

# 10 week summer schedule

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Parents, here are some tips for using the 10 week summer schedule :: As you are interested and able, please read through the Teacher's Guide (it can be found on our website: <http://www.piratesguidestory.com/ResHome/>). The first few sections simply introduce and explain the contents and format of the book, and will help you know what to expect. Then there is a guide for each exercise/element that your student will be working through. Plan to read the exercise portion before/as your student is completing that section of the workbook.

The "In Real Life" portion is intended to extend this lesson into your daily lives. I've found this to be the most valuable aspect of the workbook. Building creative muscles and providing a foundation for story telling is wonderful; learning how to apply these principles in the story of our lives is life-giving. So I encourage you to take the time to read the suggestions and work them into conversation and daily life as you are able.

The "Finding it in the Story" portion is meant to provide some support for those who might be leading discussion with a group, but while at home, feel free to help your child begin to have the habit of looking back at the story to see if and how that particular element (and any other element they have learned) can be found in that chapter.

There are 3 non-exercise/non-chapter sections of the workbook :: Heave Ho (HH - challenge work), Scratch Yer Noggin' (SYN - review exercises), and Raise the Anchor and Set Sail (SS - writing a short story). You can find more specific information about each of these in the front of the Teacher's Guide or in the How To section of our website (same link as above). Make sure the students understand what they are. The focus should be on exercises and the story, and, because we are moving so quickly through this material (if you are keeping to the 10 week schedule), I would encourage them NOT to do the optional exercises, unless they want to spend time above and beyond the chapters and exercises. These can be done during a break, or through the school year to keep their creative muscles limber. Week 10 is purposefully set aside for catching up and for writing a short story (if they choose), so they can look forward to that then.

In general, some weeks will be a bit more challenging or lengthy than others. Feel free to scale to accommodate time, energy, and life. Never skip the story, and do not skip entire exercises as this will ensure that they do not miss any of the incremental steps.

## A Pirate's Guide t' th' Grammar of Story

Examples of how to most effectively scale can be found under exercise 3 below, and I'll give advice as to which exercises are best to scale throughout.

For your students :: in the "at home" section of the weekly schedule, we've listed the pages you will be completing, and then the specific exercises (within those pages) that you are assigned to complete before class each week. Read the chapters and do the exercises just in the order they come - don't skip ahead in either! This is important, as sometimes a portion of the story (in italics) is inside the exercise itself. Make this workbook your own. It is meant for you to write in, make notes in the margins, even illustrate it (just make sure to get your work done before you get distracted with drawing). If and when you are sharing in a group, you might get more ideas from your classmates - write those in too! When you are done, you'll have a big sourcebook of ideas for all the future stories you might tell!

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Preview through the specific week notes below (as well as the Teacher's Guide) so that you can prepare your student in advance of the work that is ahead of them.

Chapters :: note that all the story parts are italicized. This is because some portions of the story are embedded in the exercises, and we want to make clear it is a story and not specific teaching. The story illustrates the different elements, as they are presented. The "Finding it in the Story" sections of the Teacher's Guide will point you in the direction of what you'll find there. It is NOT comprehensive (and, as a challenge, we actually encourage the students to find more examples and email them to us).

Exercises :: These are taught from the perspective of the talking monkey, First Mate Manfred. Everything they need to know is included at the beginning of each exercise, and then throughout the incremental steps of the exercise. We provide examples along the way, so there shouldn't be a gap that makes it too hard to do independently.

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:: specific weekly notes for as you go ::

**WEEK ONE** (exercise 1, in class)

Pg 1 :: glossary :: use this as you wish. It's meant to be a tool, but would be good for those kids who love flashcards and memorizing.

## A Pirate's Guide t' th' Grammar of Story

Pg 3 :: chapter aye :: here's the story. It will always be italicized, no matter where it is in the book. FYI, it is told in the little used 2nd person - speaking directly to the reader. "You" is Scurvy Spat, the name the pirate captain gives to your student. Using 2nd person makes the reader an integral part of the story.

Pg 6 :: A Letter :: this is for the parents. It's both serious (we mean what we are sharing) and funny (it is, after all, from the pirate). Kids can read it. It might help the mature student understand what our goals are.

Pg 12 :: exercise 1 :: mindstorming is our word for brainstorming. It is THE foundation for the entire workbook - it IS what they will be doing for the next 26 lessons. We always give examples before asking the student to work. The teaching is taught by First Mate Manfred (in case your student misses that connection). FYI - for each element that is introduced, you'll see that we define it and set it apart by underlining and italicizing it.

Pg 14 :: raise the anchor and set sail :: this is an opportunity (not a requirement) for your student to tell a story. Again, we provide a full example for your student. These are not meant to be graded, or even really assessed. They are just the chance for the students who get excited and want to write a story to do so. NOTE for the tutor/parent :: the idea of the question "I wonder" (pg 14) is key to the entire process of creativity. If your child gets stuck as they go along, asking open questions and wondering will help them move past any block they have. We want them to be filled with Wonder.

Preview for the next week :: each week, take a minute and read through what you'll be doing for the coming week (here, in the text, and within the [Teacher's Guide](#)), and use that to help guide the kids with a brief introduction to the coming elements (these can be very brief - maybe just the name, the definition, and an example from a story they can relate to. Also use these notes to warn them about anything coming up that may cause a gap for them (as an example, in week 3, exercise 11 is quite lengthy, and they will likely want to scale within the exercise to keep them on track with time).

### WEEK TWO (exercises 2-4)

Pg 18 :: being specific :: this is another of the most important aspects of this book. Being specific as a skill they can learn and develop will help them in EVERY subject and in all their writing, creative or not. When you introduce this, let them know that this isn't an actual "element" of story (just like mindstorming isn't), but without it, it's very difficult to tell a good story. Also, this is the first exercise that has some of the story embedded inside it. This is why they cannot read ahead in the story, and shouldn't skip any of the exercises.

## A Pirate's Guide t' th' Grammar of Story

Pg 26 :: exercise 3 :: just note, this is the first time that we'll ask the student to use their own favorite stories to come up with examples. These stories can be movies, books, short stories, oral stories, even video games (assuming it has a story component). Another note :: at the end of most exercises we attempt to give them a summary of that element as a reminder of all they've learned, before launching them into the next part. If you need to scale, do fewer within each brainstorm (list only 4 instead of 8, for example), or reduce the number of each kind of brainstorming they are doing (an example of this in exercise 3 is on pg 26 "PLACE" - there are 6 sections under place, they could reduce it to 3 or whatever is needed.) This will make sense as you go along. Just don't skip anything entirely, as the exercise builds on itself.

Pg 34 :: exercise #4 :: this is the perfect example of an exercise that might need scaling (both for time and for complexity). If so, they can minimize the number of the brainstorming lists they do on pg 36, 38, and 39.

Pg 41 :: heave ho :: this is the first Heave Ho! It is self-explanatory, but make sure the students work with their parents to determine whether they will be doing these or not.

Pg 42 :: scratch yer noggin' :: this is the first Scratch Yer Noggin'. These would make for good in class reviews, time permitting.

### WEEK THREE (exercises 5-8)

Pg 43 :: exercise 5 :: the idea of significance should be easily understood. We will introduce the first of a few terms that we have made up here - "worldlings" - these are just characters that are a specific kind of character. It could be a medical story, where the worldlings are doctors, or a story like Narnia, where the worldlings are talking animals.

Pg 57 :: exercise 6 :: rules can be regulations (what we think of when we think of the word 'rules') or they can be customs (what adults would call cultural norms or mores). This can be a fun chapter, because they get to create both regulations and mores, as realistic or silly as they'd like.

This exercise contains quite a bit of story, which is just another reminder to them that even if they scale, they need to go through the workbook page by page in order, or they'll miss out!

Pg 67 :: exercise 7 :: one hint for this chapter. For the obviously creative (esp. visually) student this should be very fun. For those who struggle to think outside the box, it can

## A Pirate's Guide t' th' Grammar of Story

be more challenging. So encourage them to be free to try things (with words and symbols) and have fun with it.

Pg 78 :: exercise 8 :: another fun one, I think. They get to be as creative as they can/want in coming up with the backstory “whys” of each character.

### WEEK FOUR (exercises 9-11)

This will be a busy week. It also introduces one vital concept (Act of Villainy) and one key skill (characterizations).

Pg 88 :: exercise 9 :: this should be pretty straightforward. There are all different kinds of connections, and everything in a story should be connected.

Pg 99 :: exercise 10 :: the Act of Villainy (AoV from now on) is THE key concept. We start by introducing the idea of different kinds of problems and how they move us to action. Then we introduce the specific problem of the AoV - because this is what starts a story. I would not scale this exercise at all. Skip the HH that follows it, but encourage your students to make a note to read the end of page 117 (the summary of exercise 10).

Pg 123 :: exercise 11 :: this is another key component of effective storytelling. It is effectively marrying the ideas of being specific to a character, as a way to get into the mind of a character. It is a longer exercise, so your student may need to scale within each type of brainstorming category (we repeatedly have them do 4 different characters for each aspect of characterization, they could go down to 2 and still get the concept well. Encourage them to do 2 for each, and if they have time, to go back and do the other 2 later).

### WEEK FIVE (exercises 12-15)

Pg 136 :: exercise 12 :: now they finally get to create some characters of their own, using the skills from exercise 11.

Pg 137 :: exercise 13 :: this will build on exercise 4, values. Now we are going to look at how character values lead to actions, as a set up for the coming chapters. Things are starting to really build on each other in the coming sections.

Pg 157 :: exercise 14 :: this is a trickier concept. Remember that light and dark are in reference to the AoV - whether they are for (dark) or against (light). It also contains a short story with a very important concept - that things are not always as they seem (a character who is generally thought of as villainous (which you'd think is dark) can be on

## A Pirate's Guide t' th' Grammar of Story

the side of light, at least in certain circumstances or parts of the story). When you review, make sure this concept isn't lost on the students.

Pg 169 :: exercise 15 :: mystery is pretty straightforward. It is NOT an essential element of story, but it always, even in small doses, makes a story more engaging.

### WEEK SIX (exercises 16-18 + character functions)

Pg 180 :: exercise 16 :: I love this exercise, because character contradictions are such a huge part of real life. For that reason, I'd encourage the students that even though this is a heavy week, not to scale back on this exercise.

Pg 193 :: exercise 17 :: this is also important (again, especially as it applies in real life), so I would try not to scale here. The section on Dramatic Desires is of particular importance in story (and in life) - the idea is that a dramatic desire has in it an obvious completion, a way to know when it has been achieved. This kind of desire leads a character into action.

Pg 214 :: exercise 18 :: this is the exercise to scale, if scaling is needed. Remind the students to pay particular attention to the summary on page 222.

Pg 224 :: Intro to Character Functions :: this is a complex concept - that each character has a particular function or role in the story (and that function may change at different points)... so simply introduce the idea of what it means to have a function or role (as an example, Aslan's role in Narnia is to protect and save his worldlings, so it would be foolish to have him be the one to make dinner for the Beavers).

### WEEK SEVEN (exercises 19-22)

Pg 227 :: exercise 19 :: when you introduce this, please just help the students understand that though they *think* they know what each of these terms means (villain, princess, hero), they should keep an open mind and learn the definition of these terms according to their function in the story.

Pg 233 :: exercise 20 :: again, keep in mind what the actual function of the character is before calling them a hero or villain! Also, the dispatch is a brand new term, but one they should easily be able to understand.

Pg 243 :: exercise 21 :: (please ignore the massive typos in the middle of the page. Ack.) These will be new terms for the students. The exercises themselves should bring them into a real understanding of what they mean practically, but take a moment to make



## A Pirate's Guide t' th' Grammar of Story

sure they understand what a magical agent is before getting into the sharing portion of this exercise.

Pg 249 :: exercise 22 :: most characters are, at least at some point, a helper in a story. The king is a really difficult concept - unlike the magical agent, which should become really clear from the exercises, allowing them to be able to identify them in the story, the king will likely remain vague. As I share in the Teacher's Guide, this is just an introduction, so don't linger on it.

Pg 253 :: SYN :: now, here I'm going to make a 180 from my previous request to skip these in the interest of time. This was a dense but fairly straightforward week. If at all possible, the students should try to do this review, as understanding character functions is really key to keeping a story on track. You could also do a few of those on pg 257 in class together when you review (or make up your own).

### WEEK EIGHT (exercises 23-24)

These last few weeks will be lighter, to allow for any necessary catching up, and because, though their creative muscles will be stronger, they will also be becoming a bit fatigued. Because this week is so light, I would encourage the students to use this time to review a bit. They can go back and fill in those exercises where they scaled back. Even better, this is the perfect week to encourage them to go through each of the elements that they've learned, and, using a favorite book or movie, find examples of each element that they can then share in class, time permitting.

Pg 263 :: exercise 23 :: pretty straightforward. In reviewing/sharing in class, you can also challenge the students to take a favorite story, and summarize the plot in 5-10 statements.

Pg 275 :: exercise 24 :: pretty straightforward. Again, if there is extra time in class, ask the students to come up with a favorite movie, and share an obvious (or not so) gap in expectations that made the story more interesting and/or move forward.

### WEEK NINE (exercises 25-26)

Again, this is a lighter week. Continue reviewing and encourage them to choose a different favorite book or movie, and see if they can list out a good example of each of the elements they've learned. By the end of this week they will have been introduced to them ALL.

## A Pirate's Guide t' th' Grammar of Story

Pg 284 :: exercise 25 :: this might be a more difficult concept - not the idea of a story having a beginning, middle, and end, but the idea of the story having shape, and the shape reflecting how much time is spent in each part of the beginning, middle, and end. That's okay, but help them see how it works in their own daily lives, weeks. The Teacher's Guide has an example of why this might be helpful in structuring their time in their own life stories.

Pg 302 :: exercise 26 :: wow! They did it, this is the last formal exercise. It's an important one, as much in terms of real life as in story. This is perhaps my favorite one to use with other books. Ask them to brainstorm what transformations occurred in the last book they read.. Find a movie they've all seen, and have them do the same with that. And see if, as they identify what/who is transformed in the story, how that may or may not have been affected by what function the character played within the story. You might also help them to see that, because a story starts with the AoV, and ends when it is liquidated (resolved), that requires a *transformation*...

### WEEK TEN (conclusion, final review/story)

Pg 309 :: HH, SYN :: I've saved this final challenge and review for this week, because they only have a short bit of the story left. Feel free to assign these for class, or use the "master review :: characters" and/or "super review" to have them prepare for a final discussion about the grammar of story. Assign these at the end of the week nine class - either hand out the reviews, or send them the links.

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Thank you for taking this journey with us. I hope you've learned as much as the students have, and that these elements will make the writing of your "In Real Life" story that much richer.