

YEAR | LEVEL

3 | B

Teacher's
Manual

Structure and Style®

FOR STUDENTS

YEAR **3** LEVEL **B**

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
University-Ready Writing

The purchase of this book allows its owner access to PDF downloads that accompany *Structure and Style for Students: Year 3 Level B*. See blue page for details and download instructions. Our duplicating/copying policy for these resources is specified on the copyright page for each of these downloads.

Copyright Policy

Structure and Style for Students: Year 3 Level B Teacher's Manual Sample Lessons
First Edition, August 2024
PDF version 1
Copyright © 2024 Institute for Excellence in Writing

ISBN 978-1-62341-560-0

Our duplicating/copying policy for *Structure and Style for Students: Year 3 Level B* Teacher's Manual:

All rights reserved.

No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher, except as provided by U.S.A. copyright law and the specific policy below:

Home use: Because this Teacher's Manual may not be reproduced, each family must purchase its own copy.

Small group or co-op classes: Because this Teacher's Manual may not be reproduced, each teacher must purchase his or her own copy.

Classroom teachers: Because this Teacher's Manual may not be reproduced, each teacher must purchase his or her own copy.

Library use: This Teacher's Manual may be checked out of a lending library provided patrons agree not to make copies.

Additional copies of this Teacher's Manual may be purchased from IEW.com/SSS-3B-T

Institute for Excellence in Writing (IEW®)
8799 N. 387 Road
Locust Grove, OK 74352
800.856.5815
info@IEW.com
IEW.com

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

Contents

Introduction	5	Week 6 Weekly Overview	61
Scope and Sequence	6	Board Notes	62
UNIT 1: NOTE MAKING AND OUTLINES		“The Moai of Easter Island”	63
Week 1 Weekly Overview	9	“Qin Shi Huang’s Mausoleum”	65
Board Notes	10	“Nazca Lines”	67
Unit 1 Model Chart	11	Banned Words List – Adjectives	69
“Mermaids”	13	Unit 4 Composition Checklist	71
“The Cottingley Fairies”	15	Organize Your Binder, Homework ...	72
Organize Your Binder, Homework ...	16	UNIT 5: WRITING FROM PICTURES	
UNIT 2: WRITING FROM NOTES		Week 7 Weekly Overview	73
Week 2 Weekly Overview	17	Board Notes	74
Board Notes	18	Unit 5 Model Chart	75
Units 1 & 2 Model Chart	19	Dinosaur pictures	77
“Cryptozoology”	21	Stonehenge pictures	79
“Bigfoot and Other Mysterious		Unit 5 Composition Checklist	81
Primates”	23	Organize Your Binder, Homework ...	82
Stylistic Techniques	25	Week 8 Weekly Overview	83
Level B -ly Adverb Word List	27	Board Notes	84
Letter to the Editor	29	Tent and Bigfoot pictures	85
Unit 2 Composition Checklist	31	Boat and Sea Monster pictures	87
Organize Your Binder, Homework ...	32	#2 Prepositional Opener	89
UNIT 3: RETELLING NARRATIVE STORIES		Unit 5 Composition Checklist	91
Week 3 Weekly Overview	33	Organize Your Binder, Homework ...	92
Board Notes	34	UNIT 6: SUMMARIZING	
Unit 3 Model Chart	35	MULTIPLE REFERENCES	
“The Thief and the Innkeeper”	37	Week 9 Weekly Overview	93
Banned Words List – Verbs	39	Board Notes	94
Unit 3 Composition Checklist	41	Unit 6 Model Chart	95
Organize Your Binder, Homework ...	42	“Alcatraz Federal Penitentiary”	97
Week 4 Weekly Overview	43	“Alcatraz: Then and Now”	101
Board Notes	44	“Alcatraz”	105
“Flannan Isle”	45	Unit 6 Composition Checklist	109
Unit 3 Composition Checklist	47	Organize Your Binder, Homework ..	110
Organize Your Binder, Homework ...	48	Week 10 Weekly Overview	111
UNIT 4: SUMMARIZING A REFERENCE		Board Notes	112
Week 5 Weekly Overview	49	Documenting Quotations	113
Board Notes	50	Unit 6 Composition Checklist	117
Unit 4 Model Chart	51	Organize Your Binder, Homework ..	118
“Nessie”	53	UNIT 7: INVENTIVE WRITING	
“Champ”	55	Week 11 Weekly Overview	119
-ly Adverb Intensifiers	57	Board Notes	120
Unit 4 Composition Checklist	59	Unit 7 Model Chart	121
Organize Your Binder, Homework ...	60	Unit 7 Composition Checklist	125
		Organize Your Binder, Homework ..	126

Week 12	Weekly Overview	127
	Board Notes	128
	Chimera	129
	Unit 7 Composition Checklist	133
	Organize Your Binder, Homework	134
Week 13	Weekly Overview	135
	Board Notes	136
	“Stopping by Woods on a Snowy Evening”	137
	Organize Your Binder, Homework	138

UNIT 8: FORMAL ESSAY MODELS

Week 14	Weekly Overview	139
	Board Notes	140
	Unit 8 Model Chart	141
	Unit 8 Composition Checklist	145
	Organize Your Binder, Homework	146
Week 15	Weekly Overview	147
	Board Notes	148
	Super-Essay Planning Chart	149
	A Chronological Timeline	151
	Homer’s Great Works	155
	Characters in Homer	161
	Homer: The Great Poet of Western Culture	167
	Unit 8 Composition Checklist	171
	Organize Your Binder, Homework	172
Week 16	Weekly Overview	173
	Board Notes	174
	Unit 8 Composition Checklist	175
	Organize Your Binder, Homework	176
Week 17	Weekly Overview	177
	Board Notes	178
	Unit 8 Composition Checklist	181
	Organize Your Binder, Homework	182

UNIT 9: FORMAL CRITIQUE

Week 18	Weekly Overview	183
	Board Notes	184
	Unit 9 Model Chart	185
	“How Watson Learned the Trick”	187
	Critique Thesaurus	191
	Facts about Arthur Conan Doyle	193
	“The Merchant of Venice”	195
	“The New Colossus”	196
	Unit 9 Composition Checklist	197
	Organize Your Binder, Homework	198

POETRY

Week 19	Weekly Overview	199
	Board Notes	200
	“A Gust of Wind—One”	201
	“In the West the Sun”	201
	“Triad”	202
	“Niagara”	202
	“The Tyger”	203
	“The Charge of the Light Brigade”	204
	“Trees”	205
	“The Eagle”	205
	“The Destruction of Sennacherib”	206
	Composition Checklist	207
	Organize Your Binder, Homework	208
Week 20	Weekly Overview	209
	Board Notes	210
	“Jabberwocky”	211
	Composition Checklist	213
	Organize Your Binder, Homework	214
Week 21	Weekly Overview	215
	Board Notes	216
	“Amendment 1”	217
	“Lazarus”	218
	Composition Checklist	219
	Organize Your Binder, Homework	220
Week 22	Weekly Overview	221
	Board Notes	222
	“Annabel Lee”	223
	Limericks	224
	Composition Checklist	225
	Organize Your Binder, Homework	226

RESPONSE TO LITERATURE

Week 23	Weekly Overview	227
	Board Notes	228
	Response to Literature Word Lists	229
	Composition Checklist	235
	Organize Your Binder, Homework	236
Week 24	Weekly Overview	237
	Board Notes	238

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

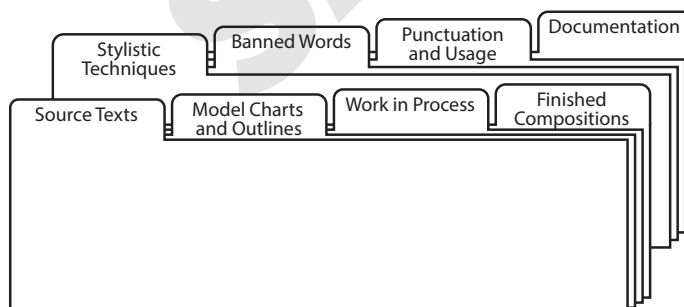
Your *Structure and Style for Students* curriculum features a paper organization system that you will use to manage your coursework and compositions in every stage of the writing process.

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	Mermaids The Cottingley Fairies		<i>Princess Mary's Gift Book: A Spell for a Fairy</i> by Alfred Noyes
Unit 2 2	Cryptozoology Bigfoot	-ly adverb who/which clause	<i>The Incorrigible Children of Ashton Place: Book 1: The Mysterious Howling</i> by Maryrose Wood
Unit 3 3	The Thief and the Innkeeper	strong verb banned words: say/said, go/went, think/thought	
4	Flannan Isle	because clause banned words: see/saw, want/wanted	
Unit 4 5	Lake Monsters		<i>The Voyage of the Dawn Treader</i> by C. S. Lewis
6	Man-Made Mysteries	quality adjective banned words: good, bad, big, small	
Unit 5 7	Dinosaur or Stonehenge	www.asia clause	
8	Tent and Bigfoot or Boat and Sea Monster	#2 Prepositional Opener	<i>The Adventures of Sherlock Holmes</i> by Sir Arthur Conan Doyle
Unit 6 9	Alcatraz		
10	An Unsolved Mystery additional sources required	#3 -ly Adverb Opener #5 Clausal Opener	
Unit 7 11	A Small Object You Use		<i>The Indian in the Cupboard</i> by Lynne Reid Banks
12	Chimera	#1 Subject Opener #4 -ing Opener #6 vss Opener	

Scope and Sequence

Week	Subject and Structure	Style	Literature Suggestions
13	Author Imitation		<i>The Children's Homer: The Adventures of Odysseus and the Tale of Troy</i> by Padraic Colum
Unit 8 14	Cryptids		
15	Homer, Part 1 Super-Essay		<i>Journey to the Center of the Earth</i> by Jules Verne
16	Homer, Part 2	decorations	
17	Homer, Part 3		
Unit 9 18	How Watson Learned the Trick		<i>The Merchant of Venice</i> by William Shakespeare or 1980 movie
Poetry 19	Haiku Cinquain		
20	Couplet, Tercet, Quatrain	alliteration/assonance simile/metaphor	
21	Sonnet	blank verse	
22	Trochaic, Dactylic, Anapestic	advanced meter	<i>A Book of Nonsense</i> by Edward Lear
Response to Literature 23	The Charge of the Light Brigade		
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, 7, 9, 11, 14, 18, 19, 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: Mermaids The Cottingley Fairies

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

Princess Mary's Gift Book: A Spell for a Fairy by Alfred Noyes

Week 1: Mermaids, The Cottingley Fairies

UNIT 1: NOTE MAKING AND OUTLINES

OVERVIEW

Week 1: Mermaids The Cottingley Fairies

Structure and Style for Students Video 1 **Part 1: 00:00–37:06** **Part 2: 37:07–44:28**

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
- no new vocabulary words this week

Suggested Daily Breakdown

DAY 1	• Watch Part 1 and Part 2 of Video 1. • Review the key word outline (KWO) rules. • Read and discuss "Mermaids." • Write a KWO for both paragraphs of "Mermaids" with the class. • Test your KWO by retelling it to a partner. Speak in complete sentences. <i>Optional: Complete Day 1 in Fix It! Grammar Week 1.</i>
DAY 2	• Read, discuss, and write a KWO for the first paragraph of "The Cottingley Fairies." • Test your KWO by retelling it to a partner. Speak in complete sentences. <i>Optional: Complete Day 2 in Fix It! Grammar Week 1.</i>
DAY 3	• Write a KWO for the second paragraph of "The Cottingley Fairies." • Test your KWO by retelling it to a partner. Speak in complete sentences. <i>Optional: Complete Day 3 in Fix It! Grammar Week 1.</i>
DAYS 4 AND 5	• Choose one paragraph from one KWO to retell to a relative or friend. 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>

Board Notes

Mermaids

- I. mythological, 1/2 , 1/2 
1. heroines, enchantresses, grotesque
 2. occasionally, thought, real
 3. 1/9/1493, Columbus, reported, 3 M
 4. probably, saw,  manatees
 5. 1842, P.T. Barnum, Feejee Mermaid
 6. displayed,  NY, Boston, London
 7. torso, monkey, sewn, 1/2 

- II. 2012–13, A.P., 2 films, claimed, M, real
1. 3 MM viewers, gov't, cover-up
 2. end, disclaimer, fictional
 3. film, scientist, actor
 4. _____, _____, _____

2–3 key words

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

Proper nouns such as Feejee Mermaid count as one word on the KWO.



human/person



fish

Structure Unit 1: Note Making and Outlines

- 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 the purpose of the key word outline (KWO) is to remember the main idea of the sentence. Therefore, key words are taken from each sentence. In other units this will change as students write outlines to organize their thoughts.

UNIT

1 Note Making
and Outlines

Name _____

Date _____

I. _____

1. _____

2. _____

3. _____

4. _____

5. _____

**3
words
max!**

Read.
Think.
Look up.
Speak.



SAMPLE

Write the Outline

The purpose of the outline is to organize thoughts.

- Symbols, numbers, and abbreviations are free. Using them allows room for other key words.
- Since *Mermaids* is the title, simply write *M* when writing the KWO.
- Proper nouns such as *Feejee Mermaid* count as one key word.
- Encourage students to correctly capitalize and spell the words they write on the KWO.

Test the Outline

Students test the outline to ensure the key words can be used to form a sentence. The test is not of the student but of the outline. Every outline should be tested to ensure a paper can be written. *This is not the same activity that requires that students Read. Think. Look up. Speak.*

- Put the source text aside.
- Use the words on each line of the KWO to make a complete sentence.
- If the words on the outline do not work, look at the source text and change the words.

Week 1: Mermaids, The Cottingley Fairies

Source Text

Mermaids

Mermaids are mythological creatures that are part human, part fish. In some cultures they are portrayed as lovely heroines or beautiful enchantresses, and in others they are grotesque creatures with supernatural powers. Occasionally, people have thought mermaids to be real-life marine creatures. On January 9, 1493, explorer Christopher Columbus reported that he saw three mermaids. What he probably saw were large, slow-moving aquatic animals called manatees. In 1842 American showman P.T. Barnum presented the Feejee Mermaid to curious onlookers. Claiming that it was a real mermaid, Barnum displayed it in New York, Boston, and London. In reality, it was the torso of a monkey sewn onto the back half of a fish.

More recently in 2012 and 2013, the Animal Planet channel aired two documentary-style films that claimed that mermaids were real creatures. The programs, each viewed by more than three million viewers, suggested a government cover-up of mermaid evidence. However, near the end of the films just before the credits, a short disclaimer admitted that certain events in these films were fictional. In fact, the person identified in the film as National Oceanic and Atmospheric Administration (NOAA) scientist Dr. Paul Robertson was an actor named Dave Evans. Executive producer Charlie Foley said that they wanted people to think the film was real because they wanted the audience to suspend their disbelief and believe that the existence of mermaids were possible.

SAMPLE

Source Text**The Cottingley Fairies**

Elsie Wright (16) and Frances Griffiths (9) were cousins living in England near the Yorkshire village of Cottingley. In the summer of 1917, they often played by a stream and claimed to see fairies near the water. Using Elsie's father's camera, the two girls produced two photographs of fairies. The first picture showed Frances surrounded by four fairies, and the second photo showed Elsie with a dancing gnome. Elsie's father did not trust the photographs or the claims of the girls, believing that they were a prank. However, Elsie's mother assumed the photos were authentic, and in 1919 she shared them with a speaker from the Theosophical Society.

In 1920 Sir Arthur Conan Doyle heard about the girls' pictures from Felicia Statcher, editor of the publication *Light*. Doyle was fascinated by the idea of paranormal phenomena. He was excited to prove that the photos were genuine evidence of the existence of fairies, so he gave each girl a camera and asked them to take more photographs. He then used these photographs to illustrate an article on fairies that he wrote for the Christmas 1920 edition of *The Strand Magazine*. Public reaction was mixed regarding the photos. Some believed; some did not. In 1978 Fred Gettings pointed out that the fairies looked far too similar to illustrations in the 1915 children's book *Princess Mary's Gift Book*. In the 1980s the two women finally confessed that they had faked the photos with paper cutouts. Frances claimed that she never thought that they were perpetrating a fraud. In their minds the girls believed that they were just having some fun. It may be true that sometimes people choose to believe fanciful things because they simply want to believe them.

UNIT 1: NOTE MAKING AND OUTLINES



This sketch was used by Elsie and Frances to make their paper cutout fairies taken from the poem "A Spell for a Fairy" by Alfred Noyes. Illustration from Princess Mary's Gift Book. (London, 1914). Public domain.

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. They will not only 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 "Mermaids" and "The Cottingley Fairies" 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 "The Cottingley Fairies" and test it by telling it to a partner.
2. Choose one paragraph from one KWO and practice public speaking skills by telling it to a partner.

Week 2: Cryptozoology or Bigfoot

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 Incurable Children of Ashton Place: Book 1: The Mysterious Howling by Maryrose Wood

Week 2: Cryptozoology or Bigfoot

UNIT 2: WRITING FROM NOTES

OVERVIEW

Week 2: Cryptozoology or Bigfoot

Structure and Style for Students Video 2 **Part 1: 00:00–34:47** **Part 2: 34:48–1:02:51**

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: *cryptozoology, primates*

Suggested Daily Breakdown

DAY 1	• Watch Part 1 of Video 2. • Read and discuss "Cryptozoology." • Write a KWO for the first paragraph of "Cryptozoology" 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. • Read and discuss "Bigfoot and Other Mysterious Primates." • Review how to format your paper. • Review how to create a title. <i>Optional: Complete Day 1 in Fix It! Grammar Week 2.</i>
DAY 2	• Watch Part 2 of Video 2 starting at 34:48. • Review the -ly adverb and <i>who/which</i> clause dress-ups. • Review how to use the checklist. • Write a KWO for the second paragraph of "Cryptozoology." • Write a KWO for "Bigfoot and Other Mysterious Primates." Test your KWO by retelling it to a partner. <i>Optional: Complete Day 2 in Fix It! Grammar Week 2.</i>
DAY 3	• Choose either your Cryptozoology KWO or your Bigfoot KWO to write a 2-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 2-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

Unit 1: KWO, key words each sentence

Unit 2: KWO, key words each sentence + written

Cryptozoology

- I. animals, recognized scientific
 1. animals, BF, LNM, existence, disputed
 2. , , , maybe, only, evidence
 3. scientists, proved, cryptids, ✓
 4. example, Komodo, myth
 5. G squid, photographed 2004, 130 yrs, Verne 
 6. platypus, Australia, puzzled
↓
 7. preserved, 1799, forgery, animals, 

Stylistic Techniques

Dress-Ups

1. -ly adverb
2. *who/which* clause



Structure Unit 2: Writing from Notes

- After students write the KWO, they should test it. Testing the KWO is an important step in the writing process. Testing the outline is not a test of the student's memory but a test of the outline.
- After students can successfully form a sentence using each line of the KWO, they are ready to write the paper. Students do this by setting aside the source text and using the KWO to write a summary paragraph. Stress the importance of writing from the KWO.

The Title Rule

- 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.
- Emphasize the word *repeats*. A catchy title does not contain synonyms of words found in the final sentence, but it uses exact words. The title and final sentence should result in a clear echo.

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

Begin with a Rough Draft

The first draft is never the final draft.

- Use a pen and write from the KWO.
- Double-space each line, making corrections as necessary.

Format the Final Draft Correctly

Proper formatting not only enhances readability and overall presentation but is also necessary for submitting homework electronically. As you train students keyboarding skills, teach them to properly format a paper.

All students who submit typed papers should know how to do four things.

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

Week 2: Cryptozoology or Bigfoot

Source Text

Cryptozoology

Cryptozoology is the search for animals not recognized by the scientific community. Cryptids are animals such as Bigfoot and the Loch Ness Monster, whose existences are disputed. Footprints, sightings, and animal hair, real or imagined, may be all that exists of these mysterious creatures. However, in some cases, scientists have proved that some animals formerly considered cryptids are real. For example, the Komodo dragon, once thought to be only a myth, is a huge lizard that can grow up to ten feet long (3 m) and can weigh more than three hundred pounds (70 kg). The giant squid was not actually photographed in its natural habitat until 2004, more than 130 years after Jules Verne wrote about it in *Twenty Thousand Leagues Under the Sea*. The platypus, a part beaver, part duck, egg-laying mammal from Australia, puzzled early scientists. When examining a preserved platypus body in 1799, English zoologist George Shaw concluded that it was a forgery made of several animals sewn together.

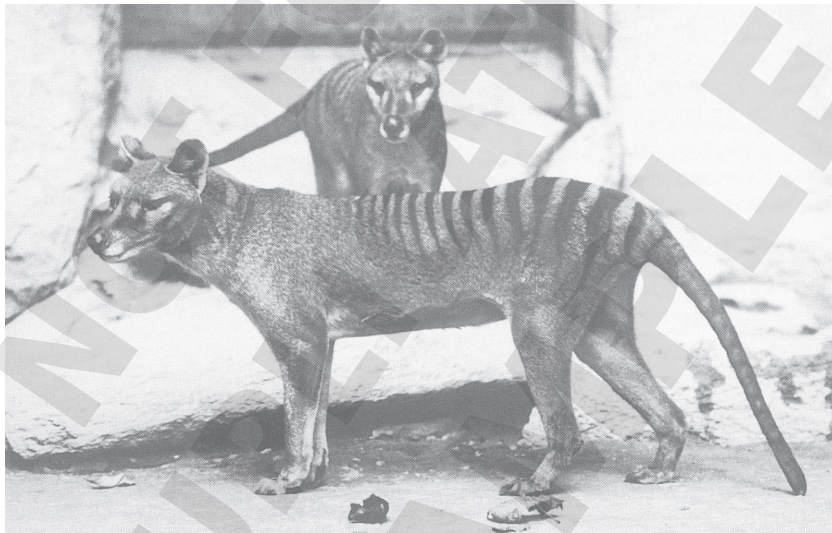
Encouraged by these and other findings, cryptozoologists continue to study cryptids with the hope of discovering evidence that proves these animals are real. Individuals interested in becoming cryptozoologists might consider degrees in biology or zoology. They study legends, interview locals, and investigate areas where sightings have occurred. Many submit their findings to museums such as the International Cryptozoology Museum in Portland, Maine. This family-friendly museum is filled with oddities and art such as sculptures of Bigfoot and P.T. Barnum's Feejee Mermaid. Visitors to this museum can also find models of animals previously classified as

Definition from Source Text

cryptozoology (n): the search for animals not recognized by the scientific community

UNIT 2: WRITING FROM NOTES

cryptids, including the now-extinct thylacine, a nocturnal carnivorous marsupial native to Australia. The last confirmed living thylacine was captured in 1933 and lived in captivity until 1936.



*Male and female thylacines in the National Zoo in Washington, D.C.
Photograph by E.J. Keller. 1902. Public domain.*

Source Text

Bigfoot and Other Mysterious Primates

Perhaps the most famous of all cryptids is the ape-like primate Bigfoot, also known as Sasquatch in North America. Modern interest in the animal can be traced back to a Humboldt, California, newspaper story from 1958 that shared how alarmed loggers found oversized humanoid footprints near their bulldozer. Then, in 1967 Roger Patterson and Robert Gimlin shared their now-famous Northern California video that shows Bigfoot lumbering through a forest. Bigfoot is said to have brown fur, stand seven to ten feet tall, weigh up to eight hundred pounds, and walk upright. In 1976 Peter Byrne of the Bigfoot Information Center and Exhibition in The Dalles, Oregon, appealed to the FBI to determine if a sample of fifteen hairs attached to some skin could be physical evidence of the creature's existence. They concluded that the hairs were of deer-family origin. Although the 1958 footprints turned out to be a prank by Ray Wallace, the lumberworkers' boss, many still believe that Bigfoot is real.

Other stories of these ape-like creatures occur on every continent except Antarctica. The Yeti, or Abominable Snowman, supposedly lives in the Himalayas in Asia. It is approximately six feet tall and a dark gray or reddish brown. In fact, Alexander the Great demanded to see the Yeti, but he was told the monster could not survive in the lowlands. The Skunk Ape, named so because it is reported to smell like a wet dog, rotten eggs, or a skunk, has been spotted in Florida. However, Bob DeGross, a public affairs officer in the Everglades, has stated that the National Park Service wildlife staff have never verified a sighting of the Skunk Ape. Nevertheless, not all fanciful primate stories are unsubstantiated. A book written in 1625 told of a monster

Definition from Source Text

primates (n): mammals, including apes and monkeys, which have highly developed brains

UNIT 2: WRITING FROM NOTES

that slept in a tree and ate fruit. It was larger and more powerful than a human. For years people had questioned whether or not such a creature existed. Centuries later, Reverend Thomas Savage acquired a skull of an animal that proved its existence, and his findings were presented in 1847 at the Boston Society of Natural History. This large animal is now classified as the western lowland gorilla.



*Frame 352 from the Patterson-Gimlin Bigfoot video footage.
Film by Roger Patterson. 20 October 1967. Public domain.*

Stylistic Techniques

I. Dress-Ups

1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

Indicator: _____

Minimum Rule: _____

II. Sentence Openers

1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

Indicator: _____

Minimum Rule: _____

III. Decorations

1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

Indicator: _____

Minimum Rule: _____

Dress-Ups

Indicator: underline

Minimum Rule: each one in every paragraph

Week 2

1. -ly adverb
2. who/which clause

Week 3

3. strong verb

Week 4

4. because clause

Week 6

5. quality adjective

Week 7

6. www.asia clause

Sentence Openers

Indicator: number

Minimum Rule: each one in every paragraph

Week 8

2. prepositional

Week 10

3. -ly adverb
5. clausal - www.asia.b

Week 12

1. subject
4. -ing
6. vss (2–5 words)

Week 16

Decorations

Indicator: “dec” in margin or italicize

Minimum Rule: one different decoration per paragraph

1. question
2. alliteration
3. quotation
4. simile/metaphor
5. 3sss
6. dramatic open/close

SAMPLE

Style Introduction to Style

-ly adverb

- The -ly adverb is an adverb that ends with the suffix -ly. Do not allow students to use -ly impostors (adjectives) such as *chilly*.
- An adverb modifies a verb, adjective, or adverb. However, the most effective -ly adverb dress-ups modify verbs and explain how or when an action occurs.
- At this level, do not allow students to choose a random word from the list.

who/which clause

- The *who/which* clause is a dependent adjective clause added to a complete sentence.
- *Who/which* clauses begin with *who*, *whom*, *whose*, and *which*. Use forms of *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.
- The *who/which* clause should connect two ideas about a single noun. The clause should add more information to the sentence.
- At this level, encourage students to write the *who/which* clause with an action verb instead of a *be* verb.

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 | intensely | restfully | wholly | _____ |
| enormously | intently | 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 | |

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 them 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.

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

Week 2: Cryptozoology or Bigfoot

Unit 2 Composition Checklist

Week 2: Cryptozoology or Bigfoot

Writing
from
Notes

Name: _____



STRUCTURE

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

STYLE

11 12 Dress-Ups (underline one of each)

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

MECHANICS (-1 pt per error)

- ☐ capitalization _____
- ☐ end marks and punctuation _____
- ☐ complete sentences _____
- ☐ 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 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.

Organize Your Binder

- Put “Cryptozoology” and “Bigfoot and Other Mysterious Primates” behind the Source Texts tab.
- Put Unit 2: Writing from Notes 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 and the Level B -ly Adverb List 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 two paragraphs, using your KWO and the Unit 2 Composition Checklist.
2. Include and mark (underline) one -ly adverb and one *who/which* clause in each paragraph.
3. Have your editor check your rough draft.
4. Make necessary corrections.
5. Follow the directions on the checklist.

Week 3: The Thief and the Innkeeper

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 Incorrigible Children of Ashton Place: Book 1: The Mysterious Howling by Maryrose Wood

Week 3: The Thief and the Innkeeper

UNIT 3: RETELLING NARRATIVE STORIES

OVERVIEW

Week 3: The Thief and the Innkeeper

Structure and Style for Students Video 3 **Part 1: 00:00–52:30** **Part 2: 52:31–1:23:09**

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, go/went, think/thought*
- to learn new vocabulary: *denouement*

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 “The Thief and the Innkeeper.” • Write a KWO for “The Thief and the Innkeeper.” Test your KWO by retelling it to a partner. <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 52:31. • 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, go/went, and think/thought</i>. • Using your KWO, not the source text, write the first paragraph of your story. • Follow the directions on the checklist and check off each item as you complete it. <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> |

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

Imagine the Audience

- As students write, require that they use language and sentence structure that is accurate and readable.
- Because students should use descriptive language to show scenes and emotions rather than telling what is happening, discourage dialogue.

Creating the Title

- It is not necessary for the title to tell about the story. The purpose of the title is to grab the reader's attention. A title that provides a bit of mystery will draw in the reader.
- Require students to use the title rule: title repeats one to three key words from final sentence.
- At this level, students should use dynamic words in both the title and final sentence.

Week 3: The Thief and the Innkeeper

Source Text

The Thief and the Innkeeper

Attributed to Aesop

A thief rented a room in a tavern and stayed a while in the hope of stealing something which would enable him to pay his reckoning. When he had waited some days in vain, he saw the innkeeper dressed in a new and handsome coat and sitting outside the door of the inn. The thief sat down to talk with him.

As the conversation began to lag, the thief yawned terribly and at the same time howled like a wolf. The innkeeper said, "Why do you howl so fearfully?"

"I will tell you," said the thief, "but first let me ask you to hold my clothes, or I shall tear them to pieces. I know not, sir, when I got this habit of yawning nor whether these attacks of howling were inflicted on me as a punishment for my misdeeds or for any other cause. However, this I do know—when I yawn for the third time, I turn into a wolf and attack men." With this speech he commenced a second fit of yawning and again howled like a wolf as he had at first.

The innkeeper, hearing his tale and believing what he said, became greatly alarmed and, rising from his seat, attempted to run away.

The thief laid hold of his coat and entreated him to stop, saying, "Pray wait, sir, and hold my clothes, or I shall tear them to pieces in my fury when I turn into a wolf."

At the same moment the thief yawned the third time and set up a terrible howl. The innkeeper, frightened lest he should be attacked, slipped out of his coat, leaving it in the thief's hands, and ran as fast as he could into the inn for safety. The thief made off with the coat and never returned again to the inn.

Defined Word

denouement (n): the gradual return to normal at the end of a story

SAMPLE

Style

strong verb

banned words: *say/said, go/went, think/thought*

- A verb is something somebody is or does. I _____. It _____.
- A strong verb is an action verb that gives a strong image or feeling.
- The easiest way to practice inserting strong verbs is to find a weak verb and replace it with a stronger verb, e.g., *went* vs *dashed* or *shuffled*. When a verb is banned, all forms of the verb are banned. Banning *said* means that *say* and *saying* are also banned.
- A weak verb is a verb that does not give a strong image or feeling. Although not all weak verbs are banned, only verbs that give a strong image or feeling count as a strong verb dress-up. Encourage students to use a thesaurus. Although students mark one strong verb per paragraph, students cannot use too many strong verbs.

Banned Words List – Verbs

| | | | |
|--|--|--|--|
| | | | |
| | | | |
| | | | |
| | | | |

SAMPLE

Unit 3 Composition Checklist

Week 3: The Thief and the Innkeeper

Retelling
Narrative
Stories

Name: _____



Institute for
Excellence in
Writing
Green. Smart. Good. Write. Right!

STRUCTURE

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

STYLE

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

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

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

MECHANICS (-1 pt per error)

- ☐ capitalization _____
- ☐ end marks and punctuation _____
- ☐ complete sentences _____
- ☐ correct spelling _____

Organize Your Binder

- Put “The Thief and the Innkeeper” 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 Banned Words List - Verbs behind the Banned Words 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, go/went, think/thought* in your paper.
5. Remember to use an editor. Make corrections.
6. Follow the directions on the checklist.