

Following Narnia® Volume 1: The Lion's Song

Writing Lessons in Structure and Style®

Student Book

by Laura Bettis

Third Edition, January 2016

Institute for Excellence in Writing, L.L.C.

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Also by Laura Bettis

Following Narnia® Volume 2: Aslan's Country

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Following Narnia® Volume 1: The Lion's Song: Writing Lessons in Structure and Style® Student Book

Third Edition version 4, January 2016

PDF version 1

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* RTL is the acronym for Response to Literature.

Introduction

Thank you for purchasing *Following Narnia: The Lion's Song: Writing Lessons in Structure and Style*.

Main Purpose of This Book: The intent of *Following Narnia* is to help you see how you can integrate the IEW techniques with your other subjects. Your student will write on topics from the Narnia stories, but also from history and science, while using all of the IEW structural models.

Course Prerequisite: The parent-teacher should have viewed the *Teaching Writing: Structure and Style* (TWSS) DVDs or attended a live TWSS workshop. Have your TWSS syllabus handy as you go through these assignments with your student. At the beginning of a structural unit, for example, Unit 3: Retelling Narrative Stories, look for a notation about which IEW unit you can study in your TWSS disc and syllabus. There is no prerequisite for the student.

Schedule: The lessons are designed to be taught once a week. After teaching the lesson, students will use the rest of the week to write, edit, and rewrite. Allow the student extra time if needed.

Teacher's Manual: The Teacher's Manual (TM) includes everything in the Student Book, plus added instructions for teachers, including sample key word outlines, brainstorming ideas, answers to questions, review activities, and ideas for motivating students. Instructional information for each lesson is in the grey area surrounding the inset version of the Student Book page. Always read the teacher instructions for each lesson beforehand to familiarize yourself with the lesson and any new material being introduced. The TWSS DVDs and the syllabus provide the core training for all IEW programs; review them as necessary.

Reading *The Chronicles of Narnia*: Listed at the beginning of each lesson is a reading assignment, which may be completed while the student works on the writing lesson.

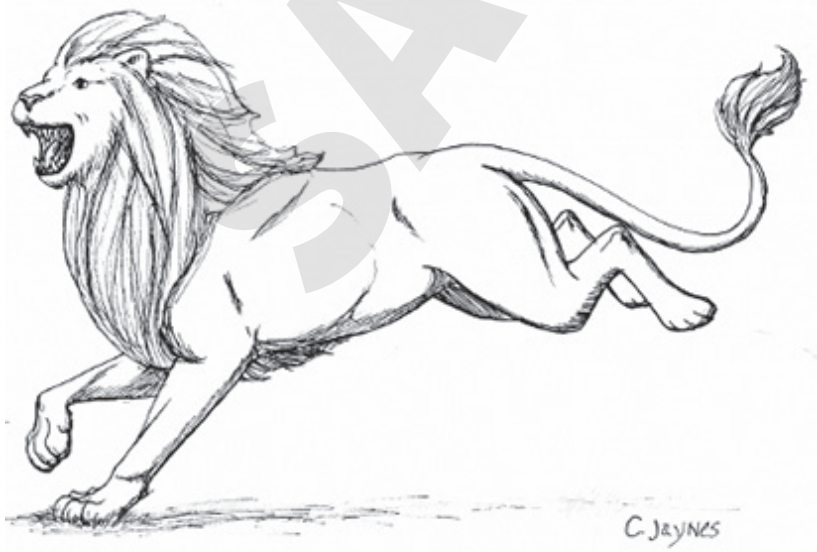
The Order of IEW's Structural Units in This Book: These lessons teach through all nine of the structural units in the *Seminar and Practicum Workbook* (the syllabus which contains the Structure and Style Method for teaching writing). You'll immediately notice that in this *Following Narnia Volume 1* book, the structural units jump around; they're not in numerical order. That is because these *Following Narnia* lessons are based on *The Chronicles of Narnia* chapter books; various structural units pertain to various chapters, but not in the IEW units' numerical order, of course. Parent-Teacher, in your Teacher's Manual, notice the directions for viewing the TWSS discs.

A Study in Words: Students will study some of the words that C.S. Lewis selected and put into the Narnia stories. The Teacher's Manual contains the list of words and which chapter they came from. Please read all of the instructions for a more thorough explanation of this wonderful option.

Checklists: Checklists should be used in order to help the students see where they might improve and if they followed all of the directions, but also they should be a way of imparting the habit of self-governing their writing decisions. Checklists detail all the requirements of the assignment for the teacher too.

There is a checklist for each required writing assignment at the end of each lesson. After teaching a lesson, and *before they begin to write*, be sure that you and your student turn to the checklist and review each item. This will ensure a complete understanding of your requirements.

- **Point Values:** As new elements of Structure and Style are introduced in the lessons, they will also appear on the checklist. New elements are given a higher point value, and then the point value may decrease in subsequent lessons as other new elements are being emphasized. Customize the point values as your student needs.
- **Stylistic Techniques:** If previously taught stylistic techniques have not become easy for a student, it is not necessary to require the new technique just because it has been introduced in a lesson. Many times if the stylistic techniques are introduced too quickly, the student can feel overwhelmed. If needed, cross off any new stylistic techniques on the checklist until the student feels confident with the ones from previous lessons.
- **Reproducible Checklists:** See the blue page for download instructions.



Checklists, cont.

Again, a checklist shows the requirements of the assignment. After they are sure each requirement is included in the composition, students should check off the element. With every assignment, the checklist is turned in, so the parent-teacher can use it for grading.

- EZ + 1: Every stylistic technique that is introduced will accumulate on the checklists. If the stylistic techniques become too difficult for a particular student, feel free to cross off one or two until the first ones have become easy. Easy means the student can add the stylistic technique without much help and without it sounding goofy most of the time. The style requirements can be filled in by the students with the teacher's direction, based on what stylistic techniques they already know and find easy to do, plus one they are learning to use. EZ + 1

Always review your expectations with students to be sure they understand what your requirements are. Reproducible checklists are available (see the blue page).

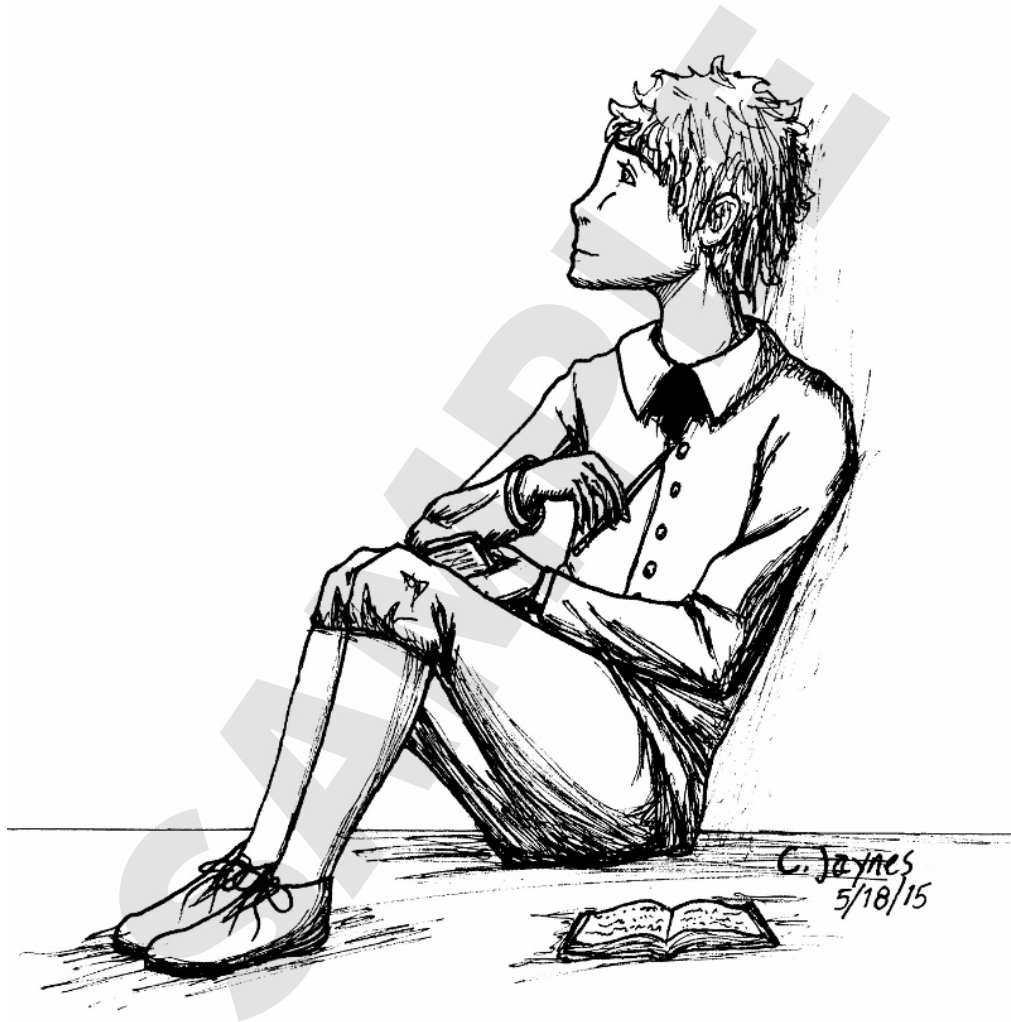
Polished Draft Collection

Students should polish each of their final drafts as soon as they have been checked and returned by a teacher. To do so, they must make the corrections noted and resubmit at the next scheduled class meeting. This last draft is referred to as the polished draft and will not be labeled.

Once returned, polished drafts should be kept in a binder in clear protector sheets *with the original, labeled final drafts hidden behind each*. At the end of the year, students will have a collection of a variety of compositions about Narnia that they can be proud of.

Laura Bettis

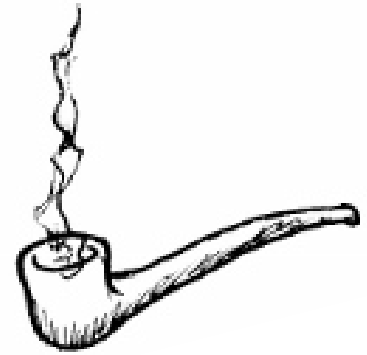
The Magician's Nephew



UNITS 1–2: NOTE MAKING AND OUTLINES; WRITING FROM NOTES

Lesson 1: Sherlock Holmes**Reading Assignment—*The Magician's Nephew*, Chapter 1**

At the very beginning of Chapter 1, C.S. Lewis mentions a fictional character, Mr. Sherlock Holmes, as if he were a real person. Lewis wants us to know that his story takes place in the 1890s. The Sherlock Holmes character was a famous detective in several books written by Sir Arthur Conan Doyle. These books were illustrated by Sidney Paget.



C. JAYNES 5/1/15

Writing Assignment

In this lesson you will read a paragraph and learn how to take some notes in a key word outline and then rewrite the information into a paragraph of your own wording. You and your instructor will do this first one together.

Here are some rules about creating a key word outline:

- You may only use three words from each sentence, so make sure you pick out KEY words.
- **Numbers, abbreviations, and symbols do not count. They are free!**
- Try to pick words from each sentence that will help you remember the information later.
- A full name or title counts as *one* of your words. For example: *Sherlock Holmes* would just count as one word, and you would still be allowed two other words. The next time you want to reference him again in this outline, you can just use an abbreviation, SH, and that will not count at all! (Remember, abbreviations are free.)
- Put a comma between each of your three words, symbols, numbers, or abbreviations.

Writing Assignment

1. Read the paragraph below about the fictional character of Sherlock Holmes.

Sherlock Holmes was a famous investigator in some of the most memorable detective stories ever written. The fictional character was born in 1854 in London, England. Details of his family are few and are hardly mentioned in any of the stories. Holmes liked classical music and the opera. He was observant, intelligent, and alert. He was also very good with disguises, which he used all the time while investigating crimes.

Key Word Outline

- I. _____
 1. _____
 2. _____
 3. _____
 4. _____
 5. _____

Great job! Your outline *might* look something like the one below, but it is fine if you put down some different things. There are many possible outcomes for a key word outline.

Sample Key Word Outline

I. Sherlock Holmes, famous, detective,

1. fictional, b. 1854, London
2. details, family, few
3. liked, , opera
4. observant, intelligent, alert
5. disguises, investigating, crimes

2. Test the outline by telling it back to someone.

You will need to test your outline to see if you wrote down good words. You will read each line as a sentence. Do not just read the three words. Make them into a complete sentence. If you remember more details from the paragraph, add them in as you speak.

When you tell back the information to another person, do not look at the outline at the same time you are speaking.

- Look at your outline.
- Silently to yourself, read one line of your notes.
- Look up at the person, and say the sentence.
- Repeat with each line of your outline. Try not to say “um,” and try not to fidget. Take your time.

Cover the original paragraph, and look only at your outline notes. Read aloud in complete sentences.

Think about your sentence while you look at the outline. Then look up at your audience and say the sentence.

3. Evaluate your note-taking.

How did you do? Did you remember what your notes meant? Do you think you picked good words? Were you happy with your word choices? You will get better and better at this. Always tell back your outline to someone like your mom or your dog. This will actually help you remember the information permanently. By telling it back and reviewing the information, you will learn it. You are learning to study and think!

4. Preview the checklist (next page) with your teacher.

Preview your checklist before you begin writing, so you know what your teacher expects. The checklist will serve as a reminder of what must be included in each paragraph. (If you have worked with other dress-ups and sentence openers before, you should include the ones you have mastered on your checklist.) Think about your checklist as you write in your other subjects, too.

5. Hand write your paragraph.

Use the words from your key word outline to write out your notes in complete sentences. This is the same thing you did when you tested your outline, except now you will write the sentences on paper. As you write the information in your own words, be sure to do the following things:

- **Hand write** your first draft.
- **Capitalize** the first word of each sentence and any proper names.
- **Double space** your paragraph. That means to skip a line every time you start at the left side of your paper. Double spacing leaves room for editing, moving things around, and adding or taking out ideas while keeping it moderately legible.
- **Use pen**, not pencil. That way you will not waste time erasing. If you make a mistake, just draw one neat line through the mistake and keep going. Don't waste time scribbling it out or making a big blob of ink over it. (You might decide later that you want to revisit that idea. It would be helpful if it is still legible.)
- **Your goals** here are to
 - Look at your notes. Think about the information.
 - Retell it in your own words, and put those words on paper. You may add details that you remember as you go. You are not limited to just what you have in your notes. The notes are to remind you of the idea or information from the sentence in the original. Your paragraph should be around five to seven sentences.
 - Use the checklist to be sure that you have included all requirements.

6. Read your paragraph out loud.

When you are finished writing your first draft paragraph, be sure to read it out loud. Listen to your sentences, and you will hear if something does not sound right. *Edit your own work* for errors. Check your spelling and capitalization. Make any adjustments by simply putting one line through the words you want to change and writing the new words in the white space just above.

7. Hire an editor.

Find a list of proofreading marks on page 247. After you have self-edited, ask someone else to be your editor. An editor points out obvious errors, such as misspelled words or incorrect punctuation. Often an editor will ask for clarification on something or offer a word change. Consider her suggestions, and then type your final paragraph and add an illustration if you like.

8. Type up the final draft. Fill out your checklist.

There are vocabulary words that C.S. Lewis specifically chose to put in *The Chronicles of Narnia*. They can be found in the back of this book in a section called A Study in Words on page 191. You will study some of these words to expand your personal vocabulary. Sometimes you will read or hear a really unique word and may want to try to use it. Many authors have their own word lists. Study the words Lewis used, and choose some to add to your personal word list.

Like a vault full of precious gems, your word list will provide you with a wealth of words that are captivating, whimsical, elegant, or exceptional. Jot down words you hear, so you will have a growing personal list of words to choose from.

Lesson 1 Checklist - Sherlock Holmes

FORMAT

- | | |
|--|---------------|
| ☐ Name and date in upper left-hand corner | _____ (8 pts) |
| ☐ Composition double-spaced | _____ (8 pts) |
| ☐ Title centered | _____ (2 pts) |

STRUCTURE

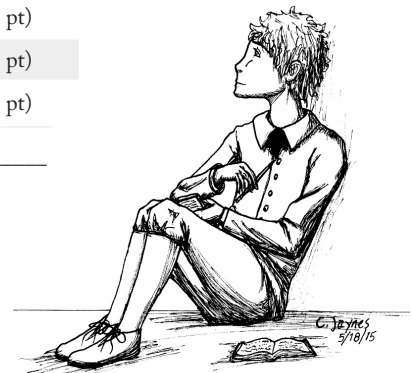
- | | |
|--|---------------|
| ☐ I used no more than three key words per line. | _____ (3 pts) |
| ☐ KWO was tested aloud before writing. | _____ (8 pts) |

MECHANICS

- | | |
|--|--------------|
| ☐ capitalization | _____ (1 pt) |
| ☐ end marks and punctuation | _____ (1 pt) |
| ☐ spelling and usage | _____ (1 pt) |
| ☐ complete sentences | _____ (1 pt) |

Total _____

Reproducible checklists are available (see blue page).



Paragraph 2—Illustrator, Sidney Paget

Here is another paragraph to practice creating a key word outline. Directions are in the box below to help you remember the process.

Step 1: Read.

Step 2: Create your key word outline.

Step 3: Test the outline.

Step 4: Evaluate your outline.

Step 5: Preview checklist and hand write your paragraph.

Step 6: Read aloud and listen.

Step 7: Give to your editor.

Step 8: Type, fill out checklist, and illustrate.

Source Text

Illustrator, Sidney Paget

The main illustrator of the Sherlock Holmes stories was Sidney Paget. He got the job by mistake when the publisher addressed a letter of request for drawings to Sidney rather than to his younger brother Walter, who was a well-known artist. Over the years, Sidney drew hundreds of pictures for the Sherlock Holmes stories. When he began to imagine what Sherlock Holmes might look like, he used his brother Walter as the inspiration. There were other illustrators, but Paget was the first to draw Holmes with the long Inverness coat, the close fitting cloth cap, and the pipe. That famous combination drawn by Sidney Paget is recognized all over the world as the character of Sherlock Holmes.

Key Word Outline

- I. _____
1. _____
2. _____
3. _____
4. _____
5. _____

Lesson 1 Checklist - Sidney Paget

FORMAT

- | | |
|--|---------------|
| ☐ Name and date in upper left-hand corner | _____ (8 pts) |
| ☐ Composition double-spaced | _____ (8 pts) |
| ☐ Title centered | _____ (2 pts) |

STRUCTURE

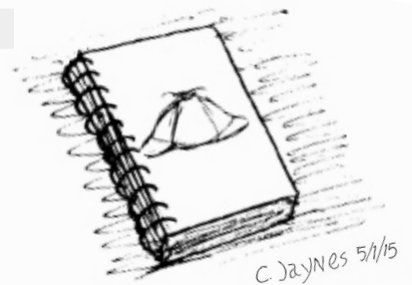
- | | |
|--|---------------|
| ☐ I used no more than three key words per line. | _____ (3 pts) |
| ☐ KWO was tested aloud before writing. | _____ (8 pts) |

MECHANICS

- | | |
|---|--------------|
| ☐ capitalization | _____ (1 pt) |
| ☐ end marks and punctuation | _____ (1 pt) |
| ☐ spelling and usage | _____ (1 pt) |
| ☐ complete sentences (Does it make sense?) | _____ (1 pt) |

Total _____

Reproducible checklists are available (see blue page).



Optional Paragraph 3—Sir Arthur Conan Doyle

If you have time this week and want to practice one more paragraph, use the source text below.

Step 1: Read.

Step 2: Create your key word outline.

Step 3: Test the outline.

Step 4: Evaluate your outline.

Step 5: Preview checklist and hand write your paragraph.

Step 6: Read aloud and listen.

Step 7: Give to your editor.

Step 8: Type, fill out checklist, and illustrate.

Source Text

Sir Arthur Conan Doyle

Sir Arthur Conan Doyle wrote many things, but he is most remembered for the fifty-six short stories and four novels about the detective Sherlock Holmes and his friend, Dr. Watson. Doyle wanted people to notice and read his other writings too, so he felt he had to put an end to the Holmes character. Doyle's readers loved the stories, and when he killed off Holmes in the story, "The Adventure of the Final Problem," which was published in 1893, his fans were extremely upset. Later, a publisher convinced Doyle to bring Holmes back. "The Adventure of the Empty House" was published, and in it Doyle explains that Holmes had to fake his death to fool the evil Moriarty. The story was a huge success. Doyle died in 1930, and even though he wrote other works, he is most remembered for his Sherlock Holmes stories.

Key Word Outline

- I. _____
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Lesson 1 Checklist - Sir Arthur Conan Doyle

FORMAT

- | | |
|--|---------------|
| ☐ Name and date in upper left-hand corner | _____ (8 pts) |
| ☐ Composition double-spaced | _____ (8 pts) |
| ☐ Title centered | _____ (2 pts) |

STRUCTURE

- | | |
|--|---------------|
| ☐ I used no more than three key words per line. | _____ (3 pts) |
| ☐ KWO was tested aloud before writing. | _____ (8 pts) |

MECHANICS

- | | |
|--|--------------|
| ☐ capitalization | _____ (1 pt) |
| ☐ end marks and punctuation | _____ (1 pt) |
| ☐ spelling and usage | _____ (1 pt) |
| ☐ complete sentences | _____ (1 pt) |

Total _____

Reproducible checklists are available (see blue page).



Uncle Andrew

UNIT 2: WRITING FROM NOTES

Lesson 2: Atlantis**Reading Assignment—*The Magician's Nephew*, Chapters 2–4**

In Chapter 2, Uncle Andrew is explaining to Digory how he came to be in possession of an ancient box filled with magic dust. He tells Digory that the box is not from Greece, Egypt, or China. He is certain that the box is much older than that. Uncle Andrew thinks the box came from the lost city of Atlantis!

Writing Assignment

What is really known about Atlantis? How did this legend come about? Where did this story begin? This is the topic of our next lesson! Read the entire paragraph on the next page. Then go back and look at one sentence at a time, and begin making notes with key words.

- With this lesson, your teacher will introduce the -ly adverb dress-up. Together you will complete the brainstorming activity with -ly adverbs.
- The checklist for this assignment will include the -ly adverb dress-up.
- Be sure to use at least one -ly adverb in your paragraph. Underline it, and in the right-hand margin of your paper write -ly.

Source Text

Step 1: Read.

Step 2: Create your key word outline.

Step 3: Test the outline.

Step 4: Evaluate your outline.

Step 5: Preview checklist and hand write your paragraph.

Step 6: Read aloud and listen.

Step 7: Give to your editor.

Step 8: Type, fill out checklist, and illustrate.

Atlantis

Plato was a Greek philosopher who wrote about a great island city called Atlantis. He writes about Poseidon, the mythological Greek god of the sea, who divided up an island into ten portions for his ten sons to rule. King Atlas, Poseidon's eldest son, was given the best section of the island, while the nine brothers, who were the nine princes of Atlantis, split up the rest. The island itself was round like a bull's-eye and had mountains, meadows, rivers, and high cliffs, which dropped off to the ocean. Seaports, bridges, cities, and palaces dotted the island. The Atlantean people were very well educated, wealthy, and had advanced technology. Plato tells us that the Atlanteans eventually became greedy for more wealth and treasures, and as punishment for their greed, Poseidon made the sea swallow up the island of Atlantis, and it disappeared overnight.

Key Word Outline

I. _____

1. _____

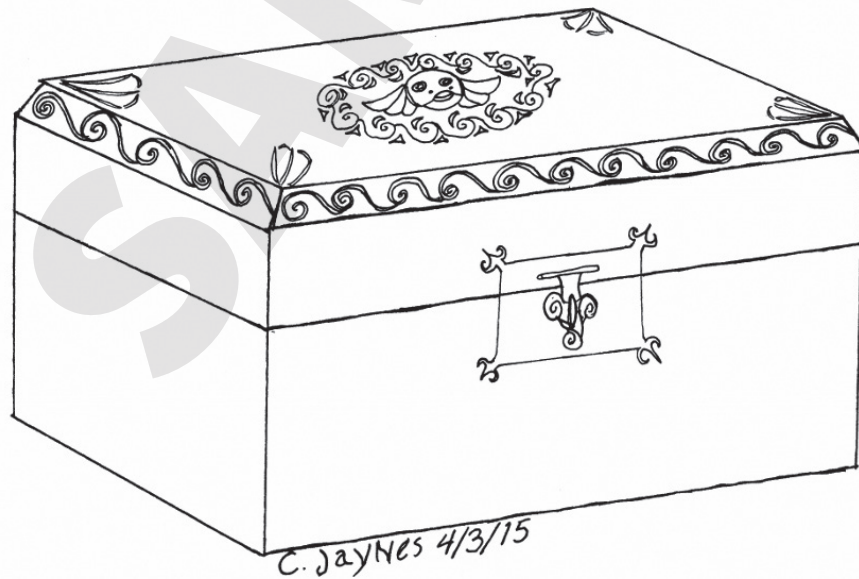
2. _____

3. _____

4. _____

5. _____

6. _____



-ly Adverbs

As you practice writing different kinds of paragraphs, essays, stories and other assignments, there are different elements to help you *dress-up* your writing according to its purpose. A casual note to your mom would sound much different than a formal letter to the governor of your state about the need for more ballparks and playgrounds. So as you practice your note-taking and writing, you will also be learning a variety of *dress-ups*. The first one is called the *-ly adverb*. The *-ly* adverb helps describe the action in a sentence. Look at this example:

Digory ran next door to see Polly.

That sentence is okay. You can see in your mind what Digory is doing. But *how* is he doing it? That is where an *-ly* adverb would be helpful. Look at this list of *-ly* adverbs.

energetically
speedily
secretly
boldly
frantically
cheerfully
nervously

Digory energetically ran next door to see Polly.

Digory speedily ran next door to see Polly.

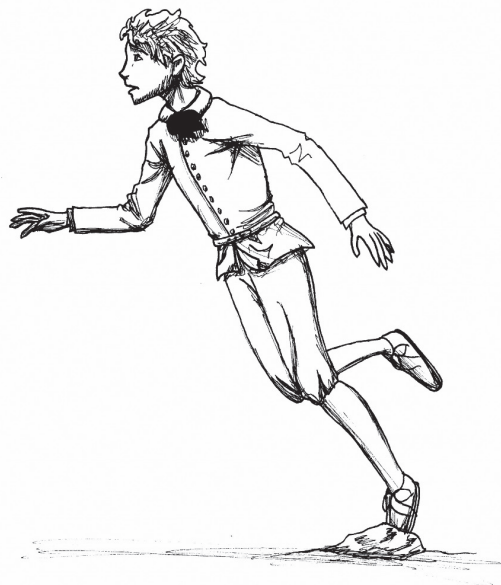
Digory secretly ran next door to see Polly.

Digory boldly ran next door to see Polly.

Digory frantically ran next door to see Polly.

Digory cheerfully ran next door to see Polly.

Digory nervously ran next door to see Polly.



Each one of these changes the sentence a little. Do you see how they are different?

If Digory was energetically running, you may picture him zipping around as though he just ate an entire bag of jelly beans.

If Digory was frantically running, you may picture him with a crazy look on his face because he bumped into trees and tripped on rocks.

You can see that the simple addition of an -ly adverb is easy to do and can help you show your reader what type of action is happening. There are more -ly adverbs than you realize! There is a list for you to refer to on page 21.

Before you write about Atlantis, practice adding some -ly adverbs to the sentences on the next page.

Also, note that while -ly adverbs usually modify verbs, sometimes they modify adjectives, such as in the sentence C.S. Lewis wrote below.

He had a long clean-shaven face with a *sharply* pointed nose and *extremely* bright eyes.



As you play around with some -ly adverbs, note that the -ly adverb can go before or after the verb. In these sentences the verbs are underlined, and you will add the -ly adverb.

Digory had been crying _____.

It was dark, and they stepped _____ from rafter to rafter.

The door _____ swung open.

A fire was _____ burning in the grate.

Uncle Andrew _____ stood up.

Then he _____ locked the door.

The rings were shining _____.

There was a most hideous look coming _____ over his face.

Polly _____ reached out and touched a ring.

Below are some example sentences from the Atlantis source text. How could you add some -ly adverbs?

Plato wrote _____ about Atlantis.

Poseidon _____ divided up the island.

The sea _____ swallowed up the island.

Atlantis disappeared _____ overnight.

When you write your version of the Atlantis paragraph, be sure to add at least one -ly adverb. Underline the -ly adverb. In the right-hand margin of your paper, write -ly. This will help your instructor quickly locate your dress-up.

-ly Adverbs

abundantly	delightfully	hastily	oddly	sheepishly
abruptly	desperately	hatefully	openly	sleepily
absently	determinedly	heartily	outwardly	slowly
absentmindedly	deviously	heavily	partially	slyly
accusingly	diligently	helpfully	passionately	softly
actually	disgustingly	helplessly	patiently	solidly
adversely	distinctly	hopelessly	perfectly	speedily
affectionately	doggedly	immediately	perpetually	sternly
angrily	dreamily	importantly	playfully	stingily
anxiously	emptily	impulsively	pleasantly	strictly
apparently	energetically	inadvertently	pleasingly	stubbornly
arrogantly	enormously	inconveniently	politely	successfully
bashfully	enticingly	increasingly	positively	superstitiously
boldly	entirely	incredibly	potentially	surprisingly
bravely	enviously	innocently	powerfully	suspiciously
breathlessly	especially	instantly	presumably	sympathetically
brightly	evenly	intensely	professionally	tenderly
briskly	exactly	intently	properly	thankfully
broadly	excitedly	inwardly	proudly	thoroughly
calmly	exclusively	irately	quaveringly	thoughtfully
carefully	expertly	ironically	quietly	tightly
carelessly	faithfully	jokingly	quintessentially	triumphantly
casually	famously	knowingly	rapidly	truthfully
certainly	fearlessly	lawfully	rapturously	understandably
cheaply	ferociously	lightly	rashly	unfairly
cheerfully	fervently	likely	ravenously	unfortunately
cleanly	finally	longingly	readily	unwillingly
clearly	foolishly	loudly	reassuringly	urgently
cleverly	fortunately	magnanimously	recognizably	usually
closely	frankly	maliciously	regretfully	utterly
clumsily	frantically	meaningfully	reluctantly	vastly
coaxingly	freely	mechanically	reproachfully	venomously
commonly	frenetically	meekly	restfully	viciously
compassionately	frightfully	mentally	righteously	violently
conspicuously	fully	messily	rightfully	warily
continually	furiously	mindfully	rigidly	warmly
conveniently	furtively	miserably	routinely	wearily
coolly	generally	mockingly	rudely	wholly
correctly	generously	mournfully	safely	wildly
crisply	gently	mysteriously	scarcely	willfully
crossly	genuinely	naturally	searchingly	wisely
curiously	gleefully	nearly	sedately	wistfully
daintily	gratefully	neatly	seemingly	wonderingly
dangerously	greedily	negatively	selfishly	wordlessly
darkly	grumpily	nervously	separately	worriedly
deceivably	guiltily	notoriously	seriously	
delicately	harshly	occasionally	sharply	

IMPOSTERS

chilly	ghostly	knightly	orderly	silly	worldly
friendly	holy	lonely	prickly	surly	wrinkly
ghastly	kingly	lovely	queenly	ugly	

Lesson 2 Checklist - Atlantis

FORMAT

- | | |
|--|---------------|
| ☐ Name and date in upper left-hand corner | _____ (8 pts) |
| ☐ Composition double-spaced | _____ (8 pts) |
| ☐ Title centered | _____ (2 pts) |

STRUCTURE

- | | |
|--|---------------|
| ☐ I used no more than three key words per line. | _____ (3 pts) |
| ☐ KWO was tested aloud before writing. | _____ (8 pts) |

STYLE

Each paragraph must contain at least one of each element of style.

Dress-Ups (Underline one of each; abbreviate in right margin.)

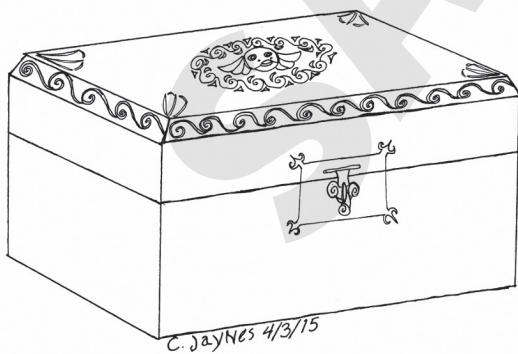
(3 pts each)

- | | |
|-------------------------------------|---------------|
| ☐ -ly adverb | _____ (3 pts) |
|-------------------------------------|---------------|

MECHANICS

- | | |
|--|--------------|
| ☐ capitalization | _____ (1 pt) |
| ☐ end marks and punctuation | _____ (1 pt) |
| ☐ spelling and usage | _____ (1 pt) |
| ☐ complete sentences | _____ (1 pt) |

Total _____



Reproducible checklists are available (see blue page).

UNIT 3: RETELLING NARRATIVE STORIES

Lesson 3: Jadis Tells a Story**Reading Assignment—*The Magician's Nephew*, Chapter 5**

In Chapter 5, Digory rings the bell, which awakens Queen Jadis. She tells Digory and Polly the story of how Charn came to be destroyed. The Queen blames everything on her sister, even though she was the one who spoke the Deplorable Word and ended all life on Charn. Now she is the undisputed Queen, but there is no one alive to rule over.

Narrative Stories

In this lesson you will again take notes in an outline, but instead of taking notes from each sentence, you will look for certain components that make up a story. These components are in every story you will read. Usually the components are presented in a particular sequence, so that is how you will outline them.

What are the components of a story?

In a story, certain elements must be introduced or revealed, so the reader can follow and enjoy the story. These elements are: Characters and Setting, Plot and Conflict, Climax and Resolution.

- I. First, the author must introduce *who* is in the story. These people or animals are called **Characters**. The author must also give some clues or information about *when/where* the story takes place. What was the mood or atmosphere? Set the stage for the rest of the story to unfold! This is called **Setting**. These are the things you will watch for and take notes on in the first outline.
- II. The second outline will include what the characters *need* or *want* and what is preventing them from reaching that goal. This is called **Plot** and **Conflict**. Look for things that they say, do, and think about. These details will go into your second outline.
- III. The third and final outline will include the most exciting part of the story. The reader doesn't know yet how everything is going to turn out, but there is an intense building of action or suspense. Then there is an event that reveals how the characters might solve their problem. This is the **Climax** of the story. Then the problem is solved, and they have a **Resolution** to the situation. At the end of your third outline, you will put the key words for your story clincher sentence. This sentence lets readers know that the story is finished. Then select two to three key words from the story clincher to be your title.

Writing Assignment

Open *The Magician's Nephew* to Chapter 5. About two-thirds of the way through the chapter, Jadis begins to tell the story of how Charn was destroyed. Look for the paragraph that begins with: "It was my sister's fault." Read this paragraph and the next two, to gather the needed information. Stop three paragraphs down where Jadis ends with "A moment later, I was the only living thing beneath the sun." This is a short account of the Queen's version of what happened. Ask yourself questions to acquire the information for each outline. After you take some notes and *identify the components*, you will use your outlines to rewrite the story in three paragraphs as if you are Jadis telling the story.

The Story Sequence Chart

Identifying the Components of Jadis's Story

(Polly and Digory are not characters in the story Jadis is telling.)

I. Characters/Setting

Who is in the story?

When does it happen?

Where are they?

Describe this place.

I. _____

1. _____

2. _____

3. _____

II. Plot/Conflict

What do they need/want?

What is stopping them?

What do they think?

What do they say and do?

II. _____

1. _____

2. _____

3. _____

III. Climax/Resolution

What is the climactic moment that begins to solve the problem?

How is the problem resolved?

What happens in the end?

What lesson is learned?

Title will come from your ➔

III. _____

1. _____

2. _____

3. _____

Story clincher

Who-Which Clause

The *who-which* clause dress-up is very useful because it helps you combine information. As a general rule, use *who* when talking about people or creatures who speak. Use *which* for things or regular animals. The main rule is that the *who* or the *which* must come immediately after the noun it is referring to. Usually, use commas on each side of the clause. Examples:

Jadis, who was very powerful, used the deplorable word on Charn.

This is a *who* clause.

It is describing the noun, Jadis.

Charn, which was a beautiful world at one time, is now a charred ruin.

This is a *which* clause.

It is describing the noun, Charn.

When you retell Jadis' story, simply choose a noun (person, place, thing, or idea), and select a *who-which* clause. Brainstorm some ideas for *who-which* clauses.

Jadis, who _____, is a demanding person.

The Deplorable Word, which _____, was the secret of secrets.

My sister's rebels, who _____, were too late.

(Describe the rebels, not the sister.)



Brainstorming -ly Adverbs

Do not forget to think about what -ly adverbs might help you create the picture you want. When you get to an action of the sentence, think about HOW the action is being performed. Choose an -ly adverb from the list to help you paint the picture.

Here are some actions from the story that you might use.

Soldiers _____ charged up the stairs.

rapidly

willfully

obediently

courageously

Jadis _____ destroyed Charn.

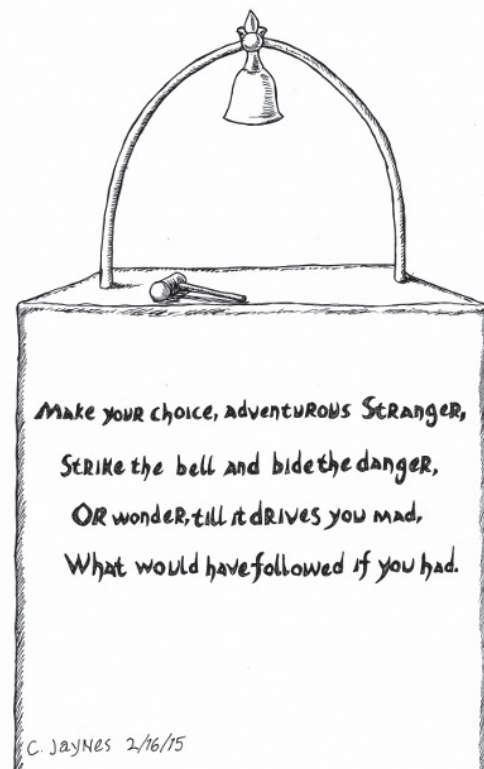
Her sister _____ tried to stop her.

The stone statues sat _____.

Writing Assignment

Now you have three outlines, and you have brainstormed some wonderful words to show some vivid detail as you retell the story in three paragraphs.

1. Using your outlines to remind you of what happened, retell the story from Jadis' perspective. Do not use more than three paragraphs. Make sure you have described things so well for your readers that they will see Charn in their minds and almost feel as though they are there too!
2. Be sure to extract a unique title for the composition from 2–3 key words out of your story clincher sentence. Do not title the story *The Deplorable Word* or *Queen Jadis*. Try to come up with something original.
3. Be sure to preview the checklist with your teacher before you begin, so you know what is expected. Turn in a completed checklist with your story. In your final draft, underline *one of each* dress-up in *each* paragraph. To indicate a who or a which clause in your paragraph, write w/w in the right-hand margin.



Lesson 3 Checklist - Jadis Tells a Story

FORMAT

- | | |
|--|---------------|
| ☐ Name and date in upper left-hand corner | _____ (3 pts) |
| ☐ Composition double-spaced | _____ (3 pts) |
| ☐ Title centered | _____ (2 pts) |

STRUCTURE

- | | |
|--|----------------|
| ☐ Story follows Story Sequence Chart. | _____ (10 pts) |
| ☐ Each paragraph (section of the story) contains at least four sentences. | _____ (10 pts) |
| ☐ Title is taken from key words from story clincher. | _____ (3 pts) |

STYLE Each paragraph must contain at least one of each element of style.

¶ 1 ¶ 2 ¶ 3 Dress-Ups (Underline one of each; abbreviate in right margin.) (3 pts each)

- | | |
|--|---------------|
| ☐ ☐ ☐ -ly adverb | _____ (9 pts) |
| ☐ ☐ ☐ <i>who-which</i> clause | _____ (9 pts) |

MECHANICS

- | | |
|--|---------------|
| ☐ capitalization | _____ (2 pts) |
| ☐ end marks and punctuation | _____ (2 pts) |
| ☐ spelling and usage | _____ (2 pts) |
| ☐ complete sentences | _____ (2 pts) |

Total _____

Reproducible checklists are available (see blue page).