

Journeys in Writing

Implementing the Structure and Style® Writing Method

Teacher's Manual

SAMPLE

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

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Journeys in Writing: Implementing the Structure and Style® Method Teacher's Manual

First Edition, November 2025

PDF version 1

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ISBN 978-1-62341-426-9

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Contents

| | |
|--------------------------|---|
| Introduction | 5 |
| Scope and Sequence | 8 |

UNIT 1: NOTE MAKING AND OUTLINES

| | |
|------------------------------|----|
| Lesson 1 Niagara Falls | 11 |
|------------------------------|----|

UNIT 2: WRITING FROM NOTES

| | |
|-----------------------------|----|
| Lesson 2 Claude Monet | 19 |
|-----------------------------|----|

UNIT 3: RETELLING NARRATIVE STORIES

| | |
|--|----|
| Lesson 3 The Farmer and His Sons | 29 |
| Lesson 4 Mary Draper Ingles | 37 |
| Lesson 5 Story Variation | 47 |

UNIT 4: SUMMARIZING A REFERENCE

| | |
|----------------------------------|----|
| Lesson 6 Benjamin Franklin | 55 |
| Lesson 7 Human Nutrition | 63 |
| Lesson 8 Appalachian Trail | 73 |
| Lesson 9 Symphony | 83 |

UNIT 5: WRITING FROM PICTURES

| | |
|----------------------------------|-----|
| Lesson 10 Ship Adventure | 93 |
| Lesson 11 Colonial Secrets | 103 |

UNIT 6: SUMMARIZING MULTIPLE REFERENCES

| | |
|--|-----|
| Lesson 12 Colonial Education, Part 1 | 111 |
| Lesson 13 Colonial Education, Part 2 | 119 |
| Lesson 14 United States Constitution, Part 1 | 125 |
| Lesson 15 United States Constitution, Part 2 | 131 |

UNIT 7: INVENTIVE WRITING

| | |
|---|-----|
| Lesson 16 My Favorite Holiday, Part 1 | 137 |
| Lesson 17 My Favorite Holiday, Part 2 | 143 |
| Lesson 18 Something I Know, Part 1 | 151 |
| Lesson 19 Something I Know, Part 2 | 155 |

UNIT 8: FORMAL ESSAY MODELS

| | | |
|-----------|-------------------------|-----|
| Lesson 20 | Civil War, Part 1 | 161 |
| Lesson 21 | Civil War, Part 2 | 167 |
| Lesson 22 | Civil War, Part 3 | 177 |
| Lesson 23 | Civil War, Part 4 | 185 |

UNIT 9: FORMAL CRITIQUE

| | | |
|-----------|------------------------------------|-----|
| Lesson 24 | The Necklace, Part 1 | 191 |
| Lesson 25 | The Necklace, Part 2 | 207 |
| Lesson 26 | The Gift of the Magi, Part 1 | 213 |
| Lesson 27 | The Gift of the Magi, Part 2 | 223 |

RESPONSE TO LITERATURE

| | | |
|-----------|-----------------------------------|-----|
| Lesson 28 | The Tell-Tale Heart, Part 1 | 229 |
| Lesson 29 | The Tell-Tale Heart, Part 2 | 241 |
| Lesson 30 | The Tell-Tale Heart, Part 3 | 245 |

Appendices

| | | |
|------|--|-----|
| I. | Adding Literature | 253 |
| II. | Mechanics | 255 |
| III. | Vocabulary | 257 |
| IV. | Review Games (Teacher's Manual only) | 273 |

Welcome to *Journeys in Writing*. This Teacher's Manual shows reduced copies of the Student Book pages along with instructions to teachers and sample key word outlines. Please be aware that this manual is not an answer key. The samples provided in this book are simply possibilities of what you and your students could create.

Lesson instructions are directed to the student, but teachers should read them over with their students and help as necessary, especially with outlining and structure and style practice. It is assumed that teachers have viewed and have access to IEW's *Teaching Writing: Structure and Style* video seminar and own the *Seminar Workbook*. Before each new unit, teachers should review the appropriate information in that workbook and video. You can find references to the *Teaching Writing: Structure and Style* seminar in the teacher's notes for each new unit.

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.

Customizing the Checklist

The total point value of each assignment is indicated at the bottom of each checklist. This total reflects only the basic items and does not include the vocabulary words. If vocabulary words are included, add the appropriate amount of points and write the new total on the custom total line.

Important: Teachers and parents should remember IEW's **EZ-1** Rule when introducing IEW stylistic techniques. The checklist should include only those elements of style that have become easy plus one new element. If students are not yet ready for a basic element on the checklist, simply have them cross it out. Subtract its point value from the total possible and write the new total on the custom total line at the bottom. If you would like to add elements to the checklist, assign each a point value and add these points to the total possible, placing the new total on the custom total line.

Reproducible checklists are available. See the blue page for download information.

Introduction

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

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.

Grading with the Checklist

To use the checklists for grading, do not add all the points earned. Instead, if an element is present, put a check in the blank across from it. If an element is missing, write the negative point value on its line. Total the negative points and subtract them from the total possible (or your custom total).

Note: Students should have checked the boxes in front of each element they completed.

Encourage students to bring a thesaurus to class. Most students enjoy using an electronic thesaurus, but for those who prefer books, IEW offers a unique one entitled *A Word Write Now*.

This schedule is provided to emphasize to parents and students, particularly in a class setting, that teachers and students should not expect to complete an entire lesson in one day. Spreading work throughout the week will produce much better writing with much less stress. Parents teaching their own children at home should follow a similar schedule.

Introduction

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.

Scope and Sequence

| Lesson | Subject and Structure | Style (First Introduced) | Vocabulary Words |
|---------------------|---|---|--|
| Unit 1 1 | Niagara Falls | | cascade, descend plummet, tumble |
| Unit 2 2 | Claude Monet title rule | introduction to style -ly adverb | capture, depict encapsulate, express |
| Unit 3 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 |
| Unit 4 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 | |
| Unit 5 10 | Ship Adventure | | avert, dodge elude, shun |
| 11 | Colonial Secrets | duals | blueprint, conspiracy plot, scheme |
| Unit 6 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 |
|---------------------|--|-------------------------------------|---|
| Unit 7 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 | |
| Unit 8 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 |
| Unit 9 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 |
| RTL 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

Lesson 1: Niagara Falls

| | |
|---------------------|--|
| Preparation: | <i>Teaching Writing: Structure and Style</i> Watch the sections for Unit 1: Note Making and Outlines. At IEW.com/twss-help reference the TWSS Viewing Guides. |
| Structure: | Unit 1: Note Making and Outlines Introduction to Structure |
| Style: | no new style |
| Subject: | Niagara Falls |

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.

Lesson 1: Niagara Falls



Unit 1

Throughout the year, students progress through nine structural units. Every paper a student writes begins with skills learned in Unit 1: Note Making and Outlines. For this reason, the first year of IEW instruction begins by learning Unit 1, and each subsequent year begins by reviewing Unit 1.

In Unit 1, emphasize that every paper begins with a plan, and that plan is the key word outline (KWO). Students organize their thoughts by writing an outline. They prove the outline works when they test it.

Key Words

In Unit 1 students learn to write the KWO. At a deeper level, Unit 1 teaches students to extract and understand key ideas from a text by slowing down and paying attention. This task improves comprehension and lays the foundation for meaningful discussion and writing.

It is only in Units 1 and 2 that students take key words from each sentence. Throughout the year, students' note taking skills become more sophisticated as they progress through IEW's structural units.

UNIT 1: NOTE MAKING AND OUTLINES

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.

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.

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 1st, 2nd, 3rd

Abbreviations

commonly accepted forms of shortened words

Orally test your KWO.

Using the KWO

Writing and testing the KWO are not limited to Unit 1. Throughout the year, students should write a KWO in preparation for every paper they write. In turn, they should test every KWO prior to writing a paper. Testing the KWO proves the outline works and a paper can be written. If the KWO is skimpy, require that students add information before they write. If the KWO is filled with too much information, require that students limit information before they write. As students progress through the units, do not allow them to skip this important step in the writing process.

A secondary use of the KWO is to give an oral report. Do not have students practice this activity until they have tested and proved that the outline works.

Read and Discuss

Read the source text aloud and discuss vocabulary.

Locate Key Words

Model how to find key words. Reread the first sentence. Ask your students what words are main idea words. Transfer them to the KWO.

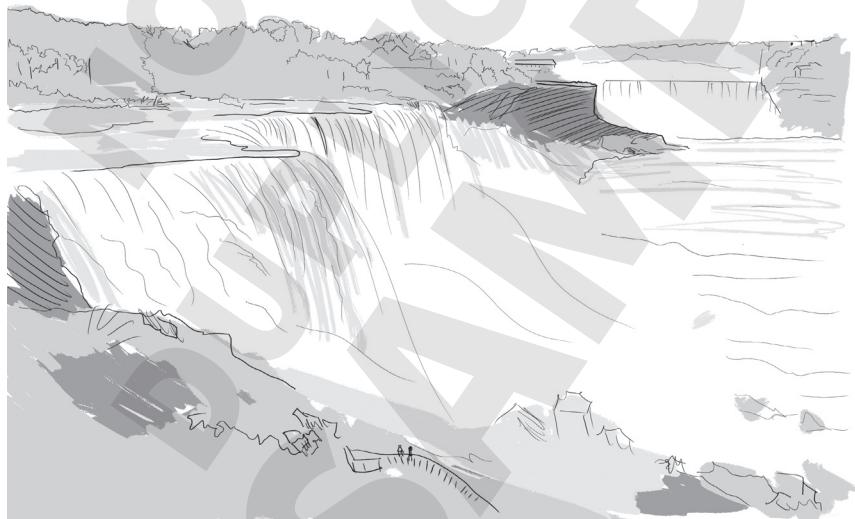
Sentence by sentence, repeat the process as students give key word suggestions.

Mechanics

The mechanics rules listed in this book follow guidelines provided in *Fix It!® Grammar*, which aligns with the *Chicago Manual of Style*.

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.

Sample

Lesson 1: Niagara Falls

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.

1. NE, symbol, America, N. World
2. falls, ++ visitors, beauty
3. Native, "thundering", power
4. NF = Horseshoe, Bridal Veil, American
5. distinct, shape, size
6. vary, height, 167–188 ft, river, + 185 ft
7. H₂O, flows, 35 mph, 90 dB, lawnmower
8. mist, rainbows, majestic

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

Writing the KWO

Symbols, numbers, and abbreviations are free. Using them allows room for other key words.

Since *Niagara Falls* is the title, simply write *NF* when writing the KWO.

Because *Bridal Veil* is a proper noun, it counts as one key word.

In a classroom setting, write class ideas on a whiteboard. Students may copy these or use their own ideas.

Using the KWO

Students test the outline to ensure the key words can be used to write a sentence.

The test is not of the student but of the outline. Every outline should be tested to ensure a paper can be written.

On Day 1 students write and test this KWO.

On Day 2 students can use this KWO to give an oral report.

Mechanics

Although students will not write compositions in this lesson, highlight the mechanics notes beneath the source texts.

As the year progresses, continue adding new mechanics notes to your lessons.

Strong compositions require more than structure and style—they also depend on correct spelling and proper punctuation.

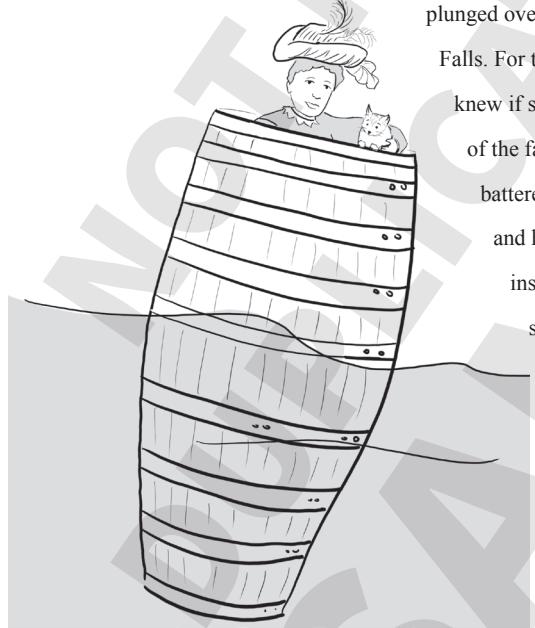
UNIT 1: NOTE MAKING AND OUTLINES

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.

Sample

Lesson 1: Niagara Falls

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. AET, 1st, survive, NF, barrel

1. schoolteacher, stunt, fame, \$\$
2. 10/24/1901, 63rd bday, AET + cat, pickle barrel
3. sealed, rowboat, current, NR
4. spectators, barrel, plunged, HF
5. 20 min, X knew, survive?
6. rescuers, AET + cat, alive!
7. fame, X \$\$, risked, life

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

Writing the KWO

Students should write two or three key words on each line. Do not allow students to write more than three key words. Limiting is a valuable skill and should be practiced. Many times, choosing what to leave behind is just as important as choosing what to keep.

Symbols and abbreviations must be easy to identify.

Using the KWO

Telling back the KWO is an important step in the prewriting process.

On Day 3 students write and test this KWO.

On Day 4 students can use this KWO to give an oral report.

Dictionary Skills

Teach students that a dictionary provides more than just definitions.

Knowing how to pronounce a word improves speaking skills, builds confidence, and reinforces correct spelling.

Identifying possible parts of speech helps students better understand how words can function in a sentence.

Reading sample sentences that demonstrate correct usage helps students write their own sentences accurately.

Knowing acceptable variations in spelling helps students recognize words they may encounter in text.

Learning derivatives expands vocabulary and deepens understanding of how words are related. If necessary, teach students how to add suffixes to base words to form derivatives.

UNIT 1: NOTE MAKING AND OUTLINES

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 _____

Millions of gallons of water cascade over Horseshoe Falls every minute.

descend _____

Secured tightly in the pickle barrel, Annie Edson Taylor descended the falls.

plummet _____

Floating debris plummeted over the edge of the falls.

tumble _____

Spectators gasped as the barrel tumbled over the massive falls.

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? _____ *the most important word that tells the main idea*
2. How many words can you put on one line of a KWO? _____ *two or three key words*
3. When you write a KWO, what are free? _____ *symbols, numbers, and abbreviations*
4. After you write a KWO, what do you have to do? _____ *test the KWO*

Lesson 2: Claude Monet

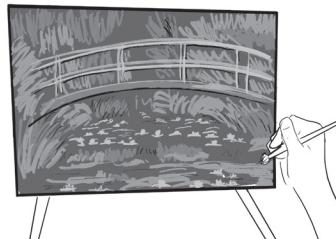
| | |
|---------------------|--|
| Preparation: | <i>Teaching Writing: Structure and Style</i> Watch the sections for Unit 2: Writing from Notes. At IEW.com/twss-help reference the TWSS Viewing Guides. |
| Structure: | Unit 2: Writing from Notes title rule |
| Style: | Introduction to Style -ly adverb |
| Subject: | Claude Monet |

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*



Lesson 2: Claude Monet

Assignment Schedule

Day 1

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

Day 2

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

Day 3

- Look at the vocabulary words for Lesson 2. Complete Vocabulary Practice.
- 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.
- 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

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

Unit 2

In Unit 2: Writing from Notes, students write a summary paragraph using the KWO. Provide clear instruction on how to properly format a paper and correctly write a paragraph. Before students begin the writing assignment, read the checklist with the students to ensure they understand the expectations.

Remind students that the KWO is the written and tested plan. Stress the importance of using the KWO to write the paragraph. Model the writing process if necessary.

Build-a-Man

See Appendix IV for game directions. For this lesson, use the following word and bonus question:

TUMBLE Bonus: What is the definition? *to fall suddenly, clumsily, and helplessly*

Exemplar

The Exemplars file contains a student's completed assignment for Lesson 2. The Exemplar is for the teacher and not intended to be used by the student.

See the blue page for download instructions.

Proficiency in typing is a crucial skill in today's digital world. Typing enables students to revise efficiently without the burden of repeatedly rewriting their work by hand. As you teach students keyboarding skills, train them to format a paper properly. Students whose final drafts are typed should know how to do four things.

1. Choose a font and font size. Times New Roman, 12-point font with 1-inch margins is standard.
2. Set the line spacing to double. Do not allow students to insert additional enters before or after a paragraph.
3. Center a title using the center command, not spaces or tabs.
4. Begin a paragraph by pushing enter and, if necessary, using the tab key to indent the first line.

Edit

From the first writing lesson, train students that the rough draft is never the final draft. Editing helps students identify unclear ideas, repetitive words, or awkward sentences. With repeated practice, students develop the ability to evaluate their work with a critical eye and grow more confident in their writing skills.

UNIT 2: WRITING FROM NOTES

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.**

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.

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.**

Titles

Teach students to identify one, two or three dramatic, meaningful words in their final sentence and use them in the title. This technique creates a strong relationship between the title and the last sentence, giving the composition a sense of unity. It also helps students see how a title can connect to the overall message, rather than being a random phrase.

Practice

C is best.

A does not create a strong relationship between the title and the last sentence. *Giverny* does not grab the reader's attention nor is it relevant to the entire source text.

B does not follow the title rule.

C follows the title rule and creates a strong relationship between the title and the last sentence.

D does not follow the title rule because *house* is a synonym for *home*. The key words must repeat, not reflect.

Read and Discuss

As you read the source text, ask questions to get students thinking about the information.

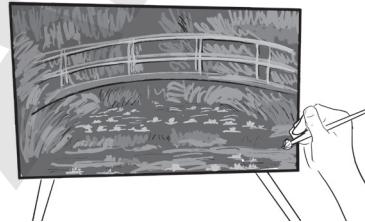
Show students the painting *Impression: Sunrise* and pictures of Claude Monet's house and gardens in Giverny, France.

UNIT 2: WRITING FROM NOTES

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.

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.

**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.

Sample

Lesson 2: Claude Monet

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**

I. CM, create, painting, Impressionism

1. Paris, 1840, childhood, sea
2. teenager, cartoons, \$\$, portraits
3. aunt, ☺, talent, lessons
4. Eugene Boudin, capture, light, H₂O
5. impressions > details, 1 moment
6. 1872, 2 boats, ☼, Impression: Sunrise
7. artists, admired, imitate
8. known, Impressionists

II. CM, place, inspired, nature

1. 1883, Giverny, Fr, apples, wildflowers
2. ⌂, pink, barn, studio
3. designed, gardens, ++ plants
4. pond, H₂O lilies, bridge
5. CM, ++ hours, studying, reflections
6. ++ paintings, H₂O ☼, light, colors
7. artists, visitors → gardens
8. home, living, masterpiece

Orally test your KWO.

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

Reminder

Symbols, numbers, and abbreviations are free.

Using them allows room for other key words.

\$\$ = money

☺ = see

→ = to

H₂O = water

> = greater than

☼ = sun

⌂ = house

++ = many

✿ = flower

Writing from Notes

Students should write from the KWO. One note may become two or more sentences, or two notes may become one sentence.

After a solid foundation has been laid, experienced students are prepared to focus on technique and artistry as well as the nuances of punctuation. Teach students how to use a thesaurus to find a word that expresses an exact intention.

Students who have been exposed to IEW stylistic techniques for several years should use them to add depth and meaning to their writing in order to convey complex ideas.

-ly Adverb

Students benefit from looking at word lists. A list of -ly adverbs can be found on the *Portable Walls™ for Structure and Style* Students as well as the IEW Writing Toolbox app.

As time allows, build -ly adverb word lists that coordinate with the KWO so that students have a ready supply of -ly adverbs to use in their compositions. As you build word lists, invite students to contribute to these lists so that everyone benefits from each other's ideas—like the Robin Hood effect, where the wealth of words is shared.

Practice

Incredibly is a poor choice because it does not fit the context. One does not paint in an incredible manner.

UNIT 2: WRITING FROM NOTES

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.

masterfully

skillfully

expertly

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? eagerly, proudly, enthusiastically
When? constantly, continually, promptly
2. He studied how light reflects on water.
How? closely, meticulously, obsessively
When? frequently, routinely, eventually
3. Fellow artists admired his work.
How? sincerely, deeply, reverently
When? consistently, immediately, regularly
4. Monet designed sprawling gardens.
How? masterfully, thoughtfully, joyfully
When? ultimately, habitually, continually

-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 |

Lesson 2: Claude Monet

-ly Adverb

Students write one word on each line.

From this point forward, students should include one -ly adverb in each paragraph they write. Although more than one -ly adverb may be placed in a paragraph, only one should be underlined.

This dress-up now appears on the checklist.

Vocabulary

Teach students how to use a thesaurus to find more precise, varied, or interesting words, thus improving vocabulary usage.

Although the sample student answer analyzes *encapsulate*, students may choose any one of the four vocabulary words.

Encouraging students to use new words expands their vocabulary. However, the vocabulary words are optional. Do not require students to use vocabulary words in their writing assignments.

UNIT 2: WRITING FROM NOTES

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. encapsulate

Using a thesaurus, write three synonyms below.

summarize, outline, epitomize

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.

Epitomize and encapsulate both mean to sum up. Encapsulate comes from the Latin capsa, which means "box," while epitomize comes from the Greek epitēmnein, which means "to cut short." However, epitomize also means to provide the best or ideal example of a thing whereas encapsulate only carries the idea of condensing.

Provide sample sentences for both words.

Monet's paintings epitomize the Impressionist movement.

Monet's painting Impression: Sunrise encapsulates a tranquil harbor scene.

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

Before students begin the writing assignment, read the checklist with the students to ensure they understand the expectations.



Unit 2 Composition Checklist

Lesson 2: Claude Monet

Name: _____

STRUCTURE

- name and date in upper left-hand corner
- composition double-spaced
- title centered and repeats 1–3 key words from final sentence
- checklist on top, final draft, rough draft, key word outline

STYLE

¶1 ¶2 Dress-Ups (underline one of each) (20 pts each)

- ly adverb

MECHANICS (-1 pt per error)

- spelling, grammar, and punctuation

VOCABULARY

- vocabulary words - label (voc) in left margin or after sentence

Lesson 2: Claude Monet

Writing
from
Notes



Institute for
Excellence in
Writing

Listen. Speak. Read. Write. Think.

- _____ 10 pts
- _____ 10 pts
- _____ 20 pts
- _____ 20 pts

- _____ 40 pts

- _____ pts

Total: _____ 100 pts

Custom Total: _____ pts

Checklist

In each lesson students are directed to give their editors a rough draft with the completed checklist attached. The backs of all checklists are blank so they can be removed from the Student Book.

Reproducible checklists are included in the downloads that came with this book. See the blue page for download instructions.

The box under style indicates two paragraphs. Students should include and mark one -ly adverb in each paragraph.

Although more than one -ly adverb may be placed in a paragraph, only one should be underlined.

The vocabulary words are optional. Do not require students to use vocabulary words in their writing assignments.

Teachers are free to adjust a checklist by requiring only the stylistic techniques that have become easy, plus one new one. **EZ-1**

Instruct students to tear the checklist out of the book so that they can use it while they write. Train students to “do what you check and check what you do.” Learning how to follow directions and to complete items on a checklist is a lifelong skill that will benefit students beyond the classroom because it fosters a habit of thoroughness and attention to detail.

UNIT 2: WRITING FROM NOTES

Intentionally blank so the checklist can be removed.

SAMPLE

Lesson 3: The Farmer and His Sons

| | |
|---------------------|---|
| Preparation: | <i>Teaching Writing: Structure and Style</i> Watch the sections for Unit 3: Retelling Narrative Stories. At IEW.com/twss-help reference the TWSS Viewing Guides. |
| Structure: | Unit 3: Retelling Narrative Stories |
| Style: | no new style |
| Subject: | an Aesop fable |

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

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

Day 2

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

Day 3

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

Day 4

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

Lesson 3: The Farmer and His Sons



Unit 3

In this new unit students begin by reading a story. No longer are key words taken from each sentence; rather, key words are now found in developing key ideas.

Key ideas are formed by answering questions related to the Story Sequence Chart. For example, you will ask, “Who are the characters?” Write key words from the answer. Asking questions and providing answers is the first step in creative writing.

The same outlining rules apply: two or three key words per line; symbols, numbers, and abbreviations are free.

Build-a-Man

For this lesson use the following word and bonus question:

ENCAPSULATE Bonus: What is the definition? *to express the essential features*

Exemplar

The Exemplars file contains a student’s completed assignment for Lesson 3. The Exemplar is for the teacher and not intended to be used by the student.

See the blue page for download instructions.

Memorize

Help students learn the Story Sequence Chart. Begin by helping students memorize what each paragraph is about: characters and setting, conflict or problem, climax and resolution.

The basic elements of the Story Sequence Chart train students to organize their thoughts as they analyze literature.

Elaboration

As students complete this lesson, encourage them to elaborate. If the text does not provide specific information, prompt students to use their imagination or prior knowledge as they answer questions to fill in gaps, ensuring their additions are consistent with the context of the story.

This practice develops critical thinking and creativity in writing.

UNIT 3: RETELLING NARRATIVE STORIES

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.

Lesson 3: The Farmer and His Sons

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.



Before completing the KWO, remind students that this is a new unit and that key words are chosen differently. Key words are no longer chosen by looking at each sentence but by using the Story Sequence Chart to ask and answer questions. If students cannot answer a question, simply ask another. Not all of the questions on this page need to be answered. Within each section, questions may be asked in any order that helps the story flow.

The KWOs in the Teacher's Manual are only samples. Every class and each student will have unique outlines.

Sample

UNIT 3: RETELLING NARRATIVE STORIES

Key Word Outline—Story Sequence Chart

I. Characters and Setting

In this paragraph answer questions about the farm, farmer, and the sons.

II. Conflict or Problem

In this paragraph answer questions about the farmer's problem: the sons did not value work.

III. Climax and Resolution

In this paragraph begin with the climax, which is when the sons dug but do not find treasure.

Characters and Setting

- WHO is in the story?
- WHAT are they like?
- WHEN does it happen?
- WHERE do they live/go?

I. large, farm, countryside

1. farmer, old, worried
2. hardworking, provide, family
3. 3 sons, lazy, X work
4. days, eating, sleeping
- (5.) _____

Conflict or Problem

- WHAT do they need/want?
- WHAT do they think, say, do?
- WHAT happens before the climax?

II. F, teach, value, work

1. idea, \$\$, field, ++ weeds
2. sons, (⊖), waste, inheritance
3. F, promise, good, reason
4. dying, "buried treasure"
- (5.) _____

Climax and Resolution

- WHAT is the climax?
- HOW is the problem resolved?
- WHAT is learned? (message, moral)

III. sons, dig, X treasure

1. disappointed, plant, seeds
2. surprise, crop, bountiful
3. ++ \$\$, next, harvest, bigger
4. sons, wealthy
- (5.) hard work → treasure

Title repeats 1–3 key words from final sentence.

One of the goals of developing the characters is to make the readers feel as if they are there. Encourage students to describe the characters in a way that helps the reader see, hear, and feel things by creating a strong image or feeling. Point to examples in the source text and other forms of literature to help students recognize the difference between telling and showing.

"They spent most days eating and sleeping." Instead of just saying the sons were lazy, this shows their behavior.

"They pulled the weeds, removed the stones, and turned every inch of soil, but they found no treasure." Instead of saying they worked hard, this shows the sons' hard work in action.

Discourage students from using dialogue. At this level, it is important that students learn that every paragraph has a purpose. Omitting dialogue helps to keep students focused on the key elements. By avoiding dialogue, students naturally use more descriptive language.

Lesson 3: The Farmer and His Sons

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).

The crops grew.

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

Over the years the farmer's crops of wheat, corn, and potatoes grew bountifully in the rich, fertile soil.

-ly Adverb

After a student marks an -ly adverb, ask for an explanation, similar to this exercise. In doing so, you teach students to use their words thoughtfully, purposefully, and deliberately.

Vocabulary

Word study helps students understand words more precisely. Writers who select exact words convey meaning clearly and avoid misunderstandings. Writers who use synonyms and antonyms add variety and depth to their writing.

Although the sample student answer analyzes *copious*, students may choose any one of the four vocabulary words.

UNIT 3: RETELLING NARRATIVE STORIES

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? _____

The farmer worked without rest from dawn until dusk for years. _____

2. Driven by greed, the sons toiled relentlessly.

Why is *relentlessly* a good choice? _____

The sons dug up the field without stopping to rest. _____

3. The sons dejectedly decided to plant seeds.

Why is *dejectedly* a good choice? _____

The sons were depressed because they had not found treasure. _____

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 *copious*

Definition *plentiful in number; abundant*

Root words and origin *from Latin copia "plenty"*

Related words *copy, cornucopia*

First known usage *14th century*

Part of speech *adjective*

List three synonyms. *lavish, plentiful, ample*

List three antonyms. *meager, sparse, insufficient*

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

As you grade, make sure students are using the KWO to write the paper. There should be a direct relationship between the KWO and the finished composition.



Lesson 3: The Farmer and His Sons

Unit 3 Composition Checklist

Lesson 3: The Farmer and His Sons

Name: _____

STRUCTURE

- name and date in upper left-hand corner
- composition double-spaced
- title centered and repeats 1–3 key words from final sentence
- story follows Story Sequence Chart
- each paragraph contains at least four sentences
- checklist on top, final draft, rough draft, key word outline

STYLE

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

- ly adverb

MECHANICS (-1 pt per error)

- spelling, grammar, and punctuation

VOCABULARY

- vocabulary words - label (voc) in left margin or after sentence

Retelling
Narrative
Stories



Institute for
Excellence in
Writing

Listen, Speak, Read, Write, Think

- _____ 5 pts
- _____ 5 pts
- _____ 15 pts
- _____ 15 pts
- _____ 15 pts
- _____ 15 pts

_____ 30 pts

_____ pts

Total: _____ 100 pts
Custom Total: _____ pts

Checklist

Remind students that they must format their final drafts by following the directions on page 20.

The three boxes under style indicate three paragraphs. Students should include and mark an -ly adverb in each paragraph.

Teachers are free to adjust a checklist by requiring only the stylistic techniques that have become easy, plus one new one. **EZ+1**

Motivate

If you are using the ticket system as described on page 273, give students a ticket for each vocabulary word used in their papers.

UNIT 3: RETELLING NARRATIVE STORIES

Intentionally blank so the checklist can be removed.

SAMPLE