

YEAR | LEVEL

2 | C

Teacher's
Manual

Structure and Style[®]

FOR STUDENTS

YEAR **2** LEVEL **C**

Andrew Pudewa

Also by Andrew Pudewa

Advanced Spelling & Vocabulary
Bible-Based Writing Lessons
However Imperfectly
Introduction to Public Speaking
Linguistic Development through Poetry Memorization

Phonetic Zoo Spelling, Levels A, B, C
Teaching Writing: Structure and Style
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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

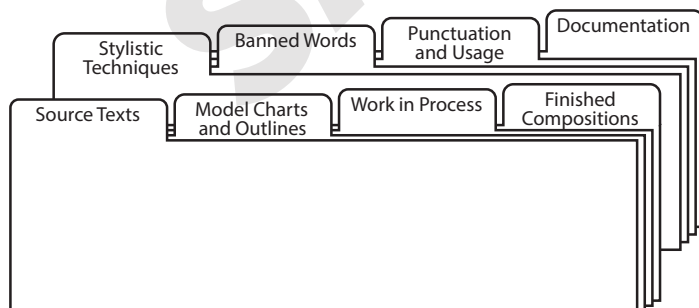
Your *Structure and Style for Students* curriculum features a paper organization system that you will use to manage your coursework and compositions in every stage of the writing process.

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
Units 1 & 2 1	Communication the title rule	-ly adverb <i>who/which</i> clause	<i>The Agony and the Ecstasy</i> by Irving Stone (or watch the movie)
2	The Phoenician Alphabet and Roman Roads	strong verb <i>because</i> clause	
Unit 3 3	Hannah and the Baker	banned words: <i>say/said, see/saw, go/went, think/thought</i>	
4	The Elves and the Shoemaker	quality adjective banned words: <i>good, bad</i> <i>www.asia</i> clause	
Unit 4 5	Freedom of the Press	#2 prepositional opener #3 -ly adverb opener	<i>Hamlet</i> by Shakespeare
6	Word Games		
Unit 5 7	Phone Booth	#5 clausal opener #6 vss opener	<i>Little Dorrit</i> by Charles Dickens
8	Cassette Tape or Grievous Grammar	#1 subject opener #4 -ing opener	
9	Writer's Block or Original Pictures	dual verbs dual adjectives dual -ly adverbs	
Unit 6 10	P.T. Barnum	invisible <i>who/which</i> clause	
11	Samuel Morse bibliography		
12	Radio additional sources required	invisible #4 -ing opener	

Scope and Sequence

Week	Subject and Structure	Style	Literature Suggestions
Unit 7 13	A Subject You Know	alliteration, question 3sss, quotation dramatic open-close simile/metaphor	<i>The Wednesday Wars</i> by Gary D. Schmidt
14	A Letter to an Object		
15	Future Technology You Imagine		
Unit 8 16	Computers additional sources required	[F] fragment [T] transition	<i>Lost Horizons</i> by James Hilton
17	Technology and Education additional sources required		
18	Current Issue, Part 1 super-essay additional sources required		<i>The Prophet</i> by Kahlil Gibran
19	Current Issue, Part 2		"Bartleby" by Herman Melville
Unit 9 20	Bartleby, the Scrivener: A Story of Wall-Street		
Response to Literature 21	A Retrieved Reformation		"A Retrieved Reformation" by O. Henry
22	Subject of Choice TRIAC model	triple extensions teeter-totters	"Miss Hinch" by Henry Sydnor Harrison
23	Miss Hinch		<i>Richest Man in Babylon</i> by George Samuel Clason
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 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: Communication

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

The Agony and the Ecstasy by Irving Stone (or watch the movie)

Week 1: Communication

UNIT 1: NOTE MAKING AND OUTLINES

OVERVIEW

UNIT 2: WRITING FROM NOTES

Week 1: Communication

Structure and Style for Students Video 1 **Part 1: 00:00–47:38** **Part 2: 47:39–1:19:55**

Goals

- to review the Unit 1 Note Making and Outlines structural model
- to review the Unit 2 Writing from Notes structural model
- 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: *enigmatic*

Suggested Daily Breakdown

DAY 1	• Watch Part 1 of Video 1. • On a fresh sheet of paper, take twenty minutes to write about a significant life experience. • Hand in your paper to your teacher. • Read and discuss “Cave Art.” • Write a 2-paragraph key word outline (KWO) for “Cave Art.” • Test your KWO by retelling it to a partner. Remember to speak in complete sentences. <i>Optional: Complete Day 1 in Fix It! Grammar Week 1.</i>
DAY 2	• Watch Part 2 of Video 1 starting at 47:39. • Read and discuss “Egyptian Hieroglyphics.” • Write a 3-paragraph KWO for “Egyptian Hieroglyphics.” • Test your KWO by retelling it to a partner. Remember to speak in complete sentences. • Review the -ly adverb and <i>who/which</i> clause dress-ups. • Review how to format your paper and how to create a title. • Read and discuss “Drum Talk.” • Write a 3-paragraph KWO for “Drum Talk.” • Test your KWO by retelling it to a partner. Remember to speak in complete sentences. <i>Optional: Complete Day 2 in Fix It! Grammar Week 1.</i>
DAY 3	• Using your KWO, write a summary for either “Egyptian Hieroglyphics” or “Drum Talk.” • Follow the directions on the checklist and check off each item as you complete it. <i>Optional: Complete Day 3 in Fix It! Grammar Week 1.</i>
DAYS 4 AND 5	• Include and mark (underline) one -ly adverb and one <i>who/which</i> clause in each paragraph. • Create a title following the title rule. • Hire an 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 1.</i>

Board NotesCave Art

- I. paintings, engravings, Ice Age
 - 1. found, Europe, other
 - 2. red - iron, black - charcoal
 - 3. engravings, flint tools, fingers
- II. rarely, , hand stencils, prints
 - 1. instead, drew, animals
 - 2. lions, w. rhino, bison, ibex
 - 3. geometric, signs, common
 - 4. Lascaux Caves, Fr., examples, "Sistine Chapel"
 - 5. true, meaning, unknown

Dress-Ups

-ly adverb
 who/which clause

Egyptian Hieroglyphics

- I. mysterious, characters, Ancient Egypt
 - 1. hieroglyphics, words, eons, ago
 - 2. " , system, writing
 - 3. difficult, stone, monuments
 - 4. other, systems, Egyptians, stereotypical
- II. ancient, pottery, plaques, tombs
 - 1. pictures, similar, words
 - 2. (H), intended, read, out, loud
 - 3. sounds, versatile, easier, read
 - 4. symbols, same, objects, = 
 - 5. usually, sounds
 - 6. symbol, mouth, sound, "r"
- III. symbols, called, hieroglyph
 - 1. (H), rows, columns
 - 2. ↓, L ↔ R
 - 3. Egyptians, sense, figure, beginning

Structure

Introduction to Structure

Unit 1: Note Making and Outlines and Unit 2: Writing from Notes

the title rule

- The purpose of the key word outline (KWO) is to help remember the main idea of the sentence. In Unit 1 key words are taken from each sentence. In other units this will change.
- Use a simple, one-level outline format. Students may use 2–3 (4) key words per line. Symbols, numbers, and abbreviations are free. The Roman numeral indicates the paragraph.
- 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.

UNIT

1

Note Making and Outlines

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

**3
words
max!**

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



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

2

Writing from Notes

Name	
Date	
Title	
INDENT	~~~~ ~~~~ ~~~~~ ~~~~
	~~~~ ~~~~ ~~~~~ ~~~~
	~~~~ ~~~~ ~~~~~ ~~~~
	~~~~ ~~~~ ~~~~~ ~~~~
	~~~~ ~~~~ ~~~~~ ~~~~
	~~~~ ~~~~ ~~~~~ ~~~~
	~~~~ ~~~~ ~~~~~ ~~~~

**Double
space!**

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

Source Text 1.1**Cave Art**

Cave art includes paintings and engravings from the Ice Age. These are found all over Europe, most often in France and Spain, but cave art has also been found in other parts of the world. European cave paintings are typically red or black in color because the pigments used to make them were iron-based for the reds; charcoal or manganese dioxide was used for the blacks. Cave engravings were often made with flint tools or if the walls were soft enough by bare fingers.

Cave art rarely depicts humans, but sometimes hand stencils or handprints can be observed. Instead, the cave artists drew animals. Now extinct, the dangerous creatures such as cave lions, mammoths, and woolly rhinoceroses can be seen but so can horses, bison, aurochs, deer, and ibex. Geometric signs are also common. The Lascaux Caves in southwestern France, nicknamed the “prehistoric Sistine Chapel,” show some of the best-known examples. While cave art is often thought of as symbolic or religious, the true meaning of these enigmatic representations remains unknown.



Photograph of Lascaux painting. Prof.saxx. Feb. 2006. Used under the Creative Commons Attribution-Share Alike 3.0 Unported license.

Definition from Source Text

enigmatic (adj): puzzling;
perplexing; mysterious

SAMPLE

Source Text 1.2

Egyptian Hieroglyphics

Mysterious characters dominate the dusty enigmatic stone structures of ancient Egypt. Like a great and distant echo, these hieroglyphics are now the dry, parched words of a culture that thrived eons ago. The word *hieroglyphics* originally referred to an Egyptian system of writing that used picture letter-characters. These pictures were difficult to create, so they were usually reserved for stone monuments. While other cultures such as the Hittites, the Incas, Easter Islanders, and the Indus Valley River civilization used similar hieroglyphic writing systems, the Egyptian system is the best known and is usually what is meant when people speak of hieroglyphics today.

The most ancient Egyptian hieroglyphics have been found on pottery jars and ivory plaques left in tombs. These old etchings were apparently pictures of things that sounded similar to the word being written. That is, they were intended to be read out loud; they were not just pictorial representations. Later, hieroglyphics often referred to the actual sounds that formed words, making the system much more versatile and certainly easier to read. Sometimes symbols referred to the object they represented like the Egyptian symbol for *mouth*, sometimes meaning simply *mouth*. However, they usually stood for sounds. For instance, the symbol for *mouth* was usually read as the sound *r*.

Each symbol in the system is called a *hieroglyph*, and they may be read as pictures, symbols for other pictures, or as sounds similar



Sarcophagus of Ankhnesneferibre. British Museum in London. Jon Sullivan of PDPhoto.org. 4 May 2007. Public domain.

UNIT 1: NOTE MAKING AND OUTLINES and UNIT 2: WRITING FROM NOTES

to modern English. Individual hieroglyphs are placed in rows or columns. While higher symbols should always be read before lower symbols, the lines might be read from left to right or right to left. This could be a source of confusion, but the ancient Egyptians had the good sense to ensure that the human or animal figures in the hieroglyphics always faced the beginning of each line.

Source Text 1.3**Drum Talk**

It is uncertain when the drum was first used for communication, but explorers and missionaries documented that the talking drum probably originated in Sub-Saharan Africa, where it is still played to this day. Drums are used in forest villages for communicating with the hunters or gatherers, who travel a fair distance each day in search of food or forage. Although drums do communicate messages, drum talk is not considered a language of its own. The drummers mimic natural language patterns, which include pitch, rhythm, and beat. Phrases and pauses also help make communication clear.

Some kinds of talking drums are made from hollow logs with long, narrow openings that resonate when struck: the larger the log, the louder the sound. Messages can be sent considerable distances. During the heat of the day, the noise from the drums travels four to five miles. However, during the cool of the morning or evening, the sound travels six to seven miles. Ideally, individuals send messages in the morning or evening because the range is greater.

Slaves brought talking drums to the United States and the Caribbean on slave ships. They used the drums as a form of entertainment as well as a means of practical communication. Eventually plantation owners discovered that the unique beats of the drums held meaning. To prevent this type of long-distance communication, the plantation owners forbade drum talk.

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*.

Egyptian hieroglyphics which have been found on stone monuments were carved with copper and iron tools.

Not all hieroglyphics were carved with copper and iron tools. This *which* clause is essential to the sentence.

- 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 1

- ly adverb
- who/which* clause

Week 2

- strong verb
- because* clause

Week 4

- quality adjective
- www.asia* clause

Sentence Openers

Indicator: number

Minimum Rule: each one in every paragraph

Week 6

- prepositional
- ly adverb

Week 7

- clausal - *www.asia.b*
- vss (2–5 words)

Week 8

- subject
- ing

Decorations

Indicator: "dec" in margin or italicize

Minimum Rule: one different decoration per paragraph

Week 13

- alliteration
- 3sss (short staccato sentences)
- conversation/quotation
- simile/metaphor
- question
- dramatic open-close

-ly Adverb Word List

When writing reports and essays, use these -ly adverbs to show

importance

absolutely
distinctly
essentially
fundamentally
notably
positively
primarily
relatively
seriously
significantly
substantially
typically
utterly

how often

abruptly
constantly
continuously
directly
frequently
generally
gradually
hastily
immediately
in/frequently
increasingly
normally
occasionally
regularly
repeatedly
slowly
steadily
suddenly
usually

commonly used

dramatically
easily
foolishly
marvelously
naturally
silently
simply
suddenly
virtually

sequence

instead of using
firstly
secondly
thirdly

use
consequently
formerly
presently
previously
progressively
sequentially
concurrently
currently
effectively
eventually
finally
immediately
initially
originally
recently
simultaneously
subsequently
ultimately

how likely

assuredly
clearly
evidently
normally
obviously
possibly
predictably
presumably
probably
strictly
surely
tentatively
undeniably
willingly

emotion

carefully
confidently
eagerly
hopefully
in/conveniently
mournfully
proudly
sadly
stubbornly
tragically
un/fortunately
un/happily
willfully
wistfully

This page is not handed out on the video. Instruct students to place it behind the Documentation tab.

Formatting a Document

MLA and Citation

Many English teachers ask their students to use MLA format. MLA stands for Modern Language Association, which is an organization that makes all the rules for MLA formatting.

The first rule to learn for MLA formatting is how to organize your typed document. You will need to learn how your word processing program, such as Word or Pages, works to manage the formatting. It is worth learning how to use your word processing program correctly as it will save you time in the long run.

1. Set the margins and font. MLA formatting calls for the following settings:

- Margins: 1" all around—top, sides, and bottom
- Font: 12 point, legible font, such as Times New Roman
- Spacing: double-space
- Header: If your document is longer than one page, set a header at the top right of the page with your last name and page number using the “insert page number” feature. If you put this in the “header” area of the document, it will automatically appear on each page.

If you don't know how to set these, go to the help menu.

2. Prepare the heading. This should be at the upper left-hand corner of the first page of your document. (Tip: Don't put your heading in the header, or it will appear on every page.)

According to MLA, the heading should include the information below, but your teacher might modify it. Always format exactly the way your teacher wants!

- Your Name (First Last)
- Instructor (Your teacher might leave this off.)
- Course (Your teacher might ask for the Lesson # here.)
- Date in this format: 23 August 2016 (no punctuation)

3. Center the title. Use the center text option.

4. Indent each paragraph one-half inch from the left margin. Use the tab key instead of spacing.

The diagram illustrates the MLA formatting requirements for a document. It shows a rectangular box representing the page with various elements and their positions:

- Margins:** Indicated by arrows and the text "1 inch" for the top, bottom, left, and right margins.
- Header:** Located at the top right, it contains the text "Student 1".
- Heading:** Located at the top left, it contains the text "Joe Student".
- Title:** Centered in the middle of the page, it contains the text "Title of Essay".
- Paragraph:** Located at the bottom, it contains the text "Begin by indenting your first paragraph half an inch. The first line of every paragraph should also be indented half an inch. There should be one space between sentences. Double-space all lines, including block quotes. Do not justify the right margin."

Additional labels include "Mr. Teacher", "Course Name", and "23 August 2016" positioned between the heading and the title. A note at the bottom right states "Title in same font and size as the rest".

SAMPLE

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 their paper is complete.

If students complete the checklist, they can expect to receive an *A* for *accepted*. If students fail to complete the checklist, they are not yet finished and should receive an *I* for *incomplete*.

Week 1: Communication

Unit 2 Composition Checklist

Week 1: Egyptian Hieroglyphics or Drum Talk

Writing
from
Notes

Name: _____



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

STRUCTURE

- ☐ MLA format _____
- ☐ title centered and repeats 1–3 key words from final sentence _____
- ☐ 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 _____

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 link.

Note that students can include more than one -ly adverb or who/which clause in a paragraph. However, they should only mark (underline) one in each paragraph.

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 “Cave Art,” “Egyptian Hieroglyphics,” and “Drum Talk” behind the Source Texts tab.
- Put Unit 1: Note Making and Outlines and Unit 2: Writing from Notes behind the Model Charts and Outlines tab.
- Put your key word outlines (KWOs) and the Unit 2 Composition Checklist behind the Work in Process tab.
- Put the Stylistic Techniques page and the -ly Adverb Word List behind the Stylistic Techniques 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 on “Drum Talk.”
2. Practice retelling your KWOs to a partner.
3. Write three paragraphs about “Egyptian Hieroglyphics” or “Drum Talk” using your KWO and the Unit 2 Composition Checklist.
4. Include and mark (underline) one -ly adverb and one *who/which* clause in each paragraph.
5. Have your editor check your rough draft.
6. Make necessary corrections.
7. Follow the directions on the checklist.

Week 2: The Phoenician Alphabet and Roman Roads

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

The Agony and the Ecstasy by Irving Stone (or watch the movie)

Week 2: The Phoenician Alphabet and Roman Roads

UNIT 2: WRITING FROM NOTES

OVERVIEW

Week 2: The Phoenician Alphabet and Roman Roads

Structure and Style for Students Video 2 **Part 1: 00:00–40:02** **Part 2: 40:03–56:45**

Goals

- to practice the Units 1 and 2 structural models
- to write a KWO
- to write a summary from your KWO
- to add dress-ups: strong verb, *because* clause
- to learn new vocabulary: *consonant*, *derivation*

Suggested Daily Breakdown

DAY 1	• Watch Part 1 of Video 2. • Read and discuss “The Phoenician Alphabet.” • Write a 2-paragraph KWO for “The Phoenician Alphabet.” • Test your KWO by retelling it to a partner. Remember to speak in complete sentences. • Read and discuss “Roman Roads.” <i>Optional: Complete Day 1 in Fix It! Grammar Week 2.</i>
DAY 2	• Watch Part 2 of Video 2 starting at 40:03. • Review the strong verb and <i>because</i> clause dress-ups. • Write a 3-paragraph KWO for “Roman Roads.” • Test your KWO by retelling it to a partner. • Using your KWO, not the source text, begin writing your 3-paragraph summary about “Roman Roads.” • Follow the directions on the checklist and check off each item as you complete it. <i>Optional: Complete Day 2 in Fix It! Grammar Week 2.</i>
DAY 3	• Using your KWO, not the source text, finish writing your summary about “Roman Roads.” • Follow the directions on the checklist and check off each item as you complete it. <i>Optional: Complete Day 3 in Fix It! Grammar Week 2.</i>
DAYS 4 AND 5	• Add dress-ups, including one strong verb and one <i>because</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 have him or her 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

Phoenician Alphabet

- I. paleographers, date, decipher, writings
 1. philologists, study, historical, sources
 2. both, studied, Phoenician, alphabet
 3. remarkable, system, represents, consonants
 4. 22 letters, (P), words, horizontally
 5. R → left
 6. oldest, texts, Byblos, Phoenicia
 7. date, 11th C., BC
 8. (P), system, derived, Egyptians', hieroglyphics

- II. m., important, derivation, (P), Greek
 1. Latin, developed, languages, Western
 2. 800 BC, merchants, mariners, (P), Greeks
 3. trade, (P), accounts, communicate
 4. (G), system, useful, written, records
 5. (P), understandable, adopted, intact
 6. (G), symbols, vowel, sounds, + grammar
 7. invaluable, philosophy, Socrates, Homer
 8. (P), vital, contribution

Dress-Ups

-ly adverb

who/which clause

strong verb (I ____.)

image, feeling (It ____.)

because clause

IEW Writing Tools App

Style

strong verb

because clause

- A verb is something somebody is or does. It gives a complete thought. I ____ . It ____ .
- A strong verb gives a strong image or feeling. Encourage students to use a thesaurus or the IEW Writing Tools App to find strong verbs.
- Students should include and mark a strong verb in each paragraph that they write. Because words with an -ing suffix often function as adjectives or nouns, in this class a word with an -ing suffix should not be marked as a strong verb.
- The *because* clause is a dependent clause that begins with the word *because* and includes both a subject and a verb. It must be added to a sentence that is already complete.
- Note that *because of* is a preposition. It is not the same as a *because* clause.

Week 2: The Phoenician Alphabet and Roman Roads

Source Text 2.1

The Phoenician Alphabet

Paleographers date and decipher ancient writings. Philologists study written and oral historical sources. Both have studied the Phoenician alphabet in great detail. This remarkable writing system contains letters that represent consonants. When the twenty-two letters of the Phoenician alphabet are combined into words, the text is written horizontally. It is read from right to left. The oldest texts that evidence the alphabet were found in Byblos, Phoenicia (now Lebanon). They date from the eleventh century BC. The Phoenicians' writing system derives from the Egyptians' hieroglyphics, which are pictographs, each standing for a sound, not an idea.

Certainly, the most important derivation of the Phoenician alphabet is the Greek alphabet. From that, the Latin alphabet developed, upon which most written languages of Western civilization are based. The Greek historian Herodotus tells us that around 800 BC, the Phoenician merchants and mariners introduced their alphabet to the Greeks who traded with the Phoenicians. In order to trade well, the Phoenicians developed their writing system to keep accounts straight and to communicate effectively. The Greeks perceived the writing system as useful and also began keeping written records. They found the Phoenician alphabet so understandable and profitable that they adopted most of it intact. Eventually, the Greeks added symbols representing vowel sounds and began standardizing a system of written grammar. Because of this, invaluable works such as the philosophy of Socrates and the literature of Homer were passed on to us. The Phoenician alphabet was a vital contribution to civilization.

Definitions from Source Text

consonant (n): a basic speech sound in which the breath is partly obstructed

derivation (n): the formation of a word from another word

UNIT 2: WRITING FROM NOTES

Phoenician Alphabet

aleph	beth	gimmel	daleth	he	waw
zayin	het	tet	yod	kaph	lamed
mem	nun	samekh	ayin	pe	tsade
qoph	resh	shin	taw		

Greek Alphabet

Aα	Bβ	Γγ	Δδ	Εε	Ζζ
alpha	beta	gamma	delta	epsilon	zeta
Ηη	Θθ	Ιι	Κκ	Λλ	Μμ
eta	theta	iota	kappa	lambda	mu
Νν	Ξξ	Οο	Ππ	Ρρ	Σς
nu	xi	omicron	pi	rho	sigma
Ττ	Υυ	Φφ	Χχ	Ψψ	Ωω
tau	upsilon	phi	chi	psi	omega

Source Text 2.2**Roman Roads**

The Empire of Rome spanned vast distances. It wielded power over numerous people groups. Governing far-flung lands full of millions of people was a great challenge that required efficient travel and prompt communication. In answer to this reality, the Romans built sturdy roads and an empire-wide mail system to travel upon them.

The first major Roman road was the Appian Way, constructed as a supply route for a military struggle against Rome's enemies. As the Roman war machine lurched across Europe and elsewhere, more roads were built to newly conquered cities. These roads were astonishingly straight and were so well made that many are still in use today. Traveling the ancient road system were the agents of the *Cursus Publicus*, the imperial postal service. Couriers on the route sometimes traveled by horse, and some urgent messages may have traveled as far as five hundred miles in only three days, using a relay of horses. Special posts along the routes provided fresh animals and relief for tired riders, who unfortunately were occasionally the target of bandits and Rome's enemies.

Because of the reliable roads and a well-organized postal system, news could move quickly across the Roman world in a time before modern communication.

Troops could be summoned promptly and could march up to twenty miles a day. These skillfully engineered roads made it possible for the Roman armies to consistently conquer their adversaries. Thus, an empire was built upon the rugged roads constructed by visionary Roman leaders.



Road built by Rome in the ancient city of Leptis Magna, Libya. Dirk.heldmaier. Used under Creative Commons Attribution-Share Alike 3.0 Unported license.

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 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

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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

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.

Week 2: The Phoenician Alphabet and Roman Roads

Unit 2 Composition Checklist

Week 2: Roman Roads

Writing
from
Notes

Name: _____



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Writing
Learn. Speak. Read. Write. Thrive!

STRUCTURE

- ☐ MLA format _____
- ☐ 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 _____
- ☐ ☐ ☐ strong verb _____
- ☐ ☐ ☐ *because* 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.

Students should underline twelve words in the finished paper: four dress-ups per paragraph.

Organize Your Binder

- Put “The Phoenician Alphabet” and “Roman Roads” behind the Source Texts tab.
- Put your KWO and the Unit 2 Composition Checklist behind the Work in Process 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 “Roman Roads.”
2. Write three paragraphs about “Roman Roads” using your KWO and the Unit 2 Composition Checklist.
3. Include and mark one strong verb and one *because* clause in each paragraph.
4. Remember to use an editor. Make corrections.
5. Follow the directions on the checklist.
6. Practice public speaking skills by telling your KWOs to a partner.

Week 3: Hannah and the Baker

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 Agony and the Ecstasy by Irving Stone (or watch the movie)

Week 3: Hannah and the Baker

UNIT 3: RETELLING NARRATIVE STORIES

OVERVIEW

Week 3: Hannah and the Baker

Structure and Style for Students Video 3 **Part 1: 00:00–33:09** **Part 2: 33:10–1:07:05**

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 ban weak verbs: *say/said, see/saw, go/went, think/thought*
- to learn new vocabulary: *wend*

Suggested Daily Breakdown

DAY 1	• Watch Part 1 of Video 3. • Review the Story Sequence Chart and copy the chart with the class. • Read and discuss “Hannah and the Baker.” • Write a KWO for “Hannah and the Baker.” • Test your KWO by retelling it to a partner. Remember to speak in complete sentences. <i>Optional: Complete Day 1 in Fix It! Grammar Week 3.</i>
DAY 2	• Watch Part 2 of Video 3 starting at 33:10. • Practice replacing the banned verbs <i>say/said, see/saw, go/went, and think/thought</i> with stronger verbs. • Using your KWO, begin writing your 3-paragraph “Hannah and the Baker” story. You may elaborate by adding details while keeping the same basic story. • Follow the directions on the checklist and check off each item as you complete it. <i>Optional: Complete Day 2 in Fix It! Grammar Week 3.</i>
DAY 3	• Using your KWO, finish writing your “Hannah and the Baker” story. • Follow the directions on the checklist and check off each item as you complete it. <i>Optional: Complete Day 3 in Fix It! Grammar Week 3.</i>
DAYS 4 AND 5	• Add one of each dress-up 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. <i>Optional: Complete Day 4 in Fix It! Grammar Week 3.</i>

Board Notes

Story Sequence Chart

Unit 3

<u>Characters/Setting</u> who - like, situation where } image/mood when }	I. Hannah, poor, broom-maker 1. Israel, Solomon, marketplace 2. shops, baker, aroma 3. sell, coins, tired
<u>Conflict/Problem</u> What → want/need? → think? → say? → do?	II. bakery, stop, smell 1. tempted, buy, not 2. —, baker, accuse 3. enjoy, delicious, smells 4. grab, money, hullabaloo
<u>Climax/Resolution</u> How solved? (Message) (Epilog) (Epilog can also be spelled epilogue.)	III. take, King Solomon 1. both, present, K-pay! 2. shake, coins, B-hear? 3. "smell w/ sound money" 4. everyone, laugh, X baker

say/said

muttered
 stated
 whispered
 announced
 complained
 explained
 exclaimed
 cried
 shouted
 pronounced
 commanded
 demanded
 hollered

see/saw

envisioned
 noticed
 caught a
 glimpse
 glanced
 pictured
 observed
 viewed
 stared
 beheld
 gazed
 scrutinized
 examined

go/went

drove
 flew
 crawled
 cartwheeled
 traversed
 wended
 ventured
 trekked
 tripped
 entered
 rushed
 poured
 meandered

think/thought

imagined
 pondered
 brainstormed
 dreamt
 considered
 wondered
 mused
 contemplated
 enquired
 hoped
 reminisced
 believed

Dress-Ups

-ly adverb
 who/which clause
 whom
 whose
 strong verb
 image/feeling
 because clause

Ways to Use the
 Story Sequence Chart

1. Discussion tool
2. Summary
3. Elaboration
4. Variation
 Change C & S, keep Problem
 Keep C & S, change Problem
5. Original

Source Text

Hannah and the Baker

Many centuries ago when Solomon was king, a poor young woman named Hannah lived with her family and earned money by making brooms. Each evening she would gather long stiff strands of straw, tie them into bundles, and affix the bundles to a straight branch. The next day she would carry her brooms to the marketplace, hoping to sell them and earn a few coins.

One afternoon, having sold her brooms and holding her precious coins in a small pouch, she passed by a bakery, where delicious aromas were wafting on the air. “Perhaps I could spend just one coin on a tasty treat for myself,” she thought, taking one from her pouch. “No, my family needs the money, and I must not be selfish,” she resolved. However, she did stand near the doorway to relish the smell of the fresh bread, buns, and biscuits.

The baker, suspicious, asked her what she was doing, so she explained that she was very much enjoying the smell of his wonderful baked goods. However, he stated that if she wasn’t going to buy anything, she must pay for the privilege, and he tried to grab the coin in her hand.

“But I didn’t eat anything! Stop! Stop!” she shouted.

“You smell my bread, you pay!” the baker argued back.

Many nearby in the market came to find out what the ruckus was about. While Hannah and the baker continued to argue, the onlookers were divided. Some agreed that the baker should be compensated, while others thought it obvious that the girl owed nothing. Finally someone shouted, “Let Solomon decide!”

Defined Word

wend (v): to go in a specified direction, typically slowly or by an indirect route

UNIT 3: RETELLING NARRATIVE STORIES

“Yes,” they all agreed, “let the king decide.” So they all went over to the palace where King Solomon sat giving judgements.

The baker stated his case. “I worked all morning making my breads and cakes, and that girl stood at my door and smelled it all. She even confessed that smelling was almost as good as eating! She should pay for enjoying the fruits of my labor.”

Hannah spoke. “I should not have to pay anything. I only breathed, and the smell of bread was in the air. Must I pay for air?”

The baker then argued, “The law says that one must pay if he takes what someone else makes. I made the smells of the food, so she must pay!”

Solomon agreed. “That is the law. This woman must pay for what she took.” Many in the crowd expressed surprise. Solomon continued, “Take out your money.”

She did.

“Now shake the coins in your hands three times.

She did.

“Baker, did you hear that?” The baker said that he had. “Then you are paid. Go home happy.”

“What? That’s not right!” retorted the baker.

“It is just,” said Solomon. “She has paid for the aromas of your bread with the sound of her money.”

Hannah shook her coins again, and everyone except the baker laughed.

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 story.
- 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. For this assignment, students use the outline to write a 3-paragraph story summary or an elaboration of the story. To elaborate, students add details while keeping the same basic story.

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.



Level C -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		_____

Impostors

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

Unit 3 Composition Checklist

Week 3: Hannah and the Baker

Retelling
Narrative
Stories

Name: _____



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Listen. Speak. Read. Write. Think!

STRUCTURE

- ☐ MLA format _____
- ☐ 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)

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

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

MECHANICS

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

Organize Your Binder

- Put "Hannah and the Baker" 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 C -ly Adverb Word List behind the Stylistic Techniques tab.
- Put the Banned Words List – Verbs behind the Banned Words tab.

Homework

1. Write three paragraphs using your KWO and the Unit 3 Composition Checklist.
2. Do not use the banned verbs *say/said*, *see/saw*, *go/went*, *think/thought* in your paper.
3. Remember to use an editor. Make corrections.
4. Follow the directions on the checklist.