Lesson Number	CRAFT CHALLENGE
1	**A Pitchforked Description**
	In this story, the author uses a pitchforked description to describe the real world: "The real world was a strange place. No kids were eating cake. No one stopped to hear the music. And everyone needed naptime." Look through your piece and see where you can try this pitchforked sentence pattern: My (noun) was (adjective). No (noun + verb phrase). No one (verb phrase). And everyone (verb phrase). Try it out on someone's ears to see how it sounds in your writing.
2	**Use a Refrain**
	This author used a refrain, which is a line that is repeated on purpose. Writers sometimes do this to create humor (make it funny), create rhythm, and engage their reader. The author repeats the line, "I think I'll move to Australia." Look through your piece and see where you can add a refrain of your own. Try it out on someone's ears to see how it sounds in your writing.
3	**Using a Refrain**
	This author used a refrain, which is a line that is repeated on purpose. Writers sometimes do this to create humor (make it funny), create rhythm, make a point, or engage their reader. The author repeats the line "I'm a bad seed. A baaaaaaaad seed." Look through your piece and see where you can add a refrain of your own. Try it out on someone's ears to see how it sounds in your writing.
4	**Da-Bang-Boom: A Ba-Da-Bing Variation**
	In this story, the author uses a variation of the ba-da-bing sentence called a da-bang-boom. A traditional ba-da-bing sentence tells us what someone is doing or where that someone is, what someone saw, and what that person thought. This variation tells us what someone saw (da), what someone said (bang), what someone felt (boom). Note that the order in the example is actually (bang-da-boom). "The children started to spin more tales about the business meeting, but when they saw ten plates set out lovingly on the dinner table . . . they broke down." Look through your piece and see where you can add a da-bang-boom.

Lesson Number	CRAFT CHALLENGE
5	**Purposeful Fragments as a List**
	This author uses a list of purposeful fragments: "Bright blue cookie wrappers. Yellow pieces of paper. Red fall leaves." Authors use fragments to quicken the pace and make their writing punchy. Look through your piece to see where you can add a list of purposeful fragments of your own. Try these out on someone's ears to see how they sound in your writing.
6	**Dialogue Refrain**
	This author uses a dialogue refrain, which is a line of talking that is repeated throughout the book. Writers sometimes do this to add humor, create rhythm, or engage their reader. Every time Daddy tries to get rid of the dandelion, this line is repeated: "But Sweetie was there. 'Hi, Daddy!'" Where can you add humor and rhythm to your story? Look through your piece to see where you can add a dialogue refrain. Try it out on someone's ears to see how it sounds in your writing.
7	**Parentheses for an Aside**
	This author uses asides in parentheses. An aside is giving a short burst of extra info (which can sometimes be funny). Here are examples from the story. "It's not fair that Brown gets all the bears . . . while the only things I get are turkey diners (if I'm lucky) . . . Beige Crayon"; "Your pal (and the true color of the sun), Yellow Crayon"; "Your pal (and the real color of the sun), Orange Crayon." See if you can include an aside or two in parentheses in your own writing. Try it out on someone's ears to see how it sounds.
8	***Microscope Sentence***
	In the first sentence of the book, this author used a microscope sentence, in which she zoomed out, then zoomed in, and then focused on someone or something. "In the city of Bogotá, in the barrio of La Nueva Gloria, there live two Josés." Look through your piece and see where you can add a microscope sentence. Try it out on someone's ears to see how it sounds in your writing.

Lesson Number	CRAFT CHALLENGE
9	**Echo Ending**
	This author used an echo ending; the beginning and the end are the same or similar. For example, at the beginning of the story, Vashti's teacher tells her to sign her picture, and at the end, Vashti tells the boy to sign his paper as well. Look at the beginning and end of your story and see if you can use something similar in both places. Maybe try a line of dialogue or something that happens or even the description of an image. Try it out on someone's ears to see how it sounds in your writing.
10	**Ba-Ba-Bang: A Ba-Da-Bing–Ah-Ha Variation**
	In this story, the author uses the ba-ba-bang sentence pattern: "I stood there, holding Ms. Albert's rock in my hand, silent." It says what the character was physically doing (ba), what else the character was doing (ba), and what the character said or didn't say (bang). In this example, the ba-da-bing variation leads to an "ah-ha" moment. Authors use sentences like this to help pull the reader into the moment and have the reader experience the story from the character's point of view. Look through your piece to see where you can write a ba-ba-bang. After you write one, try it out on someone's ears to see how it sounds in your writing.
11	**Pitchforked Verbs**
	A pitchfork represents the act of taking one thing and branching it into a few more things. In this story, the author pitchforks some of his verbs. Here is an example from the story. Instead of saying that the archduke had some people steal her box, the author writes, "So that night the archduke hired three robbers to break into Annabelle's house, and they stole the box and took it to the archduke, who set off across the snow, and sailed over the sea, back to his castle." Look through your piece and see where you can add a few pitchforked verbs of your own. Try these verbs out on someone's ears to see how they sound in your writing

Lesson Number	CRAFT CHALLENGE
12	**Personification**
	This author uses personification, which is giving nonhuman objects human capabilities. Authors do this to create interest for their readers. Here are some examples from the story: "all my hurt tumbled out" "Your eyes rise to the skies and speak to the stars." "The comets and constellations show you their secrets. . . ." Look through your piece and see where you can add a few pieces of personification of your own. Try these out on someone's ears to see how they sound in your writing.
13	**Pitchforked Verbs**
	This author uses pitchforked verbs, which is applying the rule of three to verbs in a sentence. Here are some examples from the story: "Bianca jitters, jives, bounces to the side." "But I can double-cartwheel, double-backflip, double-somersault." "Whitney cartwheels, backflips, and somersaults." "I'm going to jump, fly, double Dutch to the sky." Look through your piece and see where you can add a few pitchforked verbs of your own. Try this writing out on someone's ears to see how it sounds.
14	**Pitchforked Nouns**
	In this story, the author uses pitchforked nouns (nouns are people, places, things, or ideas). When you write a pitchfork, you take one thing and branch it into a few things so that your reader gets a clearer picture. Here is an example from the story: Instead of "lots of vegetables," the author writes, "The **beets** . . . The **cabbage** . . . The **carrots** . . . And, above all, the slippery, slimy **tomato**." Look through your piece and see where you can try pitchforking some nouns to help your reader see more precisely what you see. Try it out on someone's ears to see how it sounds in your writing.

Lesson Number	CRAFT CHALLENGE
15	**Em-Dash Sentence**
	In this story, the author uses this sentence pattern: "He sits there wondering which is worse—being laughed at or feeling invisible." In this sentence, the author uses an "em dash" to separate the two parts of the sentence. Look through your piece and see where you can try this sentence pattern. Although the author is showing the difference between two negative things, you can use this pattern to write about anything. He sits there wondering _____—_____ or _____. Here's an example: My dad stands in front of the fridge trying to decide what to make for dinner—spaghetti or grilled cheese. Try your example out on someone's ears to see how the em-dash sentence sounds in your writing.
16	**A Varied Refrain**
	In this story, the author uses a varied refrain, a line or lines that repeat but change slightly each time. This brings emphasis and rhythm to the story. Here is an example from the story: "Together they bead until the sun dips below the tree line and Grandpa calls them in for corn soup. . . . Together they paint the most spectacular sunrise anyone has ever painted, until the sun dips below the tree line and Grandpa calls them in for pancakes for dinner." Look through your piece and see where you can try a varied refrain. Try it out on someone's ears to see how it sounds in your writing.
17	**Double Personification**
	In this story, the author uses personification twice in one sentence. Personification is giving nonhuman objects human capabilities or qualities. Here is an example from the story: "All through the park, **barren trees poked fingers** into the **belly of the gray sky**." Look through your piece and see where you can add personification—or a double personification—in your own writing. Try it out on someone's ears to see how it sounds in your writing.

Lesson Number	CRAFT CHALLENGE
18	**Sensory Details**
	In this story, the author uses lots of sensory details to pull readers into the small moment, as if we were there, too. Here are some examples from the story: "A bright skirt flashes by!" – sight "My father sings a Spanish song into a wooden spoon." – sight and sound "I hear kitchen sounds. Glasses clinking. Water swishing. Forks clattering." – sound Look through your piece and see where you can try adding a few sensory details to help pull your reader into your small moment. Try it out on someone's ears to see how it sounds in your writing.
19	**Big Idea Similes**
	In several parts of the story, this author uses similes, which are comparisons using "like" or "as." He compares something concrete (something you can touch) with a big idea, like love, joy, or peace. Here is an example from the story: "The outside air smelled like freedom. . . ." Look through your piece and see where you can try adding a simile like this. Try it out on someone's ears to see how it sounds in your writing.
20	**Inner Dialogue**
	This author uses inner dialogue, or thinking, in the story when the engine repeats this phrase to herself: "I think I can, I think I can." Look through your piece and see where you can use some inner dialogue to help tell the story. Try it out on someone's ears to see how it sounds in your writing.
21	**Hypophora**
	This author used a rhetorical device called hypophora. Hypophora is a figure of speech in which an author asks a question and then immediately provides an answer to the question. Here is an example from the story: "But your howling? It is not proper howling form." Look through your piece and see where you can add hypophora. Try it out on someone's ears to see how it sounds in your writing.

Lesson Number	CRAFT CHALLENGE
22	**Ping-Pong Sentences**
	This author used this sentence pattern that Kayla's students named a "ping-pong sentence" because it seems to go back and forth: Something had _____. But not _____. It was still _____. Not _____. We still _____. Here is the example from the story: " . . . something had changed. But not the storm. It was still there. Not having to stay inside together. We still had to do that." Look through your piece and see where you can try out this ping-pong sentence pattern. Try it out on someone's ears to see how it sounds in your writing.
23	**A Pitchfork of Purposeful Fragments**
	In this story, the author uses a pitchfork of purposeful fragments. "Lubna told Pebble everything. **About her brothers. About home. About the war**." A pitchfork is taking one thing and branching it into a few more to make something clear for the reader. It's like asking the author, "Like what?" or "What else?" or "Like how?" Authors can also use these purposeful fragments to quicken the pace of the story. Look through your piece and see where you can use this sentence pattern. Try it out on someone's ears to see how it sounds in your writing.
24	**Exploding a Moment**
	This author takes a small, important moment and slows it down to show its importance and intensity. This is called exploding a moment. The author does this by adding dialogue (talking), actions, and sensory details, such as what the character saw and the sounds that were heard. Find a place in your story that is important and try slowing it down by adding sensory details, talking, and actions. Try this writing out on someone's ears to see how it sounds.
25	**A Unique Simile**
	This author uses this unique simile: "Green was bright like Yellow and calm like Blue, but really she was a color all her own." Here is the pattern: _____ was _____ like _____ and _____ like _____, but really he/she/it was _____ . Look through your piece and see where you can try this simile sentence pattern. Try it out on someone's ears to see how it sounds in your writing.

Lesson Number	CRAFT CHALLENGE
26	**Parallel Mirror Sentences**
	In this story, the author uses this sentence pattern: "She makes things. He unmakes things." "The girl tinkers and hammers and measures . . . while her assistant pounces and growls and chews." In this type of sentence, the author lists a series of verbs that one character does and then lists an opposite (or different) set of verbs that the other character does. This forms a parallel sentence structure that contrasts the characters and their actions. Makes → unmakes Hammers → growls Tinkers → pounces Measures → chews Look through your writing and see if you can find a place to use this sentence pattern. Try it out on someone's ears to see how it sounds in your writing.
27	**Alliterative Simile**
	Alliteration is when you repeat a letter sound in a series of words. A simile is a comparison using "like" or "as." In this story, the author squishes those two things together into something called an "alliterative simile." " . . . I'd snuggle close, cozy as a caterpillar in her cocoon." Look through your piece and see where you can try an alliterative simile. Try it out on someone's ears to see how it sounds in your writing.
28	**A Truism Refrain**
	This author uses a truism refrain (a truism that is repeated throughout the book): "Her hands tell a story if you listen." Writers do this to embed and emphasize the lesson or message, create rhythm, and engage their readers. Look through your piece and see where you can add a truism refrain, and then try it out on someone's ears to see how it sounds
	A Recipe
	The author includes a recipe at the end. Where in your writing could you include a recipe or a set of instructions for how to do the thing that you learned from someone else? Try it out!

Lesson Number	CRAFT CHALLENGE
29	**A Pitchfork Pattern: I + Verb**
	In a few parts of this story, this author uses a pitchfork pattern that starts with I and is followed by a verb. Here's an example from the story: "I wanted. . . . I wished. . . . I wanted. . . . But. . . ." Look through your piece and see where you can try using a similar sentence pattern. Try it out on someone's ears to see how it sounds in your writing.
30	**Anaphork Reversals**
	This author uses an "anaphork reversal," a figure of speech named by Kayla's students and based on two rhetorical devices: anaphora (the repeating of a beginning word or phrase at the beginning of a sentence or clause) and the figure of speech we call a "pitchfork." In an anaphork reversal, the third prong of the pitchfork contrasts with the first two. Writers do this to create rhythm, to stir emotion, or to emphasize or bring focus on something. "**It's easy to** tell the moon his truth. **It's easy to** tell the moon his dreams, **but Nigel's not ready to** tell the world." It's easy to _____. It's easy to _____. But _____ is not ready to _____. OR It's easy to _____. It's easy to _____. But it's hard to _____. Find a place to try an anaphork reversal in your own writing. Try it out on someone's ears to see how it sounds.
31	**Zigzag Sentences**
	This author uses a zigzag sentence pattern. These sentences zig and zag back and forth, making the same point with different examples. Here is the example from the story: "**Our home** is **different**. Not like **it used to be. Our dinner** is **different**. Not like **we used to have**. **Mamá** is different, **too**." _____ is _____ (a descriptive word like different). Not like_____. _____ is _____ (a descriptive word like different). Not like_____. _____ is _____ (a descriptive word like different), too. Look through your piece and see where you can try this zigzag pattern in your own writing. Try it out on someone's ears to see how it sounds.

Lesson Number	CRAFT CHALLENGE
32	**A Simile Followed by an Explanation**
	This author used a simile followed by an explanation: "Mary decided that flying was a lot like reading: they both made a body feel as free as a bird." Look through your piece and see where you can write a simile with an explanation, using the author's sentence frame as a guide. _____ is a lot like _____: they both _____. Try the simile out on someone's ears to see how it sounds in your writing.
33	**Epistrophe**
	In this story, the author uses a rhetorical device called an "epistrophe," which means ending a series of sentences with the exact same word or phrase. Authors do this to bring attention to that repeated word or phrase. "Pinecone made sure to let everyone know exactly what she wanted: A big **horse**. A fast **horse**. A strong **horse**. A real warrior's **horse**!" Look through your piece. What is a word that you want your reader to pay attention to? Write a series of sentences using the epistrophe technique to bring attention to that word. Try the epistrophe sentences out on someone's ears to see how they sound in your writing.
34	**AAAWWWUBIS* Openers**
	In this story, the author uses several AAAWWWUBIS openers, using one of these words: After, Although, As, When, Where, While, Until, Because, If, Since. When you start a sentence with an AAAWWWUBIS word, it requires a comma after the opening phrase or clause. Here are some examples from the story: "**If** Evan's garden couldn't be a happy place, then it was going to be the saddest. . . ." "**When** Evan found a pumpkin vine sneaking in under the fence, he raised his hoe to chop it." Look through your piece and see where you can use an AAAWWWUBIS opener. It is a great way to combine two sentences and add some sentence variety to your writing. Try it out on someone's ears to see how it sounds in your writing. *Originated in Jeff Anderson's book *Mechanically Inclined* (2005)

Lesson Number	CRAFT CHALLENGE
35	**Da-Bing-Boom: A Ba-Da-Bing Variation**
	This author uses a variation of a ba-da-bing sentence called a da-bing-boom in which the character sees something, thinks something, and then has an emotional reaction. "She looked down at the thin, soft bread, and she thought of her beautiful, smiling mother as she carefully cut Salma's sandwich into two neat halves that morning. Her hurt feelings turned mad." Look through your piece and see where you can try adding a da-bing-boom. Try it out on someone's ears to see how it sounds in your writing.
36	**Plus-Minus Sentences**
	In this story, the author uses a plus-minus sentence. It starts off with something that is present, and as long as that thing is present, the other thing is not. "As long as he had music, Bhagat never felt alone." As long as _____, _____ never felt _____. Look through your piece and see where you can add a plus-minus sentence. Try it out on someone's ears to see how it sounds in your writing.
	Pitchforked Descriptions With Prepositional Phrases
	In this story, the author uses a descriptive pitchfork and each "prong" of the pitchfork ends with a prepositional phrase: "He sang **of parched land quenched by cooling rains, long journeys on tired feet,** and **the love of a *family more precious than gold***." Look through your piece and see where you can add a sentence using this unique pattern. Try it out on someone's ears to see how it sounds in your writing.
37	**Echo Bookend Sentences**
	In this story, the author uses an interesting echoing sentence pattern that resembles a bookend, a support placed at the two ends of a row of books. Here, the word that starts the first sentence ends the sentence next to it: "'**Wait!**' said the forks. But the messy thing did not **wait. 'Careful!**' said the spoons. But the messy thing was not **careful**." _____(word A)! said the _____. But _____ did not _____ (word A). _____(word B)! said the _____. But _____ was not _____(word B). Look through your piece and see where you can add a sentence or two using this unique pattern. Try this pattern out on someone's ears to see how it sounds in your writing.

Lesson Number	CRAFT CHALLENGE
38	***Shaka-Laka-Boom***
	This author uses a shaka-laka-boom sentence pattern. This kind of sentence tells what you said, what you did, and what immediately happened. "She sang the magic song and blew the three kisses and with a sputter the pot stopped boiling and the pasta came to a halt." How can you try out this sentence pattern in your story? A wall poster for this lesson can be found in the online companion.
39	**Epistro-Versal Sentence Pattern**
	In this story, the author uses an interesting sentence pattern. He uses an epistrophe (repeating the end of a sentence or phrase) and then reverses it by using the same word at the beginning of the last sentence. Kayla's students named this an "epistro-versal" pattern. Here's an example from the story: "He didn't need tea. He didn't want **tea. Tea** was **civilized, friendly**, **neighborly**." And to top it all off, he then describes that thing with pitchforked adjectives! Can students find another series of sentences like this one? Look through your piece and see where you can add this interesting sentence pattern. Try it out on someone's ears to see how it sounds in your writing.
40	**Internal Questions**
	This author uses a series of internal questions (questions that the character asked inside his or her mind). Authors do this to show a character's inner struggle—to make the invisible visible. Here is an example from the story: "Were there really people out there for her? How would they recognize her? How would she recognize them? Was there a secret handshake she'd have to learn?" Look through your piece and see where you can add a series of questions (internal or external). Try it out on someone's ears to see how it sounds in your writing.

Lesson Number	CRAFT CHALLENGE
41	**Framing a Story With Onomatopoeia**
	This author frames the story with onomatopoeias (words that imitate sounds, like "hiss" or "hiccup"). Every so often, the author sprinkles sound words into the story as Lina discovers new ways to hear snow. Here are some examples from the story: "Scritch, scratch, scritch, scratch." "Swish-wish, swish-wish." Choose a moment from your kernel essay and tell the whole story of that moment. Then go back and see where you can add onomatopoeias (or words from another sense!) throughout your story. Test this writing out on someone's ears to see how it sounds.
42	**Contrasting Adjectives**
	This author ends the story with two contrasting (opposite) words in the same sentence. "While Omu's big fat pot of thick red stew was empty, her heart was full of happiness and love." While _____(noun or noun phrase) was _____ (description), her/his/their/ the _____ was _____ (opposite description). Look through your piece and see where you can try this sentence pattern. (Maybe try it at the end!) Try your writing out on someone's ears to see how the pattern sounds.
43	**Can't-Can't-Can Sentence Pattern**
	In this story, the author uses a can't-can't-can sentence pattern. In this sentence pattern, the author states what the character can't do and then follows it with a simile; then the author repeats the pattern naming something else the character can't do (followed by another simile); then the sentence ends with something the character can do. "She couldn't mend Charlie's sight like she had the eagle's broken wing, or release him into the wild like the possums once they'd grown, but she could give Charlie time to see in his own new way." I couldn't _____ like _____, or _____ like _____, but I could_____. Look through your piece and see where you can add a sentence using this unique pattern. Try it out on someone's ears to see how it sounds in your writing.

Lesson Number	CRAFT CHALLENGE
44	**Pitchforked Participles**
	A participle is a verb that ends with "ing" or "ed" but is serving the function of an adjective (a describing word), such as **toasted** buns or **dripping** with butter (which is actually a participial phrase). In this story, the author uses pitchforked participles: "The troll would sit in the mud and the rubble and trash, **listening, waiting, hoping** for someone to cross the bridge above his head." Look through your piece and see where you can try some pitchforked participles. Try it out on someone's ears to see how it sounds in your writing.
45	**Contrasting Funnel**
	In this story, the author uses a contrasting funnel. It starts with something general and moves to something specific, with a "but" in between. Most dogs have. . . . But Toasty had. . . . Some dogs. . . . But Toasty. . . . Dogs usually. . . . But Toasty. . . . In fact, Toasty was. . . . Look through your piece and see where you can try out this sentence pattern. Try it out on someone's ears to see how it sounds in your writing.
46	**Similes**
	This author used some beautiful similes to illustrate how the character feels. A simile is a comparison using "like" or "as." Authors use similes to help readers create images or picture concepts in a different way. Here are some examples from the story: "it's soft like summer" "It tastes like home." "it's like a door opening" Look through your piece and see where you can add a few thoughtful similes of your own. Try these out on someone's ears to see how they sound in your writing.

Lesson Number	CRAFT CHALLENGE
47	**A Lyrical Pitchfork**
	A lyrical sentence delivers powerful images with an emotional impact. This author uses what we call a lyrical pitchfork, which is made up of two concrete details and one **abstract detail**. The abstract detail helps take the description to new depths. "From the depths of the trunk, they unearth a brown paper bag, rusty scissors, and **a longing for China**." Look through your writing and find at least one place that you can use a lyrical pitchfork.
48	**An Imagined Ba-Da-Bing Variation**
	A traditional ba-da-bing is a sentence that has three parts: 1) where you were or what you were doing, 2) what you saw, and 3) what you thought. But there are many variations (see the glossary). These sorts of sentences allow your reader to experience what the characters experienced. In this story, the author uses an imagined ba-da-bing. The character imagines (thinks about) where she would be and what she would see and do. "I squeeze my eyes shut. I see it. Clear. I dip my toes in it. Cool." Look through your piece and see where you can try adding a ba-da-bing to help your reader slip into the story. Try it out on someone's ears to see how it sounds in your writing.
49	**A Blurted Reason**
	In this story, the author uses a blurted reason, a statement that is quickly followed by a surprise reason (as if you were quickly blurting it out). Here are some examples from the story: "Ponies were Penelope's favorite. Because ponies were delicious." "So she ate them. Because children are delicious." Look through your piece and see where you can try this sentence pattern. Like the author, you can separate the statement and the reason into two different sentences (really a sentence followed by a fragment) or you can put them together in the same sentence. Try it out on someone's ears to see how it sounds in your writing.

Lesson Number	CRAFT CHALLENGE
50	**Anaphorks: Anaphora + Pitchforks**
	This author uses the rhetorical device anaphora and adds a pitchfork. In other words, she repeats a word or phrase at the beginning of a sentence (anaphora) and does this three times (like a pitchfork). Kayla's students named this an "anaphork." Authors and speakers do this to create rhythm, to stir emotion, or to emphasize or bring focus to something. Here is an example from the story: "**He tried** breath mints. **He tried** handing out roses. **He tried** being funny." Look through your piece and see where you can use an anaphork. Try it out on someone's ears to see how it sounds in your writing.