

Investigations in Writing

Implementing the Structure and Style® Writing Method

Student Book

First Edition © January 2025
Institute for Excellence in Writing, L.L.C.

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Investigations in Writing: Implementing the Structure and Style® Method Student Book

First Edition, January 2025

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Introduction

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

Student Book Contents

- **Scope and Sequence Chart** (pages 8–9)
- **The Lesson Pages**
This is the majority of the text. It contains the instructions, source texts, worksheets, and checklists you will need for each lesson.
- **Appendix I: Adding Literature**
This appendix suggests various books and stories to be read or listened to.
- **Appendix II: Mechanics**
This appendix contains a compilation of the correct mechanics of writing numbers, punctuating dates, referencing individuals, etc. that are found in many of the lessons. Well-written compositions are not only written with structure and style, but they also contain correctly spelled words and proper punctuation.
- **Appendix III: Vocabulary**
This appendix provides a list of the vocabulary words and their definitions organized by lesson as well as quizzes to take periodically. Twenty-three lessons include new vocabulary words. Every lesson includes vocabulary practice. The goal is that these great words will become part of your natural writing vocabulary.

Vocabulary cards are found on the blue page as a PDF download. Print them, cut them out, and place them in a plastic bag or pencil pouch for easy reference. Plan to study the words for the current lesson and continue to review words from previous lessons.

Checklists

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

Teacher's Manual

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

Teaching Writing: Structure and Style

Along with the accompanying Teacher's Manual for this Student Book, it is required that the teacher of this course has access to *Teaching Writing: Structure and Style*. This product is available in DVD format or Forever Streaming. For more information, please visit IEW.com/TWSS

Adapting the Schedule

Groups who follow a schedule with fewer than thirty weeks will have to omit some lessons. Because there are several lessons for each of the nine IEW units in this book, this is not a problem. Teach lessons that introduce new concepts and omit some of those that do not.

Scope and Sequence

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words
Unit 1 1	History of Maps, Mercator projection introduction to structure		cartographer distorted
Unit 2 2	Ring of Fire	introduction to style -ly adverb	approximately continually
3	Dead Sea		instantly leisurely
4	Alfred Wegener title rule	<i>who/which</i> clause	
Unit 3 5	The Old Woman and the Physician, Part 1		bargain consistently
6	The Old Woman and the Physician, Part 2	alliteration	apply confidently
7	Pheidippides and the Battle of Marathon	strong verb banned words: <i>think/thought, see/saw</i>	command relentlessly
8	Theseus and the Minotaur	<i>because</i> clause banned words: <i>go/went, say/said</i>	creep reluctantly
Unit 4 9	Vivaldi topic-clincher sentences		
10	Socrates	quality adjective banned words: <i>good, bad, big, small</i>	ignorant profound
11	Notre Dame	<i>www.asia</i> clause	innovative menacing
12	Volcanoes	#2 prepositional opener	catastrophic incinerate
Unit 5 13	Door and Wall, Part 1		deliberate murmur
14	Door and Wall, Part 2	simile/metaphor	
15	The Piano	#3 -ly adverb opener	mentor proficient

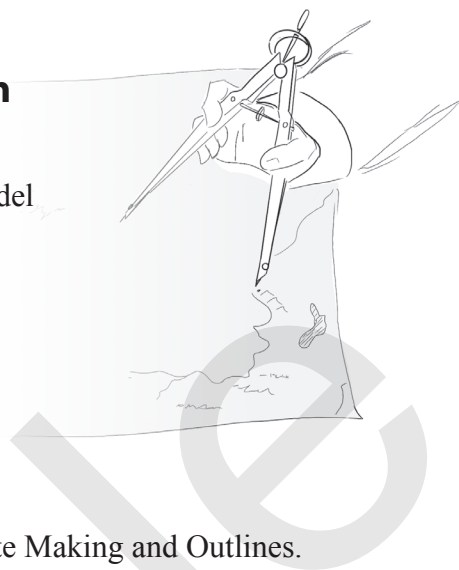
Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words
Unit 6 16	Amazon Rainforest, Part 1 source and fused outlines		indispensable sustainable
17	Amazon Rainforest, Part 2		abundant meticulously
18	French Revolution, Part 1		dire treason
19	French Revolution, Part 2	#6 vss opener	
Unit 7 20	My Favorite Activity, Part 1 body paragraphs		fulfilling invigorating
21	My Favorite Activity, Part 2 introduction and conclusion	3sss	inspire stimulate
22	My Favorite Season, Part 1	#5 clausal opener www.asia.b clause	demolish elaborate
23	My Favorite Season, Part 2		expertly strenuous
Unit 8 24	French Revolution, Part 3 introduction and conclusion	#1 subject opener #4 -ing opener	
25	Transportation, Part 1 additional sources required		facilitate infrastructure
26	Transportation, Part 2		expedite precipitate
Unit 9 27	The Little Match Girl, Part 1		antagonist protagonist
28	The Little Match Girl, Part 2	quotation	compelling tragedy
29	After Twenty Years, Part 1		
30	After Twenty Years, Part 2		

Sample

UNIT 1: NOTE MAKING AND OUTLINES

Lesson 1: History of Maps, Mercator Projection**Goals**

- to learn the Unit 1 Note Making and Outlines structural model
- to create a key word outline (KWO)
- to retell the content of a source text using just your outline
- to use new vocabulary words: *cartographer*, *distorted*

**Assignment Schedule****Day 1**

1. Read Introduction to Structure and New Structure—Note Making and Outlines.
2. Read “History of Maps.” Read it again and write a key word outline (KWO).
3. Test your KWO. If a note is unclear, check the source text and fix your KWO.

Day 2

1. Look at the vocabulary cards for Lesson 1. Complete Vocabulary Practice.
2. Try to add one vocabulary word to your KWO.
3. Give an oral report using your KWO. Read. Think. Look up. Speak.

Day 3

1. Read “The Mercator Projection.” Read it again and write a KWO.
2. Try to add one vocabulary word to your KWO.
3. Test your KWO. If a note is unclear, check the source text and fix your KWO.

Day 4

1. Review the vocabulary words.
2. Complete Structure Review.
3. After practicing, use your KWO and give an oral report to a friend or family member. Read. Think. Look up. Speak. If applicable, be prepared to give the oral report in class.

Literature Suggestions

If you wish to incorporate literature into the curriculum, see a suggested list of books in Appendix I.

Introduction to Structure

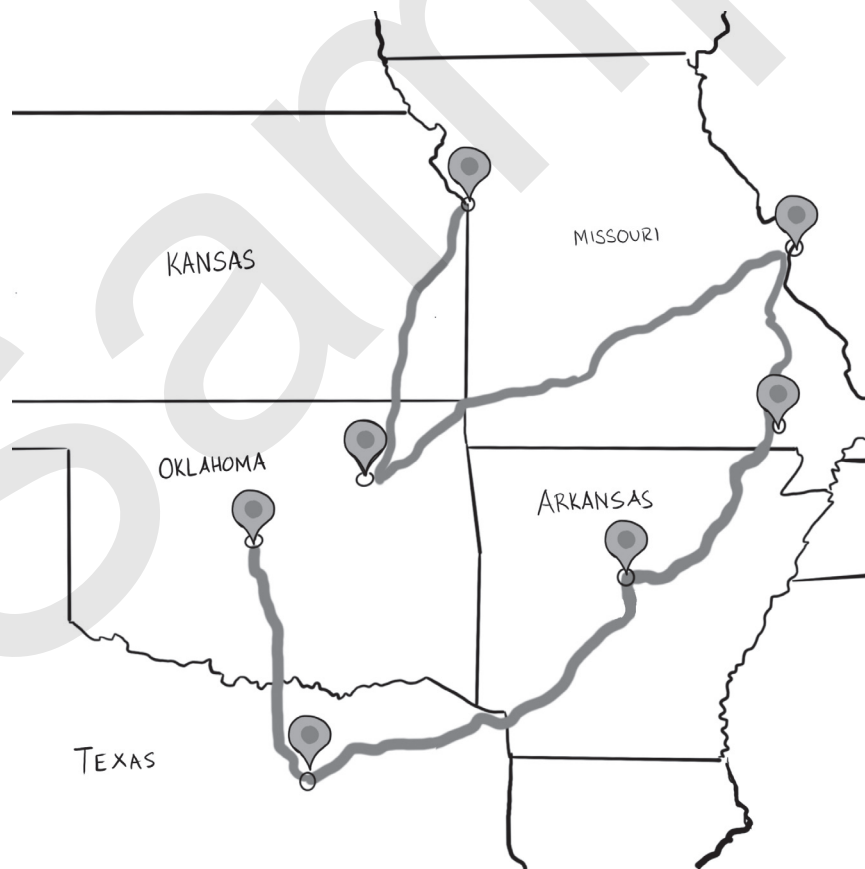
In this book you will learn ways to make your writing more enjoyable to read. You will learn to write with *structure* and with *style*. This lesson explains structure.

Structure

What is structure? The dictionary says structure is “the way that parts of something are arranged or put together.”

What has structure? Think of planning a trip. Before a trip is taken, someone had to create an itinerary, a plan, for the travelers. The travelers have to follow the itinerary so that each part of the trip is in its proper place. The destinations must be visited in a specific order. If you begin in New York, you must visit South Carolina before Florida. The suitcases should be packed before the trip begins. The hotels must be booked before the activities can be enjoyed. Each step has to be completed in order to give the trip its proper structure.

In some ways, writing a paper is similar to planning a trip. A paper contains facts and ideas. If you begin writing without a plan, your facts and ideas will probably end up in the wrong place. Your paragraph will not be structured well, and your readers might not understand what you are trying to say. So, in this course, you will “draw plans” before you write. Your “plans” will be key word outlines, which we abbreviate KWO.



New Structure

Note Making and Outlines

Begin by reading the source text. Choose two or three key words in each sentence that tell the sentence's main idea.

Write the KWO.

To write a key word outline (KWO), place the key words on the outline. Do not write more than three words on a line. You may also use symbols, numbers, and abbreviations. They are “free.” Separate key words, symbols, numbers, and abbreviations with commas.

Key words are the most important words that tell the main idea.

Symbols can be drawn faster than it takes to write the word.

Numbers include numerals like 1, 2, 3, and 1st, 2nd, 3rd.

Abbreviations are commonly accepted forms of shortened words.

Can you guess what each of the following mean?

ppl



NA

++

123



Test the KWO.

After you finish writing your KWO, you must test it. To test a KWO, begin by putting the source text away. Use only your notes. If a note is unclear, check the source text and fix your KWO.

Use the KWO for an oral report (optional).

A KWO helps you organize your thoughts. A KWO is used to write a paper. It can also be used to give an oral report.

Read a line of notes.

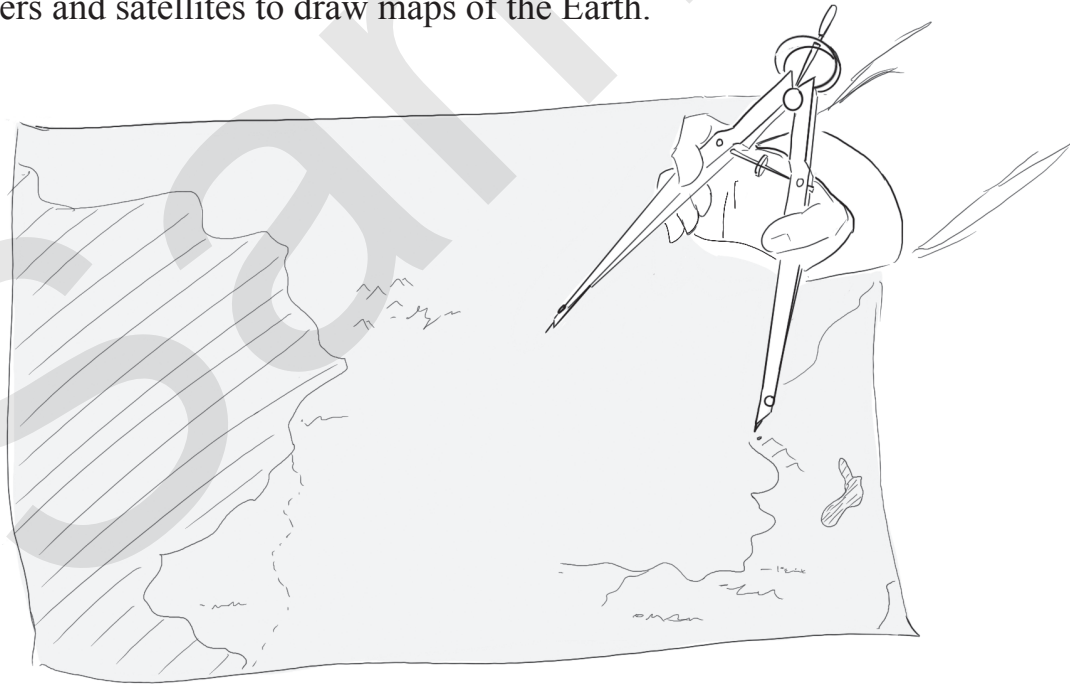
Think of a sentence.

Look up so your eyes are not on the paper.

Speak in complete sentences. With practice, you can use your KWO to give an oral report about a source text.

Source Text**History of Maps**

People have drawn maps of the Earth for centuries. The oldest known maps were carved in clay and hardened in the sun by people from the ancient Babylonian civilization. In the second century, the ancient Greek geographer Ptolemy designed lines of latitude and longitude to draw maps of the known world. Eventually, European explorers and cartographers drew maps of new coast lines of the lands they found. To navigate their ships, explorers used special instruments to determine direction and distance on their maps. When English settlers arrived in North America, John Smith drew the first maps of Virginia and New England. As explorers such as Lewis and Clark traveled west and surveyed the new land, they measured and recorded details to make maps. Nowadays cartographers use computers and satellites to draw maps of the Earth.

**Mechanics**

Capitalize *north*, *south*, *east*, and *west* when they refer to a region or proper name. Do not capitalize these words when they indicate direction.

Key Word Outline

On the lines below, write two or three key words from each sentence of the source text. Choose words that help you remember the meaning of the sentence. Use symbols, numbers, and abbreviations when possible. They do not count as words. Be sure you can remember what they mean.

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

Test your KWO. This is a test of the outline, not your memory.

To test your KWO, look at your notes, not the source text. If a note is unclear, check the source text and fix your KWO.

Use your KWO to give an oral report.

Read a line of notes.

Think of a sentence.

Look up so your eyes are not on the paper.

Speak in complete sentences.

Source Text**Mercator Projection**

A globe is the most accurate representation of the Earth because it is a sphere. A projection is a method of drawing the round Earth on flat paper. However, it is not possible to accurately represent the curved surface of the Earth on a flat map. As cartographers draw maps on paper, some of the land they draw becomes distorted, making navigation difficult. In 1569 a Flemish cartographer named Gerardus Mercator designed a map with straight lines to help sailors navigate their ships.

The Mercator projection shows the true shape of land areas although lands near the North and South poles appear much larger than they really are. For example, on a Mercator projection, Greenland is eight times larger than on a globe. Countries closer to the equator have more accurate sizes. Although the Mercator projection is not perfect, it remains one of the most popular maps shown in atlases.

**Mechanics**

The first time you write a name, write the first and last name.
After the first time, write the first and last name or only the last name.

Key Word Outline

On the lines below, write two or three key words from each sentence of the source text. Choose words that help you remember the meaning of the sentence. Use symbols, numbers, and abbreviations when possible.

I. _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

Test your KWO. This is a test of the outline, not your memory.

To test your KWO, look at your notes, not the source text. If a note is unclear, check the source text and fix your KWO.

Use your KWO to give an oral report.

Read a line of notes.

Think of a sentence.

Look up so your eyes are not on the paper.

Speak in complete sentences.

Vocabulary Practice

Listen to someone read the vocabulary words for Lesson 1 aloud.

Speak them aloud yourself.

Read the definitions and sample sentences on the vocabulary cards.

Write two sentences using one of this lesson's vocabulary words in each sentence. You may use derivatives of the words. For example, you may add an -ed, -s, or -ing to a basic vocabulary word.



cartographer _____



distorted _____

Think about the words and their meanings. Can you use them in your KWOs?

Structure Review

Review page 13. Answer these questions orally.

What is a key word?

How many words can you put on one line of a KWO?

When you write a KWO, what are free?

After you write a KWO, what do you have to do?

UNIT 9: FORMAL CRITIQUE

Lesson 27: The Little Match Girl, Part 1**Goals**

- to learn the Unit 9 Formal Critique structural model
- to create a KWO
- to write the body paragraphs of a short story critique
- to learn and practice critique vocabulary
- to use new vocabulary words: *antagonist*, *protagonist*

Assignment Schedule**Day 1**

1. Play Find the *www.asia* Clause Starters or Two Strikes and You're Out.
2. Read New Structure—Formal Critique Model: Body Paragraphs.
3. Read “The Little Match Girl.”
4. Write a KWO by answering the Story Sequence Chart questions.

Day 2

1. Review your KWO from Day 1.
2. Complete Style Practice.
3. Look at the vocabulary cards for Lesson 27. Complete Vocabulary Practice.
4. Using your KWO as a guide, begin writing a rough draft.
5. Look at the checklist. Check each box as you complete each requirement.

Day 3

1. Review the vocabulary words and their meanings.
2. Finish writing your three body paragraphs.
3. Turn in your rough draft to your editor with the completed checklist attached.

Day 4

1. Write or type a final draft, making any corrections your editor asked you to make.
2. Paperclip the checklist, final draft, rough draft, and KWO together.



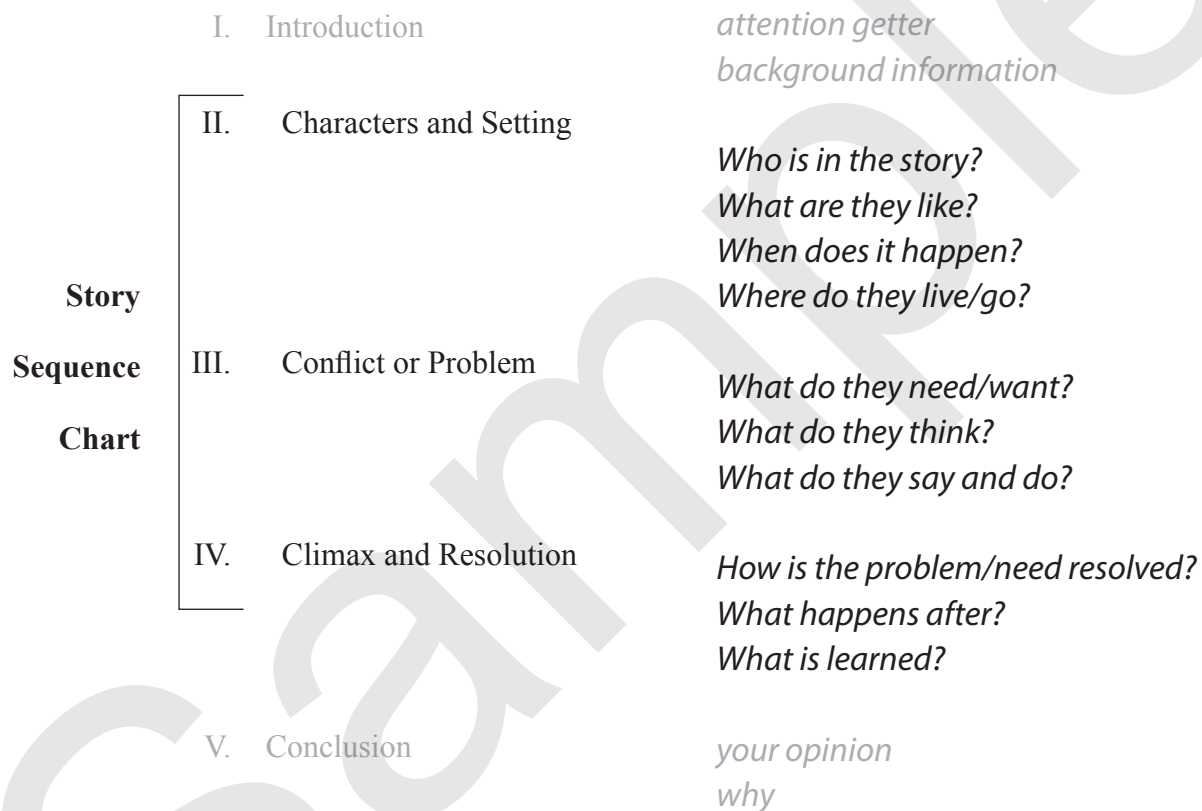
New Structure

Formal Critique Model: Body Paragraphs

In Unit 9 you will write critiques of literature. Do this by combining your knowledge of how to retell narrative stories (Unit 3) with how to write introduction and conclusion paragraphs (Units 7 and 8). You may follow this model to critique any story.

The model contains an introduction, three body paragraphs, and a conclusion. The body paragraphs follow the Story Sequence Chart. The elements required in the introduction and conclusion are specific to critiques.

This model does not contain topic sentences or clincher sentences.



Like other 5-paragraph compositions, begin with the body paragraphs. When you write a critique, do not tell about every character or detail of the story. Instead, write a brief summary of different parts of the story in order to give your opinion about those specific parts. Use the Story Sequence Chart.

When you write the first body paragraph, write “The Little Match Girl” *is set in* ____ . Later write *The main character is* ____ .

When you write the second body paragraph, write *The problem is* ____ .

When you write the third body paragraph, write *The climax occurs* ____ . Later write *In the resolution* ____ .

Sample Body Paragraphs

The following three paragraphs are a critique about “The Old Woman and the Physician.” Each paragraph tells about the main components found in the Story Sequence Chart and the student’s opinion of the story.

As you read the critique, look for opinions.

Notice that the writer does not use the pronouns *I* or *you*.



The setting begins in an old woman’s home and ends in a court room. Leaving the reader to imagine what these places look like, the author simply states that the woman owns goods in her home but does not provide description. The main character is an elderly blind woman. Aesop does not name her. The woman finds a physician who claims that he can heal her. Hastily she makes a bargain with him, not realizing that he is deceitful. When the physician examines her, he tells her that he can cure her. Throughout the tale the author reveals the woman’s sharp mind.

• Characters and Setting

Who is the main character(s)?

Is he/she likable?

What is the setting?

Is it descriptive?

Immediately readers understand the problem. As the story unfolds, readers are shocked because the physician eventually steals everything. Claiming to have healed her, he asks for payment. The old woman, who gasps when she opens her eyes, identifies her home but not her goods. Her belongings are missing. She insists that she is not cured and refuses to pay. According to the physician his remedy has worked, so he takes her to court. The audience feels sympathy for the woman and frustration with the physician.

• Conflict or Problem

What is the main conflict or problem?

Is it interesting, boring, upsetting?

Does the main character get what he/she wants?

The unexpected climax occurs when the old woman, who faces the judge, states that the physician has told the truth about their agreement. Readers wonder how she will convince the judge that the physician is a thief. At this point, she explains the bargain and why she refuses to pay. Since the physician believes he can win the case, he confidently declares that the old woman is healed. Admiring the old woman’s wit, readers chuckle as she reveals her clever plan. Triumphant she exposes the physician as a thief. Readers are satisfied.

• Climax and Resolution

When does the climax occur?

Does it cause suspense?

Is the ending predictable or a surprise?

Is the reader satisfied or disappointed?

Source Text**The Little Match Girl**

Most terribly cold it was; it snowed, and was nearly quite dark, and evening—the last evening of the year. In this cold and darkness there went along the street a poor little girl, bareheaded, and with naked feet. When she left home she had slippers on, it is true; but what was the good of that? They were very large slippers, which her mother had hitherto worn; so large were they; and the poor little thing lost them as she scuffled away across the street, because of two carriages that rolled by dreadfully fast.

One slipper was nowhere to be found; the other had been laid hold of by an urchin, and off he ran with it; he thought it would do capitally for a cradle when he some day or other should have children himself. So the little maiden walked on with her tiny naked feet, that were quite red and blue from cold. She carried a quantity of matches in an old apron, and she held a bundle of them in her hand. Nobody had bought anything of her the whole livelong day; no one had given her a single farthing.



She crept along trembling with cold and hunger—a very picture of sorrow, the poor little thing!

The flakes of snow covered her long fair hair, which fell in beautiful curls around her neck; but of that, of course, she never once now thought. From all the windows the candles were gleaming, and it smelt so deliciously of roast goose, for you know it was New Year’s Eve; yes, of that she thought.

In a corner formed by two houses, of which one advanced more than the other, she seated herself down and cowered together. Her little feet she had drawn close up to her, but she grew colder and colder, and to go home she did not venture, for she had not sold any matches and could not bring a farthing of money: from her father she would certainly get blows, and at home it was cold too, for above her she had only the roof, through which the wind whistled, even though the largest cracks were stopped up with straw and rags.

Her little hands were almost numbed with cold. Oh! A match might afford her a world of comfort, if she only dared take a single one out of the bundle, draw it against the wall, and warm her fingers by it. She drew one out. “Rischt!” How it blazed, how it burnt! It was a warm, bright flame, like a candle, as she held her hands over it: it was a wonderful light. It seemed really to the little maiden as though she were sitting before a large iron stove, with burnished brass feet and a brass ornament at top. The fire burned with such blessed influence; it warmed so delightfully. The little girl had already stretched out her feet to warm them too; but—the small flame went out, the stove vanished: she had only the remains of the burnt-out match in her hand.

She rubbed another against the wall: it burned brightly, and where the light fell on the wall, there the wall became transparent like a veil, so that she could see into the room. On the table was spread a snow-white tablecloth; upon it was a splendid porcelain service, and the roast goose was steaming famously with its stuffing of apple and dried plums. And what was still more capital to behold was, the goose hopped down from the dish, reeled about on the floor with knife and fork in its breast, till it came up to the poor little girl; when—the match went out and nothing but the thick, cold, damp wall was left behind. She lighted another match. Now there she was sitting under the most magnificent Christmas tree: it was still larger, and more decorated than the one which she had seen through the glass door in the rich merchant's house.

Thousands of lights were burning on the green branches, and gaily-colored pictures, such as she had seen in the shop-windows, looked down upon her. The little maiden stretched out her hands towards them when—the match went out. The lights of the Christmas tree rose higher and higher, she saw them now as stars in heaven; one fell down and formed a long trail of fire.



“Someone is just dead!” said the little girl; for her old grandmother, the only person who had loved her, and who was now no more, had told her, that when a star falls, a soul ascends to God.

She drew another match against the wall: it was again light, and in the lustre there stood the old grandmother, so bright and radiant, so mild, and with such an expression of love.

“Grandmother!” cried the little one. “Oh, take me with you! You go away when the match burns out; you vanish like the warm stove, like the delicious roast goose, and like the magnificent Christmas tree!” And she rubbed the whole bundle of matches quickly against the wall, for she wanted to be quite sure of keeping her grandmother near her. And the matches gave such a brilliant light that it was brighter than at noon-day: never formerly had the grandmother been so beautiful and so tall. She took the little maiden, on her arm, and both flew in brightness and in joy so high, so very high, and then above was neither cold, nor hunger, nor anxiety—they were with God.

But in the corner, at the cold hour of dawn, sat the poor girl, with rosy cheeks and with a smiling mouth, leaning against the wall—frozen to death on the last evening of the old year. Stiff and stark sat the child there with her matches, of which one bundle had been burnt. “She wanted to warm herself,” people said. No one had the slightest suspicion of what beautiful things she had seen; no one even dreamed of the splendor in which, with her grandmother she had entered on the joys of a new year.

Key Word Outline—Story Sequence Chart

Identify the Story Sequence Chart elements. Use the words *setting*, *characters*, *problem*, *climax*, *resolution*.

Characters and Setting

When and where does the story occur? This is the *setting*.

Name and describe each main *character*.

II. _____

1. _____

2. _____

3. _____

4. _____

(5.) _____

Conflict or Problem

What does the main character want or need? This is the *conflict*.

Tell what the main characters do, say, and think in order to solve the problem.

Tell how they feel as they try to solve the problem.

III. _____

1. _____

2. _____

3. _____

4. _____

(5.) _____

Climax and Resolution

What event in the story reveals how the conflict will work out (whether the problem will be solved or not)? This is the *climax*.

What is the outcome for the main characters at the end of the story? This is the *resolution*.

IV. _____

1. _____

2. _____

3. _____

4. _____

(5.) _____

These paragraphs do not contain topic-clincher sentences.

Style Practice

Who/Which Clause Dress-Up

What does a *who/which* clause describe? _____

Place commas _____ a *who/which* clause.

www.asia.b Clause Dress-Up

Write the *www.asia.b* clause pattern. _____

Write eight *www* words. _____

_____ a comma _____ a *www.asia.b* clause.

Sentence Openers

Which two sentence openers always need commas? _____

When does a #2 prepositional opener need a comma? _____

When does a #3 -ly adverb opener need a comma? _____

Decorations

Look at your KWO and consider where you can include alliteration, simile/metaphor, and 3sss. You could use one of these in your conclusion.

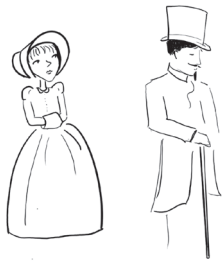
Vocabulary Practice

Listen to someone read the vocabulary words for Lesson 27 aloud.

Speak them aloud yourself.

Read the definitions and sample sentences on the vocabulary cards.

Write two sentences using one of this lesson's vocabulary words in each sentence.



antagonist _____



protagonist _____

Think about the words and their meanings. Use them in your critique.



Unit 9 Composition Checklist

Lesson 27: The Little Match Girl, body paragraphs

Formal
Critique

Name: _____

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

- | | | |
|---|-------|-------|
| <input type="checkbox"/> name and date in upper left-hand corner | _____ | 2 pts |
| <input type="checkbox"/> composition double-spaced | _____ | 2 pts |
| <input type="checkbox"/> checklist on top, final draft, rough draft, key word outline | _____ | 6 pts |

Body

- | | | |
|--|-------|-------|
| <input type="checkbox"/> follow Story Sequence Chart | _____ | 9 pts |
|--|-------|-------|

STYLE**¶2 ¶3 ¶4 Dress-Ups** (underline one of each) (3 pts each)

- | | | |
|---|-------|-------|
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> -ly adverb | _____ | 9 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <i>who/which</i> clause | _____ | 9 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> strong verb | _____ | 9 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> quality adjective | _____ | 9 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <i>www.asia.b</i> clause | _____ | 9 pts |

Sentence Openers (number; one of each as possible) (2 pts each)

- | | | |
|--|-------|-------|
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [1] subject | _____ | 6 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [2] prepositional | _____ | 6 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [3] -ly adverb | _____ | 6 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [4] -ing | _____ | 6 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [5] clausal – <i>www.asia.b</i> | _____ | 6 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [6] vss | _____ | 6 pts |

CHECK FOR BANNED WORDS (-1 pt for each use):

think/thought, see/saw, go/went, say/said, good, bad, big, small

MECHANICS (-1 pt per error)

- | | | |
|---|-------|-----|
| <input type="checkbox"/> spelling, grammar, and punctuation | _____ | pts |
|---|-------|-----|

VOCABULARY

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

Total: _____ 100 pts

Custom Total: _____ pts

Vocabulary Quiz 5

demolish	expertly	invigorating	stimulate
elaborate	fulfilling	inspire	strenuous

Fill in the blanks with the appropriate word. Be sure to spell correctly.

1. to smash or destroy 1. _____
2. to motivate or influence 2. _____
3. requiring great energy and effort 3. _____
4. to encourage or cause to develop 4. _____
5. showing special skill or knowledge 5. _____
6. providing happiness or satisfaction 6. _____
7. giving energy, strength, and vitality 7. _____
8. made with great care or with much detail 8. _____