

YEAR | LEVEL

2 | B

Teacher's
Manual

Structure and Style®

FOR STUDENTS

YEAR **2** LEVEL **B**

Andrew Pudewa

Also by Andrew Pudewa

Advanced Spelling & Vocabulary
Bible-Based Writing Lessons
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Teacher's Manual

Gray boxes such as this are in the Teacher's Manual and include additional information about the course that will provide extra information for the teacher or teaching parent to help students in the course.

Depending on the age or aptitude of students, most participants plan to spend thirty to sixty minutes a day, four days a week, working through the course. Younger or special needs students will need closer to forty-five minutes or longer each day. Older or more adept students will find thirty minutes or less each day enough time to complete the assignments. Note that lessons earlier in the year are easier and therefore less time intensive. Trust the system. Don't skip the first assignment! The easier lessons are important for all students as they build confidence and lay an important foundation.

Introduction

Introduction

Welcome to *Structure and Style® for Students*, taught by Andrew Pudewa. His humor and step-by-step clarity have yielded amazing results with thousands of formerly reluctant writers. We hope you will have an enjoyable year as you learn to write with *Structure and Style!*

Assembling Your Binder

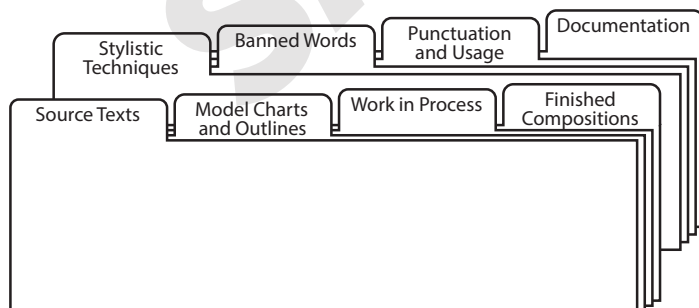
Your *Structure and Style for Students* curriculum features a paper organization system that you will use to manage your coursework and compositions in every stage of the writing process.

To prepare for your first class, take pages 1–8 from this packet and place them at the front of your binder—before the Source Texts tab. Each week, you will add the weekly Overview pages to this front section; therefore, place Week 1 Overview, page 9, on top of the pages that you just moved. When you begin Week 2, place Week 2 Overview on top of Week 1 Overview.

The remaining pages from this student packet should be placed in the back of the binder behind the Documentation tab. You will be instructed each week by either your teacher or Mr. Pudewa where to put these additional pages.

Supplies

Every *Structure and Style for Students* box comes with a Teacher's Manual, this student packet, videos containing twenty-four teaching episodes with Andrew Pudewa, and a Student Binder with eight tabs:



Fix It! Grammar

To provide an effective and delightful method of applying grammar rules to writing, consider using *Fix It!® Grammar* in addition to this course.

Vocabulary

Vocabulary words are included in the lessons. Directions encourage review on a weekly basis.

Beyond this, you only need a pen and several sheets of notebook paper for each week's assignments.

Scope and Sequence

Week	Subject and Structure	Style	Literature Suggestions
Unit 1 1	Maori Cherokee San People		<i>Follow the Drinking Gourd</i> by Jeanette Winter
Unit 2 2	Frederick Douglass or Harriet Tubman	-ly adverb <i>who/which</i> clause	<i>In the Year of the Boar and Jackie Robinson</i> by Bette Bao Lord
Unit 3 3	Māui and the Giant Fish	strong verb banned words: <i>say/said, see/saw, go/went</i>	<i>The Story of Doctor Dolittle</i> by Hugh Lofting
4	The King and the Ant or Genghis Khan and the Hawk	because clause banned words: <i>think/thought</i>	
Unit 4 5	Marie Curie		
6	Madam C. J. Walker or Jackie Robinson	quality adjective banned words: <i>good, bad</i>	
7	Neil Armstrong or Sally Ride	<i>www.asia</i> clause	<i>The Watsons Go to Birmingham—1963</i> by Christopher Paul Curtis
Unit 5 8	Plant and Phonograph or Plant and Lamp	#2 prepositional opener	
9	Seagull or Storm	#3 -ly adverb opener	
Unit 6 10	Johannes Gutenberg		
11	Nikola Tesla	#6 vss opener	
12	A Historical Person of Choice additional sources required	#5 clausal opener	

Scope and Sequence

Week	Subject and Structure	Style	Literature Suggestions
Unit 7 13	A Person You Know introduction and conclusion		<i>Penrod</i> by Booth Tarkington
14	A Personal Adventure	#1 subject opener #4 -ing opener	
15	Author Imitation		
Unit 8 16	Ernest Shackleton		<i>The Adventures of Pinocchio</i> by Carlo Collodi or watch movie
17	An Occupation of Your Choice additional sources required	alliteration question 3sss	
18	The United States' Penny		
19	Westward Expansion, Part 1 super-essay		<i>The Captain's Dog: My Journey with the Lewis and Clark Tribe</i> by Roland Smith
20	Westward Expansion, Part 2		
21	Westward Expansion, Part 3	quotation dramatic open - close simile/metaphor	
Unit 9 22	The Ugly Duckling		
Response to Literature 23	The Three Questions		
24	Timed Essay		

How to adapt the suggested daily breakdown for a homeschool program:

In a homeschool setting, students will watch the video and complete the homework assigned in the Suggested Daily Breakdown section on each lesson's Overview page. On Day 5, parents will collect homework, return graded assignments from the previous week, and reinforce what Mr. Pudewa taught on the video. Parents may also discuss grammar and/or literature during class time.

How to adapt the suggested daily breakdown for a one-day-a-week program:

In a one-day-a-week class setting, teachers can adapt the suggested daily breakdown one of these two ways:

- A. Using the videos as a guide, teachers watch SSS and then use it as a model for teaching the lessons live.
- B. Alternatively, parents can purchase the SSS program allowing students to watch the video at home and complete the assignment as directed for Days 1–4 in the Suggested Daily Breakdown section on each lesson's Overview page. Class will meet on Day 5, when the instructor can collect homework, return graded assignments from the previous week, and reinforce what Mr. Pudewa taught on the video. Teachers may also discuss grammar and/or literature on class day.

How to adapt the suggested daily breakdown for a two- or three-day-a-week program:

In a two- or three-day-a-week class setting, teachers can adapt the suggested daily breakdown in any one of these three ways:

- A. Using the videos as a guide, teachers watch SSS and then use it as a model for teaching the lessons live.
- B. Students can watch Part 1 of the video in class and complete the assignment as directed. Any work not completed in class will be finished at home. The remaining class day(s) can be used to watch Part 2 of the video and complete the assignment as directed. Class time will also be used to collect homework, return graded assignments from the previous week, and reinforce what Mr. Pudewa taught on the video.
- C. Alternatively, parents could purchase the SSS program, allowing students to watch the video and complete the assignment at home. Instructors would then use their two or three class days to collect homework, return graded assignments from the previous week, and reinforce what Mr. Pudewa taught on the video. Teachers may also discuss grammar and/or literature on class day.

How to adapt the suggested daily breakdown for a four- or five-day-a-week program:

Teachers who teach in full-time schools can adapt the suggested daily breakdown in any one of these three ways:

- A. Using the videos as a guide, teachers watch SSS and then use it as a model for teaching the lessons live. The daily breakdown can remain the same, or teachers can adjust or stretch out the lessons. (See blue page for a suggested weekly schedule for adapting twenty-four weeks of instruction into thirty weeks.)
- B. Teachers show the videos as an instructional tool and facilitate the lessons by passing out the papers and writing on the whiteboard what Mr. Pudewa writes. The daily breakdown can remain the same.
- C. Teachers show the class selected clips from the videos, particularly those which introduce a new IEW Unit (Weeks 1, 2, 3, 5, 8, 10, 13, 16, 22, and 23) and then teach the other weekly lessons themselves. The daily breakdown can remain the same, or teachers can adjust or stretch out the lessons. (See blue page for a suggested weekly schedule for adapting twenty-four weeks of instruction into thirty weeks.)

Week 1: Maori Cherokee San People

Teacher Preparation

Teaching Writing: Structure and Style

Watch the sections for Unit 1: Note Making and Outlines.

At IEW.com/twss-help reference the TWSS Viewing Guides.

Literature Suggestion

Follow the Drinking Gourd by Jeanette Winter

Week 1: Maori, Cherokee, San People

UNIT 1: NOTE MAKING AND OUTLINES

OVERVIEW

Week 1: Maori Cherokee San People

Structure and Style for Students Video 1 **Part 1: 00:00–27:48** **Part 2: 27:49–1:15:47**

Goals

- to review the Unit 1 Note Making and Outlines structural model
- to write a key word outline (KWO)
- to retell the content of a source text using just your outline
- to learn new vocabulary: *indigenous, influx*

Suggested Daily Breakdown

DAY 1	• Watch Part 1 of Video 1. • On a fresh sheet of paper, take twenty minutes to write anything about a person who has significantly impacted your life. • Hand in your paper to your teacher. <i>Optional: Complete Day 1 in Fix It! Grammar Week 1.</i>
DAY 2	• Watch Part 2 of Video 1 starting at 0:27:49. • Read and discuss “Maori.” • Write a key word outline (KWO) for “Maori” with the class. • Test your KWO by retelling it to a partner. Remember to speak in complete sentences. • Read, discuss, and write a KWO for “Cherokee.” • Test your KWO by retelling it to a partner. Remember to speak in complete sentences. • Read “San People” with Mr. Pudewa. <i>Optional: Complete Day 2 in Fix It! Grammar Week 1.</i>
DAY 3	• Read, discuss, and write a KWO for “San People.” • Test your KWO by retelling it to a partner. Remember to speak in complete sentences. <i>Optional: Complete Day 3 in Fix It! Grammar Week 1.</i>
DAYS 4 AND 5	• Retell one of your KWOs to a relative or friend for additional practice. As you retell your KWO, practice public speaking skills: Read. Think. Look Up. Speak. <i>Optional: Complete Day 4 in Fix It! Grammar Week 1.</i>

Students will refer to their papers about a person in Week 24.

Board Notes

Maori

- I. indigenous, New Zealand
 - 1. originated, homeland, Hawaiki?
 - 2. 1800s, influx, British, conflict
 - 3. wars, issues, land
- II. (M), culture, elements, unfamiliar
 - 1. press, noses, greeting
 - 2. carved, houses, ceremonies
 - 3. haka, dance, P + strength + U
 - 4. rhythmic, slapping, tongues, 
 - 5. moko, tattoos, ancestry
 - 6. indicate, social, eligibility, 
 - 7. , faces, body, , chin

2–3 key words

Symbols, numbers, and abbreviations are free.
Put commas between words on KWO.

Proper nouns such as New Zealand count as one word on the KWO.



Mars / male



Venus / female

Cherokee People

- I. members, indigenous, Appalachian 
 - 1. red, white, towns
 - 2. Red, war, chief, wc
 - 3. war, ceremonies, towns
 - 4. white, peace, towns
 - 5. leaders , sanc., wrongdoers
- II. Ch, allies, → British
 - 1. incidents, violent, clashes
 - 2. Am. Rev., farming
 - 3. Sequoyah, writing system, 1821
 - 4. most, read, < 5 years
 - 5. Cherokee, wrote, constitution

Structure Unit 1: Note Making and Outlines Introduction to Structure

- The purpose of the key word outline (KWO) is to help remember the main idea of the sentence.
- The Roman numeral indicates the first sentence of the paragraph.
- Students write 2–3 key words, symbols, numbers, and abbreviations on each line. These items should be separated with commas. Symbols take less time to draw than it would take to write the word. Abbreviations are commonly accepted shortened forms of words.
- In Unit 1 key words are taken from each sentence. In other units this will change.

Public Speaking

- When the KWO is complete, students should test it by retelling it to another person. Require them to speak in complete sentences. Do not skip this step in later units.
- To test the KWO, follow this pattern: Read. Think. Look up. Speak. Read a line of notes. Think of a sentence. Look at the audience. Speak loudly and clearly to the people, not the paper.

UNIT

1 Note Making and Outlines

Name _____

Date _____

I. _____

1. _____

2. _____

3. _____

4. _____

5. _____

3
words
max!

Read.
Think.
Look up.
Speak.



SAMPLE

Source Text

Maori

The Maori are the indigenous people of New Zealand. According to legend they originated from their mythical homeland of Hawaiki, which might be Tahiti. In the 1800s a large influx of British colonists created conflict with the Maori about land. The Maori and the British fought several wars over land, and issues surrounding traditional Maori lands today are still difficult to resolve.

Maori culture has several elements that might not be familiar to people of other countries. For example, the Maori traditionally press noses with others as a greeting. They build carved houses in their villages for meeting and holding ceremonies. Maori still practice the *haka*,



The carved house Tānenuiarangi at the University of Auckland, New Zealand. Public domain.

a traditional Maori dance, a vigorous display of pride, strength, and unity. The *haka* involves a great deal of foot stamping, protruding tongues, rhythmic body slapping, and loud chanting describing ancestors or events in a tribe's past. Perhaps most prominent of the Maori cultural elements are the Maori *moko*, traditional tattoos, which can reflect their ancestry and personal history. Long ago, the *moko* also could indicate other things such as social status or eligibility to marry. Maori men usually put *moko* on their faces, backsides, and thighs, while Maori women generally wear them on their lips and chins.

Definitions from Source Text

indigenous (adj): native; people who are the original known inhabitants of a region

influx (n): the act of flowing in; the arrival of a large number of people

SAMPLE

Source Text**Cherokee**

Members of the Cherokee Nation are a group of indigenous people that originally lived in the Appalachian Mountains of the American Southeast. The Cherokee were organized in red or white towns. Red towns were war towns whose chiefs were under the authority of a supreme Cherokee war chief. War ceremonies were conducted in red towns. White towns were peace towns. Leaders of white towns were under the authority of the supreme peace chief of the Cherokee, and they were sanctuaries for wrongdoers.

The Cherokee were allies with the British colonists until the British began destroying native towns and the Cherokee were sometimes the victims. Several other incidents followed that led to violent clashes between the Cherokee and the British colonists. After the American Revolution the Cherokee adopted colonial methods of farming, weaving, and homebuilding. A Cherokee named Sequoyah developed a Cherokee writing system in 1821 based on syllables. It was so successful that almost the entire tribe learned to read within a few years. They had a written constitution, and they published religious literature, including translations from the Christian Bible.



*Cherokee mother and her child.
Public domain.*

SAMPLE

Source Text**San People**

In the arid Southern African countries of Botswana, Namibia, South Africa, and Angola live a fascinating group of people called the San. Having several dialects, they are best known for the clicks that they make when speaking. The San used to be called *Bushmen*, which came from the Dutch word *bossiesman*, meaning *bandit* or *outlaw*. The San have no official leaders. Instead, they make decisions as a whole group. When white colonists in Southern Africa tried to make treaties with the San, they found this quite confusing.

Always on the move in small groups, the San do not tame animals; they do not plant crops. However, they have categorized thousands of plants along with their many uses. Being great hunters, San follow the tracks of their prey over almost any terrain. They can distinguish wounded animals from unwounded just by looking at the marks left by the animal's feet in the ground. They shoot their prey with poison-slathered arrows. The deadly poison comes from various plants and animals, including a reddish yellow caterpillar called *ka* or *ngaw*. Since water is scarce, they collect it by scraping and squeezing roots or digging in the sand. The San often carry their precious water inside an ostrich egg like a canteen.



Daughters of a San community in Namibia.
Nicholas Perrault, Jul. 2009. Licensed under CC0.

Paper Management

Every week, students are instructed to put away their papers in their binders. The tabs of the three-ring Student Binder are listed on page 5.

Direct students to place the graded KWO behind the Model Charts and Outlines tab and the finished composition behind the Finished Composition tab. The checklist and rough draft may be discarded.

This skill of “paper management” is important, not only for this class but for life! Be sure your students are deliberate about organizing their binders as instructed. Not only will they be able to refer back to their pages when needed, but they will also be proud of their accomplishments as the weeks and months progress.

For your convenience, the instructions on the video at the end of each class appear here.

Organize Your Binder

- Put “Maori,” “Cherokee,” and “San People” behind the Source Texts tab.
- Put Unit 1: Note Making and Outlines behind the Model Charts and Outlines tab.
- Put your key word outlines (KWOs) behind the Work in Process tab.
- When you finish your homework, put it in the front pocket of your binder so you can turn it in.

Homework

1. Write your KWO for “San People” and test it by telling it to a partner.
2. Choose one KWO and practice public speaking skills by telling it to a partner.

Week 2: Frederick Douglass or Harriet Tubman

Teacher Preparation

Teaching Writing: Structure and Style

Watch the sections for Unit 2: Writing from Notes.

At IEW.com/twss-help reference the TWSS Viewing Guides.

Literature Suggestion

In the Year of the Boar and Jackie Robinson by Bette Bao Lord

Week 2: Frederick Douglass or Harriet Tubman

UNIT 2: WRITING FROM NOTES

OVERVIEW

Week 2: Frederick Douglass or Harriet Tubman

Structure and Style for Students Video 2 **Part 1: 00:00–41:15** **Part 2: 41:16–1:10:41**

Goals

- to review the Unit 2 Writing from Notes structural model
- to practice the Units 1 and 2 structural models
- to write a key word outline (KWO)
- to write a summary from your KWO
- to create a title
- to add dress-ups: -ly adverb, *who/which* clause
- to learn new vocabulary: *abolitionist, chattel, underground*

Suggested Daily Breakdown

DAY 1	• Watch Part 1 of Video 2. • Read and discuss “Frederick Douglass.” • Write a KWO with the class. • Test your KWO by retelling it to a partner. As you retell your KWO, practice public speaking skills: Read. Think. Look Up. Speak. <i>Optional: Complete Day 1 in Fix It! Grammar Week 2.</i>
DAY 2	• Watch Part 2 of Video 2 starting at 0:41:16. • Review how to format your paper. • Review the -ly adverb and <i>who/which</i> clause dress-ups. • Review how to create a title. • Review how to use the checklist. • Read and discuss “Harriett Tubman.” <i>Optional: Complete Day 2 in Fix It! Grammar Week 2.</i>
DAY 3	• Read “Harriett Tubman” again and write a KWO. • Test your KWO by retelling it to a partner. • Choose either your Frederick Douglass KWO or your Harriett Tubman KWO to prepare for public speaking. • Choose either your Frederick Douglass KWO or your Harriett Tubman KWO to write a 3-paragraph summary. • Using your KWO, begin writing your summary. <i>Optional: Complete Day 3 in Fix It! Grammar Week 2.</i>
DAYS 4 AND 5	• Using your KWO, finish writing your 3-paragraph summary. • Include and mark (underline) one -ly adverb and one <i>who/which</i> clause in each paragraph. • Create a title following the title rule. • Follow the directions on the checklist and check off each item as you complete it. • Give the Letter to the Editor to your editor and ask him or her to check your rough draft. • Write your final draft making any changes that your editor suggested. • Paperclip the checklist, final draft, rough draft, and KWO together. Hand them in. <i>Optional: Complete Day 4 in Fix It! Grammar Week 2.</i>

Board Notes

Frederick Douglass

- I. F. Bailey, born, slave, 1818
1. separated, mother, young
 2. 12, wife, owner, read, h, ~~Ø~~
 3. feared, learned, , escape
 4. F. give up
 5. taught, self & others
 6. memorized, poems, speeches
 7. book, human, rights
- II. 20, disguised, sailor, escaped, NY
1. changed, last, Douglass
 2. MA, speak, experiences, slave
 3. feared, recaptured, Ireland, G.B., 1845–47
 4. letter: "breathe, chattel, → 
 5. ... cab, ... door, ... table
 6. no, offended
- III. returned, U.S., continued, speak
1. 7/5/1852, speech, "Slave, 4th July?"
 2. greatest, antislavery, ever
 3. photographed, stern, look
 4. continued, speak, after
 5. died, 77, remembered, greatest, 

Dress-Ups

Indicator: underline

Minimum Rule: each one in every paragraph

-ly adverb

who/which clause



Name
Date
.....
x
x

x
x

x
x

x
x

x
x

x

Structure Unit 2: Writing from Notes

the title rule

- After students write the KWO, they should test it. Testing the KWO by retelling it to a partner is an important step in the writing process. After students can successfully form a sentence using each line of the KWO, they are ready to write the paper.
- Students set aside the source text and use the KWO to write a summary paragraph. Stress the importance of writing in their own words.
- To form a catchy title that grabs the reader's attention, students use the title rule: title repeats one to three key words from final sentence.
- Students should look at the checklist before writing to know what is expected. While writing, they should check off items on the checklist as they complete them. Before submitting an assignment, they should review the checklist to ensure the paper is complete.

Week 2: Frederick Douglass or Harriet Tubman

Source Text**Frederick Douglass**

Frederick Augustus Washington Bailey (1818–1895) was born a slave in Maryland in 1818. He was separated from his mother at a very early age. When he was twelve, the wife of a slave owner began teaching him to read, but her husband stopped her. He feared that slaves who learned to read would want to escape. However, Frederick did not give up. He taught himself to read by observing other children, and in turn he taught other slaves to read. He also memorized much of *The Columbian Orator*, a collection of poems and speeches. This book informed his views on human rights and fueled his resolve to be free.

At the age of twenty, Frederick disguised himself as a sailor and escaped to New York. He changed his last name to Douglass. In Massachusetts he began to speak at meetings about his rough experiences as a slave. His friends feared that he would be recaptured by his slave owner, so from 1845 to 1847 he lived in Ireland and Great Britain. In a letter to a friend, he wrote, "I breathe, and lo! the chattel becomes a man. ... I employ a cab—I am seated beside white people ... I enter the same door ... I dine at the same table—and no one is offended."

Douglass returned to the United States and continued to speak against slavery. On July 5, 1852, he delivered a speech that eventually became known as "What to the Slave Is the Fourth of July?" According to Douglass' biographer, it has been called "the greatest antislavery oration ever given." He was photographed and often looked directly at the camera to confront the viewer with his stern look. After the slaves were freed, he continued to speak out against separatist movements. He died at the age of seventy-seven and is remembered as one of the greatest men of his time.

Structure and Style for Students: Year 2 Level B

Definition from Source Text

chattel (n): a movable piece of property

Other Defined Word

abolitionist (n): a person who fought against slavery

SAMPLE

Style

Introduction to Style

-ly adverb, *who/which* clause

- The IEW dress-ups are descriptive words, phrases, or clauses added to a sentence. To indicate that a dress-up has been added to a sentence, students underline it.
- The -ly adverb is an adverb that ends with the suffix -ly. Do not allow students to use -ly impostors (adjectives) such as *ugly*.
- The *who/which* clause is a dependent clause added to a complete sentence. Use *who* for people and *which* for things.
- Who/which* clauses are set off with commas if they are nonessential but take no commas if they are essential. *Who/which* clauses begin with *who*, *whom*, *whose*, and *which*.

Individuals who escaped slavery often traveled on the underground railroad.

Not all individuals traveled on the underground railroad. This *who* clause is essential to the sentence.

- From now on, students should include and mark an -ly adverb and a *who/which* clause in each paragraph that they write.

Stylistic Techniques

I. Dress-Ups

- _____
- _____
- _____
- _____
- _____
- _____

Indicator: _____

Minimum Rule: _____

II. Sentence Openers

- _____
- _____
- _____
- _____
- _____
- _____

Indicator: _____

Minimum Rule: _____

III. Decorations

- _____
- _____
- _____
- _____
- _____
- _____

Indicator: _____

Minimum Rule: _____

Dress-Ups

Indicator: underline

Minimum Rule: each one in every paragraph

Week 2

- ly adverb
- who/which* clause

Week 3

- strong verb

Week 4

- because* clause

Week 6

- quality adjective

Week 7

- www.asia* clause

Sentence Openers

Indicator: number

Minimum Rule: each one in every paragraph

Week 8

- prepositional

Week 9

- ly adverb

Week 11

- vss (2–5 words)

Week 12

- clausal - *www.asia.b*

Week 14

- subject
- ing

Decorations

Indicator: "dec" in margin or italicize

Minimum Rule: one different decoration per paragraph

Week 17

- alliteration
- question
- 3 short staccato sentences

Week 21

- quotation
- dramatic open-close
- simile/metaphor

SAMPLE

Letter to the Editor

Writer's Name: _____

Dear Editor,

Congratulations on being selected to edit the rough draft of the writing assignment for the writer listed above. Every good writer has an encouraging editor. This student is enrolled in my writing course using the IEW® Structure and Style® writing program.

Because this is a school paper, it is easy to be confused about the role of an editor. In order not to inadvertently discourage students who are just learning how to write well, this program's editor job has an important distinction.

The editor's job is to simply correct grammar and spelling mistakes. This course requires students to write quickly—hence the possibility of poor handwriting. Additionally, the course requires students to insert specific stylistic techniques which may at times render a sentence more awkward than is desirable. Upon practice, students will become more eloquent in their writing. For our purposes, it is better to undercorrect than overcorrect.

If you choose to accept this task, I encourage you to relax, enjoy reading what this student has written, and simply mark any obvious errors.

Thank you for your willingness to help young people become better writers.

Warmly,

Writing Teacher

IEW® and Structure and Style® are registered trademarks of the Institute for Excellence in Writing, L.L.C.

The Editing Process

Students should be expected to read their rough drafts out loud and fix errors before giving to an editor. Through the editing process students should receive useful feedback about correct spelling, punctuation, and proper grammar usage.

SAMPLE

Source Text**Harriet Tubman**

Harriet Tubman was a daring black woman who led slaves to freedom. Harriet's father taught her skills for survival in the woods, skills that eventually saved other people. She became strong by doing work like driving oxen and hauling logs. That strength also proved vital for her missions. She was nicknamed Moses after the biblical figure who led the Hebrews out of slavery. She became the most famous conductor on the Underground Railroad, the system that helped slaves flee to Canada or free states in the US. Tubman was so successful that a huge bounty of \$40,000 was once placed on her head.

In 1849 a conductor helped Tubman move from house to house (station to station) on the Underground Railroad. Once she reached Pennsylvania, she vowed she'd help other slaves escape. Tubman made her first trip back into Maryland in 1850, soon after Congress passed the Fugitive Slave Act. That law made it a crime to help a runaway slave. She could be hanged! But Tubman was brave and smart. On one mission she and the fugitives boarded a southbound train. Trackers did not arrest them. During another mission Tubman had just purchased some chickens. Seeing her former master, she let the birds go and got down low, chasing them to avoid his attention.

Tubman was never caught and never lost a passenger. She led nineteen missions and conducted some three hundred people to freedom via the railway. Runaways reported that the lady did pack a gun and threatened to kill anyone who tried to turn back. During the American Civil War (1861–65), Tubman nursed the wounded, spied for the Union, and led a military campaign that helped free over 750 slaves.

Definition from Source Text

underground (adj): hidden; secret

SAMPLE

This model chart is not handed out on the video. Instruct students to place it behind the Model Charts and Outlines tab.

UNIT
1

Note Making and Outlines

Name
Date

I. _____
1. _____
2. _____
3. _____
4. _____
5. _____

3 words max!

Read.
Think.
Look up.
Speak.



UNIT
2

Writing from Notes

Name
Date

Title

INDENT ~~~~ ~~~~ ~~~~ ~~~~
~~~~ ~~~~ ~~~~ ~~~~  
~~ ~~~~ ~~~~ ~~~~  
~~~~~ ~~~~ ~~~~ ~~~~  
~~~~ ~~~~ ~~~~ ~~~~  
~ ~~~~ ~~~~ ~~~~  
~~~~ ~~~~ ~~~~ ~~~~

Double space!

Title repeats one to three key words from final sentence.

SAMPLE

Teachers and parents should remember IEW's EZ+1 Rule. 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.

Note that students can include more than one -ly adverb and *who/which* clause. However, they should only mark (underline) one of each.

Week 2: Frederick Douglass or Harriet Tubman

Unit 2 Composition Checklist

Week 2: Frederick Douglass or Harriet Tubman

Writing
from
Notes

Name: _____



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Excellence in
Writing
Listen. Speak. Read. Write. Think.

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

- ☐ ☐ ☐ -ly adverb _____
- ☐ ☐ ☐ *who/which* clause _____

MECHANICS

- ☐ capitalization _____
- ☐ end marks and punctuation _____
- ☐ complete sentences (Does it make sense?) _____
- ☐ correct spelling _____

Teachers who prefer checklists with point values, see the blue page in the front of this book for the Reproducible Checklist with Points link.

Organize Your Binder

- Put “Frederick Douglass” and “Harriet Tubman” behind the Source Texts tab.
- Put Unit 2: Note Making and Outlines behind the Model Charts and Outlines tab.
- Put your KWO and the Unit 2 Composition Checklist behind the Work in Process tab.
- Put the Stylistic Techniques page behind the Stylistic Techniques tab.
- Put the Letter to the Editor in the front pocket and plan to give it to your editor.

Homework

1. Write your KWO on “Harriet Tubman.”
2. Write three paragraphs about Douglass or Tubman using your KWO and the Composition Checklist.
3. Include and mark one -ly adverb and one *who/which* clause in each paragraph.
4. Have your editor check your rough draft.
5. Make necessary corrections.
6. Follow the directions on the checklist.

Week 3: Māui and the Giant Fish

Teacher Preparation

Teaching Writing: Structure and Style

Watch the sections for Unit 3: Retelling Narrative Stories.

At IEW.com/twss-help reference the TWSS Viewing Guides.

Literature Suggestion

The Story of Doctor Dolittle by Hugh Lofting

Week 3: Māui and the Giant Fish

UNIT 3: RETELLING NARRATIVE STORIES

OVERVIEW

Week 3: Māui and the Giant Fish

Structure and Style for Students Video 3 **Part 1: 00:00–39:13** **Part 2: 39:14–1:13:48**

Goals

- to review the Unit 3 Retelling Narrative Stories structural model
- to write a 3-paragraph KWO using the Unit 3 Story Sequence Chart
- to write a 3-paragraph story
- to add a dress-up: strong verb
- to ban weak verbs: *say/said, see/saw, go/went*
- to learn new vocabulary: *oral tradition, totem pole*

Suggested Daily Breakdown

| | |
|--------------|---|
| DAY 1 | <ul style="list-style-type: none"> • Watch Part 1 of Video 3. • Review and build the Story Sequence Chart with the class. • Read and discuss “Māui and the Giant Fish.” • Write a 3-paragraph KWO for “Māui and the Giant Fish.” <p><i>Optional: Complete Day 1 in Fix It! Grammar Week 3.</i></p> |
| DAY 2 | <ul style="list-style-type: none"> • Watch Part 2 of Video 3 starting at 0:39:14. • Write a list of -ly adverbs to use for your story. • Review the strong verb dress-up. • Practice finding substitutes for the banned verbs <i>say/said, see/saw, and go/went</i>. • Using your KWO, not the source text, write the first paragraph of your story. <p><i>Optional: Complete Day 2 in Fix It! Grammar Week 3.</i></p> |
| DAY 3 | <ul style="list-style-type: none"> • Using your KWO, not the source text, write the second paragraph of your story. • Follow the directions on the checklist and check off each item as you complete it. <p><i>Optional: Complete Day 3 in Fix It! Grammar Week 3.</i></p> |
| DAYS 4 AND 5 | <ul style="list-style-type: none"> • Using your KWO, not the source text, write the third paragraph of your story. • Add dress-ups, including one strong verb in each paragraph. • Create a title following the title rule. • Follow the directions on the checklist and check off each item as you complete it. • Turn in your rough draft to your editor with the completed checklist attached. • Write your final draft making any changes that your editor suggested. • Paperclip the checklist, final draft, rough draft, and KWO together. Hand them in. <p><i>Optional: Complete Day 4 in Fix It! Grammar Week 3.</i></p> |

Board Notes

Story Sequence Chart

Unit 3

| | |
|--|---|
| <u>Characters/Setting</u>
Who? - like, situation
Where? } image/mood
When? | I. Māui, fish, brothers
1. weave, fishing line
2. grandmother, jawbone
3. hide, waka |
| <u>Conflict/Problem</u>
What? → want/need?
→ think?
→ say?
→ do? | II. showed, himself
1. prayer, fishing, lots!
2. bait, no!, punch, 
3. bloody, jawbone, bite |
| <u>Climax/Resolution</u>
How solved?
(Message)
(Epilog)

Note: Epilog can also be spelled epilogue | III. line, waka → <u>laugh</u>
1. great, fish, surface
2. brothers, guard, (M), → people
3.  chopping,  , valleys
4.  → North Island, waka, → S.I. |

Dress-Ups

-ly adverb
 who/which clause
 whose
 whom
 strong verb
 image, feeling
 (I ____.)
 (It ____.)

IEW Writing Tools App

-ly Adverbs

daringly
 courageously
 politely
 inconsiderately

say/said

spoke
 shouted
 proclaimed
 whined
 explained
 scolded
 cried
 yelled
 sympathized
 replied
 jeered
 hollered
 screeched

see/saw

spied
 glanced at
 spotted
 witnessed
 watched
 noticed
 observed
 found
 discovered
 glared
 examined
 beheld

go/went

traveled
 voyaged
 journeyed
 walked
 tiptoed
 trekked
 entered
 vacated
 rushed
 darted
 returned
 rowed/rode

Structure Unit 3: Retelling Narrative Stories

- Unit 3 requires students to extract key ideas from a story and then organize that information into a 3-paragraph summary.
- Each paragraph has a distinct purpose. The first focuses on characters and setting, the second on conflict or problem, and the third on climax and resolution.
- Students write key words on the outline by answering questions related to the Story Sequence Chart. Require students to memorize this chart.

UNIT

3

Retelling Narrative Stories

Story Sequence Chart

I. CHARACTERS/SETTING

Who is in the story?

What are they like?

When does it happen?

Where do they live or go?



II. CONFLICT/PROBLEM

What do they need or want?

What do they think?

What do they say and do?



III. CLIMAX/RESOLUTION

How is the need resolved?

What happens after?

What is the message/lesson?

Title repeats one to three key words from final sentence.



SAMPLE

Source Text

Māui and the Giant Fish

Māui wished he could go fishing with his brothers. Every time they came home from the sea, Māui begged to fish with them. But Māui's brothers refused. "No, you're too young to fish with us." Māui must prove he could fish! Secretly, he wove a fishing line. While he worked, he recited a *karakia* (prayer): "May this line catch a great fish." Then Māui took a jawbone that his grandmother, Muri-ranga-whenua, had given him for a hook, and he tied it to the fishing line. Early next morning Māui hid in his brothers' waka. They paddled quietly, and when they were far out from the land, Māui showed himself.

"What are you doing here?" the brothers scolded Māui. But Māui stood firm, "Muri-ranga-whenua told me I would become a great fisherman, so I have come to fish. Cast your lines out. I will say my *karakia*." And no sooner did the brothers cast their lines than the fish were biting. They caught so many fish that the waka was almost sinking. "Now it is my turn to fish," said Māui. "Give me bait for my hook." But his brothers only laughed. Māui clenched his fist then, and he punched himself in the nose. His nose bled, and Māui wiped his hook with his own blood. Māui stood in the waka and cast his line out.

Instantly Māui's line tightened. The brothers quit laughing and clutched the sides of the waka. They began to course across the waves. "Cut the line! We'll drown!" a brother cried out. But Māui held on and slowly

Defined Words

oral tradition (n): cultural knowledge that has been passed down through speech from one generation to the next

totem pole (n): a long wooden pole with symbols and pictures carved and painted on it

UNIT 3: RETELLING NARRATIVE STORIES

pulled a great fish to the surface. The brothers trembled with fear, for the giant fish towered over their tiny waka. “This is the fish that Muri-ranga-whenua said would be granted to us,” Māui declared. “Guard it, and I’ll soon return with our people.” The brothers agreed to guard the huge fish while Māui traveled to Hawaiki. However, they began to chop up the fish, claiming parts of it for themselves. When Māui returned, his people were amazed. “Māui is the greatest fisherman ever!” they proclaimed.

The brothers still chopped the fish and argued. They had cut large valleys and mountains from the fish’s flesh. Over many thousands of years, these valleys and mountains became part of *Aotearoa*, New Zealand as we know it today. The people of Hawaiki moved onto the great fish of Māui. And in time Māui’s giant fish was called the North Island of Aotearoa, and Māui’s waka the South Island.



The Fishing of Māui. By permission of the National Library of New Zealand.



Map of New Zealand. Enchanted Learning. 1996. EnchantedLearning.com.

Level B -ly Adverb Word List

| | | | | |
|----------------|--------------|------------------|-----------------|---------------|
| absentmindedly | fairly | longingly | sedately | Add your own: |
| actually | famously | loudly | seemingly | _____ |
| affectionately | ferociously | madly | separately | _____ |
| anxiously | fervently | meaningfully | sharply | _____ |
| arrogantly | foolishly | mechanically | sheepishly | _____ |
| bashfully | frankly | miserably | softly | _____ |
| beautifully | frantically | mockingly | solidly | _____ |
| bravely | freely | mostly | strictly | _____ |
| brightly | frenetically | naturally | successfully | _____ |
| briskly | frightfully | nearly | surprisingly | _____ |
| broadly | fully | neatly | suspiciously | _____ |
| calmly | furiously | nicely | sympathetically | _____ |
| certainly | generally | openly | tenderly | _____ |
| clearly | generously | partially | terribly | _____ |
| cleverly | gently | patiently | thankfully | _____ |
| closely | gleefully | playfully | thoroughly | _____ |
| coaxingly | gratefully | positively | thoughtfully | _____ |
| commonly | greatly | potentially | tightly | _____ |
| continually | greedily | powerfully | tremendously | _____ |
| coolly | happily | properly | triumphantly | _____ |
| correctly | helpfully | quickly | truly | _____ |
| crossly | helplessly | quietly | unfortunately | _____ |
| curiously | highly | quintessentially | usually | _____ |
| dearly | hopelessly | ravenously | utterly | _____ |
| deceivingly | immediately | readily | vastly | _____ |
| delightfully | incredibly | reassuringly | viciously | _____ |
| desperately | innocently | reluctantly | violently | _____ |
| diligently | instantly | reproachfully | warmly | _____ |
| dreamily | intently | restfully | wholly | _____ |
| enormously | intensely | righteously | wildly | _____ |
| especially | inwardly | rightfully | willfully | _____ |
| evenly | kindly | rigidly | wisely | _____ |
| exactly | knowingly | safely | wonderfully | _____ |
| excitedly | lightly | scarcely | | _____ |
| extremely | likely | searchingly | | _____ |

Imposters

| | | | | | |
|----------|---------|----------|---------|---------|---------|
| chilly | ghostly | knightly | orderly | surly | wrinkly |
| friendly | holy | lonely | prickly | ugly | |
| ghastly | kingly | lovely | queenly | worldly | |

SAMPLE

SAMPLE

Unit 3 Composition Checklist

Week 3: Māui and the Giant Fish

Retelling
Narrative
Stories

Name: _____



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Listen. Speak. Read. Write. Think!

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

¶1 ¶2 ¶3 Dress-Ups (underline one of each)

- ☐ ☐ ☐ -ly adverb _____
- ☐ ☐ ☐ *who/which* clause _____
- ☐ ☐ ☐ strong verb _____

CHECK FOR BANNED WORDS (-1 pt for each use): say/said, see/saw, go/went _____

MECHANICS (-1 pt per error)

- ☐ capitalization _____
- ☐ end marks and punctuation _____
- ☐ complete sentences (Does it make sense?) _____
- ☐ correct spelling _____

Organize Your Binder

- Put “Māui and the Giant Fish” behind the Source Texts tab.
- Put Unit 3: Retelling Narrative Stories behind the Model Charts and Outlines tab.
- Put your KWO and the Unit 3 Composition Checklist behind the Work in Process tab.
- Put the Level B -ly Adverb List and Banned Words List - Verbs behind the Stylistic Techniques tab.

Homework

1. Memorize the Story Sequence Chart.
2. Write three paragraphs using your KWO and the Unit 3 Composition Checklist.
3. Include and mark one strong verb in each paragraph.
4. Do not use the banned verbs *say/said, see/saw, go/went* in your paper.
5. Remember to use an editor. Make corrections.
6. Follow the directions on the checklist.