

Following Narnia® Volume 1: The Lion's Song

Writing Lessons in Structure and Style®

Teacher's Manual

by Laura Bettis

Third Edition, January 2016
Institute for Excellence in Writing, L.L.C.

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Also by Laura Bettis

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

Third Edition version 3, January 2016

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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.

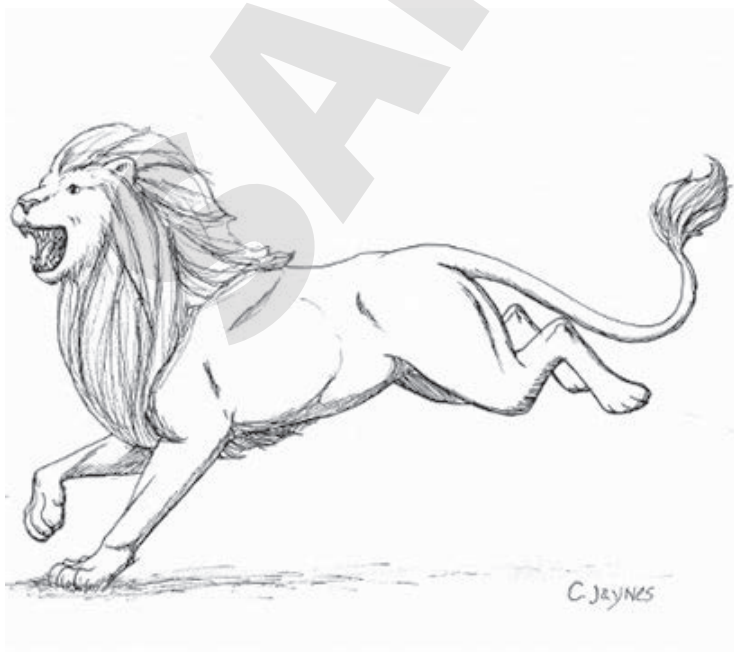
A Study in Words: Students will study some of the words that C.S. Lewis selected and put into the Narnia stories. The Teacher's Manual contains the list of words and which chapter they came from. Please read all of the instructions for a more thorough explanation of this wonderful option.

Introduction

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).

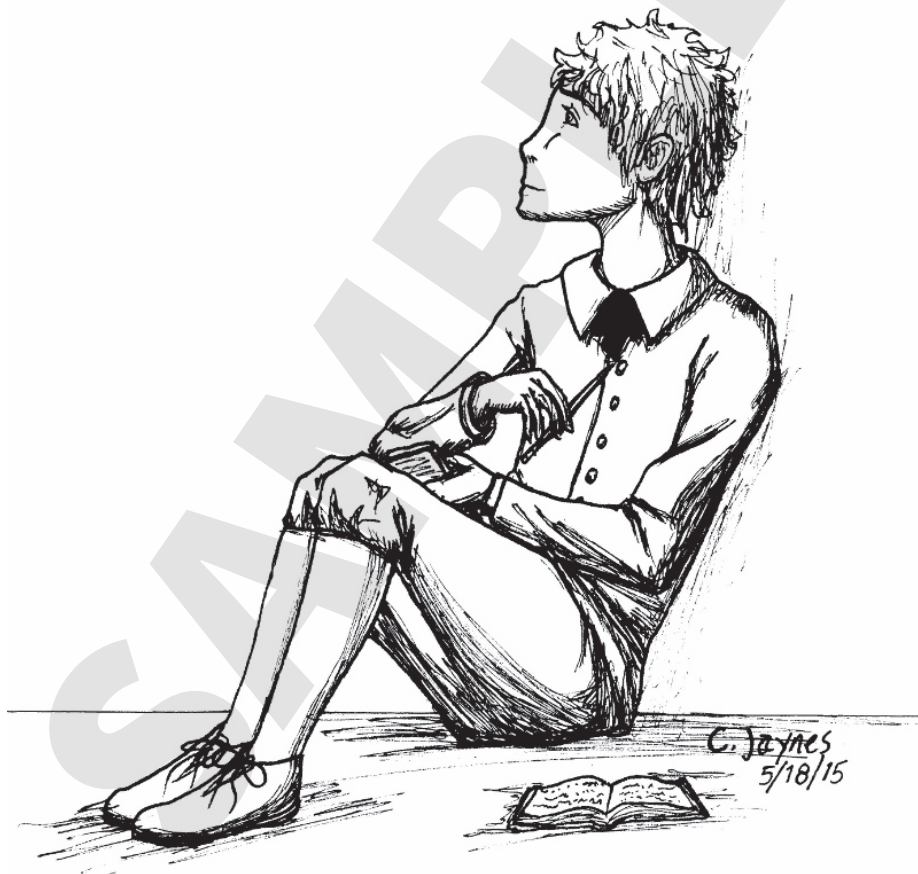
Polished Draft Collection

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



Lesson 1: Sherlock Holmes

Structure: IEW Unit 1: Note Making and Outlines
and Unit 2: Writing from Notes

Style: none in this lesson

Writing Topics: Sherlock Holmes, Sidney Paget, Sir Arthur Conan Doyle

Student Reading Assignment: *The Magician's Nephew*, Chapter 1

The teaching goals of this lesson are to model and explain how

- ✓ to take notes from a source using the key word outline,
- ✓ to “tell back” information using only their outlines,
- ✓ to turn the outline notes into a written paragraph.

Teaching Writing: Structure and Style

Watch the sections for Unit 1 (Note Making and Outlines) and Unit 2 (Writing from Notes). At IEW.com/twss-help reference the TWSS Viewing Guides.

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.

Lesson 1: Sherlock Holmes



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.

Pacing

This lesson offers three paragraphs for practicing the skills of key word outlining and rewriting a paragraph. Adjust the number of assignments to your students' needs. Young students need not complete all three paragraphs in one week.

Structure

For this first lesson, there is more information here in the Teacher's Manual than you will tell your student. Most of this information is for you to learn and understand. Review ahead of time, and highlight the things you want to point out to your student. Begin by reading the entire source document together out loud.

Talk about key words, and help them find three for each sentence. A sample outline is on the next page.

Explain that you are going to show them how to take some notes on this information. Begin the paragraph again, and read one sentence. Talk to them about picking out key words. They may pick three words only. They may use numbers, abbreviations, or simple symbols, and then they are still allowed three actual words as well. Put a comma between each word or symbol. Repeat this with each sentence, and encourage the students to contribute to the process. Ask them what they think is important or interesting. They will enjoy hearing you say, "What do you think is interesting?"

Model the note-taking on a wipe-off, chalkboard, or a piece of paper while the student writes on his own paper. It is fine if the students just copy what you have on the board at this point. They will feel more comfortable with it as they practice. Right now you are teaching a process, and some students may need more time to become independent.

Younger Students

Younger students may use a highlighter to pick out words. Do not let them highlight phrases. Highlight individual words only. Onto the outline they should transfer only the key words they choose. Younger siblings who cannot write yet may do this orally with you and will greatly benefit.

Units 1–2: Note Making and Outlines; Writing from Notes

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. _____

Here is a sample key word outline (KWO) for paragraph 1. There are many possibilities, but this will give you an idea. Model on the board or on paper while coaxing as many words from students as possible.

Lesson 1: Sherlock Holmes

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

Question:

Why the Roman numeral?

Answer:

Each Roman numeral denotes a new paragraph. Each paragraph is a unit of thought and a distinct topic within a bigger subject. Right now you are teaching the basics of note-taking from a single source about one topic, which will become one paragraph. Later, the student will learn to take notes where there are several topics; the student will use more Roman numerals: one for each new topic or paragraph.

Students should test the outline.

An important step here (and one that is often overlooked) is to tell back or test the outline. This step is multifaceted and very powerful. Telling back, or “testing,” the outline will show the student if he chose good words to remind him of the information. Students will learn to select more carefully the more they practice testing the outlines.

When testing the outline, the student should look at the first line of his notes, think about the information, and then look up from the paper and speak to the audience using a complete sentence. Then he may look back down, review the information on the second line, formulate the thought, and look up and speak to the audience using a complete sentence. He should not read directly from the outline but look up and make eye contact with the audience. Students should not be speaking while looking down at their notes. Continue this for the entire outline. Train students to be effective oral as well as written communicators. Think: *speech preparation*.

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!

After they tell back their outline, ask your students if they think they took good notes. Did they remember what everything meant? As they read aloud, did everything flow together and make sense? Enforcing this step now will help them develop the habit of evaluating themselves by listening to their own voice and evaluating their own note-taking. This is a “how to think for yourself” technique.

Be sure they put the source document away and work only from their notes. The goal is that students will use their own words if possible and not copy from the original source document. However, if their paragraph ends up sounding very much like the source document, do not fret; you are teaching a process at this point. Right now, they are imitating the writing process and structure. The more they practice, the more original their work will become. Once students begin writing, remember to point out rules about indenting at the beginning of a paragraph, capitalizing at the beginning of a sentence and any proper nouns, and punctuating properly.

Work side by side with your students to model this process. Older students will become independent more quickly. Work with the students as long as they need help. You will know when they are ready for you to “back off” a bit. You are guiding them towards independence.

The student looks at one line in the outline and turns those key words into a sentence. Continue with each line from the outline until he has completed a rough draft.

Students should write out the paragraph.

Writing the paragraph (as opposed to typing) causes students to slow down and think about what they are writing. They should not hurry this process but consider what they want to say and choose their words thoughtfully. Younger students can do this through discussion while someone else scribes for them.

Students should read the paragraph aloud.

By reading paragraphs out loud, students will often hear a mistake or something that sounds awkward, and they will correct it themselves, which is a skill that will serve them well.

Units 1–2: Note Making and Outlines; Writing from Notes

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.

Hire an editor.

Find a list of proofreading marks on page 247. Talk to your student about finding someone to be his or her editor. Every great writer has an editor. Even great authors like Mark Twain and C.S. Lewis had editors who read over their work. The editor will simply read it and mark any glaring grammar infractions (that make it hard to understand), spelling, capitalization, and punctuation errors. They will make notations and hand it back. The student should look over the suggestions from the editor and consider the improvements. The editor can be you if there is no one else, but sometimes it is good to hear constructive criticism from a neutral party.

Final Draft

When students are ready, either by hand or by typing they should revise the paragraph according to the input from their editor. It is fine if someone types it for them. Many students enjoy drawing an illustration to go with their paragraph.

Review the checklist.

Be sure your expectations are clear. Reproducible checklists are available (see the blue page).

Lesson 1: Sherlock Holmes

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

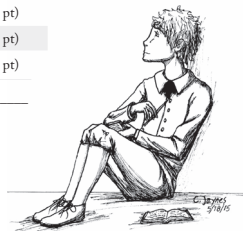
- | | |
|--|---------------|
| ☐ I used no more than three key words per line. | _____ (3 pts) |
| ☐ KWO was tested aloud before writing. | _____ (8 pts) |

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).



A Study in Words

Located at the back of the Student Book and the Teacher's Manual is a list of words from the three books in *The Chronicles of Narnia* that your student is reading. There are word analysis pages provided (optional). If you prefer that the students get through more words more quickly, you also have the option of instructing the students to make their own vocabulary flash cards instead.

Either way, instruct the students to look up the word, find it in the chapter, and write down Lewis's sentence on their word study sheet or onto a 3 x 5 card with the definition. The section A Study in Words is optional; it will not be detrimental to the writing lessons if the activities are not completed. If you choose to use A Study in Words, make copies of the blank analysis sheets. You also have the option of requiring one or both of the Study in Words sheets depending on ability and time. There are instructions starting on page 189. The words do not necessarily correspond to the lessons. The section is there for you to utilize as you wish.

Here are the next two paragraphs and examples of possible key word outlines.

Younger Siblings

If you have younger siblings listening in, and you want them to have more practice with making key word outlines, find short, interesting paragraphs in something else they are reading. Be sure to choose short paragraphs (about one sentence for every grade level) that are at or below their reading level. They do not need to write a paragraph for each KWO. They can just create the outline, tell it back, and then go on to another one. Get them to a place where note-taking and telling back is familiar and easy for them, but do not linger too long in Units 1 and 2. About six weeks or so for younger students is plenty.

Units 1–2: Note Making and Outlines; Writing from Notes

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.

“Always use source texts that are at or below the students’ reading level.

Write three key words per line. Use pen, not pencil.”

andrew pudewa

Note about this sample key word outline and others provided throughout this Teacher's Manual:

This is not an answer key. It is only a sample of possible words students might suggest. As you outline together, write down the ideas your students offer.

Lesson 1: Sidney Paget

Key Word Outline

- I. _____ *main, illustrator, Sidney Paget*
1. _____ *mistake, publisher, Walter*
2. _____ *SP, 100s, pictures*
3. _____ *brother, Walter, inspiration*
4. _____ *SP, 1st, coat, pipe, cap*
5. _____ *famous, combo, world, SH*

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).



Units 1–2: Note Making and Outlines; Writing from Notes

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. Sir Arthur Conan Doyle, stories, SH, Dr. W
1. SACD, ppl, notice, writings
2. "The Adventure of the Final Problem," killed, Holmes
3. publisher, Holmes, back
4. "The Adventure of the Empty House," fake, Moriarty
5. huge, success
6. Doyle, d. 1930, remembered, 4, SH

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).

SAMPLE

“When you begin teaching the stylistic techniques, the preferred method is to teach all six dress-ups first. Then teach sentence openers after.”

andrew pudewa

Lesson 2: Atlantis

Structure: IEW Unit 2: Writing from Notes

Style: -ly Adverb

Writing Topic: Atlantis

Student Reading Assignment: Chapters 2–4

The teaching goals of this lesson are to model and explain how

- ✓ to take notes from a source using the key word outline,
- ✓ to transfer the key words into complete sentences in paragraph form,
- ✓ to use a dress-up called the -ly adverb.

Lesson 2: Atlantis

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.

Scheduling tip

When teaching the stylistic component of any lesson, it is best to teach the structural portion first and have the students produce their outline, and then introduce any new stylistic technique after. This works best in a home setting where you could teach and model the structural portion in one day, and teach the stylistic portion the next day. In a group setting perhaps meeting once a week, the teacher will need to introduce the structure and the style in the same class period. Figure out which way will work best for you and your students.

Structure

Model the key word outline again on the board, encouraging the students to give you most of the key words. In order for the students to discover for themselves the importance of choosing good key words, they must be allowed to make some not-so-good choices at first. Allow the students to learn through the process. For example, if they choose a word poorly during the key word outline process, they will discover it when they test the outline aloud. Suggest that they go back, check the source, and adjust their outline. Before they begin writing the paragraph, review the checklist, so they know what is expected.

Unit 2: Writing from Notes

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.

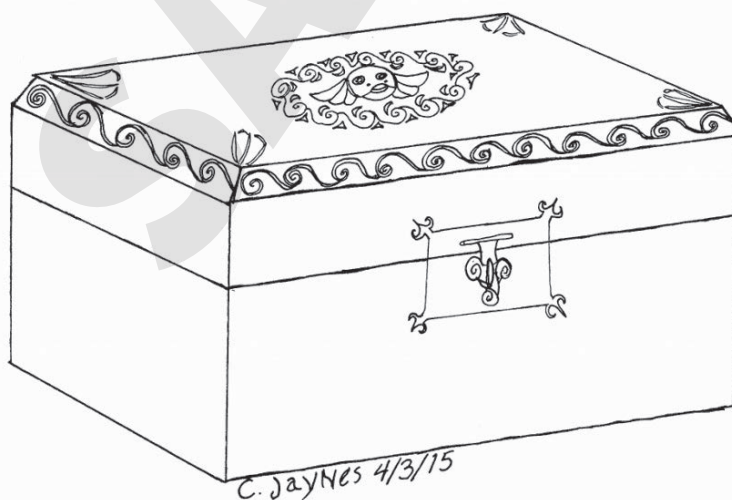
Note about this sample key word outline and others provided throughout this Teacher's Manual:

This is not an answer key. It is only a sample of possible words students might suggest. As you outline together, write down the ideas your students offer.

Lesson 2: Atlantis

Key Word Outline

- I. Plato, Gk, philosopher, , Atlantis
1. Poseidon, Gk, god, ÷, 10, portions
2. King Atlas, best, 9, bros, split
3. island, bulls-eye, mtns, cliffs
4. seaports, cities, palaces
5. A, ppl, educated, \$, tech
6. greedy, C, swallowed, disappeared



Unit 2: Writing from Notes

-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.



Lesson 2: Atlantis

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.



Style

Assist students in completing the -ly adverb activity. Adverbs add more detail to the action of the sentence.

game idea

A fun way to introduce the -ly adverb is to play a simple game. Choose a verb to act out, such as WALK. Then you (or your student) will act out how the walking is being done by imitating the -ly adverb. Others in the room try to guess the -ly adverb being demonstrated. A list of -ly adverbs that would work well for this are as follows, but feel free to add in your own.

How to walk:

daintily, sneakily, quickly, slowly, happily, sluggishly, nervously, reluctantly

Students may use the -ly list on the following page to help them think of -ly adverbs for this activity.

Unit 2: Writing from Notes

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 desperately, miserably, loudly.

It was dark, and they stepped carefully, cautiously from rafter to rafter.

The door mysteriously, slowly, silently swung open.

A fire was sleepily, warmly, brightly burning in the grate.

Uncle Andrew quietly, suddenly, alarmingly stood up.

Then he coolly, hastily, rapidly locked the door.

The rings were shining softly, beautifully, innocently.

There was a most hideous look coming oddly, slowly, strangely over his face.

Polly eagerly, curiously, steadily 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 curiously, briefly, famously about Atlantis.

Poseidon intently, boldly, randomly divided up the island.

The sea suddenly, inexplicably, eventually swallowed up the island.

Atlantis disappeared utterly, completely, abruptly 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.

Lesson 2: Atlantis

-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
deceivingly	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	

Assessments:

Teach students to self-edit before they hand in their writing assignments. Ask them if they read their paragraph aloud. Many times they will catch their own grammar errors and mistakes because it will not “sound” right to the ear. Students should also be going over the checklist themselves before turning in the assignment.

When you read over students' papers, check for mechanical items such as capitalization and punctuation, and point out spelling errors. Use standard editing marks. (There is a list in the Appendix on page 247.)

When students begin adding dress-ups, check to make sure they have used them properly. For example, when you introduce the -ly adverb, bring the imposter list to their attention. These cannot be counted as -ly adverbs.

Basically you are evaluating their use of the structure and the style you have taught so far. Do not worry if their content is goofy. Everything will come together with more time, use, maturity, and experience. If they included everything you required, then give them full credit. Assessing content will come later.

hands on structure and style hands off content

Unit 2: Writing from Notes

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) |

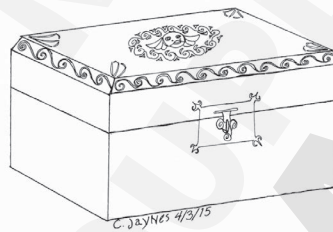
STYLE Each paragraph must contain at least one of each element of style.**Dress-Ups (Underline one of each; abbreviate in right margin.)****(3 pts each)**

- | | |
|-------------------------------------|---------------|
| ☐ -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).

Lesson 3: Jadis Tells a Story

Structure: IEW Unit 3: Retelling Narrative Stories

Style: *Who-Which* Clause

Writing Topic: The Destruction of Charn

Student Reading Assignment: Chapter 5

Teaching Writing: Structure and Style

Watch the section for Unit 3 (Retelling Narrative Stories). At IEW.com/twss-help reference the TWSS Viewing Guides.

The teaching goals of this lesson are to model and explain how

- ✓ to identify the components of a story and their sequence,
- ✓ to make an outline based on the story sequence,
- ✓ to summarize a story from an outline,
- ✓ to understand that each paragraph has a purpose,
- ✓ to use a *who-which* clause,
- ✓ to create a clever title from the last sentence of the story.

Lesson 3: Jadis Tells a Story

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.

Structure

Characters and Setting, Plot and Conflict, Climax and Resolution

The source text for this assignment is from *The Magician's Nephew*, Chapter 5: The Deplorable Word. About two-thirds of the way through the chapter, Jadis begins to tell the story. Look for the paragraph that begins with, "It was my sister's fault." Read this paragraph and the next two, to gather your information about what happened. Stop three paragraphs down where Jadis ends with, "A moment later, I was the only living thing beneath the sun." Model the key word outline on the board, encouraging the students to give you most of the key words. This time the student is answering specific questions to identify story components. The students may remember details about Charn from a few paragraphs earlier in the chapter. It is fine if they refer there to get a better description of Charn. Direct them to include any other details they remember to help describe.

Draw the chart onto the board just like Andrew does on the DVD. Complete all three outlines together at that time. Model for them how to use the questions to get the information.

While you model the KWO on the board, be sure and explain that they are welcome to put their own key words on their papers. After everyone has an outline, they should tell it back aloud and then begin writing their 3-paragraph story. They are to summarize the story and tell it from Jadis's point of view, just like in the book. When they reach the third paragraph, have them end with a story clincher, and show them how to pull 2–3 words from the story clincher to come up with a unique title.

Question:

How is Unit 3 different from Unit 2?

Answer:

In Unit 2, the students take notes from a source, sentence by sentence. In Unit 3, they now get the key words by asking themselves questions. They then identify the components of a story in a sequence and write down key words for that component. It is important to outline all three sections in one sitting, so the students can see the components. This also introduces the idea that when you write, each paragraph should have a purpose.

When creating a key word outline for a narrative story, do not choose words from each sentence. Choose key words that answer the questions for each paragraph's "theme."

remember:

Teach them to ask themselves questions. Teach them the components and sequence of a story. The end result is that they will be able to identify these components. When they decide to write an original story, they will know what to include and how to plan. Teach them that paragraphs have a purpose.

Unit 3: Retelling Narrative Stories

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.

II. Plot/Conflict

What do they need/want?
What is stopping them?
What do they think?
What do they say and do?

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 →

Last Living Queen

- I. Queen Jadis, powerful, merciful
- Sis, prideful, foolish, weakling
 - Charn, vast, city
 - palaces, Δ, towers, ~~mountains~~, river
- II. war, take-over, throne
- great, battle, 3, days
 - last, soldier, fallen
 - Sis, rebels, charging
- III. ~~choice~~
- eyes, faces, victory
 - not, 4, U, "Deplorable Word"
 - Answers will vary.

Story clincher

Style

There are some dress-up activities in the Student Book. You may always choose to do the activities before or after the outline. Give them some nouns to start with. Also have the students think of their senses when coming up with descriptions. How do things look, smell, or feel?

Lesson 3: Jadis Tells a Story

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 plots evil things, causes chaos, tells lies, is a demanding person.

The Deplorable Word, which can kill, Jadis used deliberately, was the secret of secrets.

My sister's rebels, who fought for control, broke promises, were too late.

(Describe the rebels, not the sister.)



Unit 3: Retelling Narrative Stories

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 mercilessly, hatefully, maliciously destroyed Charn.

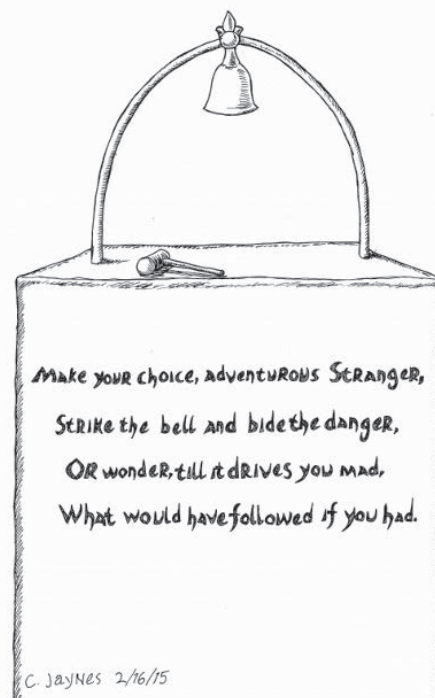
Her sister quickly, foolishly, grimly tried to stop her.

The stone statues sat sternly, wordlessly, heavily, woefully.

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.



Unit 3: Retelling Narrative Stories

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) |
| ☐ | ☐ | ☐ | who-which 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).