



Listen. Speak. Read. Write. Think!



REACHING THE RELUCTANT WRITER

Presented by Andrew Pudewa

Founder and Director of the Institute for Excellence in Writing



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Problems with Writing

1. Aptitude differences





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Problems with Writing

1. Aptitude differences
2. Curricular options

Consequently, what works for one student will not necessarily work for all.





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The Defining Challenge

“I don’t know what to write!”

“I don’t know what to say!”

“I can’t think of anything!”



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A Successful Approach

Remove the problem!

You don't have to think of WHAT to write
in order to begin learning HOW to write!



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IEW's Approach

1. Use a short paragraph at or below student reading level.
Selections of 4-8 sentences are ideal.
Aesop's fables work well.



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IEW's Approach

1. Use a short paragraph at or below student reading level.
2. Write a key word outline.

Choose 2-3 key words from each sentence.

Symbols, numbers, and abbreviations are free.



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IEW's Approach

1. Use a short paragraph at or below student reading level.
2. Write a key word outline.
3. Verbally test the outline.

Form complete sentences from each line of notes.



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IEW's Approach

1. Use a short paragraph at or below student reading level.
2. Write a key word outline.
3. Verbally test the outline.
4. Write a summary paragraph, using the outline.



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This is not a new idea; Benjamin Franklin used it!

Excerpt from his autobiography:

...when my Father happened to find my papers . . . he took occasion to talk to me about the manner of my writing, observed that although I had the advantage of my antagonist in correct spelling and pointing (which I owed to the printing house), I fell far short in elegance of expression, in method and in perspicuity, of which he convinced me by several instances. I saw the justice of his remarks, and thence grew more attentive to the manner in writing, and determined to endeavor at improvement.



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Franklin, cont.

About this time I met with an odd volume of the *Spectator*. It was the third. I had never before seen any of them. I bought it, read it over and over and was much delighted with it. I thought the writing excellent, and wished if possible to imitate it. With that view, I took some of the papers, and making short hints of the sentiment in each sentence, laid them by a few days, and then without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length and as fully as it had been expressed before, in any suitable words, that should come to hand.



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Franklin, cont.

Then I compared my *Spectator* with the original, discovered some of my faults and corrected them. But I found I wanted a stock of words or a readiness in recollecting and using them, (which I thought I should have acquired before that time), since the continual occasion for words of the same import but of different length, to suit the measure or of different sound for the rhyme would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in my mind, and make me master of it.



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Franklin, cont.

I also sometimes jumbled my collections of hints into confusion, and after some weeks, endeavored to reduce them into the best order, before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterwards with the original, I discovered many faults and amended them; but I sometimes had the pleasure of fancying that in certain particulars of small import, I had been lucky enough to improve the method or the language, and this encouraged me to think I might possibly in time come to be a tolerable English writer, of which I was extremely ambitious.



Let's try one!

The Fox and the Goat

By an unlucky chance, a fox fell into a deep well from which there was no escape. A goat passed by and asked the fox, "What are you doing down there?" "Oh, have you not heard?" said the fox. "There is going to be a great drought, so I came down here in order to be sure to have water by me. Why don't you come down too?" The goat thought this a good idea and jumped into the well. The fox immediately sprang on the goat's back, and by putting a foot on the goat's long horns, managed to hop up to the edge of the well. "Remember," said the fox, "be careful of the advice of one who is in trouble."



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How to Use the KWO

1. Verbal Summary

Tell back the information. Speak in complete sentences.

This is a test of the outline, NOT the student.



How to Use the KWO

1. Verbal Summary
2. Written Summary – first draft

Use the outline to write a summary paragraph.

As students write, remember that composition, spelling, and handwriting are **VERY DIFFERENT** brain functions!



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Recommendations

No erasing allowed!

Use a pen.



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How to Use the KWO

1. Verbal Summary
2. Written Summary – first draft
3. Written Summary – final draft

Parents edit spelling, grammar, and punctuation.

Train students that the first draft \neq final draft.



How to Use the KWO

1. Verbal Summary
2. Written Summary – first draft
3. Written Summary – final draft
4. Written Summary with Dress-Ups
 1. -ly adverb
 2. *who/which* clause
 3. strong verb
 4. *because* clause
 5. quality adjective
 6. *www.asia* clause

EZ+1



-ly Adverbs

carelessly

obnoxiously

cleverly

politely

clumsily

quietly

curiously

rudely

deftly

slyly

foolishly

trustingly

ignorantly

unhappily

innocently

unfortunately

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Review

1. Use source texts at or below reading level.
2. Make sure source texts are interesting!
3. Follow KWO rules: two or three words per sentence (symbols okay).
4. Test the outline verbally before you write from the outline.
5. Separate complexity (no erasing, etc.).
6. Add dress-ups as they become EZ.
7. Avoid the four deadly errors:
overcorrecting, holding back help,
unclear assignments, and over-expectation.



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Outcome

Transformed attitude, excellent results!

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