

# Journeys in Writing

Implementing the Structure and Style® Writing Method

Student Book

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

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

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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*. For more information, please visit [IEW.com/TWSS](http://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.

## Assignment Schedule

All of the instructions for what to do for each lesson are included in the Assignment Schedule located on the first page of each lesson. Each lesson is divided into four days of instruction.

Some writing assignments are divided into two parts, allowing students two lessons to complete the entire assignment. Part one focuses on structure and writing a key word outline. Part two focuses on style and writing the paragraph(s).

Students will benefit from learning new structure and style concepts with a teacher. In addition, students should plan to read the source texts and begin key word outlines with a teacher.

SAMPLE

## Scope and Sequence

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words
<b>Unit 1</b> 1	Niagara Falls		cascade, descend plummet, tumble
<b>Unit 2</b> 2	Claude Monet title rule	introduction to style -ly adverb	capture, depict encapsulate, express
<b>Unit 3</b> 3	The Farmer and His Sons		bountiful, copious profitable, substantial
4	Mary Draper Ingles	<i>who/which</i> clause	
5	Story Variation	alliteration	arduous, formidable grueling, onerous
<b>Unit 4</b> 6	Benjamin Franklin topic-clincher sentences		contraption, creation innovation, invention
7	Human Nutrition	strong verb banned words	critical, crucial integral, vital
8	Appalachian Trail		efficiently, strategically systematically, thoroughly
9	Symphony	quality adjective banned words	
<b>Unit 5</b> 10	Ship Adventure		avert, dodge elude, shun
11	Colonial Secrets	duals	blueprint, conspiracy plot, scheme
<b>Unit 6</b> 12	Colonial Education, Part 1 source and fused outlines		appreciate, esteem treasure, value
13	Colonial Education, Part 2	<i>www.asia.b</i> clause	although, because since, while
14	United States Constitution, Part 1 library research, works consulted		
15	United States Constitution, Part 2	#2 prepositional opener #3 -ly adverb opener	evidently, presumably regrettably, ultimately



Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words
<b>Unit 7</b> 16	My Favorite Holiday, Part 1 body paragraphs		anticipated, beloved cherished, preferred
17	My Favorite Holiday, Part 2 introduction and conclusion	#5 clausal opener #6 vss opener	achievement, advantage benefit, contribution
18	Something I Know, Part 1		extensively, moderately scarcely, utterly
19	Something I Know, Part 2	3sss	
<b>Unit 8</b> 20	Civil War, Part 1 library research	quotation	explain, highlight mention, suggest
21	Civil War, Part 2	#1 subject opener #4 -ing opener	argue, assert claim, note
22	Civil War, Part 3	[T] transition opener	furthermore, likewise moreover, therefore
23	Civil War, Part 4		ambition, altruism integrity, resilience
<b>Unit 9</b> 24	The Necklace, Part 1		
25	The Necklace, Part 2		drama, fable legend, narrative
26	The Gift of the Magi, Part 1		benevolent, compassionate jovial, virtuous
27	The Gift of the Magi, Part 2		absurd, comical contrived, realistic
<b>RTL</b> 28	The Tell-Tale Heart, Part 1		foreboding, mysterious somber, suspenseful
29	The Tell-Tale Heart, Part 2		
30	The Tell-Tale Heart, Part 3		

SAMPLE

## UNIT 1: NOTE MAKING AND OUTLINES

**Lesson 1: Niagara Falls****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: *cascade*, *descend*, *plummet*, *tumble*

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

1. Read Introduction to Structure and New Structure—Note Making and Outlines.
2. Read “Niagara Falls.” 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 words 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 “Annie Edson Taylor.” 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 and their definitions.
2. Complete Structure Review.
3. After practicing, use your KWO to 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

### Structure

In writing *structure* refers to the organization and arrangement of ideas, sentences, and paragraphs to create a cohesive composition. Throughout the year, you will progress through nine structural units. Each unit is a framework for you to follow to gather information and organize your thoughts logically. As you work through the nine units, you will learn how to introduce subjects, state topics, provide supporting facts, and present a conclusion in a way that is easy for the reader to follow.

Every paper you write will begin with an outline. An outline serves as a blueprint for writing—much like the plans used by builders to construct a house. Building without a blueprint can result in an unstable structure. In the same way, writing without an outline can result in a disorganized paper. With a plan you learn to arrange ideas, ensuring each part of the paper serves a purpose and contributes to a cohesive whole.

Although your note taking skills will become more sophisticated, you never outgrow the outline. As you progress through IEW's nine structural units, you will select key words by asking questions, reading source texts, and looking at pictures.

**Unit 1** key words come from **every sentence.**

**Unit 2** key words come from **every sentence.**

**Unit 3** key words come from **a story.**

**Unit 4** key words come from **a single source.**

**Unit 5** key words come from **pictures.**

**Unit 6** key words come from **multiple sources.**

**Unit 7** key words come from **the brain.**

## New Structure

### Note Making and Outlines

In Unit 1: Note Making and Outlines, you will learn how to choose key words, not phrases or clauses, to write an outline—a key word outline (KWO). A KWO is one way to take notes. Key words are the interesting or important words that indicate the main idea of a sentence.

#### Take Notes

Writing key words helps you remember the main idea of a text.

Read the source text.

Choose two or three key words.

Symbols, numbers, and abbreviations are free.

Transfer the key words to the KWO.

As you write the KWO, separate key words, symbols, numbers, and abbreviations with commas.

Write a **KWO**.

#### 2–3 Key Words

main idea words

#### Symbols

an image drawn faster than writing the word

#### Numbers

numerals like 1, 2, 3 and 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>

#### Abbreviations

commonly accepted forms of shortened words

Orally test your **KWO**.

#### Test Your Notes

After you write the KWO, test it. Testing the KWO proves the outline works and a paper can be written.

Put the source text aside.

Look at the words on a line of the KWO and speak a complete sentence.

If a note is unclear, look at the source text and fix the outline.

### Oral Report

It is important to learn to speak in front of an audience with confidence and competence. A key word outline provides an effective framework for developing public speaking skills.

Focus on basic presentation techniques.

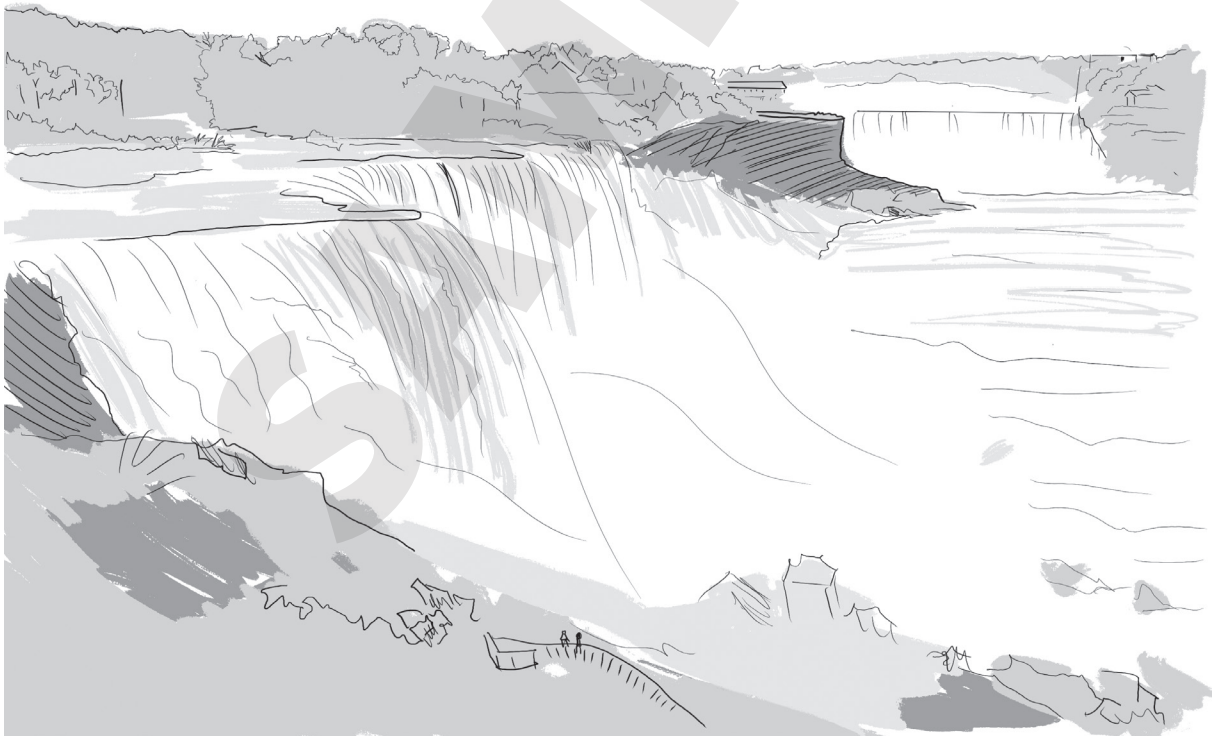
1. Stand confidently before an audience with hands on the lectern without fidgeting.
2. Use a KWO with large legible print.
3. Read the first line of key words, think of a sentence, and speak a complete sentence that conveys the main idea while you maintain eye contact with the audience.
4. Repeat this process, minimizing delays between sentences and avoiding filler words such as *uh*, *um*, *like*, *ya know*, and *stuff*. You may look at your notes, and you may speak to your audience, but you may not do both at the same time.

**Read. Think. Look up. Speak.**

## Source Text

### Niagara Falls

Before the Statue of Liberty was erected in 1886, Niagara Falls stood as a symbol of America and the New World. Located between Lake Erie and Lake Ontario, these falls attract millions of visitors each year with their remarkable beauty. The name Niagara comes from a Native word meaning “a thundering noise,” which perfectly describes its power. Niagara Falls is actually a collective name for three separate waterfalls: the Horseshoe Falls, the Bridal Veil Falls, and the American Falls. Each has a distinct shape and size. These falls vary in height from 167 feet to 188 feet, while the river below plunges an additional 185 feet. As water flows over the cliffs of the falls at a speed of thirty-five miles per hour, it produces a thunderous roar up to ninety decibels, comparable to the noise of a lawnmower. This powerful sound and the sight of mist rising high enough to create rainbows contribute to the majestic atmosphere surrounding the falls.



### Mechanics

---

Capitalize proper nouns and adjectives.

Write out numbers expressed in one or two words and ordinal numbers.

Use numerals for numbers that are three or more words, dates, and numbers mixed with symbols.

## Key Word Outline

Read the source text.

Write a key word outline (KWO).

Write two or three key words from each sentence of the source text.

Use symbols, numbers, and abbreviations when possible.

Write a **KWO**.

**2–3 Key Words**

**Symbols**

**Numbers**

**Abbreviations**

Orally test your **KWO**.

I. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

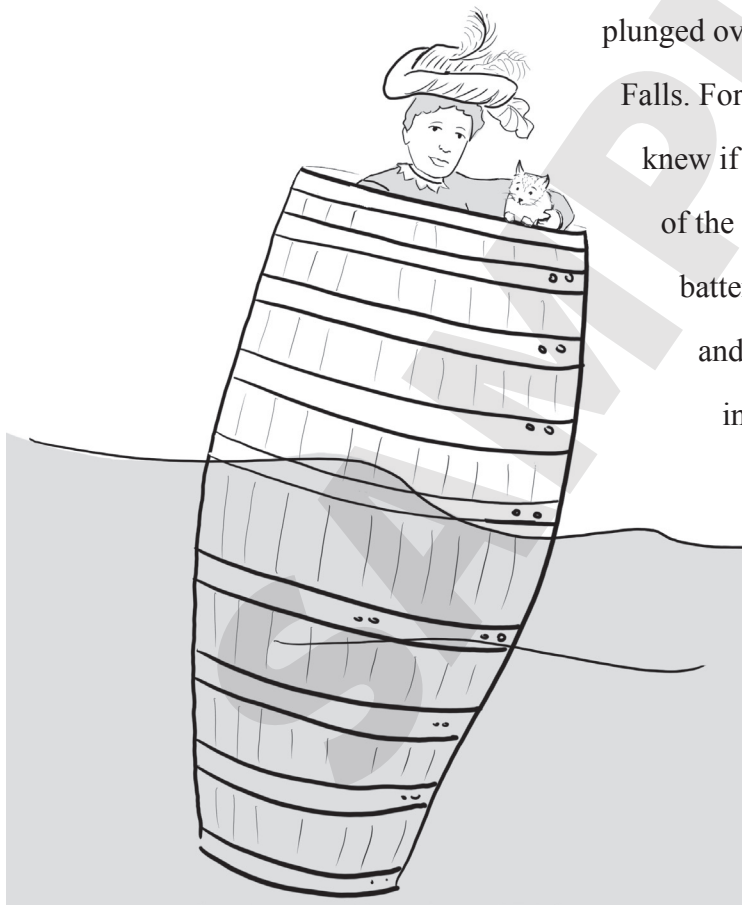
Cover the source text and test your KWO by retelling it to a partner. This is a test of the outline, not your memory.

## Source Text

### Annie Edson Taylor

Annie Edson Taylor was the first person to survive going over Niagara Falls in a barrel. As a widowed schoolteacher, she hoped performing such a dangerous stunt would bring her fame and money. On the morning of October 24, 1901, which also happened to be her sixty-third birthday, Taylor and her cat climbed into a five-foot-tall custom-made wooden pickle barrel lined with a mattress for protection. After her two assistants sealed the lid shut, they used a small rowboat to tow the barrel into the strong current of the Niagara River. A large crowd of curious spectators gathered along the shore to watch as the barrel bobbed through the rapids and then

plunged over the edge of the massive Horseshoe Falls. For twenty suspenseful minutes, no one knew if she would survive the crushing force of the falls. When rescuers finally pulled the battered barrel from the river, both Taylor and her frightened cat were found alive inside. Although she gained fame for a short time, she did not earn the wealth that she had risked her life to find.



## Mechanics

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

Contractions are not used in academic writing.

When a date includes the month, day, and year, place a comma between the day and year. If the date is placed in the middle of a sentence, place a comma on both sides of the year.



## Key Word Outline

Read the source text.

Write a key word outline (KWO).

Write two or three key words from each sentence of the source text.

Use symbols, numbers, and abbreviations when possible.

Write a **KWO**.

**2–3 Key Words**

**Symbols**

**Numbers**

**Abbreviations**

Orally test your **KWO**.

I. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

Cover the source text and test your KWO by retelling it to a partner. This is a test of the outline, not your memory.

## Vocabulary Practice

**Listen** to someone pronounce the vocabulary words from Lesson 1. Look up any alternate pronunciations.

**Speak** them aloud yourself.

**Read** the definitions in a dictionary. Pay attention to the part of speech, sample sentences, and any alternate spellings.

**Write** four 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, -ly, -s, or -ing to a basic vocabulary word.

cascade \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

descend \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

plummet \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

tumble \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Think** about the words and their meanings. Can you use them in your key word outline?

## Structure Review

Answer these questions.

1. What is a key word? \_\_\_\_\_

2. How many words can you put on one line of a KWO? \_\_\_\_\_

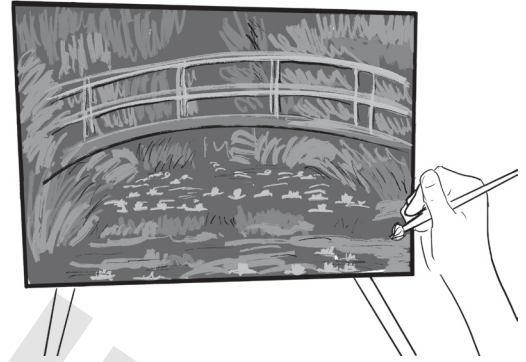
3. When you write a KWO, what are free? \_\_\_\_\_

4. After you write a KWO, what do you have to do? \_\_\_\_\_

## UNIT 2: WRITING FROM NOTES

**Lesson 2: Claude Monet****Goals**

- to learn the Unit 2 Writing from Notes structural model
- to write a 2-paragraph summary
- to add a new dress-up: -ly adverb
- to create a title
- to be introduced to the composition checklist
- to use new vocabulary words: *capture*, *depict*, *encapsulate*, *express*

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

1. Play Build-a-Man. Directions for this game and all other suggested games are in the Teacher's Manual.
2. Read New Structure—Writing from Notes and answer the question.
3. Read "Claude Monet." Read it again and write a KWO.

**Day 2**

1. Review your KWO from Day 1.
2. Learn about dress-ups. Read New Style and complete Style Practice.
3. Using your KWO as a guide, begin writing a rough draft in your own words.
4. Go over the checklist. Check each box as you complete each requirement.

**Day 3**

1. Look at the vocabulary words for Lesson 2. Complete Vocabulary Practice.
2. Finish writing your 2-paragraph summary using your KWO, your Style Practice, and the checklist. Underline one -ly adverb in each paragraph. You may use more than one but only underline one. If you use vocabulary words, label them with (voc) at the end of the sentence.
3. Turn in your rough draft to your editor with the completed checklist attached. The backs of all checklists are blank so that they can be removed from this consumable book.

**Day 4**

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

## New Structure

### Writing from Notes

In Unit 2: Writing from Notes, you will use your written, tested KWO to write a paragraph. When you write from key word notes, use your own words, sentences, and ideas. It is important that you refer to the outline as you write. Although the outline provides a structured plan, do not feel restricted by it. One line of the KWO may become two or more sentences, or two lines may become one sentence.

### Format the Paper

Proper formatting enhances readability and overall presentation.

When you begin your assignment, place your name and the date in the top left corner of the first page. Because a series of sentences about one topic is called a paragraph, indent the first sentence of the paragraph to show the reader where a paragraph begins. If you are typing, the indent should be made by pushing *tab*, not *space*.

Your Name

January 1, 20\_\_

Title Centered

Indent the first line of each paragraph half an inch. Place one space between sentences. Double-space all lines.

### Edit the Paper

The rough draft is never the final draft. Editing helps you identify unclear ideas, repetitive words, or awkward sentences. With repeated practice, you will develop the ability to evaluate your work with a critical eye and grow more confident in your writing skills. The more effort put into revising and editing, the more polished the final draft will be.

Self-editing is not enough. That is why you must hire an editor. An editor is someone who reads the draft, identifies spelling and grammatical errors, and highlights awkward phrasing or incorrect information. In addition, the editor should verify that you followed the checklist.

The goal of writing a paper should never be a perfect first draft but rather a polished final draft.

“ Do what you check and check what you do. ”

Always look at the checklist before you write to ensure you understand the expectations. As you complete your assignment, systematically go line by line, fulfilling each checklist requirement.

### Title the Paper

An interesting title grabs a reader's attention. To write an intriguing title, repeat one to three key words from the final sentence. This creates an echo between the title and the final sentence.

#### Practice

The source text for this lesson is on the right. Read the final sentence. Which title is best?

- A. Giverny
- B. A Famous Artist
- C. A Living Masterpiece
- D. Monet's Giverny House

### Title Capitalization

Capitalize the first word and the last word.

Capitalize all other words except articles

(a, an, the),  
coordinating conjunctions  
(for, and, nor, but, or, yet, so),  
and prepositions  
(such as in, over, on, without).

**Title  
repeats  
one to three  
key words  
from final  
sentence.**

#### Title

Claude Monet helped create a new way of painting called Impressionism. Born in Paris in 1840, he spent his childhood near the sea and loved being outdoors. As a teenager, he drew cartoonish pictures of local people and was soon paid to paint portraits. His aunt saw his talent and encouraged him to take art lessons, which led him to study painting in Paris. There, he met artist Eugene Boudin, who encouraged him to paint outside and capture the effects of light on water. Instead of focusing on details, Monet began using bright colors and quick brushstrokes to capture the impression of a single moment in time. In 1872 he painted a picture of two little boats beneath a glowing red sun and called it *Impression: Sunrise*. Other artists admired his work and began painting similarly. They became known as the Impressionists.

After years of traveling and painting, Monet wanted a peaceful place where he could be inspired by nature every day. In 1883 he moved to a large piece of land in Giverny, France, where apple trees blossomed and wildflowers grew. He painted the shutters of the pink farmhouse green and turned an old barn into a studio. Over time, he designed and planted gardens with blossoming bushes, weeping willows, bamboo, irises, tulips, and roses. He even created a pond, which he filled with water lilies and later expanded to include a Japanese-style bridge. Monet spent hours tending his flowers and studying how sunlight, shadows, and reflections changed throughout the day. He painted dozens of pictures of the water lilies, bridge, and pond at different times of the day to show how light changed the colors. Artists and visitors came to see the magnificent gardens that had become the subject of his paintings.

**Giverny was not only Monet's home but also a living masterpiece.**

From now on, create a title for your compositions by repeating one to three key words from the final sentence.

### Mechanics

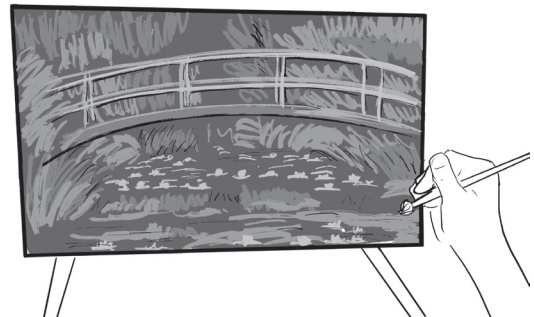
When you write a title, capitalize the first word, the last word, and all other words except for articles, coordinating conjunctions, and prepositions.

## Source Text

### Claude Monet

Claude Monet helped create a new way of painting called Impressionism. Born in Paris in 1840, he spent his childhood near the sea and loved being outdoors. As a teenager, he drew cartoonish pictures of local people and was soon paid to paint portraits. His aunt saw his talent and encouraged him to take art lessons, which led him to study painting in Paris. There, he met artist Eugene Boudin, who encouraged him to paint outside and capture the effects of light on water. Instead of focusing on details, Monet began using bright colors and quick brushstrokes to capture the impression of a single moment in time. In 1872 he painted a picture of two little boats beneath a glowing red sun and called it *Impression: Sunrise*. Other artists admired his work and began painting similarly. They became known as the Impressionists.

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### Mechanics

Titles of visual arts are italicized, including the titles of paintings, sculptures, and photographs. If a report is handwritten, underline the name of the work of art.

Place a comma between a city and state or a city and country. If the city and state or city and country are placed in the middle of a sentence, place a comma on both sides of the state or country.

# Key Word Outline

Read the source text.

Write a key word outline (KWO).

Write two or three key words from each sentence of the source text.

Use symbols, numbers, and abbreviations when possible.

Write a **KWO**.

**2-3 Key Words**

**Symbols**

**Numbers**

**Abbreviations**

Orally test your **KWO**.

I. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

II. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

Cover the source text and test your KWO by retelling it to a partner. This is a test of the outline, not your memory.

## New Style

### Style

In writing *style* refers to the language—words, phrases, and clauses—a writer uses to express ideas. Writers intentionally choose specific words to express tones, moods, or emotions. Additionally, writers insert phrases and mix main clauses and dependent clauses to express ideas and add layers of description. Writers adapt their styles based on their purposes and audiences.



### Dress-Ups

The IEW dress-ups are descriptive words and clauses that you add to a sentence. You will learn five dress-ups. Three of the dress-ups challenge you to deliberately choose more sophisticated vocabulary. Carefully placed -ly adverbs, strong verbs, and quality adjectives clarify meaning by creating images or evoking feelings in the mind of the reader. The other dress-ups challenge you to expand your sentences by incorporating dependent clauses. The use of main clauses and dependent clauses affects the flow and clarity of a composition.

To show you have added a dress-up to a sentence, you should underline it. You may use more than one of a specific type of dress-up in a paragraph but only underline one of each type in each paragraph.

### -ly Adverb Dress-Up

An -ly adverb is an adverb that ends in -ly. An adverb modifies a verb, an adjective, or another adverb. From now on, include an -ly adverb in every paragraph you write. Mark it by underlining it.



The most effective -ly adverbs modify an action verb by telling *how* or *when* something is done.

She studied how?

She studied rigorously.

She studied diligently.

He painted when?

He painted constantly.

He painted occasionally.

If the -ly adverb does not enhance the sentence, it is not necessary.

Visitors were really impressed.

*Really* does not enhance the sentence *Visitors were impressed*. *Really* is not needed.

The gardens bloomed interestingly.

*Interestingly* does not enhance the sentence *The gardens bloomed*. *Interestingly* is not needed.

“Choose your words thoughtfully, purposefully, and deliberately.”

### Practice

We often begin by thinking of words in our brains, but the best place to find an effective -ly adverb is the thesaurus. Find the underlined -ly adverb in the thesaurus and list three alternative -ly adverbs that fit the context of this sentence and add meaning to the verb.

Monet incredibly painted scenes in nature.



## Style Practice

## -ly Adverb Dress-Up

For each sentence, write one -ly adverb that tells *how* and another that tells *when*. Use the -ly adverbs word list or a thesaurus to choose -ly adverbs that fit the context of the sentence and add meaning to the verb.

1. Monet's aunt encouraged his talent.

How? \_\_\_\_\_

When? \_\_\_\_\_

2. He studied how light reflects on water.

How? \_\_\_\_\_

When? \_\_\_\_\_

3. Fellow artists admired his work.

How? \_\_\_\_\_

When? \_\_\_\_\_

4. Monet designed sprawling gardens.

How? \_\_\_\_\_

When? \_\_\_\_\_

## -ly Adverbs

Use an -ly adverb to enhance the meaning of a verb, an adjective, or another adverb.

absently	diligently	incessantly	occasionally	sequentially
accidentally	eagerly	infrequently	periodically	simultaneously
angrily	easily	instantly	permanently	sorrowfully
bravely	eloquently	intensely	persistently	soundlessly
briefly	eternally	invariably	persuasively	sporadically
brightly	eventually	joyfully	politely	steadily
carefully	foolishly	kindly	previously	strangely
cautiously	frequently	methodically	proficiently	suspiciously
ceaselessly	furiously	meticulously	promptly	temporarily
cheerfully	generally	momentarily	punctually	tenaciously
clearly	generously	mournfully	rarely	transiently
consistently	gently	naturally	relentlessly	unceasingly
continually	gradually	neatly	reluctantly	usually
deliberately	imminently	normally	rigorously	wisely

## Impostors

If the word ending in -ly describes a noun, it is an adjective and not an adverb.

chilly	ghostly	knightly	lowly	ugly
friendly	holy	lonely	orderly	worldly
ghastly	kingly	lovely	prickly	wrinkly

Add your own:

[illegible]

## Vocabulary Practice

**Listen** to someone pronounce the vocabulary words from Lesson 2. Look up any alternate pronunciations.

**Speak** them aloud yourself.

**Read** the definitions in a dictionary. Pay attention to the part of speech, sample sentences, and any alternate spellings.

**Write** one of this lesson's vocabulary words in the blank. \_\_\_\_\_

Using a thesaurus, write three synonyms below.

From the three words listed above, choose one and explain the similarities and differences between it and the vocabulary word. Consider the roots, definitions, related words, shared meanings, or key differences.

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Provide sample sentences for both words.

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



## Unit 2 Composition Checklist

### Lesson 2: Claude Monet

Writing  
from  
Notes

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

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

- |   |       |        |
|---|-------|--------|
| <input type="checkbox"/> name and date in upper left-hand corner                      | _____ | 10 pts |
| <input type="checkbox"/> composition double-spaced                                    | _____ | 10 pts |
| <input type="checkbox"/> title centered and repeats 1–3 key words from final sentence | _____ | 20 pts |
| <input type="checkbox"/> checklist on top, final draft, rough draft, key word outline | _____ | 20 pts |

**STYLE****11 12 Dress-Ups** (underline one of each) (20 pts each)

- |  |       |        |
|--|-------|--------|
| <input type="checkbox"/> <input type="checkbox"/> -ly adverb | _____ | 40 pts |
|--|-------|--------|

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

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

**VOCABULARY**

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

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

Intentionally blank so the checklist can be removed.

SAMPLE

## UNIT 3: RETELLING NARRATIVE STORIES

**Lesson 3: The Farmer and His Sons****Goals**

- to learn the Unit 3 Retelling Narrative Stories structural model
- to create a 3-paragraph KWO using the Story Sequence Chart
- to write a 3-paragraph story
- to use new vocabulary words: *bountiful, copious, profitable, substantial*

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

1. Play Build-a-Man.
2. Read New Structure—Retelling Narrative Stories.
3. Read “The Farmer and His Sons.”
4. Write a KWO by answering the Story Sequence Chart questions.
5. Test your KWO.

**Day 2**

1. Review your KWO from Day 1.
2. Read Developing the Setting and answer the questions.
3. Complete Style Practice.
4. Using your KWO as a guide, begin writing a rough draft in your own words.
5. Go over the checklist. Put a check in the box for each requirement you have completed.

**Day 3**

1. Look at the vocabulary words for Lesson 3. Complete Vocabulary Practice.
2. Finish writing your 3-paragraph story.
3. Turn in your rough draft to your editor with the completed checklist attached.

**Day 4**

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

## New Structure

### Retelling Narrative Stories

In Unit 3: Retelling Narrative Stories, you will focus on story writing. Every story, regardless of how long it is, contains the same basic elements: characters and setting, conflict or problem, climax and resolution. As you learned in Unit 1, writing begins with a plan, a KWO. Although the rules for writing the KWO do not change, the method for finding key words does. In Unit 3 you will choose key words by asking questions about a story using the Story Sequence Chart.

### Story Sequence Chart

The Story Sequence Chart has three Roman numerals because the assignments in Unit 3 are three paragraphs long.

#### Characters and Setting

**WHO** is in the story?

**WHAT** are they like?

**WHEN** does it happen?

**WHERE** do they live/go?

The first paragraph tells about the characters and setting. The characters are the who of the story. The setting is the when and where. Even if a story opens with a fast car chase or action scene, there are still characters, and they are some place at some time.

#### Conflict or Problem

**WHAT** do they need/want?

**WHAT** do they think, say, do?

**WHAT** happens before the climax?

The second paragraph tells about the conflict or problem that occurs within the story. The conflict or problem is created when the main character needs or wants something. In every story the main character overcomes some sort of problem. Stories without problems are boring. In fact, they are really not stories at all.

#### Climax and Resolution

**WHAT** is the climax?

**HOW** is the problem resolved?

**WHAT** is learned?  
(message, moral)

The third paragraph begins with the climax, the exciting moment or event when the story changes. It is the turning point in the story when the problem is solved one way or another. The resolution follows. As students focus on the last portion of the story, they must consider if the problem is solved the way the character wants and what lesson the author intends to convey.

Read the source text and then use the Story Sequence Chart to analyze the story. Begin with the characters and setting. Ask the questions within each section in any order. For example, in the first section it does not matter whether you introduce the characters or the setting first.

The answers to the questions become the details for the outline. As you answer a question, write two or three key words on the KWO. Use symbols, numbers, and abbreviations when possible. You do not have to answer every question. You may need more than one line to answer one question, or you may be able to answer two questions on one line.

After you write the KWO, test it to prove it works. If necessary, add details or limit information. Once you prove the outline works, you are ready to write.

## Source Text

### The Farmer and His Sons

A farmer owned a large farm. He worked hard to maintain the farm and provide for his family. However, his three lazy sons found all sorts of ways to avoid work. They spent most days eating and sleeping. As the farmer aged, he knew he had to find a way to teach his sons the value of hard work. One day, an idea popped in his mind. He took all his savings and purchased a nearby field. The land was full of weeds and rocks, but the farmer knew the soil was fertile for farming. His sons were furious that their father had wasted their inheritance with a worthless piece of land. The farmer assured them that he had a good reason for purchasing that particular field. Gradually the farmer's health declined. Knowing he had few days left, he summoned his sons to his bedside. With a raspy voice, he told them the reason he bought the field was that it contained buried treasure. He explained that if they dug the soil and found the treasure, they would be wealthy for the rest of their lives. As the farmer spoke these last words, he drew a final breath and died. Eager to find the treasure, the three sons started to dig. They pulled the weeds, removed the stones, and turned every inch of soil, but they found no treasure. Disappointed, they decided to plant some seeds since the soil was ready for farming. To their surprise, the land yielded a bountiful crop. They made a substantial profit. The next harvest was even more abundant. The three sons did indeed become wealthy. They realized their hard work produced the buried treasure.



## Key Word Outline—Story Sequence Chart

<p><b>Characters and Setting</b></p> <p>↓</p> <p><b>WHO</b> is in the story?  <b>WHAT</b> are they like?  <b>WHEN</b> does it happen?  <b>WHERE</b> do they live/go?</p>	<p>I. _____</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>(5.) _____</p>
<p><b>Conflict or Problem</b></p> <p>↓</p> <p><b>WHAT</b> do they need/want?  <b>WHAT</b> do they think, say, do?  <b>WHAT</b> happens before the climax?</p>	<p>II. _____</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>(5.) _____</p>
<p><b>Climax and Resolution</b></p> <p>↓</p> <p><b>WHAT</b> is the climax?  <b>HOW</b> is the problem resolved?  <b>WHAT</b> is learned? (message, moral)</p>	<p>III. _____</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>(5.) _____</p>
<p><b>Title</b> repeats 1–3 key words from final sentence.</p>	



## Structure

### Developing the Setting

Writers often fall into the habit of simply telling the reader what is happening. This gives information, but it does not paint a vivid picture. Instead, learn to show the scene by using descriptive language and specific details.

**Do not tell.** *He lived on a farm.*

**Show.** *Amidst fields of rippling wheat and ripe golden corn there lived a farmer.*

“Create a strong image or feeling.”

**Begin with a specific subject.** Choose a noun.

**Use an action verb.** What did the noun do?

**Avoid vague verbs:** am, is, are, was, were, have, has, had.

When you write about the setting, begin with a specific subject and use an action verb. What noun can you use that indicates it is a farm? *wheat*. What did the *wheat* do? *rippled, waved, glistened*

Use a thesaurus to find precise words.

*The wheat glistened.*

Expand the sentence by asking detailed questions about the subject and verb.

*What did the wheat do?*

*Where did the wheat grow?*

*How did the wheat glisten?*

*When was this happening?*

*Why was the scene significant?*

*What mood or feeling do you want to create?*

Each time you answer one of these questions, add more detail to the sentence.

*In rolling green hills of thick furrows, the summer wheat brightly glistened in the early morning sun.*

Notice how the new sentence helps the reader imagine the setting. As you write, create a strong image or feeling by using sensory details—sight, sound, touch, smell, and even taste when appropriate—to bring your setting to life.

Prepare to write.

As you begin your story, look for places to provide details that create a strong image or feeling.

The story takes place on a farm. Begin with a specific subject (place/thing) and use an action verb (tell what the subject is doing).

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Expand the sentence by asking yourself questions: who, what, when, where, why, and how.

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## Style Practice

### -ly Adverb Dress-Up

Choose your words thoughtfully and purposefully. Look at each underlined -ly adverb and explain why it is a good choice based on how it modifies the verb.

1. The farmer worked tirelessly to provide for his family.

Why is *tirelessly* a good choice? \_\_\_\_\_  
 \_\_\_\_\_

2. Driven by greed, the sons toiled relentlessly.

Why is *relentlessly* a good choice? \_\_\_\_\_  
 \_\_\_\_\_

3. The sons dejectedly decided to plant seeds.

Why is *dejectedly* a good choice? \_\_\_\_\_  
 \_\_\_\_\_

## Vocabulary Practice

**Listen** to someone pronounce the vocabulary words from Lesson 3. Look up any alternate pronunciations.

**Speak** them aloud yourself.

**Read** the definitions in a dictionary. Pay attention to the part of speech, sample sentences, and any alternate spellings.

**Write** one of this lesson's vocabulary words in the blanks below and use a dictionary to complete the fact sheet. If possible, use a combination of print and online resources.

Vocabulary Word \_\_\_\_\_

Definition \_\_\_\_\_

Root words and origin \_\_\_\_\_

Related words \_\_\_\_\_

First known usage \_\_\_\_\_

Part of speech \_\_\_\_\_

List three synonyms. \_\_\_\_\_

List three antonyms. \_\_\_\_\_

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



## Unit 3 Composition Checklist

### Lesson 3: The Farmer and His Sons

Retelling  
Narrative  
Stories

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



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

#### STRUCTURE

- |   |       |        |
|---|-------|--------|
| <input type="checkbox"/> name and date in upper left-hand corner                      | _____ | 5 pts  |
| <input type="checkbox"/> composition double-spaced                                    | _____ | 5 pts  |
| <input type="checkbox"/> title centered and repeats 1–3 key words from final sentence | _____ | 15 pts |
| <input type="checkbox"/> story follows Story Sequence Chart                           | _____ | 15 pts |
| <input type="checkbox"/> each paragraph contains at least four sentences              | _____ | 15 pts |
| <input type="checkbox"/> checklist on top, final draft, rough draft, key word outline | _____ | 15 pts |

#### STYLE

**11 12 13 Dress-Ups** (underline one of each) (10 pts each)

- |   |       |        |
|---|-------|--------|
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> -ly adverb | _____ | 30 pts |
|---|-------|--------|

#### 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

Intentionally blank so the checklist can be removed.

SAMPLE