocks of words and phrases gathered during prewriting.

Before the activities, initialize at least one class data disk on which students can save their lists and poems. If students have individual file disks, they may use these instead.

Quick Starter One: "Found" Poems

In this quick starter, students create poems from words and phrases that they find in print advertising. The results are always amusing and sometimes insightful. Students are free to be silly, nonsensical, and poetic—to use their imaginations to play with novel uses and combinations of the language.

Managing the Activity

Allow part of one class period for students to collect advertising slogans from magazines and newspapers. If computer time is limited, this can be done either by hand in class or at home. It is important that students actually compose the poems at the computer. The amount of computer time required is one class period.

Collecting Slogans

Have students bring two or three magazines or newspapers to class. Ask them to leaf through the periodicals and collect words, brand names, and slogans from the printed ads. They can do this at the computer or at their desks.

Have students type the lists on *The Bank Street Writer III*, pressing Return (Enter) after each entry. Each student should type at least ten items. Then have them print a single-space copy of their lists.

Writing the Poems

Distribute the printed lists randomly, giving one to each student. Make sure that no student gets his or her own list.

Using *The Bank Street Writer III*, students should compose free-verse poems (poems having no fixed verse form or pattern) from the words, brand names, and slogans on their lists. They should put as many slogans as possible into the poem. The poems needn't rhyme or even make much sense. Encourage students to write imaginatively. For example, for our purposes, *Life tastes better than Doggie Burgers* is better than *My dog loves the taste of Doggie Burgers.*

IMPORTANT: Students should start each new line of the poem by pressing Return (Enter).

Editing the Poems

Tell students to avoid concentrating on spelling and other mechanics while they are composing their poems. Remind them to use *The Bank Street Writer*'s MOVE and ERASE functions and inserting and deleting features to change words and lines as needed. If a change doesn't work, they can always "undo" it.

When they are satisfied with the basic content, have students edit for spelling by using the *Writer*'s SPELL function. Any time a student asks "How do you spell. . .?", have them search for the word in the *Writer*'s dictionary. When a student asks "What's another word for. . .?", have them consult the *Writer*'s Thesaurus. (For instructions on using the spelling Dictionary and Thesaurus, see the Reference Guide.) Finally, have students check for punctuation, capitalization, and other mechanics.

Printing the Poems

You may want to have students use the Tab key to indent alternating lines of the poem. Then have students print a double-space copy. Longer poems can be printed single-space.

Example of a "Found" Poem

She looked up at the friendly skies, feeling herself
More powerful than ever. She contemplated the double
discount of life: Worry free, but leading to an occasional
upset stomach. Not to mention post-nasal drip.
She longed to discover the secret at no extra cost.
How could Life offer all the beauty
and comfort of a fully-equipped sedan
And still feature unlimited mileage and competitive rates?
She laughed when she realized that Life is like a
Family Getaway, a do-it-yourself vacation. The
Sunkist, whole wheat, remote control, one-size-fits-all
bargain that no smart shopper can afford to miss.
A beautiful bonus available at fine stores everywhere.
And it has a right to be expensive!

Quick Starter Two: Alliteration Poems

In this activity, students write their own tongue-twisters. They begin by making lists of words that begin with the same initial sound. They then construct alliteration poems containing as many of the words as possible. This activity anticipates the brainstorming technique that students will use in a later exercise.

Managing the Activity

Have students complete both the prewriting and composing components of this activity on *The Bank Street Writer III.* Students should work quickly, taking no more than 15 minutes for prewriting and another 20 minutes or so to compose the poems. The entire activity requires one class session. If time permits, take a few minutes at the end of class and ask students to read their poems aloud from the screen.

Generating the Words

Each student selects a consonant or initial sound (such as *th, st, gr, sh*) and generates a list of words that begin with that sound, Have students type the words across the screen, rather than in a column, so that all the words remain in view.

NOTE: Tell students not to use the WILD CARD SEARCH option of the WORD SEARCH feature for this activity. The objective is to think at the computer and immediately type what comes to mind.

Writing the Poems
When the above task is complete, ask students to use only the words in their list, plus a few connecting words, to write the longest sentences possible. When finished, take a few minutes to let students read their sentences to the rest of the class.

After writing three to four sentences, students can use Return (Enter) to break the sentences into poetic stanzas. Then they can print a double-space copy.

Examples of Alliteration Poems

After shining the shovel with the
chamois of the shaman,
Shelly shooed Sharon's Shnouser
into the shower.

- Christian Carter

The daring Darla dragged
some drab drapes through the door
and, while under the influence of Dramamine,
she diapered her dog in the driveway.

- Susan Adams

Gnarly Nancy and nice, nerdy Nikita (who lived in Nepal
with sister nasty Nina and her nephew, Nathan), knew a
knight who rode a nearly-new gnu at night. The nebulous
knight never bothered gnarly Nancy or nice, nerdy
Nikita, but Nina and Nathan were doomed to never-ending
nocturnal knight-fighting.

- Carla Dimassimo

Toby toted his tick
in a tamper-proof teabag.

- Beth Thompson

FREDDY'S FAST FOODS
Try our Festive Feast:
Fresh Fish, Fried Fillets
Frozen French Fries, Fruits Flambé
Fridays at Five. $15.50
(Sorry, no carry outs!)

- Meredith Richards

Quick Starter Three: Thanksgiving Poems

In this activity, students generate a list of things they are thankful for, and then construct a poem from the list itself. Although it is fairly simple, this task demonstrates an important use of the word processor: working prewriting notes directly into a composition without retyping the information. Students can save work when they use this technique to write essays and reports directly from notes and reference sources.

Managing the Activity

This activity requires no more than 30 minutes. Students should work fast, generating their lists in 10 to 15 minutes and using the rest of the time to construct, edit, and print the poem.

Thinking of Things To Be Thankful For

Have students list things they are thankful for down the left margin of the screen, using key words and short phrases (not sentences). Tell students to press Return (Enter) after each item. Suggest that they avoid focusing on spelling and other mechanics while making their lists.

Underneath each item, have students type a short phrase explaining *why* they are thankful for it.

Example:

1. my exotic fish [RETURN]
2. they are fascinating to watch [RETURN]
3. my bed [RETURN]
4. it's warm and always welcoming [RETURN]
5. my cat, Pearl [RETURN]
6. she's cuddlier than my brother's iguana [RETURN]
7. erasable pens [RETURN]
8. for helping me get "neat" tests [RETURN]
9. my parents [RETURN]
10. for guiding me through this world of unknown dangers
11. and unheard-of fears. [RETURN]

Constructing the Poem
To construct the poem, students should follow these four steps:
1. Move the cursor to each item and type an asterisk (*) in front of the first character.

EXAMPLE:

*my exotic fish [RETURN]
they are fascinating to watch [RETURN]
*my bed [RETURN]
it's warm and always welcoming [RETURN]

2. Press Return (Enter) to move the entire list down two lines. Then move the cursor to the top of the screen and type **What*.**

3. Use the FIND/REPLACE function listed under EDIT on the Function Menu to replace the asterisks (*) with the phrase "I am thankful for (space)."

4. Use the CHECK ALL TEXT option listed under the SPELL function on the Function Menu to run a global check for spelling errors. Then edit the poems for capitalization, punctuation, and other mechanics. Use the Thesaurus to find another word when you don't like one you've used.

Printing The Poem
Students should use the Tab key to indent the alternating lines of the poem. Then they should print a single-space copy of their poem .

Example of Finished Poem

What I am thankful for

I am thankful for my exotic fish
    they are fascinating to watch
I am thankful for my bed
    it's warm and always welcoming
I am thankful for my cat, Pearl
    she's much cuddlier than my brother's iguana
I am thankful for erasable pens
    for helping me get "neat" tests
I am thankful for my parents
    for guiding me through this world of unknown dangers
and unheard-of fears.

Extension Activity
This method of constructing a poem from a list of ideas works well for any poetry form that uses repeating elements or themes. Kenneth Koch suggests a variety of repeating words and themes in his book, *Wishes, Lies, and Dreams: Teaching Children to Write Poetry,* published by Vintage Books in 1970. Some of his suggestions are:

"I used to be...but now"	"I wish that..."	"My friends think I'm..., but really..."
"I dreamed that..."	"Happiness is..."	"Misery is..."

ACTIVITY #2: BRAINSTORMING ABOUT A TOPIC

Brainstorming is a method for discovering and focusing ideas prior to writing. By jotting down everything that comes to mind about a topic, we let one idea trigger another until we have recorded a fairly complete inventory of what we know about the topic.

Brainstorming also helps us organize our thoughts and discover a focus for writing. As we list ideas about a topic, we begin to perceive ways to organize our knowledge. Brainstorming with the word processor is a good way to begin any written exercise, from essays, reports, and letters to literary and creative writing.

In this activity, students use *The Bank Street Writer III* to brainstorm about a topic. Then they develop an outline for an essay about the topic.

Managing the Activity

It's a good idea to devote one class session to a demonstration of brainstorming before your students try it. After the demonstration, break the class into small groups and let each group choose a topic. Reproduce the Student Guide, *Brainstorm Before You Write*, and distribute one copy per group. Allow each group at least one full class session to complete the activity. Have the groups print out and turn in the resulting outlines.

Class Preparation

You'll need a chalkboard and a quick hand for this demonstration of brainstorming.

Taking Stock

Engage the whole class in a brainstorming session about a topic of interest. Have students volunteer thoughts, ideas, and opinions about the topic. Continue until they have listed all that they know about the subject. Write each idea on the board in shortened form, leaving space between the ideas to insert related ideas. Keep the pace brisk.

Gaining Perspective

The tricky part of brainstorming is the next step—making sense of this inventory and organizing it into a coherent structure. Number each entry on the board. Ask students to think of ways the entries are related. Begin to develop an outline by writing down main headings, listing under each one the entry numbers that correspond to that heading. Add subheadings where appropriate. Discuss how you might use the resulting outline to organize an essay. If a large screen monitor is available in your school, you can use it and *The Bank Street Writer III* to conduct this demonstration. Follow the instructions in the Student Guide section of this activity.

Choosing a Topic for Brainstorming:
Students need familiar topics for this activity. Choose topics of local interest or let them work with one of these:

- Competitive sports in school: Good or bad?
- The SAT: Is it fair? What's better?
- Can we expect to have a better life than our parents had?
- People we admire and why
- The effects of TV on American life
- Crystal ball gazing: What's in the future?
- Problems faced by today's teenagers
- Drugs, alcohol, and teenagers
- Pros and cons of going to college

Student Guide: Brainstorm Before You Write

What Is Brainstorming?

Brainstorming is a way to discover what you have to say about a topic. You begin by jotting down everything that comes to mind about the topic. The goal is to create a long list of key words and short phrases that describe your thoughts, questions, and opinions about the topic. Usually, one thought triggers another, until you've developed a fairly complete inventory of ideas on the topic.

As you are listing your ideas, a way to organize that knowledge will begin to take shape. You'll begin comparing and contrasting items on your list, and you'll start to group similar ideas together. Thus, brainstorming is really a tool for organizing our thoughts and discovering a focus for writing.

What You Will Do

You and several other students will work as a group to develop an outline for an essay on a topic. You won't actually write the essay, but your outline should show what ideas you would include and how they would be organized if you did. You will use *The Bank Street Writer III* to brainstorm. Then you'll develop the outline.

Begin by Taking Stock

Begin by "thinking out loud" about the topic you've chosen. Select the best typist in your group to type key words for each idea. Think quickly and think broadly—include anything that comes to mind. Usually, one word or phrase suggests another, and it's easy to make a long list.

Hints for the Typist

Use Return (Enter) to separate ideas on the screen. Type related ideas on adjacent lines (lines above or below each other). You can press the Tab key to indent one idea underneath another, in order to to show that one idea is a subheading for another.

Look for Themes and Interesting Concepts

Once you've finished brainstorming ideas, quickly read through what's listed. Are there interesting ideas coming through? Are there concepts emerging? Use the EDIT functions (MOVE, COPY, etc.) of *The Bank Street Writer III* to arrange ideas into related groupings and to delete unwanted entries. Type in headings for the groupings and indent some ideas underneath others to show how the ideas are related.

Example of Topic Development Through Brainstorming

On the next page you'll see an example of what happened when one group of ninth graders brainstormed about "The effects of TV on American life." They realized they had thought of many ways in which TV was both good and bad, especially for children. They decided to make this the focus of their essay. They used ERASE to get rid of ideas not related to children. Then they used MOVE to arrange what was left into two categories: good influences and bad influences. Finally, they indented some ideas underneath others to show how they were related and then added headings. Here is the result:

EFFECTS OF TV ON CHILDREN'S LIVES

Children watch many hours of television; some of its effects are good, some are bad.

1. Good effects
   - Educational Programming
   - *Mr. Rogers*, *Sesame Street*, *Nova*, PBS specials
   - TV widens their world of experience
     - learning about other parts of the world
     - learning about others' problems from stories
   - TV informs them
     - specials on certain issues (e.g. drugs, terrorism)
     - watching the news
     - learning about politics

2. Bad effects
   - TV exploits children
     - commercials for toys, candy, and junk food
     - programs that plug certain toy lines
   - TV influences kids' attitudes
     - too much violence
     - they believe the world is full of crime
     - some kids imitate what they see
   - TV shapes kids' values
     - kids want to be like people they see on TV
       - girls want to be sexy
       - boys want to be tough
     - they dress like TV stars
     - it promotes material values
   - Kids watch TV instead of playing
     - it keeps them inside
     - they watch it alone instead of playing with friends

Notice that the outline shows the contents and organization of the essay quite well, without the letters and numbers of a formal outline.

UNIT II: WRITING ACTIVITIES

What's Ahead in This Unit?

This unit includes four writing activities. The activities can be used individually, or you can combine them as a creative writing workshop. The first three activities—*Describing a Scene, Describing a Real-Life Character*, and *Writing Autobiographical Narratives*—establish the groundwork for the fourth activity, *Writing Short Story Narratives*.

Each activity includes:

- Instructions for preparing and managing the activity
- A reproducible Student Guide that explains the writing principles involved
- A startup file for students to use to plan their compositions

Brief descriptions of each activity follow.

Describing a Scene

In the *Describing a Scene* activity, students learn the art of careful observation and vivid description. Drawing on the sensory impressions of a scene they observe, students write a description that creates an accurate picture of the scene.

Describing a Real-Life Character

Students describe someone who has been a mentor to them, recounting details of behavior and personality that describe the person's character and influence on their lives.

Writing Autobiographical Narratives

This activity requires students to tell the story of an important incident in their lives. They learn to develop setting, characters, and situations and to narrate events from the perspective of the main characters.

Writing Short Story Narratives

In this activity, students learn about the structure of a short story narrative. They plan and write their own short stories.

Conducting Word-building Workshops

The next unit includes word-building activities designed to work with the writing activities in this unit. In Unit III, students create word banks for the whole class to use as a resource when writing. Plan your classes so that you conduct the related word-building workshop before beginning each activity in Unit II.

Managing the Activities in Unit II

Writing on the word processor enables students to develop the "first draft habit." Students who acquire this valuable habit are willing to work through several drafts of a document, focusing on different sets of choices and decisions with each new draft.

Choices and the Writing Process

Writing is making choices. At every stage of the writing process, we make choices at several levels:

- What do I want to say?
- What is the best way to say it?
- Should it go here or somewhere else?

For mature writers, many of the simpler choices are automatic. For example, we seldom stop to think about spelling, punctuation, or word order. But younger writers often spend a great deal of time pondering about these lesser details. As a result, they often spend too little time on higher-order decisions about content, audience, and purpose.

Student Writers and "Downsliding"

Most students are accustomed to writing by hand. This commits them to trying to get as many of the choices as possible "right" the first time to avoid the agony of erasing and recopying text. No one wants to copy something over if they might get it right the first time. The result is *downsliding*—the tendency of young writers to get pulled down too soon into thinking about spelling, punctuation, and grammar at the expense of focusing on higher-order concerns. In other words, students become more involved in "getting it right" than in getting it interesting!

Word Processing and Downsliding

Writing with a word processor helps prevent downsliding by giving students "permission" to delay the lower order choices, so they can concentrate on what they're saying instead. With the editing functions and spelling corrector available in *The Bank Street Writer III,* they are confident of having a correct final product, no matter how it looks at first. The result can be greater fluency and more interesting writing.

Grin and Bear It: Learning To Live with Imperfection

How can teachers help? First, by learning to live with a less-than-perfect first draft. Give students some breathing space, and try to overlook the mechanics in the early drafts. As your students are composing their first draft, encourage them to write rapidly. Help them loosen up and stop worrying about mechanics. If they are writing and the precise word doesn't come immediately to mind, tell them to type **xxx**. They can consult the thesaurus later for the perfect word to replace those xxx's!

Whenever you see students who appear to be downsliding, insist that they keep writing. To get the ideas flowing again, talk with them about what they're writing and encourage them to overcome the concern with "getting it right."

How To Use the Startup Files

Each activity in Unit II contains a startup file for you to prepare with *The Bank Street Writer III.* Students use the files for planning their compositions at the computer.

Typing the File

Type the file exactly as shown, using either frozen text (Apple Version only) or standard type. Leave only enough space between items to separate them visually on the screen. Four blank lines should do. When you finish typing the file, save it on a data disk. Then, as students are filling in the files, remind them that the items will *move downward* as they type. They needn't worry about having enough space for all they have to say.

Using the File

To use the startup file, students retrieve it, fill it in, and then save their notes on their own or a class data disk. If you are using the same data disk for the entire class, make sure students use a new file name, not the name of the original startup file. Using the same file name will replace the original file on the disk. To avoid losing your carefully prepared file, you may want to have students work from a copy of your data disk. Keep the original in a safe place.

Drafting from the Files

Students should print a single-space copy of their work in a file folder and use it as a guide when writing drafts. The files are designed to suggest the order as well as the content of the material in the composition.

A useful method for creating drafts from the notes is to write in and around the typed notes at the computer, expanding the notes into sentences and developing the sentences into paragraphs. In this way, the notes are absorbed into the draft, avoiding the need to retype.

Editing the Drafts

When they're satisfied with the basic content of their drafts, have students proofread their compositions for spelling errors by using the Spelling Corrector to run a global check. Whenever a student asks you how to spell a word, have them search the Dictionary. (For instructions see the Reference Guide.)

Suggest that students read their drafts with an eye toward improving wording, grammar, and style. To make changes, they should use the EDIT functions of *The Bank Street Writer III*. Any time a student asks to suggest a better word for one they've used, have them consult the Thesaurus. If the Thesaurus presents several synonyms, discuss which is the best alternative. Finally, have students check for punctuation, capitalization, etc.

Printing the Compositions

Have students type and center a title for their compositions. Then they should type and center an author's by-line. Students should save their compositions and print out a double-space copy. Post the compositions on a bulletin board, let students read them in class, or save the best for a literary magazine published at the end of the school year.

ACTIVITY #3: DESCRIBING A SCENE

Description is the foundation of creative writing. To bring a reader into a poem or story, a writer must be able to create a clear picture with words. To create a clear picture, the writer must be able to recognize and record the sensory details of a scene or event.

This activity gives students practice "seeing" a scene clearly, taking an inventory of their observations, and using this to write a vivid description. It includes a reproducible Student Guide that explains and illustrates how to use words to create a picture.

Word-building Workshop

Adjectives are the bricks and mortar of descriptive writing. To write effective descriptions, student writers need to expand their vocabularies of colorful, lively adjectives. Before students try this activity, you may want to conduct the Descriptive Adjectives Workshop from Unit III.

What You Will Do

To conduct this activity, you will need to:

- Reproduce and distribute the student guide.
- Select scenes for students to observe and schedule observation times.
- Prepare a sensory inventory file, described later, on *The Bank Street Writer III.*

Managing the Activity

Schedule this activity so that no more than two days elapse between students' observing a scene and their taking inventory of it. Allow one class period for students to fill in the sensory inventory at the computer and an additional class period for writing the descriptions.

Preparing the Students

Reproduce and distribute the Student Guide for this acitivity, *Creating A Picture With Words.* Discuss the methods that the authors use to create pictures with words in the descriptive paragraphs included in the guide. You may wish to find and discuss additional descriptive passages from literature.

Observing the Scene

Help students select a scene to observe—at home, school, or some other accessible location that offers rich experiences in sight, smell, sound, taste, and touch. Here are some suggested scenes:

- School or public cafeteria
- Bleachers at a sporting event
- Shopping mall
- Department store cosmetics counter
- Crowded school bus
- Candy shop or bakery
- Outdoor market
- Video arcade/game parlor
- Family kitchen at dinner time
- Pizza parlor

Instruct students to observe the scene for 15 or 20 minutes, recording in their memory the images and impressions it offers. Students should pay attention to all five senses and note the moods, movements, and interactions of the people who populate the scene.

Preparing the Sensory Inventory File

Prepare a *Bank Street Writer III* file that contains the sensory inventory shown at the end of this activity. Type the inventory exactly as shown, using frozen text (Apple Version only) or standard type. Please read the *How To Use the Startup Files* section in the introduction to this unit. Save the inventory on a class file disk, using the file name Senses.

If students have limited access to computers, print the Senses file for them to complete by hand.

Filling In the Inventory

At the computer, have students retrieve and fill in the Senses file, recording the sensory details of the observed scene. When students are finished, have them print a copy of their completed file.

Writing the Description

Instructions for managing the drafting, editing, and printing stages of this activity appear at the beginning of this unit. Read these instructions before students begin drafting their descriptions at the computer.

Student Guide: Creating a Picture With Words

Whenever we tell someone how something looks, smells, sounds, tastes, or feels, we are describing. We are also describing when we tell of movement, dialogue, and incidents that occurred. The words we use in our descriptions create a picture in the mind of the other person. But they must create a *clear* picture—one with specific details and concrete instances.

Although we usually think of a picture as being something we can see, there are actually five ways of "seeing," or experiencing, a scene or event: sight, hearing, smell, taste, and touch. Don't neglect these other senses when describing a scene.

One way to convey a clear picture is to provide lots of *concrete examples*. When the author E. B. White described a barn, he did not just say that the barn smelled like animals. Instead, he described it as smelling of ". . .the perspiration of tired horses and the wonderful sweet breath of patient cows."

Another way to create a clear picture is through *carefully chosen adjectives and adverbs.* For example, when one writer described an outdoor food market, he wanted us to see this scene:

> Great baskets of eggplant shine like huge polished grapes, green and scarlett peppers catch points of light, and carrots gleam yellowish-red. Each species has its own orderly pattern in the displays. Potatoes are ranged in pyramids; watermelons lie in long rows; white and yellow onions are heaped in sacks.
>
> By Frederick P. Williams
>
> Reprinted from R. Smith, W. Paxton, and B. G. Meserve, *Learning to Write*. Boston: D. C. Heath & Co., 1951, pg. 280.

A third way to create a clear picture is through metaphor and simile. In *simile*, one thing is described by comparing it to another with terms such as "like" and "as if." Here is an example of a simile from the passage that you just read.

"Great baskets of eggplant shine like huge polished grapes."

In a *metaphor*, one thing is described directly in terms of something else without the use of "like" or "as." Here's an example from Shakespeare:

"All the world's a stage, and all the people in it merely players."

Practice Creating a Clear Picture

In the spaces below, find a few words that vividly describe the sight, sound, smell, taste, feel, or mood of the things that are listed. Use adjectives and adverbs, concrete examples, and metaphors or similes.

Describe the *sights* of :
Halloween:_____

a busy airport:_____

Describe the *sounds* of:
a summer's night:_____

a crowded restaurant:_____

Describe the *smells* of:
a pizza parlor:_____

a doctor's office:_____

Describe the *feel* of:
a dog licking your face:_____

skating fast:_____

Describe the *taste* of:
jelly beans:_____

an apple:_____

Describe the *mood* of a:
a funeral:_____

a birthday party:_____

What You Will Do

You are going to observe a scene for a brief time and then fill out a "sensory inventory" of your impressions from the scene. Using the inventory, you will write a description that creates a clear picture of the scene in the mind of your reader.

Drawing a Picture of What You Saw

Introduce the scene, describing the subject, location, and time of day. Then use many adjectives and adverbs, concrete examples, metaphors, and similes to draw a picture of what you saw. There are two ways to draw the picture. One is to take the reader on a walking tour, describing different parts of the scene as you move around in it. The other is to stay in a fixed spot and describe the scene as it changes over time. Which way you choose will depend upon the kind of scene you are describing. You can take a walking tour of a market or video arcade, for example, but a parade or cafeteria is best described over time.

Contents of The Senses File

Here is what you will find in the Senses file:

Taking Inventory of Your Sensory Impressions

Welcome to the Senses file.

You are about to take an inventory of what you see, hear, smell, taste, and feel while observing a familiar scene. It can be a scene you remember or one you're imagining.

First, get the picture in mind. Take a mental eraser and wipe out everything in your mind at the moment. Make it a blank screen. Now, bring a picture of the scene to mind.

Now, "watch" the scene in your mind's eye just as you watched it before. Let it happen just as it did before. Remember all the sights, sounds, smells, tastes, and feelings.

Hold on to these impressions and record them quickly in the spaces below. Use key words and short phrases (not sentences).

Subject. What was it you observed?

Location. Where were you when you observed the scene?

Time. Of day, month, season of the year. Anything special or unusual going on?

Other Details. Anything else the reader should know about the scene?

Mood or Impression. What was the general emotional tone of the scene? What were your overall impressions of it?

Sight. What did you see while watching the scene? Try to remember these in the order in which you actually saw them.

Sound. What sounds were you aware of? What would you expect to hear?

Smell. What odors were you aware of? Was there a dominant smell, or did smells change as you watched or moved about?

Feel. What did you touch as you watched or moved about? How did it feel? What was the atmosphere like?

Movement. What are typical things people do in the scene? What movements do they make? What things happen? Did any particular incidents occur?

You're finished! Now print a single-spaced copy of this inventory and use it while writing a vivid description of the scene. Good luck!

End of the Senses file.

ACTIVITY #4: DESCRIBING A REAL-LIFE CHARACTER

In literature, a good character description goes more than skin deep. Along with describing how characters look, authors must endow their characters with emotional and psychological qualities. Because they often fail to do this, students frequently fall short of populating their stories and essays with well-rounded, believable characters.

This activity gives students practice at describing a character. In this case, the character is a familiar, real-life person—someone who has acted as a mentor to the student. The activity includes a reproducible Student Guide that explains how to write a character essay and a startup file that helps students plan their essays.

What You Will Do

To conduct this activity, you will need to reproduce and distribute the Student Guide for the activity, and prepare the startup file on *The Bank Street Writer III.*

Word-building Workshop

We are always talking and writing about people. The most interesting and effective writers and conversationalists have a knack for conveying the subtleties of human character and personality with a few well-chosen words. You can enliven your students' character essays by first conducting the *People Adjectives Workshop* in Unit III.

Managing the Activity

Allow one class period for students to fill in the Mentor file at the computer, another to draft the essay, and a third for rewriting, editing, and printing their work.

Preparing The Students

Reproduce and distribute the *Tell Us About Your Mentor* Student Guide. Discuss the "Aunt Dolores" essay. What does it says about Aunt Dolores' personality, character, and attributes? How has Aunt Dolores influenced the writer, and how is this illustrated in the essay? Find other character descriptions (*Reader's Digest* is a rich source) and discuss these in class.

Preparing the Startup File

To prepare the Mentor Startup file, type the file exactly as shown, using either frozen prompts (Apple version only) or standard type. See the *How To Use the Startup Files* section at the beginning of this unit. Save the file on a class data disk, using Mentor for the file name. If computer access time is limited, print the Mentor file for students to fill in by hand.

Filling in the Startup File

Have students plan their essays by retrieving the Mentor file and typing in key words and short phrases. Have them produce a printout to use as a guide for writing the essays.

Writing the Essays

Instructions for managing the drafting, editing, and printing stages of this activity appear at the beginning of the unit. Read these instructions before students begin drafting their essays at the computer.

Student Guide: Describing Your Mentor

What's a "Mentor"?

We've all had at least one mentor in our lives, often more. A *mentor* is a wise and loyal adviser, a person who cares about you and has taught you a great deal. A mentor often influences the direction of our lives, and we frequently try to be like them. Mentors can be parents, teachers, sisters or brothers, schoolmates, friends, aunts, uncles, or neighbors. In other words, a mentor can be anyone who has taught us a lot and with whom we have had a special, caring relationship.

Thinking About Your Mentor

Think of a person who has been a mentor to you at some time in your life. Consider how this person has influenced you and how you have changed as a result of knowing them. Recall the one experience that best shows this influence.

Think of your mentor's attributes. What does he or she look like? What outstanding things do they do? What are their interests, special abilities, nice features, not-so-nice features, hopes, fears, and personality traits? What makes them so special?

Example of a Mentor Essay

Here's a finished essay by Susan Hayden, a sixth-grade student, about her mentor:

MY MENTOR

My mentor is my Aunt Dolores. I want to be as intelligent and as independent as she is. I also want to be as pleasant. Dolores lives alone in Los Angeles, where she teaches at UCLA, and in Cornwall, Connecticut, where she vacations and writes poetry. Several years ago, she moved a one-room schoolhouse five miles to its present location and furnished it with Shaker furniture, some of which she made herself. She lives there summers and whenever she can get a chance.

Two of Dolores' finer characteristics are her curiosity and her worldliness. She has traveled to Africa, Asia, Europe, and South America. She learned to eat many different foods there. She often encourages me to try things like tabuli, rhubarb, and vichyssoise.

Dolores has an attitude that she can do anything, and indeed it seems she can. She juggles two or three architectural projects at a time, teaches, studies for her architectural license, has guests for dinner, plans a trip to Ireland, and still has time to write poetry and go swimming. She thinks about what she is going to do and then she does it.

Last summer my family went to Yosemite National Park with Dolores. She knew to take the nine-mile hike down Yosemite Falls, to stay in a particular set of tent-cabins, and to eat at a wonderful outdoor café with a beautiful view of the falls. She had already been there two or three times.

Dolores was invited to China by the government three years ago. She spent most of her time traveling through the country on long train rides. She once spent a night on a mountain-top fortress. She and her roommates had to huddle together to keep warm. Dolores later declared she had never been so cold in her life.

Dolores has introduced me to travel, architecture, exotic food, beautiful poetry she wrote herself, and even zoology and botany. She has taught me to be cheerful, outgoing, and patient. She has taught me the balance between work and play, and how to live life to its fullest.

Notice how Susan has combined things she knows about Dolores' life (the trip to China, the schoolhouse in Connecticut) with things they have done together (the trip to Yosemite, food, and poetry) to illustrate her character and influence as a mentor.

What You Will Do

You will write a description of someone who has been your mentor. Plan your description by filling in the Mentor file on the class data disk. When you're finished, print a copy of the file and use it as a guide when writing your description.

Writing Your Description

When you write the description, get the reader's attention fast. Start by stating who this person is and why he or she has been a mentor to you. In the body of the essay, describe those physical attributes, traits, and experiences that illustrate who this person is and what he or she has done for you. End with a concluding statement that summarizes the influence this person has had on you.

Contents of the Mentor File

Here is what you will find in the Mentor file:

Writing About Your Mentor

Welcome to the Mentor file.

You are going to write an essay about someone who has acted as a mentor (advisor) to you. This is a startup file to help you think about and plan your essay.

First decide who has acted as a wise and loyal advisor to you in your lifetime. Think about the kind of person he or she is and how he or she has influenced you.

Now plan your essay by filling in the questions below with key words and short phrases. At this stage, do not use complete sentences.

Who has acted as a mentor to you?
Why are they your mentor? Give a brief summary of what it is they have done for you or why you admire them.

What are your mentor's physical attributes? (Age, build, appearance, etc). Describe the person so we can get a picture to go with the name.

What are their psychological and behavioral attributes? What kind of person are they? What "makes them tick"? Help your reader understand this person as you see them.

Describe an experience that illustrates this person's influence on you. Describe something you did together, something you know about this person, or something you have observed about their life.

Is there another event you can tell about that illustrates your mentor's character?

How have you changed, grown, or been affected in your life by this person?

Go back over the questions, and add any details you may have forgotten.

Now, print a single-space copy and use it as a guide to write your essay. For best results, follow the order of items in this file when writing your essay. And good luck!

End of the Mentor file.

ACTIVITY #5: WRITING AUTOBIOGRAPHICAL NARRATIVES

This activity helps students tell a story. In this case, the story is an autobiographical narrative that recounts a single, brief incident in the student's own life. Unlike most forms of fiction, autobiography eliminates the need to devise plots, characters, and settings. All of these elements are already known, so the student is free to concentrate on writing lively and engaging prose.

Included is a reproducible student guide that explains the elements of an autobiographical short narrative, and a startup file that helps students plan their narratives.

What You Will Do

To conduct this activity, you will need to reproduce and distribute the Student Guide for the activity, hold a class discussion based on the Student Guide, and prepare a *Bank Street Writer III* startup file.

Word-building Workshop

A vocabulary of colorful, incisive verbs can greatly enhance the literary quality of your students' narratives. A well-chosen verb describes not only *what* happened, but *how*. You can enrich your students' narratives by first conducting the *Action Verbs Workshop* in Unit III.

Managing the Activity

Allow one class period for students to fill in the Autobio file at the computer or by hand, another to draft the narratives, and a third for rewriting, editing, and printing.

Preparing the Students

Reproduce and distribute the *Tell Us A Story About Yourself* Student Guide. Discuss the elements of a good story in relation to the eight plots in the guide. Read the plots aloud, then conduct a poll of how students ranked each one. Next, answer the questions listed with respect to each plot and show how the two rankings agree.

Preparing the Startup File

Prepare the startup file for this activity. Type the file exactly as shown, using frozen prompts (Apple version only) or standard type. For more information, read *How To Use The Startup Files* section at the beginning of this unit. Save the file on a class data disk, using the file name Autobio. If computer access time is limited, print the Autobio file for students to fill in by hand.

Filling in the Startup File

Have students plan their narratives by Retrieving the Autobio file and typing in key words and short phrases. Then have them print a copy to use as a guide for writing the narratives.

Writing the Narratives

Instructions for managing the drafting, editing, and printing stages of this activity are available in the introduction to this unit. Read these instructions before students begin drafting narratives at the computer.

Student Guide: Tell Us a Story About Yourself

Any piece of writing that tells a story is a *narrative*. An *autobiographical narrative* tells a true story about the person who wrote it. You write an autobiographical narrative in the first person, using the pronouns *I*, *me*, *my*, *mine*, *myself*, or their plurals *we*, *us*, *ours*, and *ourselves*.

Understanding How To Write an Autobiographical Narrative

A short autobiographical narrative tells about a *single incident* in your life. For this assignment, do not write about a major series of events that happened over time (like moving from one city to another). Instead, write about a single, short event like helping to load the moving truck and saying good-bye to your best friend.

The incident could have happened recently or long ago. It could be tragic, happy, silly, or sad. In other words, it could be any kind of incident—as long as it *changed* you in some way.

How could one incident change your life? By posing some *problem* that you overcame, or by introducing some *conflict* that you resolved. Because there was a problem, there was also an element of *suspense*. What finally happened? How did it end? That's what is interesting for the reader.

Revealing Yourself in the Narrative

But why should the reader care what happened? The reader cares because, if you've written well, you've revealed yourself. You've made the reader see what you saw, think what you thought, and feel what you felt. You've told not only what happened, but how you reacted to it and why. In other words, the reader is involved in your life, if only for a few moments.

Testing Your Interest

The test of what makes a good story is whether or not it captures the reader's interest. Below are eight plot summaries of actual autobiographical narratives written by students. Read all eight plots and then follow the instructions below:

- A girl describes an enjoyable afternoon with her friends at the shopping mall. In addition to shopping, they eat pizza and see a movie. Then the girl's mother picks them up and takes them home.
- A girl looks forward to her birthday party with great anticipation. Her friends and family come to the party. After the cake has been consumed, her father surprises her with a new pony.
- A boy takes a trip to Europe with his grandmother. He describes the cities and sights they see together. At one point, he mistakenly stays on a train while his grandmother gets off. For a brief time, he finds himself traveling alone in a foreign country.
- A boy and his uncle and cousins spend a carefree afternoon climbing a mountain near their remote village in the nation of Micronesia. Suddenly, the uncle tires and then collapses. The boy and his cousin run back to the village for help, but they get lost on the way and must go to the top of the mountain and look down to get their bearings. By the time they return, the uncle is dead.
- A boy describes his family's ski vacation in Montana, including such incidents as finding a moose outside their rented cottage, taking a steep ski trail, and relaxing in the sauna at day's end.
- A girl looks forward to a summer vacation spent with her grandmother, whom she only slightly knows. She expects a kindly, pleasant person who spends time with her doing interesting, fun things. Instead, she finds herself washing dishes, doing the grocery shopping, and practicing her penmanship under the stern eye of a cold, demanding woman. She grows to dislike her grandmother and feels fortunate to be going home to her own mother.
- A boy and his father go fishing on a lake. The boat accidently hits a tree on the bank. A beehive in the tree is disturbed, and the boy gets stung many times. They row to shore and the boy is taken home, where his wounds are treated.

Now take the test. Write a number from 1 to 7 next to each plot indicating how interested you are in reading the actual story. Use 1 for the story you'd *most like to* read and 7 for the story you'd *least like to* read.

After you've completed your ranking, ask these questions about each plot:

- Does it show the main character in some problem or conflict?
- Does it show the main character changing in some way?
- Does it stick only to the main incident?
- Does it get you involved in the main character?
- Does it build suspense about the outcome?

Here's the story that most people rank first. It's adapted from a story by Jimbo Rayphand, a seventh-grade student.

Death on the Mountain

It was a nice, sunny day on Truk, the small Micronesian island I once called home. I was nine years old, and my uncle had invited me and two of my cousins to go walking with him on a mountain near our remote village of Lukunor. We walked up the mountain about a half mile to where my uncle, who was in his late thirties, had a piece of property. He was very proud of having his own "piece of the mountain." We walked around the property for about two hours and then decided to rest before heading back home.

My uncle complained of being tired and asked one of my cousins to open a coconut to drink before we left. While my cousin was opening the nut, my uncle said he felt some pain in his chest. Before we knew what happened, he had fallen forward right onto his face. I started to giggle, not really sure what had happened. But it wasn't funny when my older cousin dropped the coconut and knife, ran to his father, and started shaking and calling to him.

My cousin turned his father over on his back and continued to beg him to answer. My uncle's eyes widened as they stared into his son's. My cousin started to cry and, even though I wasn't sure what was happening, I found my face soaking with tears. My uncle kept staring at his son. Then he opened his mouth wide and took a deep breath. He didn't take another breath for what seemed like five minutes, then he opened his mouth wide again and took what was to be his last breath.

My older cousin, his eyes filled with tears, told me and my younger cousin to run back home and get help. We didn't know exactly how to get back to the village, but we started running downward anyway. It didn't take us long to get lost. To add to our troubles, it started to rain—one of those dense, tropical rains that soaks you and every inch of the earth in minutes.

My younger cousin, being a little calmer than I was, suggested that we climb to higher ground until we could see our village. We went almost to the top, slipping on rocks and mud as we climbed, until we got to a point where we could see our house. Feeling as if my uncle's life depended on it, we wound our way back down the mountain. We reached the village, although it must have taken us quite a while, because my older cousin had already returned.

My aunt was crying loudly, and her son was sitting in front of the house with his head bowed. Another aunt was hysterical—she thought that someone had beaten our uncle to death, and had called the police. The police arrived in a truck; and my cousin and I jumped in to show them where my uncle was. Just to help, three of my other uncles jumped in.

The rain seemed to be coming down even heavier as we drove up the hill. We drove to the end of the muddy road and walked the rest of the way. There was my uncle—still, soaking wet, lying where we had left him.

Although I didn't help carry my uncle to the truck, I knew he must have been heavy because it took both of the policemen and all three of my uncles to carry him. They laid him on the back of the truck, and we all climbed in around him. My uncle's best friend put his palm on my uncle's forehead and slowly slid it downward on his face. He held his fingers over the eyelids for a few seconds, and when he took them off, my uncle's eyes stayed shut.

It was over. I would never again hear my uncle tell stories of fishing and sailing outriggers on the ocean. I would never play cards with him again, as I had done just that morning. And, although I am now fifteen and far away from that tiny South Pacific island, I remember him there, buried in a neat grave on his own property, at one with the mountain he loved.

What You Will Do

You will write a short autobiographical narrative about something that happened in your own life. Plan your narrative by filling in the Autobio file on the class data disk. Follow the order of items in the file when writing your narrative.

Contents Of The Autobio File

Here is what you will find in the Autobio file:

Writing About a True Incident In Your Life

Welcome to the Autobio file.

You are going to write a short narrative about an event or episode in your own life. This is a startup file to help you think about and plan your autobiographical narrative.

First, decide what you will write about. Remember that a good short narrative includes:

- a single, brief incident
- a problem or conflict
- an incident that changed you in some way
- suspense about the outcome
- enough detail to get the reader involved

Now, plan your narrative by filling in the outline below with key words and short phrases. Do not use complete sentences.

A. Introducing the reader to your story

1. Describe the setting of the story.

    a. Where did it take place (home, school, city, state, outdoors, etc.)?

    b. When did it take place (time of day, year, season)?

2. Describe yourself at the time of the story (age, physical appearance, grade, interests, etc.). We need to know you to care about what happens.

3. What was the situation? (What were the circumstances? What were you doing? Why?)

B. Tell the events of the story:

1. What happened first?

    a. How did you react? What did you think, feel, and need as a result of the event?

    b. What did you do? What were you trying to accomplish through your actions?

2. What happened next?

    a. How did you react? What did you think, feel, and need as a result of the event?

    b. What did you do? What were you trying to accomplish through your actions?

C. What was the outcome of the story?

1. What finally happened? How was the problem resolved?

2. How did you react? How did the outcome make you think and feel? How did it affect you and your life? What did you learn?

Go back over the questions and add any details you may have forgotten.

Now, print a single-space copy and use it as a guide to write your narrative. Follow the order of items in this file when writing your story. And good luck!

End of the Autobio file.

ACTIVITY #6: WRITING SHORT STORY NARRATIVES

A good short story requires a believable plot, convincing characters, imaginable settings, and realistic events. Young writers usually have the imagination to create wonderful stories, but they often lack the writing skills to tell them well.

In this activity, students learn to plan and write their own short story narratives. A reproducible Student Guide explains and illustrates the elements of a good short story, and a startup file takes students step-by-step through planning their own narratives.

What You Will Do

To conduct this activity, you will need to reproduce and distribute the Student Guide, discuss the short story reprinted in the guide and any other stories you select, and prepare a *Bank Street Writer III* startup file.

Managing the Activity

Allow one class period for students to fill in the startup file at the computer, two class periods to draft the story, and a fourth period for rewriting, editing, and printing the story.

Preparing the Students

Reproduce and distribute the *Write a Short Story* Student Guide. Discuss the story, "First Seat in the Third Row," that is part of the guide. Analyze the narrative structure of the story. If you have time, have the class read and discuss other short stories.

Choosing Story Subjects

Help students choose a subject for their stories. They should have a clear idea of the conflict that the subject involves. Usually it's best for students to draw upon their own experience, at least as a starting point. Here are some ideas for subjects:

- The most frightening, embarrassing, or strangest thing that ever happened to me
- A significant experience that changed my attitude about something or someone
- A dangerous situation or struggle against overwhelming odds
- The death of a relative, close friend, or pet
- A time when I wrestled with a "Should I or shouldn't I?" kind of problem
- A time when I faced tough competition for something I really wanted

Have students submit a brief statement (one or two sentence) that summarizes the subject, plot, and central conflict of their stories. Review these and discuss any potential problems with individual students.

Preparing the Startup File

To prepare the short story startup file, type the file exactly as shown, using either frozen prompts (Apple Version only) or standard type. Then read the *How to Use The Startup Files* section at the beginning of this unit. Save the completed file on a class file disk, using the file name Story. If computer access time is limited, print the Story file for students to fill in by hand.

Filling In the Startup File

Have students plan their short stories by retrieving the Story file and typing in key words and short phrases. Then have them print a copy of their work to use as a guide for writing the stories.

Writing the Stories

Instructions for managing the drafting, editing, and printing stages of this activity appear in the introduction to this unit. Read these instructions before students begin drafting their stories at the computer.

Student Guide: Write a Short Story!

What Is a Short Story?

Any piece of writing that tells a story is a narrative. A short story is a narrative that takes place over a short period of time and, usually, in one place. A good story tells about some problem and its solution. The problem almost always usually involves some kind of conflict. There are two kinds of conflict that can make up a story:

- External conflicts that occur between a person and some outside force. Examples: A boy faces older bullies, a swimming champion faces tough competition, a child copes with the death of a grandparent.
- Internal conflicts that occur within the person. Examples: A character must make a tough decision, cope with fears, or face a moral dilemma.

A good short story usually involves the reader in a single, sharply drawn conflict.

Example of a Short Story Narrative

This short story was written by Maryjane Skalski, a high school student. Look for the central conflict as you read it.

THE FIRST SEAT IN THE THIRD ROW

Some things never change, Arnold thought as he walked into the classroom. Wearing a rumpled blue shirt and navy blue pants, he noticed that all the other boys were wearing tan shirts and brown pants. They peered at him from behind open books as the teacher walked over to him.

"Hello, Arnold," she said too brightly. "Welcome to your new school. You may sit over here."

Arnold watched her, but he didn't have to. He knew exactly where he would sit. Every six months or so, he went to a new school in a new town, and he lived with another aunt and uncle. But one thing stayed the same. He always sat in the first seat in the third row.

Sitting down, he looked at the front of the room. There was a chalkboard rimmed with flowers made of construction paper.

"Hey, do you play baseball?" whispered a voice from behind him and over to the right. Arnold had to turn around to see the speaker, a green-eyed boy.

"Um, yeah," Arnold said. "I play baseball."

He turned back again when the boy said nothing more.

"Hey, Tommy," Arnold heard the same boy whisper. "The new kid said he can play baseball. Maybe I'll finally have a pitcher."

"Hey," Arnold heard. He felt the green-eyed boy staring at his back, so he turned around. "We play baseball during lunch hour. You'll be on my team."

Arnold nodded and turned to the front again. He forgot that he couldn't pitch a baseball. And he forgot that something like this happened every six months or so. He imagined himself throwing a strike.

The boys shot out the door when the lunch bell rang. Arnold was on Jimmy's team. Jimmy was the green-eyed boy.

They tested him as a pitcher. Then they tried him out at first base. Slowly, Arnold remembered everything he had forgotten that morning.

Boys always wanted a new kid who could run fast, catch a football, throw a baseball, or tell jokes. By the end of the lunch hour, they knew he wouldn't hit their homeruns or score their touchdowns. He walked back to the classroom, knowing it would be the same as it had always been. At least, he thought, I won't have to look at them.

He heard the boys whisper behind him. He felt his back become a target for spitballs.

Each day seemed to last forever. When there wasn't anything else to do, the boys joked about the way he read aloud in class. They joked about the clothes he wore or anything else they could think of that would make the others laugh. Usually, though, they forgot that he was there. They let him live in his own little world in the first seat in the third row.

He daydreamed of the time before his dad had died. That was before his mom had dropped him off at Aunt Sarah's—and never picked him up again. It was before Aunt Sarah had started sending him to relatives every six months. It was before he had started to think in terms of "every six months."

Days and hours and minutes weren't the same anymore. They were just part of the countdown that led to the blast-off to a new home, another relative.

Arnold had only two weeks left in this countdown, but he still remembered that first day clearly. He wished that somehow, on that day, he had been able to throw the baseball.

"Arnold," the teacher suddenly said, "would you mind moving back two desks? A new boy will arrive this morning. I'd like to give him your desk."

Arnold had never sat anywhere else in a classroom before. Now he was seated across from Jimmy.

He saw the door open. A short, round boy, with thick glasses, walked in.

Hello, Benjamin," the teacher said. "You may sit over here." She pointed to Arnold's old desk.

As soon as the new boy sat down, Jimmy whispered to him, "Hey, can you play baseball?"

Benjamin turned. His glasses had slipped down his nose. He pushed them up, leaving a red mark where they had rested. "I like to."

Ever since his first day, Arnold had spent his lunch hour on the swings, kicking at stones. At noon today, he was in his usual spot, but he listened closely to the boys playing baseball. He was hoping that the new boy would also be exiled to the swings.

Then, he thought, I'll have someone to talk to. After all, I know what he feels like, sitting in the first seat in the third row.

After a few minutes, Arnold heard Richie, the umpire, yell, "Ball four!"

Benjamin walked over to the swings. He and Arnold heard Jimmy whine, "I'll never find a decent pitcher."

"Hi," Benjamin said.

"Hi," Arnold replied. "Where did you go to school before?"

"We used to live in New York," Benjamin answered, sitting on the swing next to Arnold's. With their backs to the baseball game, they talked.

"How long will you be here?" Arnold asked, forgetting that everyone didn't move as often as he did.

"I don't know. Probably forever."

They walked back into the classroom. Arnold sat in the third seat in the third row. He could see the other boys in the class now, because he was right in the middle.

"Hey, Arnold," Jimmy whispered, "why did you sit with the new kid at lunch today?"

"I don't know."

Arnold could see the new boy's spine stiffen. He knew that the new boy could hear everything that went on behind that seat. But he couldn't see what went on.

"Tomorrow," Jimmy continued, "play baseball with us. Richie wants to play first base, so we'll need an umpire."

Arnold grinned. I've never gotten a second chance before, he thought. I'll show them. Tomorrow I'll be a great umpire.

Then Jimmy opened his desk and took out his afternoon supply of spitballs. He scooped up almost half and placed them in front of Arnold.

"See if you can hit the new kid," Jimmy said.

Arnold picked up a spitball and looked at the back of Benjamin's brown sweater. He remembered what it was like to feel spitballs hit his back all afternoon. Then he remembered that he'd be moving to another school in two weeks. There he'd have to sit in the first seat in the third row again. But tomorrow he would be playing baseball with the boys. Tomorrow they were giving him another chance.

Arnold aimed the spitball at the center of the brown sweater. The spitball hit the target. Jimmy looked over at him and smiled.

("The First Seat in the Third Row" adapted from a story by Maryjane Skalski in Scholastic Scope, May 11, 1984.)

Understanding How To Write a Short Story

Let's take a close look at "The First Seat in the Third Row. " Does it include all or most of the components of a good short story?

Choosing the Point of View

Most good narratives get the reader involved in what happens to one main character. If the main character is also the narrator—the person telling the story—the story is a first-person narrative. First person narratives are told using the pronouns *I, me, my, mine,* and *myself.*

Another way to write a narrative is from a point of view outside of the main character. "The First Seat in the Third Row" is an example. The narrator tells the story in the third person, using the pronouns *he, she, his, her, himself, herself,* etc. But this does not stop the narrator from telling about the thoughts and feelings of the character.

Dividing the Short Story into Three Parts

"The First Seat in the Third Row" is a model of a good short story. It has three main parts: a beginning, a middle, and an end.

The *beginning* sets the scene. The opening sentences introduce the time and place (setting) of the story. They also identify the characters—especially the main character—and the situation in which the conflict arises. The beginning tells the *who, when, where,* and *what* of the story.

In the sample story, the setting is a school classroom. Class is in session. The main character is Arnold. He is the new kid in class, and he is different.

The *middle* develops the conflict. The conflict becomes clear as the narrator tells about the things that happen. Typically there isan *initiating event*—some action, natural occurrence, or internal event—that causes a *response* in the main character.

In the sample story, Arnold is asked if he can play baseball. Eager to be accepted in his new school, he lies and says that he can. On the baseball field, he fails the test.

As a result of this event, the main character encounters the problem and is *motivated* to solve it. Doing so involves *goals* and *attempts* to reach them.

Event 1.
Arnold encounters the rejection he has known so often before. He feels helpless to do anything about it. His only goal is to get through the next six months. He daydreams of better times, and he wishes he could play baseball.

These events and their consequences make up the body of the story. Generally, they are described in chronological order (the order in which they happened).

Event 2.
Another new boy comes to school. He is given the same test and, like Arnold, fails. Now Arnold's goal is to make a new friend. He eats lunch with the new boy.

Event 3.
Arnold is no longer the new boy. He is invited to play baseball again. He is also invited to throw spitballs at the new kid. This raises a conflict between his new friendship and his desire to be accepted.

The end tells the outcome. We learn the outcome of the story at the end of the narrative. The end reveals how the conflict was resolved, and the main character's reaction to this outcome.

Unfortunately, Arnold takes the easy way out and joins the others in rejecting the new boy. He is happy to have a second chance to be "one of the boys."

Using Details Effectively
Details bring life, richness, and believability to a story. The writer must provide sensory details (sights, sounds, smells, movement) so that the reader can see, smell, hear, and experience the action of the story. The details that help explain why people act and feel as they do in the story are especially important.

What You Will Do
Now you will write your own short story narrative. Plan your story by filling in the Story file on the class data disk. When you're finished, print your work and use it as a guide when writing your story.

Contents Of the Story File

Here is what you will find in the Story file:

Writing a Short Story Narrative

Welcome to the Story file.

You are going to write a short narrative that tells the story of someone dealing with a problem or conflict. This is a startup file to help you think about and plan your story.

First, think of a subject for the story. Make sure you know the problem or conflict that the subject involves.

Next, choose the point of view. How will you narrate the story? Will it be told by the main character or by someone else?

Finally, get to know your main characters. Think them through. Put them into different situations and think how they'd react. Can an ordinary reader identify with them?

Now, plan your story by filling in the questions below with your ideas for the story. Use key words and short phrases. At this stage, do not write in complete sentences.

What is the subject of the story? In other words, what is it about?

What conflict is involved in the story?

A. Who is the main character?

   1. What are his or her physical attributes? What does she or he look like?

   2. What kind of person is he or she (character, motives,personality, likes and dislikes, quirks, special abilities, etc)? Include only those traits that make a difference to the story.

   3. What are the character's life circumstances? Describe occupation, family situation, health, social class, etc.—but only those things that help us understand this person.

B. What is the setting of the story? (Tell where and when the action will unfold.)

   1. When (time of day, year, season, etc.)? Include only what's important to the story.

   2. Where? Use a familiar setting so you can provide lots of descriptive details.

   3. What is the emotional tone of the setting? (sad, cheerful, lazy, bustling etc.) What is the general impression that the scene makes?

C. What is the situation in which the story unfolds? (This sets the scene for the conflict.)

D. What is the initiating event? (This is the event or action that gets the conflict started.)

   1. How does the main character react to it? What does he or she think, feel, experience as a result of the event?

   2. What motives does this create? What goals or needs are created by the event? What must the character now attempt to do?

E. What is the next event? (Usually, this will be the character's first attempt to solve the problem.)

   1. What is the outcome or consequence of this action? Was the attempt successful? What happened as a result of it?

   2. What is the response? What feelings, needs, thoughts, motives does it create?

F. What is the next event? (Usually the character's next attempt to solve the problem.)

   1. What is the outcome or consequence? Was the attempt successful? What happened as a result of it?

   2. What is the response? What feelings, needs, thoughts, motives does it create?

G. Describe any further events or actions involved in trying to solve the conflict. Describe the events in the order in which they occurred.

H. What is the outcome? How is the problem solved? How is the conflict resolved?

I. What is the response? What are the final emotions, thoughts, words, or actions of the main character?

You're finished! Now, print a single-space copy and use it as a guide to write your story. Follow the order of items in the guide when writing your story.

Remember to include lots of interesting, colorful, and lively details. And good luck!

End of the Story file.

UNIT III: CHOOSING THE RIGHT WORDS

What's Ahead in This Unit?

Classroom vocabulary study can be contrived and tedious—a time-filler without meaningful purpose. Often, vocabulary is studied as something isolated from the writing tasks it is meant to serve. In contrast, the *Word Banks Workshops* in this unit are designed to be conducted in conjunction with the creative writing tasks that comprise Unit II.

Word study is only one of the objectives of Unit III. An additional, broader goal is to instill students with the desire to find just the right word when writing. The *Choosing "Zingy" Verbs* and *Using the Thesaurus* activities demonstrate the dramatic difference the right word can make in the style and effect of a written work.

Unit III includes three activities: *Word Banks*, *Choosing "Zingy" Verbs*, and *Using the Thesaurus*. Each activity is described briefly below.

Word Banks: Collecting Words for Lively Writing

In this activity, classes collect words of a certain type (for example, adjectives denoting human character traits) and create a word bank that defines, shows the use of, and lists synonyms for each word. Each student researches five words and makes their own entries to the Word Bank File disk.

The Word Banks activity includes:

- A model entry file for you to prepare
- Suggested word lists for four word banks: Sensory Adjectives, "People" Adjectives, Action Verbs, and Speech Verbs

Choosing "Zingy" Verbs

This activity requires students to choose alternatives to the verb "said" and to use these alternatives in a written dialogue. The alternatives are specific, informative speech verbs (for example: "grumble," "enjoin," "protest") that refer to the manner of the speech act, the intent and mood of the speaker, or the effect of what is said will have upon the listener. The activity includes a data file for you to prepare.

Using the Thesaurus

This activity is similar to the verbs activity, except that the word choices students make are determined by the contents of the built-in thesaurus of the *Bank Street Writer III.* Students refer to the thesaurus to find better, more precise words to replace less effective vocabulary in written passages. The activity includes a data file for you to prepare.

ACTIVITY #7: WORD BANKS: COLLECTING WORDS FOR LIVELY WRITING

Using the right word at the right time is the key to successful writing. The right word gives the reader the *exact* mental image the writer intends. In other words, the right word communicates what the writer has in mind accurately, precisely, and concretely . This is a difficult skill for students to master, and one which they should practice regularly.

Stockpiling Words for Lively Writing

In this activity, students set up word banks for the class to use as a resource during writing. Think of this as stockpiling word supplies to fill an anticipated need. Each word bank is compiled during a workshop held in conjunction with one of the writing activities from Unit II.

What You Will Do

To conduct the Word Banks Workshops, you will need to:

- Initialize a Word Banks data disk for each class.
- Prepare the model entry file described later.
- Print and reproduce copies of each word bank.

Managing the Activity

Each of the word banks that follow is designed to coordinate with one of the writing activities in Unit II. Try to schedule the workshops so they precede the related writing activity. You can use the words that are listed for each workshop, or you can let students collect their own words. If you are using the word lists, coordinate your classes so that each group chooses different words. Classes can also share word banks, giving everyone access to more words.

Have students collect words and conduct dictionary research at home or during class. If you do this during class, allow one period for the research. Each student should be responsible for making five entries to the word bank. Allow one class period for the class to transcribe their entries at the computer.

Preparing the Model Entry File

Using *The Bank Street Writer III,* initialize one blank disk for each class. Label it WORD BANKS/DISK 1/CLASS n, with "n" being the class number. Then prepare the model word entry file. Type the file exactly as shown, using either frozen prompts (Apple version only) or standard type. Save the file on the Word Banks disk, using the file name Words.

Class Preparation

Explain how to use the Word Banks disk and show students a model entry. Explain the elements of the model entry.

Filling In the Word Banks

Students should research their words beforehand and come to class with the information in hand. Have a dictionary available for reference purposes.

Each student retrieves the Words file and uses it as a guide for preparing entries. Students save their entries on the Word Banks disk. When saving, follow these two steps:

1. When the program asks whether they want to save the entire file, they should type **n** (for "no"). Then they should move the cursor so that it saves only the completed entries and omits the contents of the Words file.
2. Use the file names suggested when saving each word bank. It is important that each student append his or her own initials to the file name. Here are two examples: TRAITS.BJP, TRAITS.MMR, etc.

Printing the Word Banks

Each time students create a new word bank, print it and add to the existing file of printouts. To print a word bank:

1. Merge all the students' individual files into a single file. For example, retrieve the filename TRAITS.BJP, move the cursor to the bottom of the file, then retrieve TRAITS.MMR. Continue this until all the students' files have been retrieved. Do not clear the existing file when you retrieve a new one. Instead, let them merge into one large file.
2. If the merged file exceeds the computer's memory, save the first merged file. Then clear the file from memory, and repeat Step 1 with the remaining files, creating a second merged file.
3. Print each merged file separately. Indicate that the second file is a continuation of the first, so that page numbering will be consecutive.

Reproduce enough copies of the printed word bank so that students have ready access to it at the computers. Bind each copy in a cover with clips that hold the pages together or punch holes in pages and put them in looseleaf notebooks.

Model Word Entry File

Making a Word Bank Entry

Welcome to the Words file.

You are about to make an entry into the class word bank.

First collect your words. Then for each word, you should:

1. Look up the definition in the dictionary.
2. Use the word in an original sentence.
3. List synonyms from the dictionary.
4. List other forms of the word from the dictionary.

When you have this information, here's how to put it into the word bank:

---

word : part of speech (n, v, adj, adv, etc.)

1. Main definition
2. Original example of use in a sentence
3. Synonyms
4. Other forms of the word (n, v, adj, adv, etc.)

Here's an example of a word bank entry:

---

haughty: adj.

1. Having or showing great pride in oneself and disdain, contempt, or scorn for others.
2. My haughty Aunt Minerva walks with her nose in the air.
3. Synonyms: proud; arrogant; supercilious.
4. haughtily (adv); haughtiness (n)

End of the Words file.

Word Banks Workshops

In each workshop in this section, students create a bank of colorful, lively, and interesting words to use during the creative writing activities of Unit II.

Sources of Words

Words are everywhere. We need only look as far as the kitchen and the medicine chest for examples of colorful, lively, descriptive words. In the kitchen, you might find "A savory sauce seasoned with a delicate blend of herbs and spices." In the medicine cabinet, you might find a "rich, fragrant lotion that leaves hair glowing, bouncy, and manageable." Take advantage of these natural resources for finding words. Here are some suggestions:

- Printed advertising
- Books, newspapers
- Poetry
- Travel magazines
- Food magazines
- Menus
- Product labels
- Short stories
- Cookbooks
- Outdoor magazines
- Travel brochures
- Atlas

The dictionary and thesaurus are basic sources. Another is *The Family Word Finder* published by *Reader's Digest.*

Using the Word Lists

The lists printed on the following pages are another source of words. These lists are by no means exhaustive, but they are large enough to serve as a starting point for students.

Workshop I Sensory Adjectives

Coordinate this workshop with the *Describing a Scene* Activity in Unit II.

The terms in this word bank denote sensory qualities of sight, smell, sound, taste, and touch, as well as general emotional tone or mood. Use the file name Senses when saving entries.

Sight Adjectives

bright / dappled / dazzling / dingy / drab / dull / faded / fair / flecked / gaudy / gleaming / glowing / hazy / incandescent / luminescent / lustrous / motionless / mottled / muted / opaque / picturesque / shadowy / shimmering / sleek / sparkling / subdued / transparent / variegated / vibrant

Smell Adjectives
acrid / aromatic / bracing / fishy / fragrant / musty / nauseating / pungent / putrid / refreshing / sharp / smoky / sour / stale / sweet / vinegary

Sound Adjectives
audible / booming / ear-splitting / clamorous / clanging / clangorous / deafening / discordant / dissonant / dulcet / euphonic / harmonious / inaudible / jangling / lyrical / mellifluous / mellow / melodic / melodious / muffled / musical / piercing / raspy / raucous / resonant / resounding / shrill / sonorous / staccato / stentorian / strident / thundering / tumultuous / tuneful

Taste Adjectives
acidic / agreeable / biting / bitter / bland / burned / buttery / chocolaty / cloying / creamy / delicate / fiery / fresh / fruity / gamy / gooey / hearty / insipid / juicy / lemony / mellow / minty / mouth-watering / nutty / oily / overpowering / palatable / peppery / piquant / plain / puckery / pungent / rancid / rich / ripe / saccharine / salty / satisfying / savory / sour / spicy / stale / sugary / sweet / tangy / tart / zestful

Touch Adjectives
blistered / chalky / clammy / coarse / crinkly / crunchy / delicate / dessicated / downy / elastic / firm / fluffy / gummy / leathery / limp / lumpy / moist / nubby / parched / pasty / plush / powdery / resilient / rigid / rough / sharp / shriveled / silky / springy / smooth / sodden / soggy / spongy / springy / squishy / sticky / supple / waxy

Atmospheric Adjectives
airy / arctic / balmy / bitter / blistering / bone-chilling / broiling / clammy / damp / dank / frigid / frosty / glacial / hibernal / humid / muggy / nippy / numbing / polar / raw / refreshing / scorching / sizzling / steamy / stifling / stuffy / suffocating / sultry / sweltering / wintry / torrid

Mood or Emotional Tone
agitated / antagonistic / awkward / belligerent / bleak / calm / cheerless / dark / desolate / downcast / dreamy / dreary / elated / exhilarated / expectant / exuberant / festive / forbidding / foreboding / forlorn / frivolous / funereal / grave / harmonious / hectic / hostile / hushed / inviting / jocular / jovial / joyous / jubilant / lighthearted / lively / melancholy / merry / mirthful / monotonous / morose / mysterious / ominous / pastoral / peaceful / pensive / placid / ponderous / quiet / reflective / restful / reverent / secretive / serene / serious / silent / sinister / sluggish / solemn / somber / spirited / spiritless / still / subdued / tranquil

Workshop II "People Adjectives"

Coordinate this workshop with the *Describing a Real-Life Character* Activity in Unit II.

The terms in this word bank denote human traits of character and personality, as well as physical attributes. Use the file name Traits when saving entries.

Character and Personality Traits

amiable / assertive / astute / audacious / bold / calculating / callous / chaste / cheerful / chimerical / compassionate / complacent / congenial / contentious / coquettish / courtly / coy / crotchety / cultivated / debonaire / decorous / demure / depraved / devious / diffident / diligent / disreputable / dynamic / dyspeptic / earnest / extravagant / extroverted / forbearing / frugal / garrulous / genteel / haughty / imposing / impudent / indomitable / insipid / introverted / irascible / matronly / miserly / niggardly / optimistic / parsimonious / pedantic / pernurious / petulant / philistine / picaresque / pious / plucky / priggish / pristine / prudish / querulous / quixotic / refined / ruthless / shrewd / staid / stalwart / staunch / submissive / trustworthy / unstinting / valiant / valorous / virtuous

Physical Attributes

ashen / bewhiskered / bloated / blushing / brawny / burly / corpulent / delicate / diminutive / disheveled / drawn / emaciated / energetic / florid / flushed / fragile / gaunt / haggard / hale / hearty / homely / husky / lanky / lethargic / lissome / listless / pallid / pasty / peaked / phlegmatic / portly / rangy / robust / rosy / ruddy / sallow / scrawny / seedy / shabby / sinewy / sluggish / stocky / stout / sturdy / swarthy / tawny / unkempt / vigorous

Workshop III Action Verbs

Coordinate this workshop with the *Writing Autobiographical Narratives* Activity in Unit II.

The terms in this word bank denote types of bodily movement and motion. They are more descriptive than more common verbs, such as *walk, move, hold, lift, run*, etc. Use the file name Action when saving entries.

Action Verbs

careen / cavort / clench / comport / contort / cower / cradle / cringe / dash / daub / dawdle / flinch / fondle / forage / frolic / gambol / genuflect / glance / grimace / grope / grovel / hobble / hoist / hover / huddle / hustle / jostle / limp / loll / lunge / lurch / lurk / masticate / meander / molest / navigate / nestle / nuzzle / ogle / parry / pelt / plod / pluck / plumb / prod / prowl / recoil / romp / scavenge / shuffle / skulk / slog / slump / sprawl / traipse / tramp / trudge / waddle

Workshop IV Speech Verbs

Coordinate this workshop with the *Writing Autobiographical Narratives*, or *Writing Short Story Narratives* Activities in Unit II.

The terms in this word bank denote speech acts. They refer to the speaker's intention or mood, the effect of the speech, or the manner in which the speech act is performed. These are just a few of hundreds of terms that can be used instead of "said." Use the file name Speech when saving entries.

Speech Verbs

abjure / acclaim / admonish / advise / answer / apologize / begin / belittle / berate / brag / censure / chide / chortle / commend / command / complain / condemn / confirm / console / contradict / crack / criticize / cry / decline / decree / decry / demand / denigrate / denounce / deprecate / deride / dictate / disavow / disclaim / disparage / divulge / enjoin / entreat / eulogize / exclaim / expound / extol / foreswear / grouse / growl / grumble / gulp / inform / inquire / lament / laud / laugh / lionize / malign / mumble / murmur / muse / narrate / observe / offer / perjure / promise / protest / quip / rebuke / rebut / recant / refute / remark / renounce / reply / reproach / repudiate / retort / snap / substantiate / suggest / summon / swear / tease / threaten / venture / verify / vilify / vow / warn / whisper

ACTIVITY #8: CHOOSING "ZINGY" VERBS

In writing, some words "zing" while others "thud." A good writer knows the difference. Given any thought to express, the skillful writer knows which words will make the thought interesting and colorful, and which words will just sit there.

One word that just "sits there" is the verb "said." We can say anything. And we can say it in hundreds of ways. In fact, the English language is lavish with verbs that describe speech acts very precisely. By choosing the right substitute for said, we can denote not only how something was said, but what the speaker felt and intended in saying it.

Using Alternatives to "Said"

This activity teaches students to choose substitutes for the verb "said." It requires them to think about the mood or intention of the speaker and the manner of the speech act. This activity is also an excellent vehicle for learning word meanings, primarily because it supplies concrete contexts for discriminating between the words and making the right choices.

Follow-Up To Word Banks Workshop IV

Each of the speech verbs used in this activity can be found earlier in this unit in Word Banks Workshop IV. If you have conducted Workshop IV, this activity is a perfect follow-up. However, students do not have to complete word Workshop IV before trying this activity.

What You Will Do

To conduct this activity, you will need to:

- Familiarize your students with the speech verbs used.
- Prepare one or both of *The Bank Street Writer III* files shown later in this activity.

Managing the Activity

Choose the level of work appropriate to your students. Level 1 is appropriate for grades 5–8 and up, while Level 2 is appropriate for grades 8–12. You can also use Level 1 as a "warm up" for the higher grades. Allow one class period at the computer for each level. Students may work alone or in pairs.

Preparing the Students

Students should know the meanings of the verbs before beginning the activity. Prepare a list of the verbs, and let students look up meanings in class or at home. Or review the verbs during in-class discussion. If you have conducted Word Banks Workshop IV, some or all of the verbs are already in your class Word Bank. Students can refer to the Word Bank, the dictionary, or their own notes while performing the activity.

Preparing the Activity File

The activity is performed at the computer, using a file that you prepare. Use *The Bank Street Writer III* to type one or both of the files shown below, depending on the level of work you want for your students. Type the files as shown, using standard type. (If you are working with Apple computers, don't use frozen text, since students will be deleting and inserting text in the file.) Note that the files shown provide contextual cues to the correct word choices, with the verbs listed in the order that they should be used in the items. If you prefer more challenge for your students, alphabetize or randomize the order of the verb choices.

Once you have typed them, save the activity files on a class data disk, using the file names Verbs1 (for Level 1) and Verbs2 (for Level 2).

Using the Activity File

To use the activity files, students retrieve the Verbs files one at a time and complete the activity at that level. For each item, have students use the Delete key (an MS-DOS) to delete the words in parentheses. Then they should type in the replacement words. Students choose the replacements from the alternatives listed above the item.

Here's an example:

---

brag promise remark

Johnny (said) that his father was the best fisherman in Albemarle County.

In this example, the student's job is to delete the verb "said" and replace it with the past tense of one of the verbs from the list. The sentence itself gives the clues to which verb is correct. In this case, "brag" is clearly correct. Here is the result.

Johnny bragged that his father was the best fisherman in Albemarle County.

Saving and Printing the Activity

Have students save the completed activity on their own disk or on a class data disk. When they are saving on a disk shared by the class, make sure that students append the file name with their own initials to avoid duplicating file names (VERBS1JSF, VERBS1MMR, VERBS2RUR, etc.). Have students print a single-spaced copy.

Contents of the Verbs1 File

Level I: Grades 5 through 8 and Up

Words to Use Instead of "Said"

Welcome to the Verbs1 file.

In this file, you will be improving sentences by finding better words to use in them.

Good writers use many interesting and colorful words instead of repeating the same, dull words over and over again. One very dull word is "said." There are hundreds of other words you can use instead of "said"—words that tell much more about the mood, intention, or manner of speech.

In the following sentences, you will first delete the word "said" (or some other word that appears in parentheses). Then you will insert a "zingier," more descriptive word in its place. Choose the substitute from the list of words shown above the sentence.

---

inquired suggested
answered exclaimed

"Is this where the 'Age Can Be Beautiful' lecture is being given?" (said) the little old lady.

"Yes," (said) the clerk, "but it doesn't start for another hour. Why don't you look around and come back in 45 minutes?" she (said).

"By that time, it may be too late!" (said) the old lady.

---

informed warned
advised gulped

The park ranger (told) us that the park was closing.

"You should not stay late in the park," he (said), "there are bears that forage for food after dark."

Later that night, we cringed behind a rock, hoping the bears wouldn't find us. "You can't say we weren't (told)," Dad (said).

---

began promised
mused mumbled

"Ladies and Gentleman," (said) the speaker, "I would like to introduce you to our next Governor."

"If I had a dollar for every time I've heard that line," (said) Fred, "I could retire on the interest."

"And if I am elected," (said) the candidate, "I will make our state capitol shine."

"That's easy for you to say," (said) the janitor, "You don't have to do the polishing!"

---

snapped apologized
retorted cracked

"Don't bother me now!," (said) Sam. "Can't you see I'm busy?"

"Well excuse me!," Sally (said), "I didn't know a dumb game could be that important."

"Sorry," Sam (said), "I guess I'm just a little nervous."

"Yeah, solitare has a way of doing that," (said) Sally.

---

bragged replied

"I've got twice the brain power you do," (said) Snyder.

"You may sometimes glow brighter," Ken (said), "but you have more frequent outages."

Lines from rhymes:

laughed grumbled
commanded threatened
cried whispered

"Ho, ho, ho," (said) merry King Cole.

"Bring my pipe, my bowl, and my fiddlers three!" he (said).

"Help!" (said) Miss Muffet. "There's a spider sitting down beside me!"

"Somebody's been sitting in my chair," (said) Papa Bear.

"I'll huff, and I'll puff, and I'll blow your house in!" (said) the Big Bad Wolf.

"Strange," (said) Red Riding Hood, "this doesn't look at all like Grandmother."

inform	teased
observed	demanded
protested	offered

"Dear Mrs. Dumpty: I am sorry to (tell) you that your son has had a terrible fall."

"The sky is falling!" (said) Henny Penny.

"But, Grandmother, what big teeth you have," (said) Red Ridinghood.

"Catch me! Catch me! If you can!" (said) the Gingerbread Man.

"Have you any wool?" (said) the farmer?

"Yes, sir...three bags full," (said) the Black Sheep.

End of the Verbs1 file.

Contents of the Verbs2 File

Level II: Grades 8 through 12

Words to Use Instead of "Said"

Welcome to the Verbs2 file.

You will be doing exactly what you did in the Verbs1 file, except that these sentences are a little harder. Just replace the word in parentheses with one of the words from the list above.

There's one other difference. . .

You may have to change the tense of these words to make them fit into the sentence. Use the same tense as the word you deleted when you type in the new word.

---

grouse	grumble	chortle
observe	suggest	

"The citizens of this city are always (complaining) about this and that," (said) the mayor. "Why don't they stop (complaining) and (come up with) some constructive solutions?"

"You'd better hope they don't," (said) his opponent, "a new mayor might be one of them!"

---

lament	verify	venture
complain	confirm	

The old man (spoke of) his fading memory. "I can't seem to remember the simplest things," he (said).

He asked his wife to (say) that he had indeed eaten breakfast that morning.

"Yes," she (said), slightly annoyed, "you did eat breakfast."

"One more question," he (asked), "did I enjoy it?"

---

warn foreswear
enjoin entreat

The two knights were about to begin their joust, when the king intervened:

"Only one person will survive this contest," (said) the king. "I (tell) you to stop fighting and (put away) this grudge between you."

"I beg you, Your Majesty," (said) one of the knights, "do not order us to forsake our honor."

---

laud quip
chide

The host introduced the guest of honor and (told of) his many achievements. The guest was embarrassed and gently (fussed at) the host for making such a show over him. "If I were everything you say," (said) the guest, "I would need no introduction."

---

swear vow
divulge disavow

The boys took an oath, (saying) that they would never (tell) the secret code to anyone. Each of them (promised) to memorize the code and destroy the paper on which it was written. If asked, they would (say they didn't have) any knowledge of a secret code.

---

protest threaten
reproach recant

The defendant (said) that he had not been given a fair hearing. The judge (scolded) him for speaking out, and (promised) to extend the sentence if he did not (take back) his statement.

End of the Verbs2 file.

ACTIVITY #9: USING THE THESAURUS

To professional writers, a thesaurus is an essential tool of their trade. Using the thesaurus is not "cheating"—it simply reminds writers of words that don't come readily to mind, helping them find the right word for a particular context.

The Thesaurus at Your Fingertips

Imagine the convenience of having a full thesaurus available at the touch of a key. No need to take your hands off the keyboard and thumb through a heavy book. No need to squint at the small print or to flip back and forth searching for cross-references. Simply indicate a word in your text, and the computer shows a full list of synonyms for it. Select one from the list, and it is automatically substituted in your text. This is a feature of *The Bank Street Writer III* that students should learn to use routinely.

Student Writers and the Built-in Thesaurus

The built-in thesaurus provides a powerful incentive for students to use more descriptive and interesting words in their writing. Like most of us, student writers tend to rely on tired, colloquial expressions. The eighth grader who writes, "As an English teacher, Mrs. Smith is unsurpassed" is rare indeed! The vast majority will say that she is "great," "wonderful," or "the best," but not "unsurpassed." Why not? Most students know the word, but they simply didn't think of it!

Using the Built-in Thesaurus

This activity helps students "think of" the right words by using *The Bank Street Writer*'s thesaurus. Working in pairs, students use the built-in thesaurus to find and substitute synonyms for selected words in an essay shown on the computer screen.

What You Will Do

To conduct the Thesaurus activity, you will need to:

- Familiarize your students with the operation of the Thesaurus.
- Prepare the activity file shown in the section titled *Contents of the Synonyms File*.

Managing the Activity

Students will need, at most, one class session to complete this activity. Upper level students will probably require less time.

You will need one Dictionary disk for each computer used in the activity. See the Reference Guide for information on making back-up copies of the Dictionary disk. If your computers are two drive systems, students can leave the Dictionary disk in Drive B throughout the activity. If they have single drive systems, they will need to remove the data disk and insert the Dictionary disk into the drive when it is needed. On Apple computers, students should make sure that the Dictionary disk is in the drive with the thesaurus side facing up.

For this activity, students work in pairs. This arrangement fosters discussion among students about the word meanings and their suitability in context. Pair students with high and low verbal ability so they can learn from each other during the activity.

Preparing the Activity File

Type the activity file as shown in the *Contents of the Synonyms File* section at the end of the activity. On Apple computers, use standard type, not frozen text.

You may double space the lines of the essay. This will make it easier to read from the screen, although it may cause occasional "misalignments" of type when shorter words are replaced with longer ones, or vice versa.

Save the activity file on a data disk, using the file name Synonyms.

Preparing the Students

Students should know what a thesaurus is and how to use one before beginning this activity. You may wish to give a brief introduction or "refresher course" using a printed thesaurus in the classroom before the activity session.

Demonstrating the Built-in Thesaurus

If your students are not acquainted with the built-in thesaurus, take a few minutes at the beginning of the activity session to show them how to use it. See the section on the *Spelling Corrector and Thesaurus* in the Reference Guide for instructions. Make a point of showing students how to "follow a trail" of synonyms (as described in the instructions) to find just the right word for a given context. Retrieve the Synonyms file and find a synonym for the first word in the essay, showing students how to replace the original word with the chosen synonym.

Using the Activity File

Have students retrieve the Synonyms file and complete the activity. Tell them to leave the parentheses in the text, so you can easily recognize the synonyms when reviewing or grading the activity.

Students should save the completed essay on their own or on a shared data disk. If they are saving on a shared disk, be sure they use their own names for file names or append their initials to the original file name.

After finishing the activity, students should print a copy. To avoid printing the instructions along with the essay, have them use the ERASE function to delete instructions at the beginning and end of the activity.

Grading Key

It's a good idea to review the students' printed essays and give feedback by indicating good as well as poor choices of synonyms. Alternatively, give feedback by discussing students' synonym choices in class and reaching a consensus on the preferred choice for each context.

Here are some suggested synonyms for the words in the essay titled, "Chief Pontiac's Game Plan." All of the synonyms appear in the Thesaurus as entries for the original word. Other entries may be equally suitable.

Original	Synonym	Original	Synonym
strange	peculiar	invented	devised
throw	toss	fool	trick
game	sport	leader	commander
warfare	combat	set	settled
furiously	violently	hidden	concealed
hurt	injured	seized	grabbed
held	occupied	recent	modern
head	leader	beginning	origin
method	scheme	smart	clever
get	capture		

Contents of the Synonyms File

Welcome to the Synonyms file.

In this activity, you will be using the thesaurus on *The Bank Street Writer* Dictionary disk to find synonyms for certain words in an essay.

- First, read the essay.
- Then start at the beginning and move the cursor to the first word in parentheses.
- Next use the Thesaurus to look for synonyms for the word. Find one that fits better in the sentence.
- If the word is a verb, place the cursor on the present tense form of the verb (the version after the slash mark) to search for a synonym.
- Then replace the word in parentheses with the new word. Change the tense of the verb if necessary.

Do this for each word in parentheses.

CHIEF PONTIAC'S GAME PLAN

The French explorers who first came to Ontario, Canada found the Ottawa Indians there playing a (strange) game they called "baggataway." For the game, the Indians made nets from strips of animal skin woven onto sticks, and used them to (throw) a leather ball back and forth. To the Frenchmen, the sticks looked like a bishop's cross, and so they named the (game) "lacrosse."

The Indians used the game to train their young warriors for hand-to-hand (warfare). The players often painted themselves with war paint, and they played so (furiously/furious) that they sometimes suffered painful injuries. Medicine men served as both referees and doctors for the (hurt) athletes during the games.

Baggataway played an important part in the history of the Northern United States. In 1763, the French (held/hold) Fort Michilimackinac, in what is now the upper peninsula of Michigan. Chief Pontiac, (head) of the Ottawas, had a (method) to (get) the fort. He knew that the French garrison was too strong for his small tribe, so he (invented/invent) a plan to (fool) them into leaving the fort.

Pontiac got permission from the French (leader) for his young warriors to play a game of baggataway in an open field near the fort. He invited the French soldiers to watch. The unsuspecting French opened the gates to the fort so they could watch the Indians play. The older Indians (set) down near the gate to watch, too.

On Pontiac's signal, a warrior threw the ball near the gate, and the other players chased after it. At that moment, the older Indians produced tomahawks that had been (hidden/hide) under their blankets. The warriors (seized/seize) the weapons and stormed the fort.

Pontiac's plan worked! The French fort fell to the Indians. The French had been double-crossed by a game of lacrosse! Few (recent) players of lacrosse know the game's (beginning) or its role in history. Next time you play lacrosse, think of Chief Pontiac and his (smart) "game plan."

You're finished! Now go back through the essay and make sure you like all the new words you have substituted.

Leave the parentheses to show the words you have replaced. Print a copy of the essay.

End of the Synonyms file.

UNIT IV: ACTIVITIES FOR PRACTICING REVISING SKILLS

What's Ahead in This Unit?

The activities in Unit IV give students practice in revising a draft to improve its style, grammar, and organization. This is often a neglected part of our writing education. While professional writers often take their drafts through seven or eight revision cycles, the compositions students turn in for grading are typically the only drafts that they have produced. Students may copy their work over in neater handwriting, but they rarely revise, expand, or reorganize their original drafts.

Word processing provides a natural environment for teaching revision strategies. The activities in this unit provide students with realistic revising exercises to complete at their desks and at the computer. The three activities are described below.

Shaping Up Sentences

In this activity, students learn to review and revise a composition sentence-by-sentence. A reproducible Student Guide explains how to revise sentences for greater clarity and simplicity, and an activity file provides sentences to revise according to these guidelines.

Putting Together Paragraphs

In this activity, students organize the sentences of a paragraph so they follow a basic structure, starting with a topic sentence and moving on to logically-ordered supporting ideas. A reproducible *Student Guide* explains the structure of a paragraph, and an activity file provides paragraphs to organize according to these guidelines.

Chain Letters

This activity requires students to write a letter of complaint on a given subject, and then to pass it to another student for the first revision and editing cycle. The letter is then passed to a third student, who completes the cycle and prints the final draft.

ACTIVITY #10: SHAPING UP SENTENCES

Once students write a sentence, they are unlikely to change it substantially. Many studies of student writing, including the National Assessment of Educational Progress, have found that students instructed to revise a composition make mostly cosmetic and minor stylistic changes. Substantial rewriting—even though essential to good writing—is rare.

This activity requires students to evaluate and rewrite a composition sentence-by-sentence. It helps students overcome the tyranny of the word on paper by requiring them to produce alternative phrasing for sentences that are already written.

What You Will Do

To conduct this activity, you will need to:

- Reproduce and distribute the Student Guide printed in the following section.
- Prepare the activity file shown in the section titled *Contents of the Video File.*

Managing the Activity

Allow time for students to read and understand the Student Guide section of this activity. If necessary, review the elements of grammar and style discussed in the Student Guide. Make sure students refer to the guide when performing the activity.

The time required to complete this activity depends on a student's level of proficiency in grammar. While proficient students should complete the activity in one class period, others may require two periods. As the faster students finish the activity, ask them to work as advisers to slower students. This means acting as consultants, not "taking over" for the slower students.

Preparing the Activity File

Type the activity file as shown in the *Contents of the Video File* section at the end of this activity. If you are using an Apple computer, use standard type, not frozen text. Type the file exactly as shown, including instructions and keys at the end of each paragraph. Save the activity file on a data disk, using the file name Video.

Adjusting the Activity File

You may adjust the activity file to make it more or less difficult by following the suggestions below.

Shorten the File If computer time is limited, you may shorten the file by eliminating paragraphs one and two, so the essay begins with paragraph three. If you do this, you may wish to alter the remaining paragraphs so that they contain instances of choppy sentences, run-on sentences, and disagreement in tense—problems that appear only in paragraphs one and two.

Make It More Challenging For a more challenging task, omit the numbered clues and "things to watch for" that accompany the paragraphs, so students have to revise the sentences without these supports. Have them use the Return (Enter) key to separate each sentence from its paragraph, and then have them rejoin the sentences after revision.

Using the Activity File

Begin the class by retrieving the Video file and showing students how to use the numbers as clues to revising the sentences. Students should then retrieve the Video file from the class data disk and complete the activity.

Have students save the completed file on their own or a shared data disk. If students save their work on a shared disk, be sure they use their own names for file names, or that they append their initials to the original file name. After they save their work, have students print a double-space copy of the revised essay for review or grading.

Grading Key

Suggested revisions for the numbered elements in each paragraph are shown below.

Paragraph 1
(1) . . .became big business.
(1) . . .objected to them.
(2) . . .pool hall, where kids would collect, withdraw from society, and get into trouble.
(3) They saw the arcades as a hangout for social dropouts.

Paragraph 2
(1) Kids might become compulsive game players, withdrawing from normal social and physical activity, and spending all their time interacting with games and computers.
(2) They feared. . .
(1) . . .to become passive and helpless, unable or unwilling to cope with the normal demands of life.

Paragraph 3
(1) Experts now understand more. . .
(2) about the effects of. . .
(3) . . .psychologist studied. . .and found that. . .
(4) . . .and they participate in clubs, sports, and other extracurricular activities.
(5) . . .they are very sociable; they enjoy watching each other play and discussing the games.
(3) . . .psychologist concluded that. . .

Paragraph 4
(1) . . .help develop problem-solving
(2) . . .learn to see patterns in the objects and events of the game.
(2) Kids learn these skills much faster than most adults, and. . .

Paragraph 5
(1) . . .and only they are responsible. . .
(2) Kids learn to rely upon themselves.
(3) Rather than learning to be helpless, kids learn a sense of responsibility from video games and computers.

Student Guide: Keep Your Writing Clear and Simple

How easy is it for someone to understand your writing? How often must they pass over unnecessary words, or struggle with an awkward sentence, to get to your meaning? Good writing is the art of saying what you mean in the clearest, simplest words possible. That may sound easy, but actually it's not. It is much easier to be wordy, and to use long, complex sentences than it is to be clear and simple.

Revising the First Draft

The time to work at being simple and clear is after you've written the first draft. Think of the first draft as an initial attempt to capture your ideas in writing. You should accept that it is temporary and far from perfect. Then once you've got your ideas into words, you can get down to the task of shaping up the draft to see if you can say the same things more clearly and in fewer words.

Shaping Up Your Sentences

Listed below are some common problems people have in writing sentences. There are also simple rules to follow to avoid each problem. By using these rules when rewriting a draft, you can avoid most of the pitfalls that make sentences hard to understand.

Nominalizing Verbs

Making a verb like "accomplish" into a noun phrase like "the accomplishment of" adds words to a sentence and makes it harder to understand. In general, avoid nominalizations and just use the verb.

Rule 1: Don't use phrases that turn simple verbs into long nouns.
Examples of nominalizations:

Susan and Sally (had a desire) to go horseback riding. It had been almost six weeks since either of them had been riding, and they (were in hopes) of going right away. However, they (had a preference for) riding in the morning, so they (made the decision) to wait until the following day.

In the space next to each phrase, write the simple verb that should be used instead of the nominalization:

had a desire to _____ had a preference for _____

were in hopes of _____ made the decision to _____

Writing is more direct and lively in the active voice. Passive sentences take longer to read, confuse the reader, and make awkward sentences.

Rule 2: In general, use active sentences.
Example of too many passives:

The horse had been shod by the stable keeper just before the girls arrived. They were told the story of what had happened the day before by the stable keeper. A rider had been thrown by the horse, whose footing was lost because of a loose shoe.

Turn the passive sentences above into active sentences. The sentences have been started for you.

The stable keeper _____.

He _____.

The horse_____.

Rule 2a: Use passive sentences occasionally to break up the rhythm of a paragraph, or to place emphasis upon who or what is being acted upon.
Example of passive used for emphasis (second sentence):

Joshua, the younger of the two horses, was sleek and fleet of foot. Sassy, the older mare, had been mistreated as a youngster and was difficult to control.

Choppy Sentences

The need to keep it simple doesn't mean chopping all your sentences into small, "bite-size" pieces.

Rule 3: Don't write a long series of short, choppy sentences.
Example of choppy sentences:

She rode with her friend. Her friend was from the country. They rode for hours. The ride was a pleasant one. They didn't want to stop. They eventually stopped. They stopped to let the horses rest. They also stopped to have a picnic.

It's better to combine some of the choppy sentences into complex or coordinate sentences.

Complex sentences combine an independent and a dependent idea with a subordinate clause. Example: She rode for hours with her friend who was from the country.

Coordinate sentences join two independent but related ideas with "and, "but," and "or". Example: They stopped to let the horses rest and to have a picnic.

Changing Directions in the Sentence

It's easy to forget that when you join two independent clauses into one sentence, the two parts should agree in subject, voice, and tense. Otherwise, the sentence seems to shift directions. This slows down the reader.

Rule 4: Make sure the parts of a sentence agree in subject, voice, and tense.
Examples of changing directions in a sentence:

Changing the subject:
The horses grew tired and the sun made them hot and thirsty.

Changing voice:
They rested next to a stream, and the clear, cool water was drunk by the horses.

Changing tense:
The girls decide it is time to return to the stable, so they got on their horses and rode away.

Correct the shifts in direction in the sentences above. The sentences have been started for you.

The horses _____.

They rested_____.

The girls _____.

Run-away Sentences

The hardest sentence for a reader to understand is one that runs on and on without a break. Keep it simple by breaking long sentences into shorter ones that have only one or two main ideas.

Rule 5: Don't write long, "run-away" sentences that use too many "and's," "than's," "so's," "to's," etc.
Example of a run-away sentence:

As the horses meandered through the countryside, the girls admired the scenery *and* chatted idly about one thing *and* another *and* laughed now *and* then, *and then* they stopped for a picnic about half way through the day *and* got down from their horses *to* spread out the delicious *and* refreshing food *that* they had brought with them strapped onto the horses' backs.

Correct the run-away sentence above by breaking it down into three or more coordinate or complex sentences.

_____

_____

_____

_____

_____

Colloquial Terms

Many of the words people use in speech are stale and overused. Some examples are listed below. Whenever you're tempted to use one of these, think of a more original, colorful word to use instead, or consult the Thesaurus in *The Bank Street Writer III* for a more specific word.

Rule 6: Don't use too many colloquial expressions.
Examples:

great	big	really	good	awesome
neat	little	fast	bad	fabulous
nice	kind of	wonderful	gross	yukky
very	swell	fun	scary	super
nifty	sort of	a lot of	mean	darling
cute	no way	never	truly	unbelievable
actually	extremely	interesting	funny	incredible

Clichés

There are many trite phrases that sneak into our writing and add words without adding meaning.

Rule 7: Don't use clichés.
Examples:

Instead of	**Use**
whether or not	whether
if and when	if
the foreseeable future	the future
can hardly, can't hardly	can't
the reason is because	because
the reason why	because
by means of	with, by
without undue delay	immediately
express my thanks	thank you
is a virtual certainty	is true
make an attempt to	try
on the basis of	by, from, etc.
with respect (regard) to	about
it's my opinion that	I think, I believe
in the amount of	for
the fact that	that
despite the fact that	though
in view of the fact that	because
subsequent to	after, following
in the event that	if
along the lines of	like

Misplaced Modifiers

1. **Prepositional phrases** Prepositional phrases can modify either a noun or a verb. If they stay close to the word they modify, the meaning is clear. But if they "slip" out of place, they can end up modifying the wrong word.

Rule 8: Place a prepositional phrase as close as possible to (and usually after) the word it modifies.
Example of a prepositional phrase that "slipped."

Right meaning: She rode with her friend from the country.

Wrong meaning: She rode from the country with her friend.

2. **Participles** A participle is a verb form used as an adjective (a broken watch, the galloping horse). You usually shouldn't start a sentence with one. If you do, make sure the noun it modifies immediately follows as the subject. Otherwise, it is a *dangling participle*—it hangs out of place, seeming to modify something it doesn't.

Rule 9: If you use a participial phrase at the beginning of a sentence, make sure it modifies the noun that follows.
Example of dangling participle:

Galloping full-tilt toward the stable, she saw the horse with its terrified rider. Broken into many pieces, she spotted the rider's watch on the ground.

Rewrite these sentences so that the participle doesn't dangle. The sentences have been started for you.

She saw _____

She spotted _____

3. **Split Infinitives** An infinitive is a verb preceded by "to," as in:
to question is Man's destiny
to wonder is his fate.
It's bad form to split an infinitive with an adverb.

Rule 10: Don't put an adverb between to and the infinitive.
Example of split infinitives:

Sally's mom told them to quickly feed the horses and to immediately go to bed.

Rewrite the sentence above to "unsplit" the infinitives.

Sally's mom _____

What You Will Do

In this activity, you will be revising an essay on laughter using *The Bank Street Writer III*. Look closely at each sentence for ways to apply the rules you just learned to make it clearer and simpler.

Contents of the Video File

Here is what you will find in the Video file:

Welcome to the Video file.

You will be revising sentences in an essay about kids and computer games. Not all sentences in the essay need revising. When they do, a number appears in front of the part that needs fixing. The number is your clue to what is wrong with the sentence.

Here's how to use the numbers:

Below each paragraph, you will see a list of all the incorrect items that appear in the sentences in that paragraph. There are items such as "passive sentence" or "cliches"—the same problems described in your Student Guide. By matching the numbers in the list with the numbers in the paragraph, you can tell exactly what needs fixing in each sentence.

Then it's your job to rewrite the sentence to make it clear and simple.

GOOD NEWS ABOUT KIDS AND COMPUTERS

>>> Paragraph #1 <<<

When video arcades sprang up all over America and (1) are becoming big business almost overnight, many people (1) object to them. They feared the arcades would become a modern version of the pool hall. (2) Where kids would collect. Where kids would withdraw from society. Where kids would get into trouble. (3) The arcades were seen as a hangout for social dropouts.

In Paragraph #1, watch for:

(1) Disagreement in tense
(2) Choppy sentences
(3) Passive sentence

>>> Paragraph #2 <<<

Worse, they argued, the games themselves might be addictive. Kids might become compulsive game players (1) and withdraw from normal social and physical activity and spend all their time interacting with games and computers. They (2) fear that the games would cause their young players to become passive and (1) also to become helpless and be unable or be unwilling to cope with the normal demands of life.

In Paragraph #2, watch for:

(1) Run-away sentences
(2) Disagreement in tense

>>> Paragraph #3 <<<

(1) More is now understood by experts (2) with regard to the effects of video games and computers on kids, and the news is good! One psychologist (3) conducted a study of 1,000 youngsters in video-game parlors and (3) reported the finding that they tend to be average or above-average students. They do not skip school, and (4) clubs, sports, and other extracurricular activities are participated in by them. Kids in the arcades are (5) super sociable; they (5) really like watching each other play and discussing the (5) nifty games. The psychologist (3) came to the conclusion that the video parlors keep kids busy and out of trouble.

In Paragraph #3, watch for:

(1) Passive sentence
(2) Cliché
(3) Nominalizations
(4) Disagreement in voice
(5) Colloquial terms

>>> Paragraph #4 <<<

What about the games themselves? Many psychologists and educators have concluded that computer games are a healthy pastime. They help (1) in the development of problem-solving and thinking skills. The games require you to pay attention to several sources of information at once, to make very quick decisions, and to learn to see (2) in the objects and events patterns of the game. (2) Much faster than most adults, kids learn these skills, and they can transfer them to other situations.

In Paragraph #4, watch for:

(1) Nominalization
(2) Modifying phrase out of place

>>> Paragraph #5 <<<
Using computers has another advantage for kids—they learn that they are in control, and only (1) oneself is responsible for the outcome. Unlike television, which you watch passively, computer games require the player to take an active part. Computers do precisely what they are instructed to do, and they don't make mistakes. (2) Kids learn to upon themselves rely. (3) Rather than learning to be helpless, video games and computers generally give kids a sense of responsibility.

In Paragraph #5, watch for:

(1) Disagreement in subject
(2) Split infinitive
(3) Dangling participle

You're finished!

Now, read over each paragraph and make sure you've made all the changes that need to be made.

Use ERASE to delete everything but Paragraphs 1-5. Then print a copy of the essay.

End of the Video file.

Here is how the completed, corrected essay would look:

GOOD NEWS ABOUT KIDS AND COMPUTERS

When video arcades sprang up all over America and became big business almost overnight, many people objected to them. They feared the arcades would become a modern version of the pool hall, where kids would collect, withdraw from society, and get into trouble. They saw the arcades as a hangout for social dropouts.

Worse, they argued, the games themselves might be addictive. Kids might become compulsive game players, withdrawing from normal social and physical activity, and spending all their time interacting with games and computers. They feared that the games would cause their young players to become passive and helpless, unable or unwilling to cope with the normal demands of life.

Experts now understand more about the effects of video games and computers on kids, and the news is good! One psychologist studied 1,000 youngsters in video-game parlors and found that they tend to be average or above-average students. They do not skip school, and they participate in clubs, sports, and other extracurricular activities. Kids in the arcades are very sociable; they enjoy watching each other play and discussing the games. The psychologist concluded that the video parlors keep kids busy and out of trouble.

What about the games themselves? Many psychologists and educators have concluded that computer games are a healthy pastime. They help develop problem-solving and thinking skills. The games require you to pay attention to several sources of information at once, to make very quick decisions, and to learn to see patterns in the objects and events of the game. Kids learn these skills much faster than most adults, and they can transfer them to other situations.

Using computers has another advantage for kids—they learn that they are in control, and only they are responsible for the outcome. Unlike television, which you watch passively, computer games require the player to take an active part. Computers do precisely what they are instructed to do, and they don't make mistakes. Kids learn to rely upon themselves. Rather than learning to be helpless, kids learn a sense of responsibility from video games and computers.

ACTIVITY #11: PUTTING TOGETHER PARAGRAPHS

Writing Ideal Paragraphs

The order of ideas in a paragraph should direct the reader's thinking in a linear path from generalizations to particulars, or from particulars to generalizations. Rather than making the reader work to find the thesis or main idea, the writer should state it at the outset. Then the writer should support the main idea with a logical sequence of facts and examples.

Writing Real Paragraphs

Of course, the process just described is textbook writing. In the real world of writing, things seldom go so smoothly. We seldom know in advance exactly what we will say or how we will organize our thoughts. In fact, the very act of writing is a means of discovering what we wish to say. Often, the main point doesn't become clear until we've written most of the paragraph.

Matching the Real With the Ideal

Fortunately, word processing gives us the power to reconcile the real with the ideal worlds of writing. This activity shows students how to put together "textbook" paragraphs from less-than-ideal starting material. Students use the MOVE feature under the EDIT function to arrange randomly ordered sentences into perfectly ordered paragraphs.

What You Will Do

To conduct this activity, you will need to:

- Reproduce and distribute the Student Guide included later in this activity.
- Prepare the activity file shown in the section titled *Contents of the Laugh File*.

Managing the Activity

Allow students time to read and understand the Student Guide. If necessary, review the proper organization of a paragraph in a class discussion. Allow one class period for students to complete the activity, although upper level students may require less time.

Students may work individually or in pairs. Working in pairs promotes discussion of the ideas and their logical order in the paragraph.

Preparing the Activity File

Type the activity file as shown in the section titled *Contents of the Laugh File*. If you are using an Apple computer, use standard type, not frozen text. Type the file exactly as shown, including the instructions and the lines separating paragraphs. Save the activity file on a data disk, using Video as the file name. If you wish to shorten the activity, you may omit Paragraphs 5 and 6.

Using the Activity File

Begin the class by retrieving the Laugh file and showing the class how to use the file. First, label the topic sentence and number the supporting ideas within a paragraph. Then use MOVE to relocate one of the sentences.

After this demonstration, students should retrieve the Video file from the data disk and complete the activity. When they are finished, have students "clean up" the file by using the ERASE function to delete the instructions and the dividing lines between paragraphs.

Have students save their work on their own or a shared data disk. If students share data disks, be sure they use their own names for file names or that they append their initials to the original file name. After they save their work, have students print a copy of the completed essay for review or grading.

Grading Key

The recommended order of sentences in the completed essay is shown below. In the key, the numbers refer to sentences read from top to bottom in the original activity file.

Paragraph 1:
Sentence 1, 3, 2.

Paragraph 2:
Sentence 3, 1, 2.

Paragraph 3:
Sentence 2, 1, 3.

Paragraph 4:
Sentence 4, 1, 3, 2.

Paragraph 5:
Sentence 3, 1, 2, 5, 4.

Paragraph 6:
Sentence 1, 3, 4, 2.

Paragraph 7:
Sentence 2, 1.

Student Guide

Make Your Paragraphs Work

Most people write a paragraph without thinking about the organization of ideas within it. They follow the natural flow of events that come to mind and write these down one after another. There's nothing wrong with this approach when writing a first draft. At some point, though, you should reorganize the ideas in the paragraph so they take a reader on a smooth and logical course through the topic.

Reorganizing Ideas in a Paragraph

Let's assume that you've written down a set of ideas that seem to go together into a paragraph. First, ask yourself this question: "Arethe sentences all about the same thing?" Look at each sentence and make sure that it contributes to the main idea. If it doesn't, throw it out—even if it's well-written!

Now ask yourself this question: "Are the sentences arranged in the best order to make the point I'm trying to make?" To answer this question, you have to know what point you're making. If you don't know, back up and find out.

Writing the Topic Sentence

Think of what it is you're trying to say in the paragraph. What is the central idea that pulls it all together? As quickly as you can, write this down. Write a single, precise sentence that tells what the whole paragraph is about. When you've done that, you've got your *topic sentence*. Place this sentence at the top of the paragraph.

Arranging Supporting Ideas

Every sentence in a paragraph should support the main idea—adding meat to it and making it more believable. Look at your supporting sentences and ask: "What is their most logical order?"

Now you're on your own. No one can give you exact rules to follow. Start with the most important fact, reason, or example. Then work down to the less important ones. If you're describing events, start with the first one and work to the last. If you're describing a scene, start at one point and "walk" to the next. Try to put yourself in the reader's place and make sure your ideas are ordered for the best effect.

The Clincher

Sometimes you may want to write a concluding statement that summarizes what the paragraph has said. The concluding statement restates the idea of the topic sentence or summarizes the details in the paragraph. A "clincher" sentence is helpful in a long and detailed paragraph, but is usually out of place in a short paragraph.

Exceptions to the Rule

Although the usual order is to start with the topic sentence and let the paragraph grow out of it, there are other ways to organize a paragraph. For example, you can put the topic sentence last. This works well in the first paragraph of an essay, where you may write several sentences that set the scene and then state the main point of the essay. Usually, however, you'll start a paragraph with the topic sentence.

Practice Putting Together a Paragraph

In the activity below, you'll find the sentences from two paragraphs of an essay on Modern Puppetry. In each paragraph, put a "T" next to the topic sentence and number the supporting sentences in the order that seems most logical.

MODERN PUPPETRY

Paragraph 1.

For instance, the movies in the *Star Wars* series used dozens of highly sophisticated puppets.

Movies, especially the science fiction and horror variety, are filled with puppets.

Although people may think of puppetry as children's fare, it appears in places they may never expect.

Puppetry today is more sophisticated than it has ever been.

Most of them were operated by a combination of cables, rods, hands, bladders, and remote control.

Paragraph 2.

Jabba the Hut weighed several tons and required 12 people to operate.

Yoda could also perform many actions.

Two of the more complicated *Star Wars* puppets were Jabba the Hut and Yoda.

He could walk, talk, breathe, move his arms, grasp objects, focus his eyes, blink, twitch his ears, wrinkle his brow, and create a wide variety of facial expressions.

The special effects experts who worked on Jabba went to great lengths to create the illusion of a living, breathing creature, installing such features as flaring nostrils and focusing eyes.

Contents of the Laugh File

Here are what you will find in the Laugh file:

Welcome to the Laugh file.

First, you will be reading sentences that are out of order. Then put the sentences back together in their proper order in a paragraph.

First, read all the sentences from one paragraph.

Then identify the topic sentence for the paragraph.

Next, identify all the the supporting ideas. Number them in the order that seems most logical.

Use the MOVE function to put the sentences in their proper order in the paragraph.

LAUGHTER: THE BEST MEDICINE?

>>> Paragraph #1 <<<

As Shakespeare wrote, "Laugh and the world laughs with you. Cry and you cry alone."

When people laugh, they are actually doing their bodies a favor.

Shakespeare may not have known it in his time, but the fact is that laughing is a healthy thing to do.

>>> Paragraph #2 <<<

If you're angry, depressed, tired, or worried, a good laugh can lighten the load.

Is laughing just a way of tricking ourselves into feeling happier, or is there a scientific basis for laughter's positive effects?

Anyone who has ever laughed is aware that laughing makes you feel better.

>>> Paragraph #3 <<<

Scientific evidence shows that laughter causes our brains to produce chemicals that reduce inflammation and act as natural painkillers.

The answer is that laughter really is good medicine.

Laughter also boosts the immune system, making someone who laughs frequently less likely to succumb to disease and infections.

>>> Paragraph #4 <<<

It exercises the lungs, diaphragm, and circulatory system.

When the laughter subsides, the muscles are more relaxed and both blood pressure and pulse rate are lower than before.

A hearty laugh exercises the chest, abdominal and facial muscles, and even the arms and legs.

A good laugh gives our bodies an aerobic workout.

>>> Paragraph #5 <<<

A well-known editor and writer, Norman Cousins, was suffering from a crippling spinal disease.

In his book, "Anatomy of an Illness," he recounts how laughter helped him recover.

There are many stories of people who believe that laughter helped them overcome a serious illness.

He is convinced that his laughter relieved the pain and helped his body rid itself of the disease.

Cousins spent months watching Marx Brothers movies and old episodes of *Candid Camera*.

>>> Paragraph #6 <<<

Dr. William Fry, a psychologist at Stanford University has been studying and writing about laughter for more than twenty years.

Dr. Fry recommends that people collect a "humor library" of things that make them laugh—cartoons, books, records, video tapes—and spend some time enjoying them every day.

Dr. Fry says that most people, especially adults, don't laugh enough.

Life gets too serious for them, and they forget to stop and enjoy comedy, make jokes, or see the humor in what's going on around them.

>>> Paragraph #7 <<<

And, although he couldn't have predicted it, Shakespeare has probably helped millions of people stay healthier by writing comedies that kept them laughing!

Thus, twentieth century science has confirmed what Shakespeare already knew—that people love to laugh.

You're finished!

Now read back through each paragraph and make sure that the sentences are in the best order.

Use ERASE to delete everything but paragraphs 1-7. Then print a copy of the essay.

End of the Laugh file.

ACTIVITY #12: "CHAIN LETTERS"

This activity gives students the experience of revising and editing a composition written by one of their peers. All of us have trouble gaining the necessary distance from our own writing to evaluate it critically from a reader's point of view. Is all the necessary information there? Have we explained it well enough? Is it clear and simple? What changes would make it more understandable? By having students edit the work of their peers, we make them more conscious of the revision needs of their own writing.

The Editing Chain

In this activity, each student writes a letter of complaint. The student then passes the letter on to another student, who suggests changes and makes revisions. The second student passes it to a third, who does the mechanical editing. Thus, each student writes an original letter, considers the revision needs of a second letter, and edits for mechanics in a third.

What You Will Do

To conduct this activity, you will need to:

- Reproduce the student handout titled *Write a Complaint About This Situation.*
- Divide your class in half and distribute one handout to each half.
- Oversee the "chain of editing" activities in the classroom.

Managing the Activity

Allow one or two class periods for this activity. If students do not have their own data disks, prepare enough blank data disks for students to swap them back and forth. One disk for every 4-5 students works well.

Reproduce the student handouts printed separately in the next section. Make enough copies of each one to distribute to half the students in the class. In the computer room or classroom, divide the room in half. Distribute Student Handout 1 to the students in one half of the room and Student Handout 2 to the students in the other half of the room.

Stage 1. Composing

Allow students no more than 30 minutes to read the handout and compose the first draft of their letters. Proficient typists may require only 20 minutes. Tell students to write their letters quickly and dispense with all revision and editing.

Cut off the drafting activity after the allotted time. Have each student type **Signed, xxx** at the end of the letter to identify themselves as the writer.

Tell students to save their drafts on their own or a shared data disk, using their own names for file names. Then have each student pass the disk to someone on the other side of the room.

IMPORTANT: Passing the letter to someone who has written about a different situation insures that each student edits a letter without being familiar with the situation it describes. Thus, they can evaluate the information content as a naive reader.

Stage 2. Revising

The second student receives the draft and reads it through. Tell the second student that he or she is responsible for making the content of the letter completely understandable, and for editing the letter for grammar, style, and organization.

Student 2 should ask these questions about the letter:

1. Do I completely understand the situation that led to the complaint?
2. Has the writer expressed his or her feelings about the situation?
3. Has the writer made it clear what he or she expects the reader to do about the complaint?

To fill in gaps in the content of the letter, Student 2 should consult the writer and fill in any missing information.

Next, Student 2 should review the wording in the letter. Are there trite expressions, colloquial terms, or nondescriptive words? If so, he or she should consult the thesaurus to find a better word.

Finally, Student 2 should consider sentence structure and paragraph organization, applying the rules learned in Activities 10 and 11 to make revisions.

Student 2 saves the revised draft on the class data disk, using the writer's name appended with "2" for the file name. Student 2 should then pass the disk to Student 3 (preferably someone from the same side of the room).

Stage 3. Editing for Mechanics

Student 3 is responsible for correcting all errors of grammar, spelling, punctuation, and capitalization, and for neatly formatting the letter for printing. Have Student 3 correct spelling in the document by using the CHECK ALL TEXT option under the *Writer*'s SPELL function.

Student 3 saves the final draft on the data disk, using the writer's name appended with a "3" for the file name. Student 3 then prints a copy of the final letter. If time allows, Student 3 should also print a copy of the first and second drafts of the letter for comparison purposes.

Getting Feedback

Distribute the printed final drafts to their original writers. Because most students won't remember their own first draft, have a printed copy of the original draft available for comparison, if possible.

Student Handout 1.

WRITE A COMPLAINT ABOUT THIS SITUATION

Imagine that you are taking care of a neighbor's children for an afternoon. You send one of the children to the corner store to buy some peaches for a snack.

The store owner, Mr. Jones, whom you have known and liked for several years, apparently took advantage of the child. The peaches are badly bruised. You also believe that the child was overcharged, given what Mr. Jones' was charging for peaches just the day before.

You ask the child if Mr. Jones helped her pick out the peaches, and she answers that he did. She also mentions that she stopped to play on the slide in the neighborhood playground on her way home, but that she was careful not to hurt the peaches.

You want to send the child back with the peaches and a letter to clear up the situation. Write a letter to the grocer that expresses your displeasure and proposes what Mr. Jones ought to do about the situation.

Student Handout 2.

WRITE A COMPLAINT ABOUT THIS SITUATION

Imagine that you are taking a final exam, and your teacher, Mr. Smith, leaves the room for a few moments. While he is gone, you get up and go to the pencil sharpener at the same moment that a strong gust of wind blows through the window next to your desk. Your papers are scattered all over the room.

You move about the room quickly, recovering your papers. Somehow, in your hurry to pick them up, you manage to collect a few pages of notes left on the floor by another student. The period is almost over, and you rush to finish the exam. You turn in all the papers, including the student's notes, which you are unaware of.

Mr. Smith returns your exam with an "F" and a note that says "see me." He explains that he found the student's notes mixed in among your papers, and concluded that you must have cheated on the test.

Write a letter to Mr. Smith that explains what happened during the exam and expresses your feelings about his decision to give you an "F." Propose a solution to the problem.

UNIT V: WRITING FOR PURPOSE AND AUDIENCE

What's Ahead in This Unit?

The two activities in this unit help students learn to adapt their writing to a definite purpose and to different audiences. Changing what we say and how we say it to suit different purposes and audiences is one of the more mature writing skills that we expect students to practice.

Writing To Persuade

In the *Writing To Persuade* activity, students learn to write a persuasive argument by first debating an issue, and then getting together with like-minded students and writing an essay intended to change the opinions of those who disagree. A reproducible Student Guide explains how to write a persuasive essay, and astartup file helps students plan their arguments.

Writing for Different Audiences

In the *Writing for Different Audiences* activity, students write a character analysis based on a class reading assignment. They write two essays. The first describes the character for a knowledgeable teacher, and the second describes the character to someone without knowledge of the book or story. A reproducible Student Guide explains how to analyze a literary character, and a startup file helps students plan their descriptions.

ACTIVITY #13: WRITING TO PERSUADE

One of the most demanding types of writing is the persuasive essay. As the writer, you must first develop a clear, firm position on the topic. Along with stating your opinion on the issue, this often means proposing some kind of action or solution. You must think logically, reason carefully, and develop your case with reasons and facts.

You must also write convincingly. This is the hardest part. To write well, you must assume an intelligent, doubting reader. You must avoid emotional appeals, hyperbole, and overstatement. You must tell your reader not only why you are right, but why his or her point of view is wrong.

In this activity, students write an essay to persuade a doubting reader. A reproducible Student Guide helps them understand how to write such an essay, and a startup file helps them plan their arguments to write convincingly.

What You Will Do

To conduct this activity, you will need to:

- Have students debate the essay topic(s) among themselves.
- Reproduce and distribute the Student Guide reprinted separately in the next section.
- Prepare the activity file shown in the section titled *Contents of the Opinion File.*

Managing the Activity

The following list gives the time required for the different stages of this activity:

- Debating the issue(s)—20-30 minutes
- Tongue-in-cheek essay—20-30 minutes
- Filling in the startup file—30 minutes at computer
- Writing the persuasive essay—one class period at computer

There are two ways to reduce the time required for the activity. First, you could print a copy of the startup file and let students fill it in at home or in class, rather than at the computer. Or you could have younger students write only the tongue-in-cheek essay, skipping the debate and essay on a real issue.

Preparing the Students

Reproduce and distribute the Student Guide reprinted in the next section, and allow time for students to read and understand it before starting the activity. For additional preparation, bring to class one or two good editorials and discuss them in relation to the Student Guide. Make sure students bring the guide with them to the activity session.

Tongue-in-cheek Practice Essays

For practice writing a persuasive essay, have students follow the steps in the Student Guide to write a tongue-in-cheek argument that persuades someone to buy one of the following items: last year's calendar, an old window blind with no pull cords, a bag of raked leaves, one shoe, a leaky bucket, an old horseshoe, a broken shoe lace, a broken tennis racket, a leaky football, a broken clock, a steering wheel, a bagful of clothes dryer lint, a cracked ice cube tray, an abandoned beehive, or a toothless comb.

Debating the Issues

To expose your students to different points of view, and to start them thinking about why people hold their opinions, conduct a class debate among students who hold different opinions about a subject.

Suggest the following as possible subjects for a debate:

- Should cigarette smoking be banned in schools?
- Should women be subject to the draft?
- Should we outlaw the death penalty?
- Should competitive sports be deemphasized in schools?
- Should students have more say in what is taught in school?
- Should schools be required to get parents' approval on the textbooks they use?
- Should schools be required to get parents' approval on books available in the library?
- Should schools provide religious education?
- Is corporal punishment necessary for discipline in schools?
- Should schools hire and fire teachers based on student evaluations?
- Should students be required to take computer courses?
- Is a college education necessary for success?

Of course, students might also want to suggest their own topics.

Birds of a Feather Write Together

After the debate, students who share the same opinions form "Birds of a Feather" groups and work together. Have each group write together to try to change the opinions of persons in the other group. Groups should be kept small—two to three students is usually a good number. If a larger number of students agree on an issue, have some of them pick a new issue, or break them into smaller groups to write on the same issue.

Preparing the Startup File

Type the startup file shown in the *Contents of the Opinion File* section at the end of this activity. Use frozen prompts (Apple version only) or standard type. Before trying the activity with students, read the section titled *How to Use the Startup Files* in the Introduction to Unit II. Save the startup file on a class data disk, using Opinion as the file name.

Filling in the Startup File

Students plan their essays by retrieving the Opinion file and typing in key words and short phrases. Have them print a copy of the completed file to use as a guide while writing the essay.

Giving Feedback: Did Persuasion Work?

An optional follow-up to the persuasive essay activity is to have students test their success by reading their "pro" and "con" essays to a class of students and then having the class take a vote on the issue. This is best done with another class that has not previously debated the issues. Knowing in advance that their essays will have a real audience and serious purpose will provide additional motivation for students to write well.

Student Guide: Writing To Persuade

When you write to persuade, you write to convince the reader to share your opinion about a subject. To write convincingly, you should assume that the reader has an opinion about the subject, and that it is not the same as your own. Your goal is to change the reader's mind.

Few readers will change their minds simply because you state your own opinion! You must also give good reasons to support your opinion. In addition, you should state the opposite point of view and tell what is wrong with it.

Steps to Writing a Persuasive Essay

There are certain steps you should always follow when writing a persuasive essay. Those steps are listed in the margin of the sample editorial that follows. Read the editorial, then read the steps. Pick out the parts of the editorial that match each step.

CANDY BAR-RED BY RESOLUTION

The Pine Middle School Student Council last week passed a resolution in favor of removing the candy dispensing machines from the student lunchroom. We agree with their resolution and recommend that the student body seriously consider their proposal. Those machines put temptation in the path of every student who has pocket change or left over lunch money. The temptation is to spend it on candy and gum, where the student might otherwise save the money or spend it on nourishing snacks such as apples or popcorn.

Council members who opposed the resolution did so on the grounds that each student should have the right to choose for themselves what snacks to eat during the school day. However, we argue that the school is under no obligation to provide students with all possible choices of snacks. Students should be free to choose, but only from among nourishing, healthy alternatives. It would be wise not to offer candy as one of them. One student we know recently broke a wire off his braces while eating a piece of caramel he had just bought from the lunchroom machine. He told us that his orthodontist told him not to eat candy at home.

We urge Pine students to support the Council's resolution. Why subsidize the eating of candy, when there is a world of great snack food from which to choose?

1. If your subject is factual, state the facts first.

2. State your opinon about the facts.

3. Give reasons for your opinion.

4. Explain your reasoning.

5. State the opposite point of view and why people believe it.

6. State why you do not believe the opposite viewpoint.

7. Restate your opinion.

8. Illustrate your opinion with a real-life example.

9. Summarize your opinion.

What You Will Do

You will work with other students who agree with your point of view on an issue to write a persuasive essay. The essay should be directed at others who do not agree with you, and it should be written to change their opinions. Plan your essay by filling in the Opinion file on the class data disk.

Contents of the Opinion File

Here is what you will find in the Opinion file:

Welcome to the Opinion file.

You are going to write an essay on a controversial subject. Your job is to write an essay that persuades someone who does not agree with you to change their opinion.

First know your subject and what you think about it.

Then plan your essay by filling in the questions below with key words and short phrases.

WHAT is the subject you are writing about?

What are the existing FACTS about the subject? (Has something recently happened relating to it? Is it in the news for some reason? What is the present situation?)

What is your OPINION about the facts? (Do you agree with what is happening? Agree with the proposed solutions? Think the situation that exists is wrong?)

Give a REASON to support your opinion.

EXPLAIN your reasoning (convince people that it is a good reason).

Give another REASON to support your opinion.

EXPLAIN your reasoning.

What is the OPPOSITE POINT OF VIEW from your own on this issue?

Why do some people BELIEVE the opposite point of view? (What are their reasons?)

Why do you NOT BELIEVE the opposite point of view? (What is wrong with this view? What counter arguments can you find?)

RESTATE your opinion (say it differently this time).

ILLUSTRATE your position with a real-life example (an experience, incident, or case history that shows why your point of view is best).

SUMMARIZE your opinion (a brief, clear statement that sums up what you believe and why).

You're finished!

Now, go back over the questions and add any details or reasons you may have forgotten.

Then, print a copy of your notes and use them as a guide while writing your persuasive essay. For best results, follow the order of the questions presented here. And good luck!

End of the Opinion file.

ACTIVITY #14: WRITING FOR DIFFERENT AUDIENCES

Gauging what the reader knows is essential for effective writing. Unfortunately, unlike the listener in a spoken dialogue, the reader is not there to tell us whether or not they understand the message that we are trying to communicate. Instead, we have to adopt the perspective of an imagined reader and try to assess what they need to know in order to understand. This is one of the most difficult tasks of writing.

Student writers usually err in assuming too much, rather than too little, knowledge on the part of the reader. This is not surprising, given that they have been writing for teachers all their lives, well aware that the teacher usually knows the subject better than they do. Students need to broaden their audience and learn to write for naïve readers.

In this activity, students write a descripton of a character from a book or story. First, they write for the teacher, who already knows the plot, theme, and characters. Then they revise the description so that it is understandable to someone who has not read the book or story. A reproducible Student Guide explains how to analyze a literary character, and a startup file helps students plan their descriptions.

What You Will Do

To conduct this activity, you will need to:

- Reproduce and distribute the Student Guide printed separately in the next section.
- Prepare the startup file shown in the section of this activity titled *Contents of the Character File.*

Managing the Activity

This is a good activity to coordinate with class literature assignments and an excellent preparation for writing book reports. If the class has recently read a book or story, have students write about a character from it. Otherwise, reproduce the story titled "First Seat in the Third Row" from the Student Guide in Activity 6 of Unit II and have students write about Arnold, the main character.

Allow one or two class periods for this activity. If computer access time is limited, print a copy of the startup file and let students fill it in by hand.

Preparing the Startup File

Type the startup file as shown in the *Contents of the Character File* section at the end of this activity. Use frozen prompts (Apple version only) or standard type. Before trying the activity with students, read the section titled *How To Use the Startup Files* in the Introduction to Unit II. Save the startup file on a class data disk, using Character as a file name.

Filling in the Startup File

Students will use the same startup notes for both descriptions. Have them plan the descriptions by retrieving the Character file and typing in key words and short phrases. Have students print a copy of the completed file to use as a guide when writing their descriptions.

Writing the Descriptions

Students should not anticipate the second task when writing the first. To prevent them from doing this, do not mention the revising task until the first essay is finished.

Writing for the Teacher Tell students to follow the Student Guide and their startup notes to write a character description that will be turned in for your evaluation. Tell them not to bother explaining the details of situations, events, and characters (other than the character being analyzed), as you already know the book well. Tell them you will give the essay to one other student in class for review.

Students should save their essays on their own or a class data disk and then print a double-space copy for your evaluation.

Writing for a Naïve Reader After completing the first essay, tell students to retrieve the essay and rewrite it for a new reader. This time, the reader is a parent, teacher, or student from another class who has not read the book or story. Remind students that this means they must explain references to other characters, events, and places in the story.

Getting Feedback

If possible, arrange for the essays to reach the audience for which they are intended. Have students exchange the first essay with their own classmates and write short evaluations of each other's work. Send the second essay home to parents or distribute them to students in another class.

Student Guide: Describing a Literary Character

When you describe a character from a book, play, or story, you need to give the reader an accurate, complete picture of the character. This means telling more than just what the character looked like, did, or said in the story. These things are important, but it's more important to tell the reader what kind of person the character is and why you believe he or she was important for the plot. Why did the author put that particular character into the story? Usually, an author creates a character because the story needs someone like the character to be complete.

Understanding How To Analyze a Character

Here are some of the important things to understand about a literary character:

- What are the physical attributes, life circumstances, character traits, personality, and other characteristics that motivate the character to behave and think as he or she does in the story? *Motivation* is the key—people act as they do because of their drives, dreams and fears. When we understand their motives, we understand everything.
- What is the person's *situation* in the story? Usually, a story involves people in problem situations that don't serve their motives well.
- How does the character *change* during the story? How do the events of the story affect the character? Few characters remain the same during a story—most change in some way as a result of the things that happen.
- What is the character's *role in the plot*? What is their relationship to the main characters? How do they affect the story? One way to answer this is to try to imagine the story without this character and ask what would be missing.

What You Will Do

In the activity, you will write an essay describing a character from a short story or book you've recently read. You will plan your essay by filling in the Character file on the class file disk.

Contents of the Character File

Here is what you will find in the Character file:

Welcome to the Character file.

You are going to write a description of a character from a book or story you have read.

First, get a good picture of the character in mind.

Then, make notes about what to include by filling in the information asked for below. Use only key words and short phrases (not sentences).

TITLE of book or story:

AUTHOR:

Who is the MAIN CHARACTER?

What are the character's PHYSICAL ATTRIBUTES?

What are the character's LIFE CIRCUMSTANCES? (occupation, status, health, etc.)

What are the character's outstanding CHARACTERISTICS? (character traits, personality, needs and motives, special abilities, etc.)

Relate an INCIDENT from the story that illustrates the most important characteristic.

Is there ANOTHER INCIDENT that illustrates an important characteristic?

What is the character's ROLE IN THE PLOT? (what is this person's relationship to or effect upon the main characters? How does the character affect the story?)

How is the character CHANGED or affected by the events of the story?

You're finished!

Now, go back over the questions and add any details you may have forgotten.

Then, print a copy of these notes and use the as a guide as you write your essay. And good luck!

End of the Character file.

ADDITIONAL STUDENT ACTIVITIES

The Bank Street Writer III can handle any writing assignment you're likely to give your students in the upper elementary, junior high, and high school grades—creative fiction, social studies reports, letters to authors and legislators, articles for the school newspaper, etc. Students do not need to know how to type before using the *Writer.* Because they enjoy writing with a computer, most students quickly become sufficiently familiar with the keyboard to match their rate of typing with their rate of composing. However, if you want to improve students' typing skills, you might give them a computerized typing tutorial program such as *Scholastic Success with Typing.*

When your students use *The Bank Street Writer III,* you and they will enjoy neat and legible printed copies of their work. Using a computer for writing also motivates many students to write longer compositions than usual. In addition, they're generally willing to make proofreading corrections—once they find out that they no longer have to rewrite the whole paper.

This section of the User's Handbook includes 21 brief activities designed to help you use the *Writer* to teach specific composition skills. The activities are divided into three sections:

- Composing with the *Writer*
- Developing Writing Skills
- Vocabulary and Language Skills

Think of these activities as quick "starter" exercises that demonstrate how you and your students can use the *Writer* in a variety of classroom and writing contexts. For more fully developed activities, see the *Writing Process Workshop* section of this handbook.

Before using any of the exercises with your students, be sure to read the *Preparing Student Activity Files* section that follows. This section includes instructions for creating and managing activity file data disks.

Preparing Student Activity Files on the *Writer*

Here are instructions for preparing the activities in this section as files on a *Bank Street Writer III* data disk.

1. Type the exercises so that they're easy for students to read from the screen. You may want to follow the style shown here or create an easy-to-read style of your own.

   NOTE: If you are using Apple computers, you can type the exercises as frozen text. However, you should not use the frozen text feature for exercises that include text that students must change or edit as part of the activity.

   After each exercise, type a line of asterisks and the word **end.** An exercise may be longer than the 19 lines that fit on the screen. If so, the cursor movement keys can move the text upward to where the row of asterisks and "end" appear.

   Save each exercise in a separate file on a data disk, and give each one an appropriate name. After you enter and save an exercise, clear the workspace for the next one. (The Reference Guide tells you how to save files, clear the workspace, and prepare data disks.)

   To put blank spaces in exercises, use the Space Bar. The blank spaces will be there when the file is retrieved. After the students type their answers, they erase the spaces. You can use dashes or asterisks instead of spaces.

2. When all your files have been saved, put a write-protect tab on your file disk. With the write-protect tab on the disk, students can retrieve your files, but they won't be able to change them.

3. After putting *The Bank Street Writer* program on students' computers, load one exercise at a time into their workspaces. Simply insert your master file disk into the disk drive and retrieve the file you want. Once the exercise is on the screen, remove the disk from the drive. You may want to give all students the same exercise at the same time or assign different ones according to individual needs.

4. You can review students' work by:

   - Reading their responses from their monitors;
   - Having them save their completed assignments on file disks—you can retrieve them for checking at a later date; or
   - Having them print their work and hand it in.

   Students should have their own data disks for saving their work. However, if they must share disks, be sure that students do not save their work under the same file name that a classmate has used on the same disk. Doing so will erase the first student's file.

Section A: Composing With the *Writer*

The first set of exercises gives examples of activities that help students think about the process of composing, as well as gain control over style.

Exercise 1

Objective: To help students become more fluent writers

Teacher:
Have each student make a special "Ideas" file in which to keep a list of subjects to write about and/or ideas for stories. This eliminates the cry from students, "I don't know what to write." It helps students find their own writing "voice" and teaches them how, as writers, they can select topics. Some students may want to consult their "Ideas" file briefly before beginning this exercise.

Give students a time limit (a), (b), or (c), depending on their abilities:

(a) until the screen is full
(b) for 15 minutes
(c) until you feel "talked out"

You may want to create three different files, each using one of these time limits. By loading a specific exercise into the computer, you can tailor the exercise to individual student's abilities.

Student:
Begin typing anything that comes into your head. Don't worry about grammar, punctuation, or spelling. Just don't stop typing! Type until your screen is full.

********** END **********

Exercise 2

Objective: To sharpen students' awareness of style and story continuity

Teacher:
Type a story starter one paragraph long. Move the text up on the screen to hide all but the last sentence. To do this, at the end of the story starter, keep pressing Return (Enter) until the text jumps to the top of the screen. If too much of the story is hidden, use the cursor movement keys to bring back into view as many lines of the story as you want. Put instructions to students after the story starter. It's fun to keep this activity going over a period of time if you have a computer that students may use at odd moments.

Student:
Sandy and Kim lounged on the end of the dock, dangling their feet in the sparkling water.

The above sentence is the end of the first paragraph of a story. How do you think the story should go on? Add a few sentences, then move up what you have written to hide all of the story except the last line or two. This gives the next writer a few clues as to how to continue the story.

********** END **********

Exercise 3
Objective: To give students practice in developing a plot

Teacher:
Type instructions. Then type an opening paragraph of a story, a few blank lines, and an ending paragraph. You can find suitable stories in anthologies or magazines, or you can invent your own.

Student:
Mark walked past the white frame house very quickly. Halfway down the block, he turned and looked back. "I've got to see her. I didn't come all this way for nothing," he said to himself. Slowly, he returned to the white house. He drew a deep breath.

(Write middle of the story here.)

She saw him to the door. "Now that you've visited once, I hope you'll come again," she said, smiling at him. Mark smiled, too, but he sighed with relief as the door shut behind him. Well, maybe next time would be easier.

********** END **********

Exercise 4
Objective: To give students practice in writing dramatic dialogue

Teacher:
Type one side of a conversation, leaving spaces for inserting the other side. You might take dialogue from a play or TV show. Questions and/or provocative statements are useful, since they demand direct replies.

Student:
Type what you think the other person would say:

SAM: We'd like to ask you some questions about the jewel robbers last night.

DAVE:

SAM: You're not under arrest—don't worry. We just need information.

DAVE:

SAM: Did you hear anything unusual last night?

DAVE:

SAM: What time was that?

DAVE:

SAM: How do you know?

DAVE:

SAM: Did you look out your window?

DAVE:

SAM: Did you see anything?

DAVE:

SAM: Could you tell who it was?

DAVE:

SAM: What color was it?

DAVE:

SAM: If it was so dark, how could you tell?

DAVE:

********** END **********

Exercise 5
Objective: For students to experiment with different writing styles

Teacher:
Use popular folk literature—nursery rhymes, fables, fairy tales—to provide students with familiar plots. Type the instructions, and keep updating the list of possible story lines to use. Each student might choose one story and retell it in several styles, or a group of students might all work with one story, each telling it in a different style and comparing the results.

Student:
Different writing styles are used for different purposes. The following each require a different kind of writing:

- A newspaper article
- A comic book
- A politician's speech
- A romance

Each of the selections below is written in one of the above styles. Decide what each selection sounds like. Then finish one story, using the same style throughout.

(a) My fellow grasshoppers, I want to talk to you today about a grave danger. Our food supply is running low. We must pull together to meet this crisis. Now our neighbors, the ants, have been hoarding their food all summer. We must try to convince them to share their food with us.

(b) Today, three pigs are resting safely in a brick house at 1649 Sty Road. Their landlord, B.B. Wolf, destroyed two other houses they had been living in.

(c) Rapunzel leaned on one hand, staring out the tower window. Her long golden hair spread out on the floor behind her, glistening in the sunlight. Her blue silk dress perfectly matched the blue of her sad eyes. She sighed, "The worst thing about this tower is that I never meet any boys!"

(d) POW! As the beanstalk burst through the clouds... "What a strange place!" Jack said. "Everything is SO BIG! I wonder what kind of person could live here?! . . ." Suddenly. . .THUD! THUD! THUD!

********** END **********

Exercise 6
Objective: To have students explore how transitional phrases shape stories and essays

Teacher:
Type a series of transitional phrases or adverbs, followed by blanks, to use as sentence starters. Each series might be chosen to demonstrate a different kind of logical sequence (such as chronological order, physical movement, order of factual importance, and so on).

Student:
Beginning in the first blank, type the rest of a sentence that starts telling a story. Continue the story, and try to make your plot lead you to a point where you can use the next sentence starter. Work your way through all the sentence starters to the end of the story.

First, . . .
Then, . . .
After that, . . .
Finally, . . .

********** END **********

Teacher:
Here are more examples of sentence starters you could use:

Far away, . . .
Coming closer, . . .
Closer still, . . .
Face to face, ...

To begin with, . . .
In addition, . . .
Nevertheless, . . .
In spite of this, . . .
When all is said and done, . . .

Exercise 7

Objective: To give students practice in the use of meter and rhyme

Teacher:
Type the instructions and starter sentences below. Later you can change the starters. Choose words that have many rhymes and create a line of verse ending with each word.

Student:
For each word in uppercase letters below, list as many rhymes as you can. Then write a second line to rhyme with the first. If you want, you may write a four-line poem, with lines two and four rhyming. Lines one and three may also rhyme, but they don't have to.

--The drifts of snow lay gleaming WHITE
--Listen, and you'll hear the SOUND
--When I was younger, I used to PLAY
--Creeping silently, the CAT
--In autumn, dead leaves swirl and DANCE
--Twinkling in the night, a STAR
--I look out at the pouring RAIN
--One day, walking down the STREET

********** END **********

Exercise 8

Objective: To learn the style and form of business letters

Teacher:
Type the instructions and a skeleton of a business letter. One is suggested below. Modify it to suit your needs. Use your students' concerns and interests arising from science, social studies, current events, literature, and school activities as sources of topics for them to write about.

Student:
Write a business letter, using the form below. Erase the words in parentheses as you go along.

(Your address)
(Date)

(Person's name & title)
(Organization's name)
(Organization's address)

Dear :
(body of letter)

Sincerely,
(Your name)

********** END **********

Section B: Developing Writing Skills

Exercise 1

Objective: To have students examine logical sentence order

Teacher:
Type several paragraphs. In each one, move one or two sentences so that they're out of sequence. Choose passages in which actions occur in a related sequence so that transitions (then, after that, etc.) give students clues as to the right order.

Student:
Rearrange the following sentences so that the paragraph makes sense.

All of the lights in the house were out. Everyone was asleep, except for detective Phyllis Harlow. She sat in the dark at the top of the stairs, clutching at her flashlight. It was just the grandfather clock in the library, striking midnight. Then the quiet of the house was broken by a loud BONG. Phyllis jumped at the sudden noise, and flashed a light down into the hallway. She turned off her flashlight and settled down again. When the door creaked open, she thought it was part of her dream. Then she heard footsteps and she shot up, wide awake. She began to doze off.

********** END **********

Teacher:
You can extend EXERCISE 1 later to explore logical paragraph order. Type a short essay, such as a newspaper story, encyclopedia article, or a long joke. Place the paragraphs in a nonsensical sequence, and ask students to rearrange them to make sense.

Exercise 2
Objective: To give students practice in creating paragraphs using topic sentences

Teacher:
Type a long passage, such as a short encyclopedia article or a student report. As you type, merge the paragraphs. If the piece has clear topic sentences, you may wish to remove them and ask students to insert topic sentences. An example of a long passage is shown below.

Student:
Divide this essay into four paragraphs. Decide where each paragraph should begin and end. Press Return (Enter) and indent four spaces to create paragraphs. Then insert a topic sentence to begin each paragraph.

Mark Twain was a famous American author of the nineteenth century. His greatest book, "The Adventures of Huckleberry Finn," has been called the first American classic. Twain's real name was Samuel Clemens, and he was born in 1835. He grew up in Hannibal, Missouri, on the banks of the Mississippi River. That river would play an important part in many of his later books. His pen name, Mark Twain, came from the river—it was a term used by riverboat pilots when they measured the river's depth. Mark Twain began writing after the Civil War. He started as a newspaper journalist in the "Wild West." Later, he moved to Connecticut and wrote novels. He died in 1910. "Huckleberry Finn" was written as a sequel to Twain's popular book, "The Adventures of Tom Sawyer." In the sequel, Twain followed Huck Finn on a raft trip down the Mississippi. On this trip, Huck met all types of humanity.

********** END **********

Exercise 3
Objective: To alert students to overwriting

Teacher:
Type a passage in which there are unnecessary and repetitious words and/or phrases, sentences, or paragraphs (depending on the age and ability of your students). These can be extra scraps of information, nonsense words, or irrelevancies.

Student:
Read this passage, then rewrite it. Remove the parts of the writing that seem unnecessary to the meaning.

The fish hawk is similar to the eagle in some ways because it is a bird with the same kind of beak, but the fish hawk is faster and keener in eyesight than the eagle or the owl. It is able to catch animals with its fastness and keener eyesight that are not wounded or sick. Its eyes are right in front of its face.

********** END **********

Exercise 4
Objective: To help students develop standards for writing

Teacher:
This exercise should only be used after students feel comfortable about rewriting and editing their own work. Students should be allowed to choose which piece of their writing to use, and with whom they want to share it. This activity will probably take two periods to complete.

Student:
Retrieve a piece of your writing. Read it over. Ask yourself these questions:

--Are the sentences and paragraphs in order so that connected ideas are near each other?
--Do I need to check the accuracy of some of my facts?
--Are there any spelling errors?
--Is there a beginning, a middle, and an end?
--Have I put in any unnecessary information?
--Have I used interesting words?

When you have made the changes you think are needed, save the changes under a new file name and print a copy of your work.

Now reload the original work and ask a friend to work on it, using the same questions as guidelines for changes. After your friend makes a printed copy of his or her version, read over the editing changes.

********** END **********

Section C: Vocabulary and Language Skills

Exercise 1
Objective: To stimulate students' interest in new words

Teacher:
Type a few definitions. (Avoid technical, archaic, or foreign words.) Ask students to type what word they think is being defined. Then have students type some definitions for other students to guess.

Student:
Type a dictionary definition of a word, but not the word itself. Have other students type what they think the word is.

********** END **********

Exercise 2
Objective: To teach students new words

Teacher:
Type several words that you think are unknown to the students but may be related to other words they do know. After students have supplied definitions, have them look up the words in the dictionary to see who came closest.

Student:
Type what you think each of these words mean. Compare your ideas with those of other students. Be prepared to give reasons for your definitions:

civility
hilarity
speculator
mediate
infallible

********** END **********

Exercise 3
Objective: To increase students' awareness of the need for clarity in writing

Teacher:
Type a short passage describing an animal, a natural phenomenon, an historical event, a building, a city, etc. Replace the name of the subject with a nonsense word each time it appears. Have at least one sentence, preferably near the end of the passage, where only this subject name could possibly fit.

Student:
Read the following passage. Replace the nonsense word with the subject of the passage.

Most American homes have at least one BEZICK. In some families, everybody has his or her BEZICK. Some BEZICKS are so small you can carry them in your pocket; others are so big, they are rarely moved from one spot. Color BEZICKS are more expensive than black-and-white BEZICKS. The BEZICK is usually turned on for several hours a day, depending on when the family is home. Some experts believe that Americans watch too much BEZICK.

********** END **********

Exercise 4
Objective: To study verb tense

Teacher:
Select passages that contain a fair amount of exposition or action, all in one verb tense. Type the instructions and the passage into the file. You may want to ask students to make different tense changes in each passage.

Student:
Read this passage. It is in the present tense. Change the verbs to the past tense throughout.

Suddenly, Burns has no more doubts. He knows who the bank robber is—Bob Petty. Burns jumps into his car and heads across town to the apartment where Petty has been living. But when he gets there and rings the doorbell, no one answers. Burns rattles the doorknob, but the door is locked. He pounds on the door; he begins to think about breaking it down. Then Petty's landlady comes up the stairs. "They've left," she says. "They've cleared out."

********** END **********

Exercise 5
Objective: To give students practice in using synonyms

Teacher:
Type a passage from grade-level reading material, typing a few main words in uppercase letters. Choose simple words that have several synonyms and are placed in a context where the meaning need not be too precise. If you like, you can suggest that students use the *Writer's* built in thesaurus to search for the synonyms. That way, they will discover both the power and limitations of this writing tool.

Student:
Read this passage. Erase each of the words in uppercase letters. Then type another word that means the same thing and that makes sense in the sentence.

The OLD woman shuffled slowly down the STREET, carrying a HEAVY bag of groceries. The COLD air made TEARS run down her face. LOOKING ahead, she could see her LITTLE white house one block away. She took a BIG breath, shifted the LOAD in her arms, and pushed on.

********** END **********

Exercise 6

Objective: To give students practice in using antonyms

Teacher:
As you type a passage, type a few words in uppercase letters that have direct opposites. Then check the paragraph with these words replaced by their antonyms, to see if it still makes sense. To make the paragraph consistent and logical, you may have to change more or fewer words.

Student:
Read the following passage. Erase each of the words in uppercase letters. Then type another word that means exactly the opposite and changes the meaning of the sentence.

Robin Hood and his MERRY MEN lived in Sherwood Forest. Dressed all in green, they hunted with bows and arrows and led a HAPPY life. Their FRIENDS were the KIND people in nearby villages, their ENEMY was the CRUEL, POWERFUL Sheriff of Nottingham. Robin and his band of outlaws stole from the RICH and gave to the POOR.

********** END **********

Exercise 7

Objective: To help students write more interesting sentences

Teacher:
Type a few short, simple sentences of the pattern: subject / transitive verb / direct object. Eventually, you may ask students to contribute core sentences. This exercise can be completed individually. It's also fun as a small group activity with each student, in turn, adding a word to the sentence. You may want to specify what should be added at each step (an adjective, an adverb, a prepositional phrase, etc.).

NOTE: The long sentences may be saved to be used in the next exercise.

Student:
The sentences below show how to do this exercise. One word or phrase at a time was added to the sentence starter to construct a longer sentence.

I like cake.
I like chocolate cake.
I like chocolate cake best.
I like chocolate cake with chocolate frosting best.

Read the sentence starter below the line of asterisks (*). Starting on a new line, type the sentence starter, adding a word or phrase that makes sense. Add as many words or phrases as you can. Start on a new line each time you retype the sentence and add words.

********** END **********

I want a dog.

Exercise 8
Objective: To enable students to explore the power of words

Teacher:
Type a long sentence. Students may work in small groups, changing a word at a time, or they may work individually. If they work alone, students can then get back into groups and compare their versions of the same sentence. If you wish, specify which word to change at each step. Add one or more sentences below the asterisks for students to change.

Student:
The sentences below show how to do this exercise. One word at a time was changed until a new sentence was created:

I like to eat foot-long hot dogs with ketchup and onions at lunchtime.
I like to eat CHARBROILED hot dogs with ketchup and onions at lunchtime.
I like to eat charbroiled HAMBURGERS with ketchup and onions at lunchtime.
I like to eat charbroiled hamburgers with ketchup and PICKLES at lunchtime.

Read the sentence below the line of asterisks (*). Change one word at a time until you have an entirely new sentence.

********** END **********

At camp this summer, I want to go hiking on the mountain trails early in the morning.

Exercise 9

Objective: To give students practice in combining sentences

Teacher:
Type several related short, simple sentences for students to combine. Start with the simplest combinations. You may want to suggest a specific strategy for combining them. When checking students' work, give credit for any combination that's grammatically correct. Have students compare the various ways they were able to combine each set of sentences correctly.

Student:
Below is an example of how to do this exercise. By using "and," "but," or "although," a group of short sentences is turned into one long sentence:

I play video games. I am very good. Randy is better than I am.

(One possible answer: I play video games, and I am very good, but Randy is better than I am.)

Read each group of sentences below the line of asterisks (*). Use "and," "but," or "although" to combine each group of sentences into one long sentence.

********** END **********

Spring is my favorite season. Autumn colors are beautful. I like newly fallen snow.

Teacher:
Here are more examples of exercises to use to teach your students sentence combining:

Objective: To give students practice in combining sentences with the same verb

Birds fly. Bats fly. Kangaroos hop.
(One possible answer: Birds and bats fly, but kangaroos hop.)

Objective: To give students practice in turning a descriptive sentence into an adjective

Wilt is tall. Wilt plays basketball. Paul drives race cars. The race cars are little.
(One possible answer: Tall Wiltplays basketball and Paul drives little race cars.)

Objective: To give students practice in creating sentences with a dependent clause

I checked the mailbox. I checked it this morning. There was no mail for you.
(One possible answer: When I checked the mailbox this morning, there was no mail for you.)

Objective: To give students practice in turning sentences into relative clauses

You say the movie was terrible. You saw the movie. You saw it last night. I want to see it anyway.
(One possible answer: You say the movie you saw last night was terrible, but I want to see it anyway.)