

# **Fables, Myths, and Fairy Tales Writing Lessons**

Implementing the Structure and Style® Writing Method

Teacher's Manual

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Third Edition © May 2019  
Institute for Excellence in Writing, L.L.C.

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Third Edition version 3, May 2019

PDF version 1

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ISBN 978-1-62341-310-1

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Welcome to *Fables, Myths, and Fairy Tales Writing Lessons*. This Teacher's Manual shows reduced copies of the Student Book pages along with instructions to teachers and sample key word outlines. Please be aware that this manual is not an answer key. The samples provided in this book are simply possibilities of what you and your students could create.

Lesson instructions are directed to the student, but teachers should read them over with their students and help as necessary, especially with outlining and structure and style practice. It is assumed that teachers have viewed and have access to IEW's *Teaching Writing: Structure and Style* DVD course and own the *Seminar Workbook*. Before each new unit, teachers should review the appropriate information in that workbook and DVD. You can find references to the *Teaching Writing: Structure and Style* course in the teacher's notes for each new unit.

Introduction

## Introduction

The lessons in this book teach Structure and Style in writing. As they move through various fables, myths, and fairy tales, they incrementally introduce and review the models of structure and elements of style found in the Institute for Excellence in Writing's *Teaching Writing: Structure and Style*.

It is important to note that these lessons are not intended as a literature curriculum replacement, but rather their purpose is to broaden subject knowledge while students learn to write. The primary purpose is for students to learn structure and style in writing.

## Student Book Contents

- **Scope and Sequence Chart** (pages 8–9)
- **The Lesson Pages**  
This is the majority of the text. It contains the instructions, source texts, worksheets, and checklists you will need for each lesson.
- **Appendix I: Symbols and Abbreviations**
- **Appendix II: Adding Literature/Read-Aloud**  
This appendix suggests various fables, myths, and fairy tales to be read alongside the writing lessons. These great stories will enhance your understanding of the themes within the student lessons, build vocabulary, and model various elements of Structure and Style.
- **Appendix III: Vocabulary**  
The vocabulary words are an important part of these lessons. You should try to include some of these words in each composition you write. The goal is that these great words will become part of your natural writing vocabulary.  
  
Vocabulary cards are found on the blue page as a PDF download. Print them, cut them out, and place them in a plastic bag or pencil pouch for easy reference.
- **Appendix IV: Vocabulary Games** (Teacher's Manual only)

### Customizing the Checklist

The total point value of each assignment is indicated at the bottom of each checklist. This total reflects only the basic items and does not include the vocabulary words. If this is used, add the appropriate amount of points and write the new total on the custom total line.

**Important:** Teachers and parents should remember IEW's EZ+1 Rule when introducing IEW stylistic techniques. The checklist should include only those elements of style that have become easy plus one new element. If students are not yet ready for a basic element on the checklist, simply have them cross it out. Subtract its point value from the total possible and write the new total on the custom total line at the bottom. If you would like to add elements to the checklist, assign each a point value and add these points to the total possible, placing the new total on the custom total line.

Reproducible checklists are available. See the blue page for download information.

#### Introduction

### Checklists

Each lesson includes a checklist that details all the requirements of the assignment. Check off each element when you are sure it is included in your paper. With each assignment, turn in the checklist to be used by the teacher for grading. Reproducible checklists are available. See the blue page for download information.

### Teacher's Manual

The Teacher's Manual includes all of the Student Book contents with added instructions for teachers, including sample key word outlines and style practice ideas. Teachers may teach directly from this manual without the need of their own copy of the Student Book.

### Teaching Writing: Structure and Style

Along with the accompanying Teacher's Manual for this Student Book, it is required that the teacher of this course has access to *Teaching Writing: Structure and Style*®.

This product is available in DVD format or online streaming. For more information, please visit [IEW.com/TWSS](http://IEW.com/TWSS)

### The Fables, Myths, and Fairy Tales Writing Tools

The *Fables, Myths, and Fairy Tales Writing Tools* is a downloadable, printable resource used throughout these lessons. Please follow the instructions on the blue page for downloading this very helpful resource.

### Grading with the Checklist

To use the checklists for grading, do not try to add all the points earned. Instead, if an element is present, put a check in the blank across from it. If an element is missing, write the negative point value on its line or box. Total the negative points and subtract them from the total possible (or your custom total).

**Note:** Students should have checked the boxes in front of each element they completed.

In addition to the *Fables, Myths, and Fairy Tales Writing Tools*, encourage students to bring a thesaurus to class. Most students enjoy using an electronic thesaurus, but for those who prefer books, IEW offers a unique one entitled *A Word Write Now*.

This schedule is provided to emphasize to parents and students, particularly in a class setting, that teachers and students should not expect to complete an entire lesson in one day. Spreading work throughout the week will produce much better writing with much less stress. Parents teaching their own children at home should follow a similar schedule.

Introduction

### Suggested Weekly Schedule

While there may be slight variations, here is a general breakdown of what a week will look like:

*Days 1 and 2 will require direct instruction from the teacher or parent. If you are working with a class that meets only once per week, Days 1 and 2 should be combined and taught on the day of class.*

#### Day 1

1. Introduce new concepts/structural model.
2. Follow the lesson instructions to read the source text, make a key word outline, and tell back the meaning of each line of notes.

#### Day 2

1. Review the key word outline from Day 1. If a note is unclear, check the source text and add what you need in order to understand it.
2. If a new element of style is introduced, read about it and complete the practice exercise for it.
3. After you are sure you understand your outline, write a paragraph(s) using only the outline. Try not to look back at the source text while you are writing. Write in your own words. Follow the checklist and indicate the required elements as instructed.
4. Study the vocabulary words for the present lesson.

*Days 3 and 4 may be completed by students more independently, but parents or teachers should be available to help as necessary and to edit.*

#### Day 3

1. Finish writing your composition. Check each item on the checklist when you are sure you have completed it. Let an editor proofread.
2. Review all vocabulary words learned thus far.

#### Day 4

1. Write or type a final draft making any corrections your editor asked you to make. Check off each item on the checklist when you have included and labeled it.
2. Paperclip the checklist, final draft, rough draft, and KWO together. Hand them in.

### Labeling Dress-Ups

The lessons require one of each dress-up to be underlined in each paragraph. To help them keep track, some students choose to assign a color and underline in various colors. This will make grading simpler for teachers, and it will help students keep track of the elements to be sure that they use one of each.

## Scope and Sequence

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary	Literature/Read-Aloud Suggestions
<b>Unit 1</b> 1	The Lion and the Mouse The Ant and the Grasshopper introduction to structure	introduction to style	beasts gnaw	“The Dog and the Wolf” “The Jay and the Peacock”
<b>Unit 2</b> 2	The Trumpeter Taken Prisoner		trumpet inspire	“The Miser”  “The Wolf in Sheep’s Clothing”
3	The Four Oxen and the Lioness	-ly adverb	quietly immediately	
4	The Milkmaid and Her Pail the title rule		tossed slender	
5	The Mule and His Buyer	who/which clause	review	
<b>Unit 3</b> 6	Theseus and the Minotaur Part 1		Labyrinth youths	
7	Theseus and the Minotaur Part 2	strong verb banned words: <i>say/said</i>	gushed followed	“Demeter and Persephone”
8	Daedalus and Icarus	banned words: <i>go/went</i>	proud fastened	
9	Bellerophon and the Chimera	<i>because</i> clause	Chimera bridle	
10	Damon and Pythias	banned words: <i>see/saw, think/thought</i>	review	
<b>Unit 4</b> 11	Neverland topic-clincher sentences		lagoon make-believe	“The Emperor’s New Clothes”
12	Swans	quality adjective banned words: <i>big, small</i>	majestic graceful	
13	Aesop, Author of Fables	banned words: <i>good, bad</i>	author fable	
14	The Brothers Grimm	<i>www.asia</i> clause	devoted publish	
15	Hans Christian Andersen	banned words: <i>a lot, interesting</i>	review	



## Scope and Sequence

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary	Literature/Read-Aloud Suggestions
<b>Unit 5</b> 16	The Ugly Duckling Part 1		hatch siblings	“The Flying Ship”
17	The Ugly Duckling Part 2		miserable despise	
18	Tiger Tamer		yowl tame	
19	Peter Pan	#2 prepositional opener	athlete goal	
20	Three Billy Goats Gruff		review	
<b>Unit 6</b> 21	Mount Olympus source and fused outlines		myth gorge	“Rumpelstiltskin”
22	Flying Mythical Creatures	#3 -ly adverb opener	capture battle	
23	Orion Constellation		constellation brag	
24	Great Bear Constellation		jealous judge	
25	Milky Way	#6 vss opener	review	
<b>Unit 7</b> 26	A Fantastic Place I Know		splendid peacefully	“Odysseus and the Cyclops”  “The Boy Who Cried Wolf”
27	Personal Letter body paragraphs		cyclops secretly	
28	Personal Letter introduction, conclusion greeting, complimentary close		minstrel hero	
<b>Unit 8</b> 29	Myths in the Stars		review	“The Golden Touch”

SAMPLE

## Lesson 1: The Lion and the Mouse The Ant and the Grasshopper

**Structure:** IEW Unit 1: Note Making and Outlines  
**Style:** Introduction to Structure and Style  
**Writing Topic:** Famous Fables  
**Read-Aloud**  
**Suggestions:** “The Dog and the Wolf” and “The Jay and the Peacock”

### Teaching Writing: Structure and Style

Watch the sections for Unit 1: Note Making and Outlines. At [IEW.com/twss-help](http://IEW.com/twss-help) reference the TWSS Viewing Guides.

Lesson 1: The Lion and the Mouse, The Ant and the Grasshopper

#### UNIT 1: NOTE MAKING AND OUTLINES

### Lesson 1: The Lion and the Mouse The Ant and the Grasshopper

Hello! This is how an American says “hello!”

Welcome to *Fables, Myths, and Fairy Tales*! Enjoy fables about creatures large and small.

#### Goals

- to be introduced to the Unit 1 Note Making and Outlines structural model
- to find key words in sentences
- to create a key word outline (KWO)
- to tell back a fable in your own words using just your outline
- to correctly use new vocabulary words: *beasts* and *gnaw*



#### Assignment Schedule

**Note:** Classes that meet only one day per week should complete Days 1 and 2 on class day.

##### Day 1

1. Read Background Information on page 12 and talk about fables.
2. Read Introduction to Structure and Style and Key Word Outlines on pages 12–13.
3. Read and discuss “The Lion and the Mouse” on page 14.
4. Reread the source text one sentence at a time and circle two or three key words in each sentence that tell the sentence’s main idea.
5. Copy the key words onto the key word outline (KWO) on page 15, using symbols, numbers, and abbreviations when possible. Use a separate line for each sentence.

##### Day 2

1. Use your KWO on page 15 and tell the fable back to someone. If a note is unclear, check the source text and fix your note.
2. Cut out the vocabulary cards for Lesson 1: *beasts*, *gnaw*. Discuss their meanings.

##### Day 3

1. Read and discuss “The Ant and the Grasshopper” on page 16.
2. Reread the source text one sentence at a time and circle two or three key words in each sentence that tell the sentence’s main idea.
3. Copy the key words onto the KWO on page 17, using symbols, numbers, and abbreviations when possible.

In a class that meets weekly, follow Days 1 and 2 instructions. Read through Days 3 and 4 with students so they understand how to complete the lesson during the remainder of the week.

Write class ideas on a whiteboard. Students may copy these or use their own ideas. See the sample key word outline (KWO) on page 15.

Hold up the page of cards for Lesson 1. (See blue page to access your download.) Read each definition and ask your student to guess which word it matches by looking at the pictures.

### Have fun!

Laughter enhances the teaching and learning experience. Each lesson begins with a fun greeting, and many lessons include tongue twisters. This Teacher’s Manual also sprinkles jokes and party plans throughout so that you may engage your students.

### Read-Aloud Suggestions

Reading exceptional literature to students nurtures competent writers. In the first lesson of each new Unit and in the Scope & Sequence, Read-Aloud stories are suggested. These stories are provided as a PDF download on the blue page titled "Accessing Your Downloads" found at the beginning of this teacher's manual.

A complete list of the Read-Aloud story titles is located in Appendix II. The selections are suggestions. You may, of course, choose your own material.

Reading aloud to students of all ages is important. Search at [IEW.com](http://IEW.com) for Andrew Pudewa's downloadable MP3 "Nurturing Competent Communicators."

### Read and Discuss

The *Read and Discuss* section placed beside the source texts in the beginning Units is a reminder to read each source text with your students and ask questions to get them thinking about the information they will be working with. It is also important to make sure that the students understand the words that may be unfamiliar to them in the text.

#### UNIT 1: NOTE MAKING AND OUTLINES

#### Day 4

1. Using only your KWO on page 17, tell "The Ant and the Grasshopper" back to someone. If a note is unclear, check the source text and fix your note.
2. Review this week's vocabulary words and their meanings.

#### Read-Aloud Suggestions

During Unit 1 read "The Dog and the Wolf" and "The Jay and the Peacock."

#### Background Information

Several elements make a story a *fable*. Fables are usually short. They teach a lesson about ways that people act. Sometimes the characters are animals that act like people. Fables are not true since animals cannot talk and reason with each other. Sometimes the author tells the lesson, or moral, at the end of the fable. Actually, a person can learn what not to do because the things that the animals or people do and say are silly. Fables are stories that teach and entertain us.

A fable is a kind of folk tale. That means that French fables are different than, for example, American or Russian or Swedish fables since people all over the world have different customs and ideas. At first, people learned fables by word of mouth, but we can read them because someone smart wrote them down. Many fables are thousands of years old. It is curious that fables change a little bit every time someone tells or writes them. You are about to become an author of fables.

#### Introduction to Structure and Style

In this book you will learn many ways to make your writing more exciting and more enjoyable to read. You will learn to write with *structure* and with *style*.

#### Structure

What is *structure*? The dictionary defines structure as "the arrangement of and relations between the parts or elements of something complex."

What has structure? Think of a castle. What had to happen before the castle was built? Someone had to draw out the plans for the builders to follow. The builders had to follow the plans so that each part was in its proper place. The royal family certainly would not have wanted the moat placed around their thrones or a torture chamber in their bedroom. Each part had to be placed in its own special spot, and each step had to be completed in its proper order, giving the castle its proper structure.

Writing a paper, in some ways, is similar to building a castle. A paper contains many facts and ideas. If we were just to begin writing without planning, our facts and ideas would probably not be arranged in the most logical way. Our composition would not be structured well and would not communicate our thoughts effectively. So, in this course you will "draw plans" for everything before you write. Your "plans" will be outlines, and they will follow a particular model of structure for each type of composition.

Of course, the questions provided are just suggestions, and the teacher should feel free to discuss anything that he/she deems important for a better understanding of the source material.

## Style

What comes to your mind when you hear the word *style*? Many people think of clothes. Clothes come in a variety of styles. A maiden would dress differently to go to a royal ball than she would to tend her garden. That is because formal events require a formal style of clothing, whereas casual settings do not.

There are also different styles of language. Below are two sentences that communicate the same information in different styles. Which do you like better? Why?

He fell!

The young knight plummeted headlong from his horse, dashing his hopes of winning the fair princess.

You probably like the second sentence better because it is more descriptive. Indeed, if it were part of a written story, the second would most likely be better. However, what if you were at the joust with your friend and the knight was your brother? Which of the above sentences would you be more likely to exclaim? *He fell!* would be more appropriate in this case. The second would sound silly. Why the difference?

When you are speaking to people, they are there with you, experiencing the same scene and event as you are. You do not need to fill in the details. When you write, however, you must realize that the readers are not with you and cannot see, hear, or feel what is in your mind. You must fill in the details and paint vivid pictures with your words. You must help them see, hear, feel, and experience the scene you are writing about as the second sentence does. IEW elements of style will help you do this.

## Key Word Outlines

A *key word outline* is one way to take notes. The purpose of a key word outline is to help you remember the main ideas by writing down the key words. Why are they called *key words*? They are the important words that tell you the main idea of the sentence.

Use the source text and choose two or three key words for each line of the key word outline. Place the key words for the first fact of the key word outline on the Roman numeral line.

Symbols, numbers, and abbreviations do not count. They are “free.” Some commonly accepted symbols and abbreviations are listed in Appendix I. You may use those or make up some of your own. Symbols take less time to draw than it would take to write the word.

++

?



Abbreviations are commonly accepted shortened forms of words.

sm.


lrg.

in.

Separate key words, symbols, numbers, and abbreviations with commas.

++ = great, many

? = asked

 = king, queen, royalty

sm. = small

lrg. = large

in. = inches

*Read and Discuss*

Why does the lion think it's funny when the mouse says he'll do him a favor?

Why is the lion called "the King of Beasts"?

*Locate Key Words*

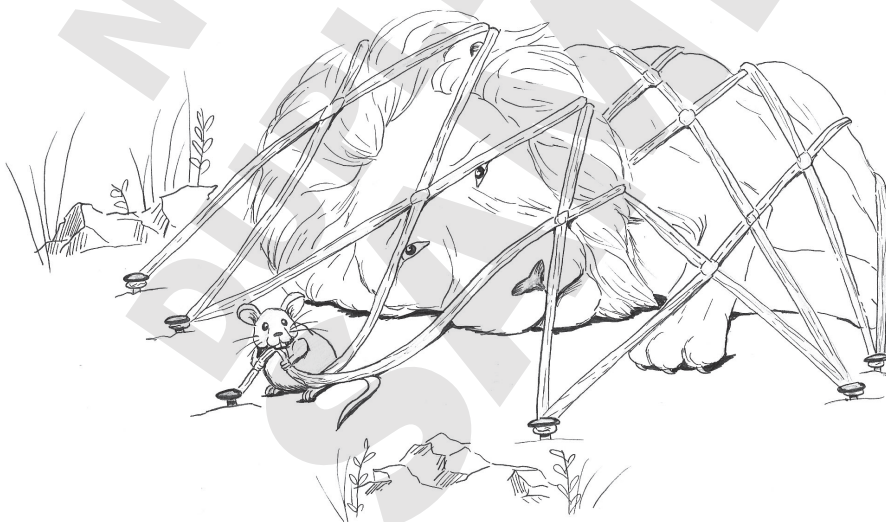
Model how to find key words. Reread the first sentence. Ask your students, "If I want to remember the main idea of that sentence, what three words are key words?" (*mouse, ran, face*). Circle those words.

Sentence by sentence, repeat the process by questioning and circling as the students give key word suggestions.

## UNIT 1: NOTE MAKING AND OUTLINES

**Source Text 1A****The Lion and the Mouse**

Once, a tiny mouse ran across a lion's face. Waking up, the lion put his paw on the mouse. "If you let me live, O King, I might be able to do a favor for you someday," cried the mouse. This idea amused the lion, so he let the mouse go. Some time later, hunters trapped the lion and tied him up. Just then, the mouse gnawed the ropes, and the King of Beasts escaped. Small friends may prove to be great friends.



The KWOs in the Teacher's Manual are only samples. Every class and each student will have unique outlines.

## Sample

Lesson 1: The Lion and the Mouse, The Ant and the Grasshopper

### Key Word Outline

Did you circle two or three key words in each sentence of the fable? On the lines below, write two or three key words from each sentence of "The Lion and the Mouse." Use symbols, numbers, and abbreviations when possible.

- I. mouse, ran, face
1. lion, put, paw
2. live, do, favor
3. amused, lion, go
4. hunters, trapped, tied
5. mouse, gnawed, escaped
6. sm, friends, prove, >

### Read. Think. Look up. Speak.

Use this outline to tell the fable back to someone. Read a line of notes. In your mind, make up a sentence using those words. Look up. Say the sentence loudly and clearly. Follow this pattern to tell back the whole outline. That's how to retell a source text!

### Reminder

Symbols, numbers, and abbreviations are free.

Using them allows room for other key words.

sm	=	small
>	=	great

### Tell Back

Telling back the KWO is an important step in the prewriting process.

Andrew Pudewa teaches, "You may look at your notes, and you may speak to your audience, but you may not do both at the same time."

*Read and Discuss*

What is the grasshopper's problem?

Why should the grasshopper store food for the winter?

At the end of the story, how might the ant help the grasshopper?

*Locate Key Words*

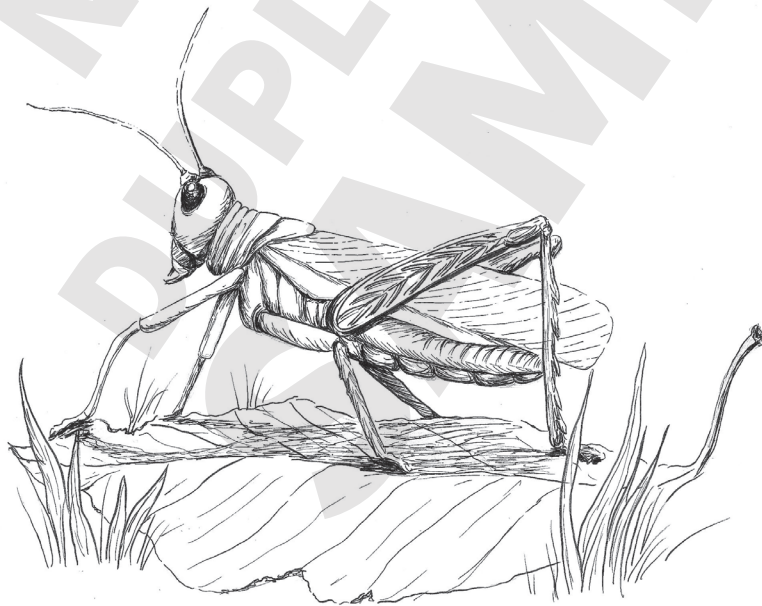
Model how to find key words. Reread the first sentence. Ask your students what words are main idea words. The words chosen for the answer key are *summer*, *hopping*, *chirping*; however, the students may pick other words. For instance, *grasshopper*, *hopping*, *singing* would also work. Have the students circle the words that they choose on their source text.

Sentence by sentence, repeat the process by questioning and circling as the students give key word suggestions.

## UNIT 1: NOTE MAKING AND OUTLINES

**Source Text 1B****The Ant and the Grasshopper**

One summer day, Grasshopper was hopping about, chirping and singing to his heart's content. Ant passed by, carrying a kernel of corn that he was taking to his home. Grasshopper saw Ant and suggested that Ant come and play instead of working so hard. Ant explained that he was helping to store food for the winter and suggested Grasshopper do the same. "I'm not worried about winter because we have plenty of food at present," said Grasshopper. When the winter came, Grasshopper had no food, and he found himself dying of hunger. Too late, he realized that it was best to prepare ahead for times of need.





## Sample

Lesson 1: The Lion and the Mouse, The Ant and the Grasshopper

### Key Word Outline

Did you circle two or three key words in each sentence of the fable? On the lines below write two or three key words from each sentence of "The Ant and the Grasshopper." Use symbols, numbers, and abbreviations when possible.

- I. summer, G, hopping, chirping, ♪
1. A, passed, corn, ➔ home
2. G, "come, play"
3. A, food, ➔ winter, G same
4. G, X worried, +++ food, present
5. winter, G, X food, +++ hungry
6. +++ prepare, times, need

### Read. Think. Look up. Speak.

Use this outline to tell the fable back to someone. Remember the pattern? Read a line of notes. In your mind, make a sentence out of the words. Look up. Say the sentence loudly and clearly. Follow this pattern to tell back the whole outline.

### Reminder

Symbols, numbers, and abbreviations are free.

Since *Ant* and *Grasshopper* are in the title, when forming the KWO simply use A for ant, and G for grasshopper.

In the sample KWOs in this book, an X is placed before a word to indicate the negative. *X worried* indicates *not worried*. When handwriting, simply draw a single line through the word or draw the universal no sign ⓧ to indicate the negative.

UNIT 1: NOTE MAKING AND OUTLINES

SAMPLE

## Lesson 2: The Trumpeter Taken Prisoner

**Structure:** IEW Unit 2: Writing from Notes  
**Style:** no new style  
**Writing Topic:** The Trumpeter Taken Prisoner  
**Read-Aloud**  
**Suggestions:** “The Miser” and “The Wolf in Sheep’s Clothing”

### Teaching Writing: Structure and Style

Watch the sections for Unit 2: Writing from Notes. At [IEW.com/twss-help](http://IEW.com/twss-help) reference the TWSS Viewing Guides.

Lesson 2: The Trumpeter Taken Prisoner

#### UNIT 2: WRITING FROM NOTES

### Lesson 2: The Trumpeter Taken Prisoner

Zdrastil! (z-dra-sti) This is how you say “hi” in Bulgaria.

Tongue twisters warm up your mouth. Also, they make people smile. Speedily say each tongue twister three times:

The blue bluebird blinks. Silly sheep weep and sleep.

#### Goals

- to be introduced to the Unit 2 Writing from Notes structural model
- to create a key word outline (KWO)
- to tell back a fable in your own words using just your outline
- to write a 1-paragraph fable about “The Trumpeter Taken Prisoner”
- to correctly use new vocabulary words: *trumpet* and *inspire*



#### Assignment Schedule

**Note:** Classes that meet only one day per week should complete Days 1 and 2 on class day.

##### Day 1

1. Read and discuss “The Trumpeter Taken Prisoner.”
2. Reread the source text one sentence at a time and circle two or three key words in each sentence that tell the sentence’s main idea.
3. Write a key word outline (KWO) on page 21.
4. Using the KWO, tell the fable back to someone. Remember the process. Read. Think. Look up. Speak. If a note is unclear, check the source text and fix your note.

##### Day 2

1. Read and complete New Structure on page 22.
2. Cut out the vocabulary cards for Lesson 2: *trumpet*, *inspire*. Discuss their meanings and complete Vocabulary Practice on page 23.
3. Review the checklist before you begin writing your paragraph.
4. Use your key word outline, not the source text, to begin writing your 1-paragraph fable.

As you model writing from the KWO, stress the importance of writing in your own words. Be sure students understand that they should not try to remember and write the exact words of the source text.

They should use their notes to understand the key ideas and write those ideas in their own words. One note may become two or more sentences, or two notes may become one sentence.

### Read-Aloud Suggestions

Suggested stories are available from [IEW.com](http://IEW.com). See the blue page for downloading instructions.

To help you plan, the suggested stories to read aloud are listed in the Scope and Sequence as well as Appendix II.

### Read and Discuss

Fables teach lessons called morals. What is the moral in this fable?

What does it mean to inspire people?

### Locate Key Words

Reread the first sentence. Ask your students, "If I want to remember the main idea of that sentence, what three words are key words? (war, trumpeter, prisoner)." Circle those words.

Sentence by sentence, repeat the process by questioning and circling as the students give key word suggestions.

#### UNIT 2: WRITING FROM NOTES

### Day 3

1. Finish writing your 1-paragraph fable.
2. Check off each item on the checklist as you complete it.
3. Turn in your rough draft to your editor with the completed checklist attached.

### Day 4

1. When your editor hands back your rough draft, make the needed changes.
2. Paperclip the checklist, final draft, rough draft, and KWO together. Hand them in.

### Read-Aloud Suggestions

During Unit 2 read "The Miser" and "The Wolf in Sheep's Clothing."

### Source Text

#### The Trumpeter Taken Prisoner

During a war a trumpeter was taken prisoner. Mean soldiers held him, so he begged for mercy. The trumpeter explained that he had no gun, and he could not hurt them. He wanted the soldiers to know that he could only blow the trumpet, and he asked them not to kill him. His enemies told him that even though he could not fight, his trumpet encouraged his men to battle bravely. Music can inspire people.



## Sample

Lesson 2: The Trumpeter Taken Prisoner

### Key Word Outline

Did you circle two or three key words in each sentence of the fable? On the lines below write two or three key words from each sentence, using symbols, numbers, and abbreviations when possible.

- I. war, trumpeter, → prisoner
1. soldiers, held, T, mercy
2. T, "X gun, X hurt"
3. blow, trumpet, X kill
4. X fight, encouraged, men
5. music, inspire, people

### Read. Think. Look up. Speak.

Use this outline to tell the fable back to someone. Remember the pattern? Read a line of notes. In your mind, make a sentence out of the words. Look up. Say the sentence loudly and clearly. Follow this pattern to tell back the whole outline.

### Reminder

Use symbols, numbers, and abbreviations when possible.

## UNIT 2: WRITING FROM NOTES

**New Structure****Writing from Notes**

When you write from key word notes, it is important that you use your own words, not the exact words of the source text. To help you say the ideas from your outline in your own words, complete the practice exercise below.

**Structure Practice**

This is the first sentence of the source text:

During a war a trumpeter was taken prisoner.

Your notes might look something like this:

I. war, trumpeter, → prisoner

In the first line, avoid using the exact words *during* and *taken*. How could you communicate the idea of the first line without using those exact words? Use a thesaurus for help.

**Example:** In the middle of a war, a trumpet player was captured.

Note your idea for Roman numeral I:

Answers will vary.

**Writers and Editors**

All good writers have editors. An editor helps writers fix mistakes in the compositions that they write. The first time a writer hands a composition to an editor, it is called a rough draft. When the editor hands back the rough draft, the author rewrites the composition, following the editor's suggestions. When the editor does not see any more mistakes, an author turns in what is called a final draft. Authors feel great when they turn in their best work! A writer and an editor form a team. Who will be your editor?

When editing, Andrew Pudewa says, "Hands on structure, hands off content." Make the paper grammatically legal; however, refrain from meddling with content. For tips on evaluating your students, search at [IEW.com](http://IEW.com) for Andrew Pudewa's article "Marking and Grading," available at no cost to you.

### Vocabulary Practice

Review vocabulary words from Lesson 1: *beasts*, *gnaw*. Think of sentences that correctly use those two words. Write sentences here. Read them aloud.



beasts *The mouse's idea amused the king of the beasts.*

*Hunters trapped and tied the beast.*

gnaw *The tiny mouse gnawed the ropes.*

*The mouse gnawed the ropes, so the lion ran away.*



Cut out the vocabulary cards for Lesson 2: *trumpet*, *inspire*. Discuss their meanings. Using this week's words, make up sentences. Write them below. Read them aloud.



trumpet *My trumpet cannot harm you.*

*A trumpet blares loudly.*

inspire *Your music will inspire the men to fight.*

*People want music to inspire them.*



Correctly writing sentences with new words in them helps you to think about ideas and talk and write intelligently.

### Vocabulary

Students study vocabulary to become better thinkers, speakers, and writers.

Allow students to use derivatives of words.

The sample sentences are, of course, only suggestions. If students ask for help, offer an idea. Listen as they read their sentences aloud.

Before students begin to write, preview the checklist. This ensures that the students understand expectations. Evaluate and return compositions promptly. Find many things to praise.

Teachers are free to adjust a checklist by requiring only the stylistic techniques that have become easy, plus one new one. EZ+1

UNIT 2: WRITING FROM NOTES

Unit 2 Composition Checklist

Lesson 2: The Trumpeter Taken Prisoner

Writing from Notes

Name: \_\_\_\_\_



Institute for Excellence in Writing  
Listen. Speak. Read. Write. Think!

<b>STRUCTURE</b>	
<input type="checkbox"/> name and date in upper left-hand corner	_____ 25 pts
<input type="checkbox"/> composition double-spaced	_____ 25 pts
<input type="checkbox"/> title centered	_____ 25 pts
<input type="checkbox"/> checklist on top, final draft, rough draft, key word outline	_____ 25 pts
<b>MECHANICS</b> (-1 pt per error)	
<input type="checkbox"/> capitalization	_____ pts
<input type="checkbox"/> end marks and punctuation	_____ pts
<input type="checkbox"/> complete sentences	_____ pts
<input type="checkbox"/> correct spelling	_____ pts
<b>VOCABULARY</b>	
<input type="checkbox"/> vocabulary words - label (voc) in left margin or after sentence	_____

Total: \_\_\_\_\_ 100 pts

Custom Total: \_\_\_\_\_ pts



## Lesson 3: The Four Oxen and the Lioness

**Structure:** IEW Unit 2: Writing from Notes

**Style:** -ly adverb

**Writing Topic:** The Four Oxen and the Lioness

Lesson 3: The Four Oxen and the Lioness

### UNIT 2: WRITING FROM NOTES

#### Lesson 3: The Four Oxen and the Lioness

Mambo! (MAAhm-BO) This is how you would say, “What’s up?” in Swahili.

Today you will learn the first dress-up. What’s a dress-up?

First, try these tongue twisters. Speedily say each one three times:

She sifted thistles through her thistle-sifter. Zebras zig and zebras zag.

#### Goals

- to practice the Unit 1 and 2 structural models
- to create a key word outline
- to tell back a fable in your own words using just your outline
- to write a 1-paragraph fable about “The Four Oxen and the Lioness”
- to correctly add a dress-up: -ly adverb
- to correctly use new vocabulary words: *quietly* and *immediately*



#### Assignment Schedule

**Note:** Classes that meet only one day per week should complete Days 1 and 2 on class day.

##### Day 1

1. Read and discuss “The Four Oxen and the Lioness.”
2. Reread the source text one sentence at a time and circle two or three key words in each sentence that tell the sentence’s main idea.
3. Write a KWO on page 27.
4. Using the KWO, tell the fable back to someone. Remember the process. Read. Think. Look up. Speak. If a note is unclear, check the source text and fix your note.

##### Day 2

1. Learn a new dress-up, the -ly adverb. Read New Style on page 28 and complete Style Practice.
2. Cut out the vocabulary cards for Lesson 3: *quietly*, *immediately*. Discuss their meanings and complete Vocabulary Practice on page 29.
3. Review the checklist before you begin writing your paragraph.
4. Use your outline, not the source text, to begin writing your 1-paragraph fable. Dress-up your writing by adding an -ly adverb to one of your sentences.

*Some Boy Scouts from the city went camping. The mosquitoes were so fierce that the boys had to hide in their sleeping bags. Then, one of them saw some lightning bugs and said, “We might as well give up. They’re coming after us with flashlights!”*

## UNIT 2: WRITING FROM NOTES

**Day 3**

1. Finish writing your 1-paragraph fable. Remember to underline the -ly adverb.
2. Check off each item on the checklist as you complete it.
3. Turn in your rough draft to your editor with the completed checklist attached.

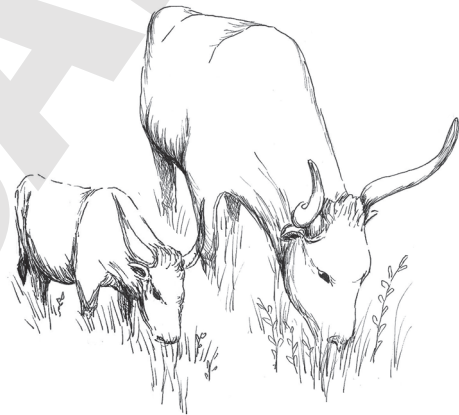
**Day 4**

1. When your editor hands back your rough draft, make the needed changes.
2. Paperclip the checklist, final draft, rough draft, and KWO together. Hand them in.

**Source Text****The Four Oxen and the Lioness**

A fierce lioness used to prowl around a field where four oxen grazed. Many a time she tried to attack them. Whenever she came near, however, they turned their tails to one another and made a circle. Then, the oxen quarreled among themselves. Not thinking, each wandered off to eat alone in a separate corner of the field. The lioness attacked them one by one and made an end of all four.

**Moral:** United we stand; divided we fall.

**Read and Discuss**

What are oxen?

How might oxen defend themselves?

What does the word *prowl* mean?

**Locate Key Words**

Sentence by sentence, circle key words.

## Sample

Lesson 3: The Four Oxen and the Lioness

### Key Word Outline

After you have circled two or three key words from each sentence of the fable, copy the words from each sentence, using symbols, numbers, and abbreviations when possible.

- I. lioness, around, oxen
1. tried, attack
2. turned, tails, ○
3. oxen, quarreled, themselves
4. wandered, corner, field
5. lioness, attacked, end
6. moral, united, divided

### Read. Think. Look up. Speak.

Use this outline to tell the fable back to someone. Remember the pattern? Read a line of notes. In your mind, make a sentence out of the words. Look up. Say the sentence loudly and clearly. Follow this pattern to tell back the whole outline.

Is it becoming easier for you to tell back a fable?

### Tell Back

Have the students tell back the fable using just their KWO.

Be a cheerleader. Compliment students when you observe improvement.

## UNIT 2: WRITING FROM NOTES

**New Style****Dress-Ups**

There are many IEW elements of style. The first element you will be introduced to is called a dress-up because it will help you “dress-up” your writing. The IEW dress-ups are descriptive words, phrases, or clauses that you add to a sentence. You will learn six dress-ups. To indicate that you have added a dress-up to a sentence, you should underline it. Although you may use more than one of a specific type of dress-up in a paragraph, only underline one of each type in each paragraph.

**-ly Adverb Dress-Up**

In this lesson you will learn the first dress-up: the -ly adverb.

An -ly adverb is an adverb that ends in *-ly*. Adverbs are words that modify verbs, adjectives, or other adverbs. Most often they tell *how* or *when* something is done. Here are some examples:

angrily	excitedly	humbly	longingly	smugly
anxiously	fearfully	hysterically	nervously	stubbornly
boldly	happily	innocently	rudely	suspiciously
eagerly	hatefully	intrepidly	savagely	sweetly
evilily	hopefully	joyfully	sheepishly	woefully

Can you think of any more? There is a long list of -ly adverbs in the *Fables, Myths, and Fairy Tales Writing Tools*. You may turn there for help when you write.

Notice how the meaning of this sentence changes when different -ly adverbs are added:

The oxen quarreled among themselves.

The oxen stubbornly quarreled among themselves.

The oxen loudly quarreled among themselves.

The oxen eventually quarreled among themselves.

From now on, each paragraph you write should include an -ly adverb. Mark the -ly adverb by underlining it.

From this point forward students should include one -ly adverb in each paragraph they write. Although more than one -ly adverb may be placed in a paragraph, only one should be underlined.

This dress-up now appears on the checklist.

### Style Practice

Choose different -ly adverbs that would work in the sentences below. Choose the ones you think sound best and put them in the blanks. You may use the -ly adverbs in the box on the previous page, the *Fables, Myths, and Fairy Tales Writing Tools*, a thesaurus, your vocabulary words, or -ly adverbs you think of on your own.

1. A lioness fiercely prowled around a field.
2. The four oxen lazily grazed in the field.
3. The oxen immediately turned their tails to one another and made a circle.
4. The oxen foolishly wandered off to eat alone.
5. The lioness easily attacked them.

In your writing assignment this week, plan to add an -ly adverb to at least one sentence.

### Vocabulary Practice

Cut out the vocabulary cards for Lesson 3: *quietly*, *immediately*. Discuss their meanings. Make up sentences. Write them below. Read them aloud.



quietly The oxen quietly formed a circle.

The lioness quietly killed the four oxen.



immediately The oxen immediately looked for safety.

The lioness took advantage of the situation immediately.

## UNIT 2: WRITING FROM NOTES

## Unit 2 Composition Checklist

### Lesson 3: The Four Oxen and the Lioness

Writing  
from  
Notes

Name: \_\_\_\_\_



Institute for  
Excellence in  
Writing  
Listen. Speak. Read. Write. Think!

**STRUCTURE**

- |   |       |        |
|---|-------|--------|
| <input type="checkbox"/> name and date in upper left-hand corner                      | _____ | 20 pts |
| <input type="checkbox"/> composition double-spaced                                    | _____ | 20 pts |
| <input type="checkbox"/> title centered   | _____ | 20 pts |
| <input type="checkbox"/> checklist on top, final draft, rough draft, key word outline | _____ | 20 pts |

**STYLE****¶¶ Dress-Ups** (underline one of each) (20 pts each)

- |                                     |       |        |
|-------------------------------------|-------|--------|
| <input type="checkbox"/> -ly adverb | _____ | 20 pts |
|-------------------------------------|-------|--------|

**MECHANICS** (-1 pt per error)

- |  |       |     |
|--|-------|-----|
| <input type="checkbox"/> capitalization            | _____ | pts |
| <input type="checkbox"/> end marks and punctuation | _____ | pts |
| <input type="checkbox"/> complete sentences        | _____ | pts |
| <input type="checkbox"/> correct spelling          | _____ | pts |

**VOCABULARY**

- |  |       |  |
|--|-------|--|
| <input type="checkbox"/> vocabulary words - label (voc) in left margin or after sentence | _____ |  |
|--|-------|--|

Total: \_\_\_\_\_ 100 pts

Custom Total: \_\_\_\_\_ pts

Teachers are free to adjust a checklist by requiring only the stylistic techniques that have become easy, plus one new one. EZ+1