

Following Narnia[®] Volume 2: Aslan's Country

Writing Lessons in Structure and Style[®]

Teacher's Manual

by Laura Bettis

Illustrated by Christin Jaynes

First Edition, June 2016

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

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Also by Laura Bettis

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Following Narnia® Volume 2: Aslan's Country: Writing Lessons in Structure and Style® Teacher's Manual

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Unless otherwise noted, all Bible verses are from the New International Version.

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*When using Lewis' words, the spelling has been left as he spelled them (British spelling), not changed to American spelling, e.g., *armour* instead of *armor*.

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Bibliography

**RTL- Response to Literature

Introduction

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Course Prerequisite: The parent-teacher should have viewed the *Teaching Writing: Structure and Style* (TWSS) DVDs or attended a live TWSS workshop with Andrew Pudewa. Have your TWSS syllabus handy as you go through these assignments with your student. At the beginning of each structural unit, watch the DVD to review that unit. 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, suggested answers to questions, review activities, and ideas for motivating students. Instructional information for each lesson is in the gray area surrounding the inset version of the Student Book page. Always read the teacher instruction for each lesson beforehand to familiarize yourself with the lesson and any new material being introduced. The TWSS DVDs and the *Seminar Workbook* 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. In a few instances, it would be helpful for the student to read the assigned chapters before class. These are Lessons 5, 6, 10, 11, and 19.

Students' Sample Compositions: There is at least one sample composition for each of the IEW structural units included in Appendix 4 as a model to help the parent-teacher and to inspire the student.

A Study in Words: Students and teachers have the option to study some of the words that C.S. Lewis selected and put into the Narnia stories. Appendix 3 contains all the information needed including 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.

The Silver Chair

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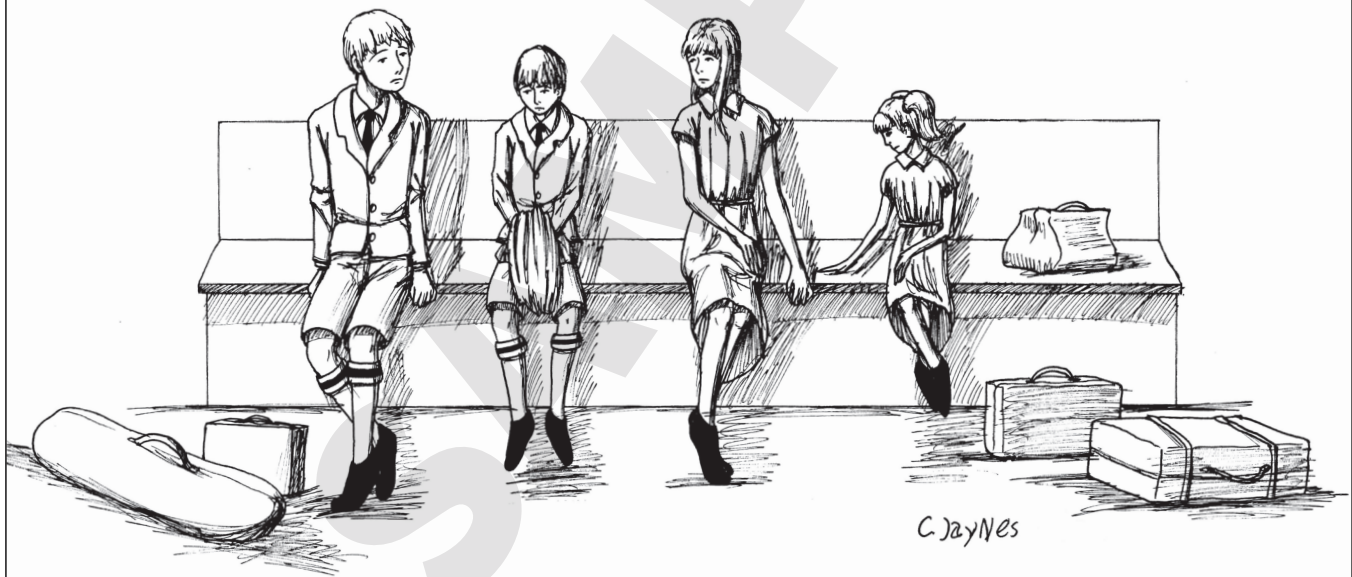
Introduction

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. There is a checklist for each writing assignment. After teaching a lesson but *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. Feel free to adjust the checklist for each student in order to personalize the learning as needed.

- **Point Values:** As new elements of structure and style are introduced in the lessons, they will also appear on the checklist. New elements are usually given a higher point value, and then the point value might 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:** For the parent-teacher's convenience, downloadable reproducible checklists are available. See the blue page for download instructions.



Prince Caspian



Lesson 1: Sandy Shores and Tidal Pools

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

Style: -ly adverb

Writing Topics: sandy shores and tidal pools

Student Reading Assignment: *Prince Caspian*, Chapter 1

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

- ✓ to take notes from a source using a key word outline (KWO),
- ✓ to tell back information using only the outline,
- ✓ to turn the outline notes into a written paragraph,
- ✓ to correctly add an -ly adverb into a sentence,
- ✓ to fulfill a checklist while writing a rough draft composition.

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.

Unit 1: Note Making and Outlines

Begin by reading the entire source text aloud to the students, and then show them the sample outline and how key words were plucked out in order to remember the idea of each sentence.

Help them as much as needed. You know your students best.

Have the students match the key words in the outline with the words in the source text. Many students will benefit from the visual connection, and it will show them how many words were not chosen. The goal is to remember the main idea of the sentence.

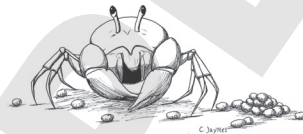
Lesson 1: Sandy Shores and Tidal Pools

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

Lesson 1: Sandy Shores and Tidal Pools

Reading Assignment—*Prince Caspian*, Chapter 1

After a long holiday, the four children are waiting at the railway station on their way back to school. Suddenly, they feel a sting and a pull. “Grab hold, everyone. This is magic!” Everything became brighter, and they found themselves on a beach next to a very calm sea. Frolicking in the waves, they chased crabs and shrimp and splashed about until they realized they were very hungry. C.S. Lewis painted the picture so vividly that you can almost feel the sand between your toes!



Key Word Outlines

In this course you will practice writing paragraphs, reports, stories, and essays. But before you can write a composition, you need to plan out what you want to say. The best way to do this is to make an outline by taking notes from your source. And the simplest type of outline is a key word outline (KWO).

Let’s review the basics of making a key word outline. When you take notes, don’t try to write everything down. You’ll end up just rewriting someone else’s composition instead of creating your own. Instead, choose three key words from each sentence, and jot those down. In addition to the three words, you may also freely use numbers, abbreviations, symbols, or simple pictures. After you have taken your notes, put the original text away, and read back your notes in complete sentences. This helps you review what you studied and helps you to retain the information.

Here is a simple example. (Jack was the childhood nickname of C.S. Lewis.)

Source Text

Jack loved stories! He loved to hear them, and he loved to write them. Jack was just five years old, and he mostly enjoyed writing about animals. His brother Warren wrote about exciting, faraway places, as he was so much more mature at eight years old. Sometimes they would combine their ideas and have sailing ships bound for other countries, manned by animals. Jack kept his stories in a secret hiding spot up in the attic where he had a little fort.

Sample KWO

1. Jack, ♥, stories
1. hear, ✎
2. 5yo, ✎, animals
3. Warren, 8yo, far, places
4. combine, ideas, ships
5. stories, secret, attic

General Guidelines for Unit 1: Note Making and Outlines

- Choose three key words max from each sentence.
- Symbols, numbers, and abbreviations are “free.”
- Synonyms are allowed and encouraged.
- Use pen, not pencil. No erasing!

Read aloud the source text “Life on the Sandy Shores.”

Begin again, and read one sentence at a time. Help the students choose two to three important words to help them remember the idea. Transfer their ideas to the board, and model how to build the outline.

When all are finished copying, have them cover the original.

Tell back the first line or two in complete sentences to model what you expect them to try.

Then choose a couple of students to stand and tell back a line or two from the KWO, in complete sentences. Often students will ask if they can tell back the whole outline. This is highly encouraged, and it would not be a waste of class time to allow every willing student to do so.

Use “Tidal Pools” to practice again, or assign it as homework.

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

When you complete an outline, cover the original source, and tell back the outline aloud in complete sentences. This is a test of the outline itself. Does it make sense? Do you remember what your notes mean? Did you take good notes? As you read aloud from the outline, feel free to add in details or information you remember as you go. The notes are to remind you about what you read.

Assignment

Here is one paragraph for you to outline. Read the entire text, and then start at the top. Just jot down key words that will remind you of the ideas or facts of each sentence (2–3 per line). When you are finished, cover up the original, and read back your notes in complete sentences. Remember, numbers, abbreviations, and symbols are free and do not count as one of the three key words.

Source Text

Life on the Sandy Shores

A peaceful sandy beach may seem devoid of life, but actually it is teeming with creatures. Microscopic animals are hiding between grains of sand and sediment. Crabs will come out of hiding long enough to scurry across the beach, scoop up a pile of sand, and pick through looking for the tiny creatures. The sand bubbler crab will put a small amount of sand in its mouth and sift the creatures out. He spits out perfectly round little sand balls when he is done. Sand hoppers appear and feast on vegetation and rotting material that washes ashore. There is also an abundance of worms, snails, starfish, and birds near the shore. For protection the animals are all camouflaged or buried, so at first glance it appears that the beach is empty when it is actually teeming with life.

Sample

Lesson 1: Sandy Shores and Tidal Pools

Key Word Outline

- I. peaceful, life, teeming
1. hiding, sand, sediment
2. crabs, scurry, scoop, 
3. bc, mouth, sift
4. spits, little, balls
5. sh, feast, veg, rotting
6. worms, snails, starfish, 
7. camouflaged, buried, protection

Remember to cover the original and test your outline by reading the information in complete sentences. Do this with every outline you write. It only takes a minute or so, and it will help you remember what you read and what you took notes on. This is a powerful memory and study tool.

Sample Outlines

This is not an answer key; it offers suggestions. When you do a key word outline with students, accept their reasonable answers.

Sample Complete Sentences

The peaceful beach is quiet and seems to be empty of creatures, but actually it is teeming with life.

Hiding in the sand and sediment are hundreds of tiny animals.

Crabs peek out of their holes and scurry across the beach to scoop up sand in search of a snack.

The bubbler crab will gulp a mouthful of sand and sift it for food.

When he is done, he will spit out tiny balls of sand.

The sand hopper roams the beach looking to feast on vegetation and rotting animals that may have washed ashore.

Many worms, snails, starfish, hermit crabs, and hovering birds are waiting to snatch them up.

For their own protection these tiny creatures stay camouflaged or buried most of the time.

Unit 1 introduces some skills useful in public speaking. By standing and telling back their outline aloud, students will build their confidence speaking in front of others. Take the time to go over simple public speaking skills, such as making eye contact, waiting until everyone is quiet, and looking up from the outline when they are ready to speak.

Continue to do this a little each week in class, so the students remember. It really is a powerful study skill and a habit they will benefit from.

Review the page titled “A Word on Studying” with your students.

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

A Word on Studying

As a study technique, testing the outline by reading it aloud in complete sentences can be very powerful, and you can use this technique throughout your educational career and in any subject. Explaining back information that was just read or just heard will cement the ideas in your brain. Silently reading back over notes that were written a week ago will not help as much with long-term retention. But explaining the information aloud to another person will make sure the information is embedded in your brain.

The average person will remember information differently depending on the type of input.

Consider the following statistics:

	If you were to only ...	You might remember about ...
Passive	<i>see</i> information or <i>read</i> it in a book	10–15 percent
	<i>hear</i> information from a lecture or CD	20–25 percent
	<i>see</i> information and <i>hear</i> information	30–40 percent

This is how most people study: They read or listen and jot down some notes. Then they leave the lecture hall or close the notebook, not to look at it again until they need to study for the test. At that time, they look over their notes with scrunched eyebrows, struggling to remember what they heard. These activities are all passive and do not require much of the student besides showing up.

More information on this topic can be found on IEW's DVD course, the *Advanced Communication Series*, available at IEW.com/ACS-D.

Lesson 1: Sandy Shores and Tidal Pools

A powerful technique for studying anything is this: Right after the lecture is over, or after the DVD is finished, or after you have finished the chapter, *go and explain the information to someone else*. Teaching and explaining to someone else forces the brain to *recall*, *connect*, and *verbalize* the information. This will result in the speaker's own brain retaining much more of the original content and at a much richer level.

Active If you retell the information, you will remember closer to 80–90 percent of the material. Establish this habit with all of your educational pursuits, and you will reap great rewards in your studies!

Do you have younger siblings? When you read to them or teach them something, ask them to explain it back to you as best they can.

The technique of retelling the outline or teaching someone else can be used with even the youngest of students even if they cannot write yet. The process still teaches them how to actively learn.

General Guidelines for Unit 2: Writing from Notes

- Students will now convert the notes into sentences and write them down.
- Students must hand write with pen, not pencil.
- Students must double-space.
- Combining, rearranging, or reordering information is fine.

Unit 2: Writing from Notes

As before, read the entire source. Then begin at the top, and write down key words.

Instruct the students to put the source document away or cover it and work only from their outline. They should use their own words if possible and not copy from the original. However, if their finished paragraph ends up sounding very much like the original, do not fret; you are teaching a process at this point.

Right now, they are imitating the writing process and structure. They will get more original and will find their own words the more they practice.

Help the students if needed as they look at one line in the outline and turn those key words into a sentence.

The students continue with each line from the outline until they have completed a rough draft.

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

Writing Assignment

You will write one paragraph. First, read the source text. Create your key word outline. By telling back the outline to someone, you are testing the outline, that is, evaluating your main ideas. Preview the checklist, and hand write your paragraph. Then read the draft aloud and listen. Do you wish to revise any words or sentences at this time? Give the rough draft to your editor, and when it is returned to you, make the suggested edits. Fulfilling the checklist, type up another draft. Illustrate if desired.

Source Text**Tidal Pools**

There is a smorgasbord of creatures to observe when the tide goes out and seawater gets trapped in shallow areas. This is called a tidal pool, and it holds an amazing amount of aquatic life. The most basic form of life is algae, which can be pale pink, fiery red, or sometimes purple. Dotted throughout the tidal pools are many varieties of sponges and corals, which appear in bright yellow, vibrant orange, or splashy red. Other inhabitants are hermit crabs, scavenger shrimp, sea cucumbers, sea stars, and various small fish. Tidal pools can be quite the buffet for hungry sea gulls, which will wait for the water to recede before dining.

Remember, these notes are to remind them of the main idea or facts of the sentence. Their version might come out differently worded, and they may add in facts they already know, such as the green algae.

Sample

Key Word Outline

Lesson 1: Sandy Shores and Tidal Pools

This writing assignment is one paragraph.

- I. tide, out, H2O, trapped
1. tidal, pool, life
2. algae, pink, purple
3. colorful, sponges, corals
4. h. crabs, shrimp, (pic of a seastar), fish
5. buffet, seagulls, recede

Remember to cover the original source text, and test your outline by retelling aloud in complete sentences. On a fresh sheet of paper, write down what you just said into a paragraph. Always *double space* between lines when you write out your paragraph. This will give space for you or your teacher to mark corrections and edits.

Before you begin writing each assignment in this book, review the checklist with your instructor to be sure you understand what is required.

Sample Paragraph

As the tide slowly rolls out, seawater pools in the shallow dips in the sand. These tidal pools can be dotted up and down a beach and are full of life. Algae will collect and grow and can appear in a rainbow of colors such as punchy pink, pretty purple, radiant red, and emerald green. Springy sponges and delicate corals often abound in this environment, as well as hermit crabs, scavenger shrimp, sea stars, sea cucumbers, and tiny fish. It is truly an all-you-can-eat buffet for the patient seagull.

It is fine to leave out information, such as the word *colorful* and the word *recede*. Information from two lines may be combined into one sentence.

The paragraph is hand written now. Teach the -ly adverb stylistic technique, and they will be required to add it into their paragraph. Then they will show it to an editor to proofread the grammar, spelling, and punctuation. Then they will type it and turn it in. All of these things can be discussed when you review the checklist with them.

Introducing Style

Style is what will help make students' writing original and unique. The first stylistic technique you will introduce or review is the -ly adverb. It is the easiest dress-up to add.

Game Idea

If time allows, a fun game to throw in here is something similar to charades. Prepare a list of -ly adverbs that could easily be acted out. One student is shown the -ly adverb and acts it out while the others try to guess. Below are some possible -ly adverbs along with some actions. Assign one of each rather than letting them choose because then they would see all the options and be able to tell the answers too easily when the next student takes his turn.

-ly Adverbs:

sleepily,
quickly, daintily,
frantically,
neatly, wildly,
kindly, happily

Actions:

walking, eating,
putting things
away, doing
homework,
folding laundry

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

Stylistic Technique: -ly Adverb

The -ly adverb dress-up adds detail by telling how, why, when, where, or how often something happens. It is also the easiest dress-up to use and adds instant pizzazz to your writing. Below is a series of examples from various parts of *Prince Caspian*, Chapter 1:

Lucy suddenly gave a sharp little cry, like someone who has been stung by a wasp.

The next moment the luggage, the platform, and the station had completely vanished.

The shore presently began to curve around to the right.

It was a bright, secret, quiet place, and rather sad; all four stepped out into the middle of it, glad to be able to straighten their backs and move their limbs freely.

Here are some more examples. You can see how they modify the verb and change the meaning of the sentence:

She stopped abruptly when she heard the sirens.

She immediately stopped when she heard the sirens.

The surgeon began to cut very calmly, even though he was under pressure.

The surgeon reluctantly began to cut, because he did not know what to do.

The surgeon began to cut too quickly and poked his assistant's finger.

Peter ravenously ate all the dinner.

Susan timidly ate all the dinner.

Edmund loudly ate all the dinner.

Lucy daintily ate all the dinner.

She looked for the correct key patiently.

She frantically looked for the correct key.

She coolly looked for the correct key.

She looked diligently for the correct key.

He tenderly wrapped the cat's paw.

He wrapped the cat's paw tightly.

He expertly wrapped the cat's paw.

The thoughtfully planned -ly adverb can dramatically change the meaning of your sentence. As you write, purposefully add one -ly adverb to each paragraph; then underline it, and write *ly* in the right-hand margin. There is a list of -ly adverbs on the next page.

The student has a list of -ly adverbs on page 13. Talk through the list with your students. There may be some they do not know, but be sure they understand to choose one for their paragraph that will convey the exact meaning they want. They should habitually choose all their words thoughtfully.

As you review or introduce these stylistic techniques with your class, encourage experienced IEW students to include all of the dress-ups they already know, while allowing newer students to get acquainted with each dress-up individually.

For each student, require only those stylistic techniques that have become easy, plus one new one. **EZ+1**

Lesson 1: Sandy Shores and Tidal Pools

-ly Adverb List

abruptly	disgustingly	heavily	obviously	slowly
absently	distinctly	helpfully	occasionally	slyly
accusingly	doggedly	helplessly	oddly	softly
actually	dreamily	highly	openly	solidly
adversely		hopelessly	outwardly	speedily
affectionately	emptily	hungrily		sternly
amazingly	energetically		partially	strictly
angrily	enormously	immediately	passionately	stubbornly
anxiously	enticingly	importantly	patiently	successfully
arrogantly	entirely	impulsively	perfectly	superstitiously
	enviously	inadvertently	perpetually	surprisingly
bashfully	especially	increasingly	playfully	suspiciously
beautifully	evenly	incredibly	pleasantly	
boldly	exactly	innocently	pleasingly	tenderly
bravely	excitedly	instantly	poorly	terribly
breathlessly	exclusively	intensely	positively	thankfully
brightly	expertly	intently	potentially	thoroughly
briskly	extremely	inwardly	powerfully	thoughtfully
broadly			professionally	tightly
	fairly	jokingly	properly	totally
calmly	faithfully		proudly	tremendously
carefully	famously	kindly		triumphantly
carelessly	fearlessly	knowingly	quaveringly	truly
certainly	ferociously		quickly	truthfully
cheaply	fervently	lawfully	quietly	
cheerfully	finally	lightly		unfairly
cleanly	foolishly	likely	rapidly	unfortunately
clearly	fortunately	longingly	ravenously	unhappily
cleverly	frankly	loudly	readily	unwillingly
closely	frantically		reassuringly	urgently
clumsily	freely	madly	regretfully	usually
coaxingly	frenetically	marvelously	reluctantly	utterly
commonly	frightfully	meaningfully	reproachfully	
conspicuously	fully	mechanically	restfully	vastly
continually	furiously	meekly	righteously	venomously
coolly		mentally	rightfully	viciously
correctly	generally	messily	rigidly	violently
crisply	generously	mindfully	rudely	
crossly	gently	miserably		warmly
curiously	gleefully	mockingly	sadly	wearily
	gratefully	mostly	safely	wholly
daintily	greatly	mysteriously	scarcely	wildly
dangerously	greedily		searchingly	willfully
darkly	grumpily	naturally	seemingly	wisely
dearly	guiltily	nearly	selfishly	wonderfully
deceivingly		neatly	separately	wonderingly
delicately	happily	negatively	seriously	worriedly
delightfully	harshly	nervously	sharply	
desperately	hatefully	nicely	sheepishly	
diligently	heartily		sleepily	

Imposters (-ly adjectives)

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

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

Lesson 1 Checklist - Tidal Pools**FORMAT**

- | | |
|--|---------------|
| ☐ Modified MLA format (See Appendix 1.) | _____ (2 pts) |
| ☐ Name and date in upper left-hand corner | _____ (4 pts) |
| ☐ Composition double-spaced | _____ (4 pts) |
| ☐ Title centered | _____ (4 pts) |

STRUCTURE

- | | |
|--|---------------|
| ☐ I used no more than three key words per line. | _____ (4 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 2: Suits of Armour

Structure: Unit 2: Writing from Notes

Style: *who-which* clause

Writing Topic: suits of armour

Student Reading Assignment: *Prince Caspian*, Chapters 2–3

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

- ✓ to take notes from a source using a key word outline (KWO),
- ✓ to tell back information using only the outline,
- ✓ to turn the outline notes into a written paragraph,
- ✓ to correctly add a *who-which* clause into a sentence,
- ✓ to fulfill a checklist while writing a rough draft composition.

UNIT 2: WRITING FROM NOTES

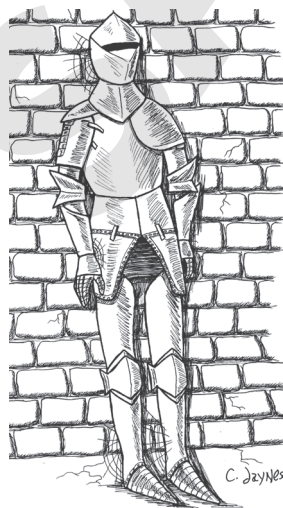
Lesson 2: Suits of Armour

Reading Assignment—*Prince Caspian*, Chapters 2–3

After the children leave the beach in search of food and shelter, they come upon the ruins of an old castle. They discover the remains of an old tower and marvel at the ivy-covered walls. Susan finds a solid gold chess knight, and they all realize that this might be Cair Paravel! Excitedly they search and find their former treasure chamber still lined with suits of armour* from knights of old.

Writing Assignment

You will write one paragraph. First, read the source text. Create your key word outline. By telling back the outline to someone, test it. That is, evaluate your main ideas. Preview the checklist, and hand write your paragraph. Then read the draft aloud and listen. Do you wish to revise any words or sentences at this time? Give the rough draft to your editor, and when it is returned to you, make the suggested edits. Fulfilling the checklist, type up another draft. Illustrate if desired.



**Armour* is the British spelling. The American spelling is *armor*. British spellings are used in these lessons because C.S. Lewis was British, and British spellings were, of course, standard in *The Chronicles of Narnia*.

Lesson 2: Suits of Armour

Scheduling Tip

When teaching stylistic techniques in any lesson, it is best to teach the structural portion first and have the students produce their outline. Then introduce the stylistic technique.

This works best in a home setting where you can teach and model the structural portion one day and 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. Once you get started, you will figure out what works best for you and your students.

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

- Choose three key words max from each sentence.
- Symbols, numbers, and abbreviations are “free.”
- Synonyms are allowed and encouraged.
- Use pen, not pencil. No erasing!

Read aloud the source text entitled “A Suit to Safeguard.”

Begin again, and read just one sentence at a time. Help the students pluck out two to three important words to help them remember the idea. Transfer their ideas to the board, adjusting as necessary to help them see how to build the outline.

Choose a couple of students to stand and tell back some lines (or the entire outline) in complete sentences.

Before they actually begin writing the paragraph, review the checklist, so they know what is expected of them.

Unit 2: Writing from Notes

Source Text**A Suit to Safeguard**

Suits of armour protected knights for hundreds of years. The smooth surface of the crafted iron plates helped deflect the swords and arrows of the enemy.

Separate plates of metal were attached together to allow for ease of movement.

Underneath the armour everything was held in place with leather straps and buckles. Chain mail was also worn underneath the armour to protect places like the neck and the armpit. Armour was worn in battle and also during tournaments.

A suit of armour could cost as much as a small farm, so only noblemen or professional soldiers had a complete set, and that set would have been tailor-made exclusively for that man. There were many parts to a full suit, including the chest and back armour, the helmet, and several leg and arm pieces. Lower-class soldiers would not always have a full set, and would wear just chain mail. Suits of armour shielded knights from their adversaries for hundreds of years.

Sample

Lesson 2: Suits of Armour

Key Word Outline

- I. protected, knights, 100s, yrs
1. smooth, deflect, swords
2. metal, plates, movement
3. underneath, straps, buckles
4. chain, neck, armpit
5. worn, battles, tournaments
6. \$\$\$, noblemen, tailor-made
7. several, parts
8. lower, ½ , chain
9. shielded, 100s, yrs

Use this box to make note of nouns that could use more detail with a *who-which* clause. You'll study about or review *who-which* clauses on the next page.

knights

Following Narnia® Volume 2: Aslan's Country: Writing Lessons in Structure and Style

17

Start a list of nouns on the board to use when you introduce the *who-which* clause.

Nouns

knights
swords
chain mail
noblemen
battles
tournaments

This writing assignment is one paragraph.

Sample Paragraph

Suits of armour were the main line of defense for knights for hundreds of years. The outer pieces were smooth, which caused swords and arrows to merely glance off to the side. While these suits could be uncomfortable, the separate metal plates allowed for ease of movement, which is important in battle. Underneath the metal plates, leather straps and buckles held everything in place. There were soft spots though, and an arrow or sword tip could find the armpit and neck, so the knights wore chain mail under the armour. Heavy and confining, armour was not worn all the time, but only in battles and tournaments. Most suits were tailor-made and expensive, so only noblemen could afford a full set. It could take several minutes to get into the suit as there were many parts, such as the chest plate, back armour, and pieces for the arms and legs. Lower-class soldiers and peasants usually would never be able to afford an entire suit and often owned pieces of a suit or sometimes just the chain mail. Suits shielded knights for hundreds of years.

Stylistic Technique: Who-Which Clause

The *who-which* clause will be connected with a noun. Using the noun list that your students came up with, have students come up to the board and write details about these nouns. Use their ideas to craft some *who-which* clauses together.

Unit 2: Writing from Notes

Stylistic Technique: Who-Which Clause

As you practice more note-taking and paragraph writing, you will find it helpful to use a stylistic technique that allows you to combine information and construct a more detailed sentence. This technique is called the *who-which clause*. Take any noun in any sentence, and you can add more information about it with a *who* or a *which*. (Use *who* for people and *which* for things). Here are some examples from *Prince Caspian*:

v n w-w v

They came to some rocks, which they had to climb.

v n w-w v

Susan was not the only one who felt a slight shudder.

A *who-which* clause will have its own verb, and the main clause will have its own verb.

A *who-which* clause is dependent on the main clause for meaning.

“who felt a slight shudder” by itself does not make sense. Without more information it seems incomplete.

“Susan was not the only one” can stand alone. It is an independent thought. It is a complete sentence with or without the *who* clause.

Here is another example from the book:

The bottle was made of diamond instead of glass, and it was still more than half full of the magical cordial, which would heal almost every wound.

When you write this next paragraph, be sure to include at least one *who-which* clause. Underline the *who* or the *which*, so your teacher can easily identify what you have done. Write *w-w* in the right-hand margin.

Comma rule: If you can take out the *who-which* clause, and what remains still makes sense, then that clause is not an essential part of the sentence; it should be set off by commas. If you take out the *who-which*, and the sentence does not make sense, or the meaning changes, then the clause is essential to the meaning. Therefore, it does not need the commas.

They saved the dwarf, who was stout and redheaded. (non-essential)

They saved the dwarf who was about to drown. (essential)

Lesson 2 Checklist - A Suit to Safeguard

FORMAT

- | | |
|--|---------------|
| ☐ Modified MLA format (See Appendix 1.) | _____ (2 pts) |
| ☐ Name and date in upper left-hand corner | _____ (4 pts) |
| ☐ Composition double-spaced | _____ (4 pts) |
| ☐ Title centered | _____ (4 pts) |

STRUCTURE

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|--|---------------|
| ☐ 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) |
| ☐ <i>who-which</i> clause | _____ (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 2: Writing from Notes

SAMPLE

"Because you are the true King of Narnia: Caspian the Tenth, the true son and heir of Caspian the Ninth. Long life to your Majesty!"—and suddenly, to Caspian's great surprise, the little man dropped down on one knee and kissed his hand.

Lesson 3: Aristotle and Alexander

Structure: Unit 3: Retelling Narrative Stories

Style: strong verb

Writing Topic: Aristotle and Alexander

Student Reading Assignment: *Prince Caspian*, Chapter 4

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

- ✓ to identify the story sequence,
- ✓ to craft an outline by asking questions from the Story Sequence Chart,
- ✓ to summarize the story from their outline,
- ✓ to correctly add strong verbs to sentences,
- ✓ to create a title using the story clincher,
- ✓ to fulfill a checklist while writing a rough draft composition.

Teaching Writing: Structure and Style

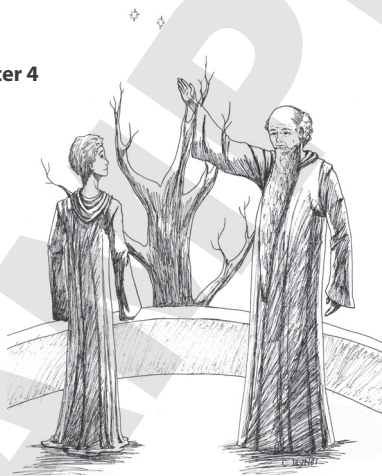
Watch the section for Unit 3: Retelling Narrative Stories. At IEW.com/twss-help reference the TWSS Viewing Guides.

UNIT 3: RETELLING NARRATIVE STORIES

Lesson 3: Aristotle and Alexander

Reading Assignment—*Prince Caspian*, Chapter 4

In Chapter 4, we learn that Prince Caspian has a very wise, very ugly, and very kind tutor. He teaches Caspian such things as history, grammar, astronomy, rhetoric, and law. His favorite was the secret history, the history of Old Narnia. The master and pupil loved to spend long hours discussing all these subjects.



Writing Assignment

This is a three-paragraph assignment. Another famous prince had an instructor who was sent away and replaced by another, just like Prince Caspian. Alexander the Great and his tutor, Aristotle, had a friendship similar to that of Prince Caspian and Doctor Cornelius except that Alexander and Aristotle were real people in ancient history. It is this real life prince and tutor whom you will write a story about. The goal of the assignment is actually to learn to *identify the story sequence* so that you will be better equipped to write your own original stories. The sequence usually contains particular elements. The author must give us certain information:

First, he must tell the reader who is in the story. He gives us details so that we begin to form a mental picture of the *characters*. All the while he is also giving us details so that we can see the *setting* in our minds.

After the reader is comfortable with the who, when, and where, the author can insert some action. The plot will give the reader something to be interested in, and it will also pose a *problem or conflict*. This is whatever the character needs or wants but cannot get.

Near the end there is a climactic moment, decision, or event where the action reaches its highest point. Then something is revealed that begins to unravel the conflict and solve the problem, either to the liking of the characters or not. Either way, the conflict will be resolved somehow, and the story will come to a close. So the last part consists of the *climax and resolution*.

Read the entire story before you begin your outline. As you read about Aristotle and Alexander, listen for the elements of a story. Then go back and begin to fill out your outline for your own rewrite. Again, this assignment is for three paragraphs of four to five sentences.

Read the entire story aloud to your students.

UNIT 3: RETELLING NARRATIVE STORIES

Source Text**Master and Pupil**

Leonidas was harsh. He accepted neither apologies nor excuses. Even though Alexander excelled at everything he tried, Leonidas was never satisfied. Alexander continued with his training each day and became the best at hunting, riding, and sword fighting. He knew his accomplishments would never be good enough for Leonidas, but he tried to make his father, King Phillip II, proud of him. His father desired for Alexander to be strong and skilled but also to be wise and humble, and Alexander was determined to accomplish them all. He enjoyed reading very much. Sometimes when the pressure and chaos of the training day left his mind swirling with Leonidas's voice yelling orders, the exhausted Alexander would return to his room and read to calm his mind.

For his twelfth birthday, Alexander's father informed him that Leonidas had been sent away, and he was to train with a new tutor. Now that he had trained his body, it was time to train his mind. His father had called for Aristotle. Invigorated at the thought of this new challenge, he thanked his father profusely. He yelled a quick goodbye and rushed to the schoolyard to meet with Aristotle. Alexander was very strong and could run with the speed of the mighty cheetah! Along with a solid, muscular body, he had dark wavy hair, mesmerizing blue eyes, and an imperious manner about him, even though he was just twelve years of age. When he saw Aristotle, he noticed that the man appeared very gentle and kind, not at all like Leonidas. He was intrigued. The tutor was ambling along near the garden and looked to be deep in thought. Noticing Alexander, Aristotle's face relaxed from its puckered state of thought, and his eyes flashed with a mischievous twinkle. "Come quickly, my boy. We have much to do. Tell me, what is your favorite story?" inquired Aristotle.

"Oh, that would be Homer's poem *Iliad*. I can recite it for you now if you like," offered Alexander.

Lesson 3: Aristotle and Alexander

Aristotle laughed a bit, which is something Alexander never saw Leonidas do. “No, that’s quite all right. Tell me, why is it your favorite?”

“I am already courageous, bold, and strong. I wish to follow in the brave and brazen steps of Achilles. Every man feared Achilles. There was nothing he could ask for that would not be given. I will be even greater than he, and every man will fear my sword,” announced Alexander.

“That is what I thought you might say. But before you rush into battle, young Alex, there is much you do not know. There is more you must understand, such as astronomy, so you can guide your army; geography, so you will always know what lies on the horizon; botany, so you can determine which plants are poisonous and which are beneficial. A great leader must have the knowledge to lead and to fight, but also to protect and to make wise decisions. It is my desire that you will take this knowledge and become a kind and wise leader not only to your army, but also to your people when you become king. It is my desire that you never forget that. There is more to life than arrogance and prideful lust for power. Yes, yes, much we will cover! Astronomy, botany, biology, economics, law, government, medicine, the currents of the oceans and winds ...” The old man’s voice was calm, steady, and soothing to Alexander. This was a stark difference from the harsh and demanding yelling that he had become accustomed to from Leonidas. “Come now, we must begin at once. Why don’t you recite the *Iliad* for me as we walk home?”

The next few months were full of exciting discoveries for Alexander. The sheer number of plants and animals was astounding! He wanted to see them all, for their descriptions were almost unbelievable! He attempted to imagine the colors and patterns as Aristotle spoke of them, but it was of no use. He found government and economics to be dry and boring, but he adored astronomy, and they stayed up

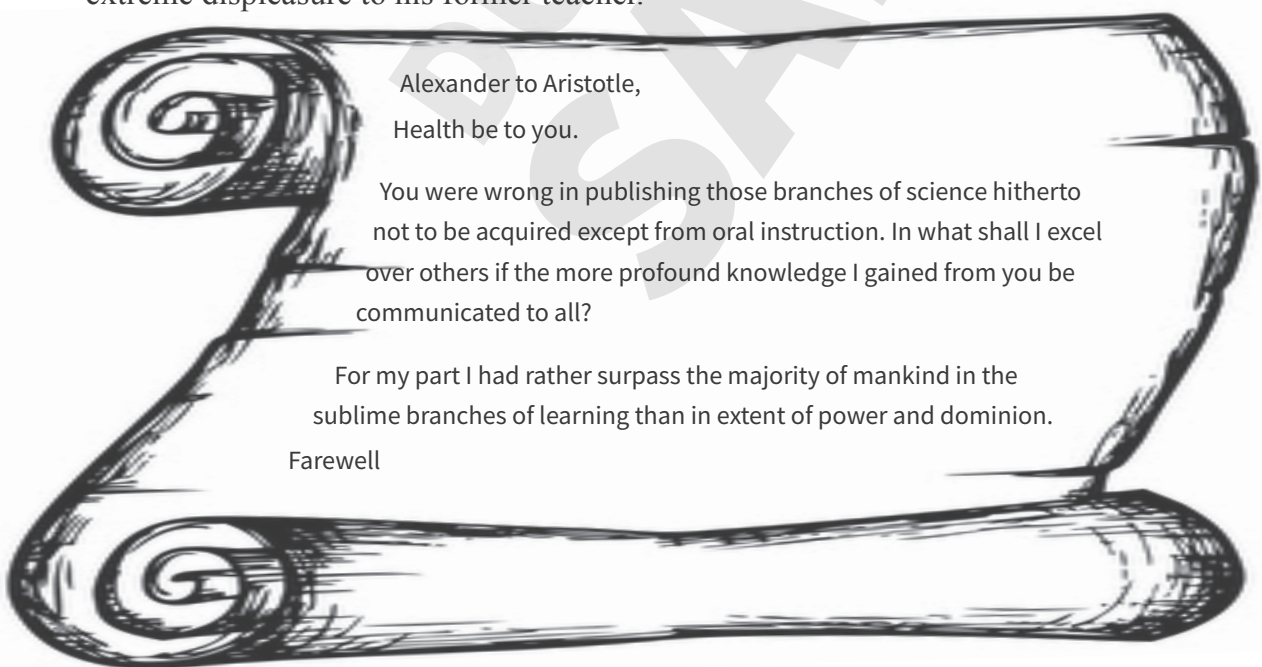


UNIT 3: RETELLING NARRATIVE STORIES

many nights gazing into the heavens. For many happy hours they discussed music, poetry, and grammar. He knew that the knowledge he was absorbing from Aristotle was something no other man would attain, at least not in its entirety.

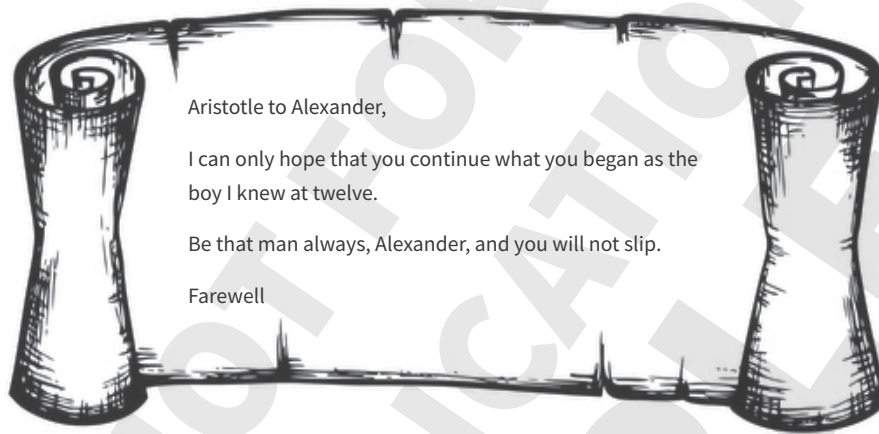
During their three short years together as master and pupil, Aristotle always warned Alexander to use all of his knowledge for the good of the people that he would someday rule. He instructed him to share it and teach it to his children. Alexander thought about that often, but if everyone knew sublime matters like how to cure an ailing man with a certain plant, then what would set him apart? What would make him great or special? In his last days with Aristotle, he decided that he would share the vast knowledge from his tutor with no one.

Soon the day came when he and Aristotle had their last lesson. The time had come to go serve under his father in the army. Alexander was sixteen. Master and pupil remained friends for a long time, and whenever Alexander found himself in a new country, he would gather plants and animals and have them sent back to his former tutor. Meanwhile, Aristotle opened a school in Athens and was teaching. Only now he had scribes who wrote down what he said, so others could have access to the lessons as well. When Alexander heard of this, he sent a letter of extreme displeasure to his former teacher.



Lesson 3: Aristotle and Alexander

Saddened, Aristotle sent this reply, and it was the last time they communicated.



Aristotle to Alexander,

I can only hope that you continue what you began as the boy I knew at twelve.

Be that man always, Alexander, and you will not slip.

Farewell

Writing Assignment

You will write three paragraphs. Use the Story Sequence Chart questions to guide you in key word outlining. Your goal is to identify the story sequence. Begin your first paragraph by describing the *characters and setting*, or the *who, when, and where* information. An author must give all of this type of information, so the reader can begin to form a mental picture of the story. In the second paragraph, introduce a *problem or conflict*. Otherwise, the story will be boring. In the third paragraph, reveal a *climax* (cliffhanger moment or event) *and resolution* of the story. Once you have identified the story sequence, tell back the story aloud from your outline, and then write the three paragraphs.

A key to Unit 3: Retelling Narrative Stories is to realize that you are not teaching them how to write a story. You are teaching the students to identify a story's sequence: *characters/setting, conflict, climax, and resolution*. So before and while you are modeling the outline, discuss the story sequence questions.

Sample Discussion Questions and Answers

Who were the main characters? How would you describe them? *Alexander—intelligent, prideful, strong, fast, great memory, likes challenges. Aristotle—wise, humble, laughs, thoughtful.*

When and where are they? *In the schoolyard near a garden. Alexander's twelfth birthday. (Later, Alexander is on a battlefield; Aristotle is in Athens.)*

What do they want that they might not be able to have? *Alexander wants power, respect, for every man to fear him. He wants to be great. Aristotle wants Alexander to be a wise, kind king.*

How is the conflict resolved? *Alexander obtains power and knowledge, but everything shatters when he realizes that the knowledge he gained has been shared with everyone. Aristotle wanted Alexander to be a good, kind king, but Alexander's lust for power was too great.*

What happens after it is resolved? *They are no longer friends.*

Teach students that each paragraph has a purpose. Initially, you may allow students not to indent for change of speaker or change of scene. When they are ready, teach indentation rules for conversation: a new paragraph for change in topic, speaker, place, or time. Stylistic techniques are required for each section, not each actual paragraph.

This writing assignment is three paragraphs.

Sample

The Story Sequence Chart

I. Characters/Setting

Who is in the story?

What are they like?

When does it happen?

Where do they live or go?

I. Alexander, 12, intelligent, prideful

1. Aristotle, wise, humble

2. new, tutor

3. b-day, train, mind

4. meet, schoolyard, garden

5. Aris, begin, calming, Alex

II. Alex, → great, Achilles

1. consumed, power, respect,

2. Aris, → Alex, 2b, kind, wise

3. goals, diff, friends, 3 yrs.

4. astronomy, geography, botany

5. ready, army

III. Aris, school, Athens

1. scribes, recording, all

2. Alex, furious, Aris, shared, knowledge

3. letter, 2, Aris

4. How, I, great?

5. Aris: B, kind, like, 12-y-o

II. Problem or Conflict

What do they need or want?

What is stopping them?

What do they think?

What do they say and do?

III. Climax and Resolution

How is the problem resolved?

What happens after?

What is learned?

Title will come from your →

Story clincher

Sample Retelling of the Narrative

Betrayed

Today was Alexander's twelfth birthday. A new tutor, the famous Aristotle, had been hired for him. Alexander had received tactical moves and strength training from Leonidas; now it was time to train his mind. Alexander sprinted to the garden and immediately liked his teacher, whose voice calmed him.

Alexander quickly realized the depth of knowledge which he alone was acquiring from Aristotle. No one else possessed it! This would help make him the greatest king the world had ever known. Even his hero, Achilles, had not possessed such knowledge. After years of learning about astronomy, geography, botany, and so much more, the day came that his education was to end, however. He was to go into the army.

Aristotle opened a school in Athens. Scribes followed him around notating everything the man uttered. Now this vast knowledge would be available to everyone. Word of this came to Alexander, who was furious! Immediately he wrote to Aristotle. Alexander felt betrayed. A return letter arrived, and the old man begged him to be the kind, curious boy he had known. Sharing knowledge had always been something Aristotle enjoyed. Because of his pride, this betrayal was only in Alexander's mind.

Lesson 3: Aristotle and Alexander

Creating a Title

Be sure to generate a unique title for the composition from two to three words out of your story clincher sentence. Do not title the story "Master and Pupil" or "Alexander and Aristotle." Try to come up with something original.

Stylistic Technique: Strong Verb

The most effective trick for great writing is utilizing the *strong verb*. This is one of the most powerful dress-ups! If you can use a strong verb in every sentence, or nearly so, your writing will dramatically improve. Make it a habit to consider carefully every verb you choose.

What do we mean by strong verb? To start with, think of the *being* verbs, which just calmly state that something exists: *am, are, is, was, were, be, being, been*, and also think about verbs such as *walk, run, play*. These can be very weak, lifeless, and overused. These verbs do not create a strong, vibrant action or image in the reader's mind.

There are two ways you can improve a weak verb:

1. If it is a *being* verb, there may be an adjective right after. If there is, turn that adjective into a verb to replace the *being* verb. Then finish the sentence with some details. Think about what might actually be happening, and then reword the sentence to turn that action into something more visual.

Weak "Being" Verbs

The sky was cloudy.

Lucy's jacket is too tight.

The grill is out of propane.

Strong Verbs

The sky clouded over in an angry thunderstorm.

Lucy's jacket tightened as it soaked up the rain.

The grill gasped its last breath and refused to light.

2. If the boring verb is not a *being* verb, then use a thesaurus to look up the weak verb, and find some strong alternatives. Choose the exact one that will convey the meaning properly. Try changing these sentences with weak verbs into more stimulating sentences by strengthening the verb:

Weak or Overused Verbs

The bus went down the street.

Alexander looked at the dinner.

Edmund ran after the cat.

Leonidas gave orders.

Strong Verbs

The bus sped out of control down the street.

When you use strong verbs in your assignment, underline one in each paragraph, and write SV in the right-hand margin. This way your instructor knows which word you are referring to.

Stylistic Technique: Strong Verb

The most powerful dress-up is the strong verb. If your students can master the strong verb, their writing will come alive! Using strong verbs will energize their sentences, and their paragraphs will be more action-packed.

UNIT 3: RETELLING NARRATIVE STORIES

Banned Verbs and Alternatives**go/went****come/came**

advance	float	sashay
amble	flock	saunter
attempt	flop	scamper
arise	flounder	scram
ascend	flow	scroll
bolt	flutter	scuttle
bounce	fly	set out
bound	follow	shuffle
budge	forge	slip away
burst	gallop	slither
careen	glide	sneak
cartwheel	gush	soar
cascade	hurry	spill
cast off	hustle	spiral
charge	jolt	spring up
circulate	journey	sprint
climb	lag	sprout
coast	lapse	stagger
coil	leap	stride
collapse	loop	stroll
continue	lope	strut
crawl	lumber	stumble
creep	lurch	take off
cross	maneuver	tiptoe
dance	meander	trample
dart	migrate	travel
dash	mosey	tread
depart	parade	trek
descend	pass	trip
dip	plod	trot
disappear	plow	trudge
dive	prance	tumble
drift	press on	twirl
drive	proceed	twist
droop	progress	vamoose
drop	quit	vanish
emerge	race	veer
emigrate	retire	waddle
evacuate	retreat	waltz
exit	rocket	wander
flee	rush	
flit	sail	

get/got

acquire
attain
capture
catch
collect
earn
gain
grab
obtain
reap
pocket
procure
purchase
seize
snatch
steal

Lesson 3 Checklist - Aristotle and Alexander

FORMAT

- | | |
|--|---------------|
| ☐ Modified MLA format (See Appendix 1.) | _____ (2 pts) |
| ☐ 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 two to three 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) |
| ☐ ☐ ☐ strong verb | _____ (9 pts) |

MECHANICS

- | | |
|--|----------------|
| ☐ capitalization | _____ (2 pts) |
| ☐ end marks and punctuation | _____ (2 pts) |
| ☐ spelling and usage | _____ (2 pts) |
| ☐ complete sentences | _____ (2 pts) |
| ☐ banned words: go/went come/came get/got | _____ (-2 pts) |

Total _____

Reproducible checklists are available (see blue page).

UNIT 3: RETELLING NARRATIVE STORIES

Charles Dickens

