

**Chapter 1 : Writing content – Pelican documentation**

*Open Library is an initiative of the Internet Archive, a (c)(3) non-profit, building a digital library of Internet sites and other cultural artifacts in digital form.*

I get two questions quite a bit when I go out to share my books with people: And, Why did you decide to write about pelicans? Watching children learn to read and begin to love reading and learning is exciting. Well, I was one of those, and as I got close to retirement age, I decided to actually do it; leading to the publishing of The Pelican Family Counting Book. But we are only hours drive away, and lots of us who live here have spent many a hot summer day enjoying the lovely coasts near L. And I always like to do a bit of bird-watching everywhere I go. And why are pelicans so unusual for characters? I have seen books about owls and moose, llamas and emus, pigeons, fish and gorillas. Anyone who has spent any time along the California coastline is sure to have seen these fascinating birds. In fact, it was standing on the Manhattan Beach pier one day, counting each one in a long line of beautiful birds, when I got the inspiration for the first book in our series – The Pelican Family Counting Book. Shortly after, when visiting our son, Christopher, a licensed Marriage and Family Therapist, I noticed some cartoon drawings he had made taped to the front of his refrigerator. I decided to ask him to give form to my envisioned characters. One by one, ten unique pelican drawings were sent my way. As I worked with these now embodied characters, and later, after the publishing of the first book, talked about them to people, I found more and more that they took on, in my imagination, almost real personalities. And, I discovered, each one had his or her own unique story to tell, giving me the responsibility to let them be heard. Thus, the idea of writing a ten-book series came about. Later revised to an eleven-book series when Cat, introduced in the Counting Book and pushing his way into almost all of the other books, demanded, as cats often do, to be recognized with his own story. This is a great book for very young children learning to count, and also a way to steer them to start noticing and observing the wonderful wildlife who share our world with us. As I shared the Counting Book, many people asked me why Telly carried a cat on his back. And so it became a light-hearted story of the developing of an unlikely friendship between a pelican and a cat. Kelly and the Scarf tells how Kelly got the scarf that Christopher drew on that character. This story focuses on empathy and a spirit of giving, and can lead to discussion of how similar animals duck, pelican are alike and different. Comparing and contrasting is very important in child development. In my imagination that something became salt-water taffy, a confection often found in coastal towns. While the story itself is a whimsical tale about the trouble a pelican causes the citizens of Beach Town after picking up some very sticky taffy, it presents a chance for the readers to discuss healthy eating, the differences in what animals and humans eat, and the importance of protecting our environment and not endangering others around us. A local school in Bakersfield invited me to come share this book with their students as they were focusing on healthy eating. You can imagine how exciting and gratifying it was for me to go to the school on the presentation day and see that the school cafeteria menu for that week had been set up to serve the children fruits and veggies that were in OUR book, and that each child had a special alphabet sheet to check off what they had tried! As an author, nothing can be more gratifying than seeing the reader use your book to further develop. There are two parts to really understanding and getting full benefit from a book. One part is how well the author presents it, the other part has to do with the individual who receives the information and how they process it and take the information and incorporate it into their lives. Some of the characters were more insistent about getting their story told right away than others. Here is the plan for the rest of the books – with their working titles, which could change later. Elly, about empathy for others. I say printed copies are my favorite because I prefer the look and feel of a real, printed book. I have oh so many good memories of associations with printed books, carried with me everywhere, and shared with others easily. Because it embodies all the things I love; children, nature, helping children learn, the joy of creating and reading and learning, and helping children experience that joy. Please follow and like us:

**Chapter 2 : Teaching Reading: Lens on Literacy**

*Part of the Pelican Shared Writing series, these books offer 20 units of work which cover all the relevant Year 2 NLS writing composition objectives with links also made to the appropriate sentence-level objectives.*

Katy Lee of KatyLeeBooks. So sit back, relax, and be inspired by this amazing inspirational author! Marianne, how do you battle the doubt monster? How do I battle that demon? I place myself in front of the keyboard, listen to the scenes playing out in my head, and let my fingertips fly across the keyboard. Nora Roberts said it best: Have you thought about writing something that is completely different for you? Actually, I made that decision and change a little over two years ago when I left behind the secular romance market. What a blessing that decision has become! Nice, yes, but I always wanted to write Christian romance. Trouble is, I came up empty with regard to story ideas that took my heart by storm. I think God had to move me past that kind of devil talk. I found out about a writing contest sponsored by White Rose Publishing. The bare bones of an idea was given, and from there, contestants had to make it their own. My entry won, and the prize was publication! From there, a four-book inspirational romance series was born. Kellen Rossiter, a character you meet in my book Hearts Key, took on a life of his own as I finished that final installment of my Woodland series. In fact, Devotion marks my debut in that genre. I find this amazing! Thank you for stepping out and obeying—and allowing Him to do the rest! He will lead the gifts and talents he has given me to where He needs them to be and in His perfect timing. My voice is something that is a natural flow of the scenes and characters that come to life in my heart. My junk food of choice is popcorn. Not microwave popcorn—stovetop popcorn, with real butter and a touch of salt. You made me hungry enough to make some of my own! And now with my bowl spilling over, I want you to spill about your book! This book is part of the special Fall Preview at Pelican Book Group, which means you can pre-order Devotion at a deep discount right now! Devotion releases on October 15th. Juliet Rossiter has the perfect life: For Better or Worse But what happens when their rock-solid marriage begins to crumble under the weight of an unexpected and powerful temptation? How does love survive when its foundation is shaken? It will take a lifetime of devotion. The church space sang to Juliet in a holy silence that wrapped around her like a welcome embrace. She knelt to pray, heedless of the fact that there were no kneelers in the pews of Trinity Christian. The hard tile floor felt good beneath her knees, and somehow grounding. Why did he leave it behind? How was that even possible for him? How did I fail him? The space was empty anyhow. She laid her head on her folded hands trying desperately to bring herself to a new understanding of her life. My promises are unchanging truth, and life. Your faith will save you. Go forward in peace, and be cured of your affliction. The words, the glimpse of sacred Scripture, resounded through the entirety of her being. The decree swept through her with such power she went straight, tears drying on her cheeks as she blinked, and assimilated. Had she not already been on her knees, the summons would have knocked her there like the weakened heap of humanity she had become. How was she supposed to accomplish that? In prompt, near supernatural response, she received the answer. Know that I am God, Juliet. Know that I am God. She bowed her head, drained and empty, submitting herself as best she could. Just then, the sound of footsteps echoed down the main aisle. She whipped her head around and gasped at what she saw. Did she simply think his name, or had she spoken it aloud? Stunned and overwrought, Juliet scrambled to her feet. In an untidy spin, she faced her husband. Just as quickly, she went weak, sinking onto the pew just a second or two after standing. She knew by the heat in her cheeks that her face was flushed; her eyes were probably red from crying. Please talk to me. This is driving me crazy. The use of that endearment caused her stomach to churn. Anger rose and obliterated everything else. Do not call me that again. Although he hesitated for a moment, he eased into the pew next to her. A mask of sorts, protective and inscrutable, now shaded his eyes. He waited on her, keeping to his corner of the pew. Juliet simmered and seethed. Just as quickly, though, the anger fled, washed away by a wave of sadness that stretched clear through to every cell in her body. Disbelief came first, erased quickly by joy, then the most crushing visual of all: It had once made her feel so precious. Despite her vocal firestorm, his reaction was everything she had prayed for. This moment should have made her heart soar. Instead, she was shattered. The venom inside her needed

release. There were no thoughts of anything else but each other. Or so I had believed. Marianne Evans is an award-winning author of Christian romance and fiction. Her acclaimed novella, *Hearts Crossing* led to the creation of the four-book *Woodland Series*. Next, Evans tackles the topic of a loving marriage in turmoil in her Christian fiction debut, *Devotion* coming in November, from Harbourlight Books.

## Chapter 3 : Who We Are - Pelican Bomb

*File metadata¶. Pelican tries to be smart enough to get the information it needs from the file system (for instance, about the category of your articles), but some information you need to provide in the form of metadata inside your files.*

If you are writing your content in reStructuredText format, you can provide this metadata in text files via the following syntax give your file the. Alexis Metaireau, Conan Doyle: Short version for index and feeds Author and tag lists may be semicolon-separated instead, which allows you to write authors and tags containing commas: To use it, write something like this in your post: This will be turned into: You can also use Markdown syntax with a file ending in. Markdown generation requires that you first explicitly install the Markdown package, which can be done via pip install Markdown. Metadata syntax for Markdown posts should follow this pattern: My super title Date: Alexis Metaireau, Conan Doyle Summary: Short version for index and feeds This is the content of my super blog post. Readers for additional formats such as AsciiDoc are available via plugins. Refer to pelican-plugins repository for those. Pelican can also process HTML files ending in. Pelican interprets the HTML in a very straightforward manner, reading metadata from meta tags, the title from the title tag, and the body out from the body tag: The two can be used interchangeably. Note that, aside from the title, none of this article metadata is mandatory: Note When experimenting with different settings especially the metadata ones caching may interfere and the changes may not be visible. Besides you can show modified in the templates, feed entries in feed readers will be updated automatically when you set modified to the current date after you modified your article. All named groups that are matched will be set in the metadata object. For example, if you would like to extract both the date and the slug, you could set something like: See example filesystem layout below. If you want to exclude any pages from being linked to or listed in the menu then add a status: This is useful for things like making error pages that fit the generated theme of your site. This makes it easier to link from the current post to other content that may be sitting alongside that post instead of having to determine where the other content will be placed after site generation. To link to internal content files in the content directory , use the following syntax for the link target: For example, a Pelican project might be structured like this: The second article Date: Forgetting to do so will result in broken links. Pelican will identify and process the page source files normally, and copy the remaining files as if they lived in a separate directory reserved for static files. Placing static and content source files together in the same source directory does not guarantee that they will end up in the same place in the generated site. Otherwise, it will become a sibling of the linking document. This avoids breaking the already-processed links. Be careful when linking to a file from multiple documents: Whether this happens in practice will depend on the operating system, file system, version of Pelican, and documents being added, modified, or removed from the project. Support for the old syntax may eventually be removed. See Importing an existing site. With those settings in place, only articles with the default language will be listed, and each article will be accompanied by a list of available translations for that article. Note This core Pelican functionality does not create sub-sites e. Here is an example of two articles, one in English and the other in French. Foofoo is not dead: And the French version: Post content quality notwithstanding, you can see that only item in common between the two articles is the slug, which is functioning here as an identifier. To do so, you must use the following conventions inside your content files. There are two ways to specify the identifier: When using reStructuredText the following options are available in the code-block directive:

### Chapter 4 : #9 - Why Write A Children's Book? - The Pelican Family Series

*The Bleeding Pelican. likes · 12 talking about this. The Bleeding Pelican shared a After nearly two decades of writing and illustrating an extraordinary.*

Related Resources Young or inexperienced writers need to both observe knowledgeable writers at work and participate in writing events in authentic and well-supported ways. Shared writing lessons will allow you to both model and actively engage students in the writing processes that they most need in order to improve their writing. Research Basis Students learn the forms and functions of writing as they observe and participate in writing events that are directed by knowledgeable writers, particularly when these events are followed by opportunities for exploration during independent writing. When clear and targeted modeling of the ways in which writers work is presented by teachers and co-constructed with students during collaborative, rich discussion, learners develop understanding of the purposes, intrinsic motivation, and techniques of writing. Shared writing activities are constructed for students based on the level and type of teacher support needed as students expand their writing skills over time. Shared writing is taught to small groups or a whole class in briskly paced, 5- to minute lessons. Plan lessons for types of writing that present particular challenges to your students. Establish a purpose for the writing and an intellectually engaging opportunity for students to apply new learning. Students might write a letter to a local newspaper or write directions for a new game they have developed. Write the entire text yourself in front of students using chart paper or document viewer while requesting input from students regarding aspects of the writing where they most need to expand their expertise. Consider, for example, whether your students need to focus attention on paragraph structure, word choice, or sentence expansion. During the writing, model processes needed by your students. Have a small whiteboard available, for example, to demonstrate to students how to say a word slowly and write sounds heard into "sound boxes" Clay, before writing a phonetically regular word into the text for them. For older students, begin with a root word and demonstrate how to add prefixes or suffixes to a new word. Demonstrate in-the-moment revision during shared writing as necessary to construct a strong draft. Reread the text to students from time to time to discuss what needs to be written next or to monitor whether or not the text conveys information clearly. Add a word using a caret, for example, or delete unneeded text. Do not deliberately make errors during shared writing. Model the immediate construction of a high-quality draft. Read the completed text to students. Take a few minutes to have students orally summarize what has been learned about writing during this session. Post the text in an accessible spot in the classroom, and provide opportunities for students to read or use the text multiple times over the next several days or weeks.

### Chapter 5 : Pelican House Programs | Trinity Center

*Looking for Pelican Shared Writing: Non-Fiction Teacher's Book Year 4 Paper - Irene Yates Paperback / softback? Visit [musicMagpie](#) for great deals and super savings with FREE delivery today!*

When students in this classroom went to write their own information books, they knew just what to do to get started, because they had already written several as a class. You can see in the above example that all of the writing was done by the teacher you can tell by the handwriting that the kindergarteners did not write the words. The kids did help with the pictures in this case, but that might not be the case in every piece of shared writing. With older students, there might not be pictures at all—the shared writing should mirror what the kids will be doing on their own. How long does shared writing take? One session of shared writing usually takes me about ten minutes, fifteen tops. I find that engagement is highest when ideas are fresh and the pace is moving along. I also find that splitting shared writing into smaller chunks and revisiting it daily gives kids time to think about our piece across days, rather than all in one-shot. My colleagues and I at TCRWP refer to shared writing when we are talking about creating a text together with the class or small group, and the focus is on the kids coming up with the ideas and language. The teacher does the physical writing. Shared writing takes kids through the entire writing process together through oral storytelling: By rehearsing ideas aloud, kids are getting lots of practice with language—they are able to rehearse an idea multiple times in a relatively small amount of time when compared to the time it may take to write. Shared writing helps you reach those verbal kids who need to and like to talk in order to think and understand, while at the same time supporting the kids who are less comfortable and need extra practice in the speaking and listening department. On the other hand, we refer to interactive writing when the kids come up to the chart paper and actually do some of the physical writing on the page. These pieces of writing tend to be shorter so that each spelling pattern or grammatical feature can be discussed along the way. In grades K-2 an interactive writing text might only be a one-word label, or a sentence that states the classroom news of the day. In grades an interactive writing text might be a bit more than that, but still pretty short. An example of interactive writing: You can see that the teacher wrote most of the words, but students wrote the initial consonants, G, T, F, and T. What is shared writing good for? Shared writing provides kids with a mentor text that they had a hand in creating, so that their understanding of the meaning of text, as well as the craft and structure is very strong. In a unit of study on personal narrative, for example, your class story should be about something that the whole class experienced together so that they can all contribute something to it. Then, when it is time for kids to write their own stories, there may be a few individual students who decide to write the same story that was told as a class. For students who are just learning English, using the class story idea and then putting it into their own words is a nice scaffold—one that they will grow out of as they learn more and more vocabulary. The student comes up with the words, you write it down. But it is better than nothing and it might help a student get over the toughest part—taking a risk and getting started. Perhaps you start out by writing down the first page or two depending on the age and needs of the student, and then they finish it. Then the next time you only write a few paragraphs. Then finally you only write a sentence or two. In this way you can gradually release responsibility to the learner, and give them a little boost to get over whatever hang-up is keeping them from getting going. In Conclusion! While shared writing can never take the place of giving kids time and space to practice their own writing, you might find that it can play an important role along side your minilessons, conferences, small group work, and all the other important methods you have in your teaching repertoire. My questions for you: What do you think? Does this match what you thought shared writing was? Or is this different than what you had heard in the past? Do you use shared writing in your classroom? When do you use it? When do you not use it? Please share your thoughts and comments below.

**Chapter 6 : The Pelican - Edith Wharton Short Stories | Owlcation**

*Telly's Story was the first story about an individual pelican from the Counting Book. As I shared the Counting Book, many people asked me why Telly carried a cat on his back.*

Edith Wharton with judgmental dogs Source The Pelican was published in as part of the short fiction collection The Greater Inclination. The Pelican Summary The story is told by an unnamed male narrator. Amyot is a pretty widow who takes up lecturing to support herself and her six month old baby boy. She starts lecturing in drawing-rooms on Greek art. She is ill-informed on the subject. Her lectures are attended primarily by ladies more concerned with their clothes and seeing who else is there than with the information being presented. It is well known that Mrs. He walks her home after a lecture. She says she was frightened to hear that he was in the audience as he is so learned. She wants to consult with him on her lectures. She is also looking for more topics since she feels she has exhausted Greek art. When they reach her home she asks him to come in to see the baby but he makes an excuse and leaves. It is several years before he sees Mrs. Amyot again, this time in Boston. It is known among her audience that it causes Mrs. Her audience fills a lecture hall with others being turned away. The next day he meets her in the street. She insists he come and see her boy Lancelot. He wears a black velvet dress and has long yellow curls and recites Browning to visitors. The narrator sees Mrs. He believes now that she really is doing it all for him. He forgets his aversion to her fraudulent lectures and helps her by suggesting subjects before he leaves. He sees her again some time later in New York. She is very successful. Her story is also known here: Her audience attends more out of obligation than for enlightenment. Amyot periodically over the next three years. He eventually sees her in Boston on a trolley-car. She is noticeably older looking and speaks to him shyly. The narrator follows her off the trolley. She says she is tired and her doctor has ordered her to rest. They arrive at a shabby house and she bids him goodbye. Several weeks later she asks him by letter to visit to offer her advice. Audiences want more sophisticated and obscure topics now. Her swell of emotion overwhelms him and he pledges to write her letters of recommendation and help sketch out a lecture. Amyot has renewed success. The narrator spends the next ten years in Europe. Two years after his return he goes to the South on a doctor-enforced holiday. He speaks to a bearded man with a self-important tone who gives him a dull accounting of his life. She and her friends are giving their tickets away. They only buy the tickets because Mrs. Amyot many years ago. Amyot lectures in the hotel drawing-room to a sprinkling of guests. She has aged which makes the narrator think of how old he is as well. He imagines how old Lancelot must be. He probably has a beard. It strikes him that the bearded man from earlier was Lancelot. After the lecture, Lancelot takes the narrator to see his mother. He confronts her about the story circulating that she is supporting him. He demands an explanation for himself and the narrator. Amyot refuses to give a straight answer. When she blames the narrator for the situation, Lancelot is frustrated and leaves. Significance of the Title In the Middle Ages the pelican was believed to stab its own breast to feed its young with its own blood in the absence of other food. Just as the pelican was thought to inflict pain on itself to provide for its chicks, Mrs. She claimed to be afraid when she heard the narrator was in the audience and that she wanted to sink through the floor. She never admitted that she received any personal gratification from her lecturing career. Everywhere the narrator went he was told by someone that Mrs. Many if not most of her audience members bought tickets out of sympathy or charity. When the narrator visited Mrs. Amyot at her Boston home he confirmed that her love for Lancelot was real. Despite these things there is some irony in the title as well. It is unlikely that Mrs. Amyot lectured with such deftness and control that she must have gotten satisfaction from her competence. The stateliness of her home and the regality of her clothing increased with her lecturing success. She also continued lecturing long after her son was grown and finished his schooling. Obviously she enjoyed the recognition even from her own family. She bought expensive and unnecessary gifts for her grandchildren and daughter-in-law. She lectured on many subjects: The narrator called Mrs. They attended to see who else was there and look at their accessories. Wrote at least 90 plays, some of which are extant Ms. Cushman Charlotte Saunders Cushman, 19th century stage actress. Lewes George Henry Lewes, Literary critic, theatre critic, philosopher. Cosmogony

Scientific theories that deal with the origin of the universe. The Ends Justifying the Means Mrs. Her goals were to provide the best for her son and attain status for herself. She accomplished those things. The means that she used were irrelevant to her. The narrator, although having an aversion to what Mrs. In her mind these things are all that matter. They are further limited by her intent to send Lancelot to the best schools. Amyot to provide the extras for her son that a widow would otherwise not have been able to afford. The narrator remarked twice that if he or someone else married her she could stop lecturing. Conclusion The Pelican is an entertaining short story with a witticism on every page. It is a critical yet compassionate look at Mrs. The prose is flowing and clear and always engaging.



**Chapter 7 : Book Now - Palms Pelican Cove**

*Launched in February , Pelican Bomb began as an online publication of arts writing and criticism in New Orleans, born out of a shared desire to provide the city's growing arts community with thoughtful responses to the works they were creating and exhibiting.*

These practices are listed in order of independence on the part of the student, from less to more, first for reading, then for writing. Read-aloud models fluent and expressive reading, develops comprehension and critical thinking strategies -- including the ability to make connections, visualize stories, and formulate questions -- and builds listening skills. A read-aloud can be conducted without interruption, or the teacher can pause to ask questions and make observations. Shared Reading In shared reading, the teacher leads the class in reading or chanting a text -- a book, poem, or message on a chart -- that is often enlarged for the whole class to see. Shared reading allows students to observe the reading process and to practice reading strategies or concepts in the safety of a group. The same enlarged text is read and reread several times over a few days. Initially the teacher takes the lead, and then gradually pulls back as students progressively master the text. In each reading, children are encouraged to focus on or discover new concepts about print. Guided Reading In guided reading, the teacher guides small groups of students in reading short, carefully chosen texts in order to build independence, fluency, comprehension skills, and problem-solving strategies. The teacher often begins by introducing the text and modeling a particular strategy. Then students read to themselves in quiet voices as the teacher listens in, noting strategies and obstacles, and cuing individual students as needed. Students then discuss content, and share problem-solving strategies. Guided-reading materials usually become increasingly challenging and are often read more than once. Guided reading allows a teacher to provide different levels of support, depending on the needs of the students. Independent Reading In independent reading, students read books on their own, exploring different kinds of texts and applying new learning. Students should be able to read these books easily, without assistance. In this video library, students often choose their reading materials, but independent reading can be organized by leveled book baskets or recommendations from the teacher. Teachers confer individually with students during independent reading or model their own silent reading. Independent Reading Level At the independent reading level, students read with little or no support from the teacher, and independently solve problems while reading for meaning. Interactive Writing In interactive writing, the teacher helps groups of students compose and write text together, usually on large chart paper. With guidance from the teacher, individual students take turns writing, as classmates offer ideas and suggestions. Students practice writing strategies and skills modeled by the teacher, including letter formation, phonemic awareness and phonics, and concepts about print. Interactive writing is sometimes called "sharing the pen. In this video library, students write and illustrate creative stories or journal entries on topics of their own choosing. Often followed by a time to share written work with a partner or with the whole class, independent writing allows students to be recognized as authors and to receive feedback.

### Chapter 8 : Pelican Shared Writing | Open Library

*Shared Reading In shared reading, the teacher leads the class in reading or chanting a text -- a book, poem, or message on a chart -- that is often enlarged for the whole class to see. Shared reading allows students to observe the reading process and to practice reading strategies or concepts in the safety of a group.*

Pelican House is an apt name for the beautiful residential building, as flocks of these magnificent birds fly past the house skimming the ocean waters. The pelican is also an ancient Christian symbol for Christ. The Pelican House is used for a variety of retreats. Trinity Center provides space for guided spiritual retreats, silent retreats, and opportunities for quiet personal time throughout the year. Groups of up to 12 people may reserve the Pelican House for small group retreats that are meditative or spiritual in nature. The individual sleeping rooms have one or two single beds, a small desk and dresser. Three in-home style bathrooms are shared. The facility has a common living area, which can be used as a casual meeting space, and a kitchenette with refrigerator, coffee maker and microwave meals are served in the Trinity Center dining room. An oratory looks out over the ocean and can be used both for meditation and services. One of the finest features of Pelican House is the cupola at the top of the house, with superb views over the ocean, eminently suited for solitary meditation. This cupola is accessed by way of a spiral stairway, making it the only area not accessible to persons with physical handicaps. There are two outside porches: Adjacent to Pelican House is the Prayer Garden and a pathway through the maritime forest with the Stations of the Cross. Pelican House Small Group Retreats Looking for a place to have a small spiritual or meditative group retreat? The Pelican House was originally designed as a silent retreat facility, but is also the perfect space for vestry and church council meetings, personal writing sessions, Sunday school workshops and other cloistered, contemplative retreats. Make use of the living room, porches and other common areas for group gatherings or for one-on-one talks. Prayerful time may be spent in the oratory, cupola or in your own private room. Conferencing rates and contract agreements apply. Programs to Engage the Spirit Silent Retreats Take advantage of an opportunity to explore your sense of self, your life purpose s and its meaning. Choose to stay anywhere from 2 nights to the entire scheduled retreat time at Pelican House. Bring a good book, the Good Book, a beach towel and writing materials Pray, meditate or rest in your private room, at a variety of reflective outdoor locations or in the comfort of Pelican House porches. Rules of Silence apply in the Pelican House during silent retreat weeks except during worship. Personal Time Take time to get away on a personal retreat at Pelican House without the restrictions of silence. Enjoy the sound, the sea, the beach, fresh air and sunshine! Come for 2 nights or stay the entire time. Guided Spiritual Retreats Guided Spiritual Retreats are those led by an experienced retreat leader and usually have a specific theme or offer a window into a particular spiritual discipline or theological orientation. The leader of this retreat is Lisa Richey. Pelican House Schedule and Rates.

### Chapter 9 : Shared Writing A Crash Course in Writing Together | TWO WRITING TEACHERS

*Shared writing takes kids through the entire writing process together through oral storytelling: from gathering ideas, to drafting and revising a complete piece. By rehearsing ideas aloud, kids are getting lots of practice with languageâ€”they are able to rehearse an idea multiple times in a relatively small amount of time when compared to the.*