

# Voyages in Writing

Implementing the Structure and Style® Writing Method

Student Book

First Edition © January 2026  
Institute for Excellence in Writing, L.L.C.

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## Introduction

The lessons in this book teach Structure and Style® in writing. As they move through various themes and subjects, they incrementally introduce and review the models of structure and elements of style found in the Institute for Excellence in Writing's *Teaching Writing: Structure and Style*®.

### Student Book Contents

- **Scope and Sequence Chart** (pages 8–9)
- **The Lesson Pages**  
This is the majority of the text. It contains the instructions, source texts, worksheets, and checklists you will need for each lesson.
- **Appendix I: Adding Literature**  
This appendix suggests various books and stories to be read or listened to.
- **Appendix II: Mechanics**  
This appendix contains a compilation of the correct mechanics of writing numbers, punctuating dates, referencing individuals, etc. that are found in many of the lessons. Well-written compositions are not only written with structure and style, but they also contain correctly spelled words and proper punctuation.
- **Appendix III: Vocabulary**  
This appendix provides a list of the vocabulary words and their definitions organized by lesson as well as quizzes to take periodically. Twenty-three lessons include new vocabulary words. Every lesson includes vocabulary practice. The goal is that these great words will become part of your natural writing vocabulary.

Vocabulary cards are found on the blue page as a PDF download. Print them, cut them out, and place them in a plastic bag or pencil pouch for easy reference. Plan to study the words for the current lesson and continue to review words from previous lessons.

## Checklists

Each writing lesson includes a checklist that details all the requirements of the assignment. Tear the checklist out of the book so that you can use it while writing. Check off each element when you are sure it is included in your paper. With each writing assignment, turn in the checklist to be used by the teacher for grading. Reproducible checklists are available. See the blue page for download information.

## Teacher's Manual

The Teacher's Manual includes all of the Student Book contents with added instructions for teachers, including sample key word outlines and style practice ideas. Teachers may teach directly from this manual without the need of their own copy of the Student Book.

## Teaching Writing: Structure and Style

Along with the accompanying Teacher's Manual for this Student Book, it is required that the teacher of this course has access to *Teaching Writing: Structure and Style*. For more information, please visit [IEW.com/TWSS](http://IEW.com/TWSS)

## Adapting the Schedule

Groups who follow a schedule with fewer than thirty weeks will have to omit some lessons. Because there are several lessons for each of the nine IEW units in this book, this is not a problem. Teach lessons that introduce new concepts and omit some of those that do not.

## Assignment Schedule

All of the instructions for what to do for each lesson are included in the Assignment Schedule located on the first page of each lesson. Each lesson is divided into four days of instruction.

Some writing assignments are divided into two parts, allowing students two lessons to complete the entire assignment. Part one focuses on structure and writing a key word outline. Part two focuses on style and writing the paragraph(s). In the latter part of the book, lessons are divided into multiple parts, allowing students three to four lessons to complete the full essay.

Students will benefit from learning new structure and style concepts with a teacher. In addition, students should plan to read the source texts and begin key word outlines with a teacher.

Sample

## Scope and Sequence

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words
Unit 1 1	English Channel introduction to structure		fortitude, resolve stamina, tenacity
Unit 2 2	Human Electricity title rule	introduction to style -ly adverb	comprise, encompass entail, incorporate
Unit 3 3	The Ant and the Grasshopper		longingly, mournfully remorsefully, wistfully
4	Story Variation	<i>who/which</i> clause	
5	Story Sequel	alliteration invisible <i>who/which</i> clause	galvanize, incentivize incite, urge
Unit 4 6	Al-Khwārizmī topic-clincher sentences		adept, adroit competent, versatile
7	Harlem Renaissance	strong verb banned words	adamantly, avidly fervently, vehemently
8	D-Day	quality adjective banned words	commemorate, recall relive, reminisce
Unit 5 9	Pyramid Tomb		
10	Great Depression	duals	alleviate, assuage beleaguered, impoverished
Unit 6 11	Photography, Part 1 source and fused outlines		groundbreaking, pioneering revolutionary, rudimentary
12	Photography, Part 2	<i>www.asia.b</i> clause	debut, progress project, transform
13	Cold War, Part 1 library research, works consulted		advocate, disseminate instill, promote
14	Cold War, Part 2	#2 prepositional opener #3 -ly adverb opener	
Unit 7 15	Making Money, Part 1 body paragraphs		budget, contribute generate, invest

<b>Lesson</b>	<b>Subject and Structure</b>	<b>Style (First Introduced)</b>	<b>Vocabulary Words</b>
16	Making Money, Part 2 introduction and conclusion	#5 clausal opener #6 vss opener	effective, practical reliable, valuable
17	Socks	3sss	enterprising, inventive peculiar, resourceful
<b>Unit 8</b> 18	Musical Theater, Part 1 library research, works cited	quotation	choreography, ensemble libretto, orchestration
19	Musical Theater, Part 2	#1 subject opener #4 -ing opener	
20	Musical Theater, Part 3	[T] transition opener	convincingly, expressively intentionally, seamlessly
21	Musical Theater, Part 4		characteristic, component feature, theme
<b>Unit 9</b> 22	The Bet, Part 1		caprice, contempt deprivation, solitude
23	The Bet, Part 2		abrupt, intriguing perplexing, unsettling
24	Three Questions		
<b>RTL</b> 25	The Steadfast Tin Soldier, Part 1		callously, impetuously indifferently, recklessly
26	The Steadfast Tin Soldier, Part 2		dauntless, stalwart staunch, valiant
27	The Steadfast Tin Soldier, Part 3		exemplary, laudable memorable, touching
28	A Retrieved Reformation, Part 1		redeem, rehabilitate relinquish, renounce
29	A Retrieved Reformation, Part 2		
30	A Retrieved Reformation, Part 3		

## UNIT 1: NOTE MAKING AND OUTLINES

**Lesson 1: English Channel****Goals**

- to learn the Unit 1 Note Making and Outlines structural model
- to create a key word outline (KWO)
- to retell the content of a source text using just your outline
- to use new vocabulary words: *fortitude*, *resolve*, *stamina*, *tenacity*

**Assignment Schedule****Day 1**

1. Read Introduction to Structure and New Structure—Note Making and Outlines.
2. Read “English Channel.” Read it again and write a key word outline (KWO).
3. Test your KWO. If a note is unclear, check the source text and fix your KWO.

**Day 2**

1. Look at the vocabulary words for Lesson 1. Complete Vocabulary Practice.
2. Try to add one vocabulary word to your KWO.
3. Give an oral report using your KWO. Read. Think. Look up. Speak.

**Day 3**

1. Read “Swimming the Channel.” Read it again and write a KWO.
2. Try to add one vocabulary word to your KWO.
3. Test your KWO. If a note is unclear, check the source text and fix your KWO.

**Day 4**

1. Review the vocabulary words and their definitions.
2. Complete Structure Review.
3. After practicing, use your KWO to give an oral report to a friend or family member. Read. Think. Look up. Speak. If applicable, be prepared to give the oral report in class.

**Literature Suggestions**

If you wish to incorporate literature into the curriculum, see a suggested list of books in Appendix I.

## Introduction to Structure

### Structure

In writing *structure* refers to the organization and arrangement of ideas, sentences, and paragraphs to create a cohesive composition. Throughout the year, you will progress through nine structural units. Each unit is a framework for you to follow to gather information and organize your thoughts logically. As you work through the nine units, you will learn how to introduce subjects, state topics, provide supporting facts, and present a conclusion in a way that is easy for the reader to follow.

Every paper you write will begin with an outline. An outline serves as a blueprint for writing—much like the plans used by builders to construct a house. Building without a blueprint can result in an unstable structure. In the same way, writing without an outline can result in a disorganized paper. With a plan you learn to arrange ideas, ensuring each part of the paper serves a purpose and contributes to a cohesive whole.

Although your note taking skills will become more sophisticated, you never outgrow the outline. As you progress through IEW's nine structural units, you will select key words by asking questions, reading source texts, and looking at pictures.

**Unit 1** key words come from **every sentence**.

**Unit 2** key words come from **every sentence**.

**Unit 3** key words come from **a story**.

**Unit 4** key words come from **a single source**.

**Unit 5** key words come from **pictures**.

**Unit 6** key words come from **multiple sources**.

**Unit 7** key words come from **the brain**.

## New Structure

### Note Making and Outlines

In Unit 1: Note Making and Outlines, you will learn how to choose key words, not phrases or clauses, to write an outline—a key word outline (KWO). A KWO is one way to take notes. Key words are the interesting or important words that indicate the main idea of a sentence.

#### Take Notes

Writing key words helps you remember the main idea of a text.

Read the source text.

Choose two or three key words.

Symbols, numbers, and abbreviations are free.

Transfer the key words to the KWO.

As you write the KWO, separate key words, symbols, numbers, and abbreviations with commas.

Write a **KWO**.

#### **2–3 Key Words**

main idea words

#### **Symbols**

an image drawn faster than writing the word

#### **Numbers**

numerals like 1, 2, 3 and 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>

#### **Abbreviations**

commonly accepted forms of shortened words

Orally test your **KWO**.

#### Test Your Notes

After you write the KWO, test it. Testing the KWO proves the outline works and a paper can be written.

Put the source text aside.

Look at the words on a line of the KWO and speak a complete sentence.

If a note is unclear, look at the source text and fix the outline.

### Oral Report

It is important to learn to speak in front of an audience with confidence and competence. A key word outline provides an effective framework for developing public speaking skills.

Focus on basic presentation techniques.

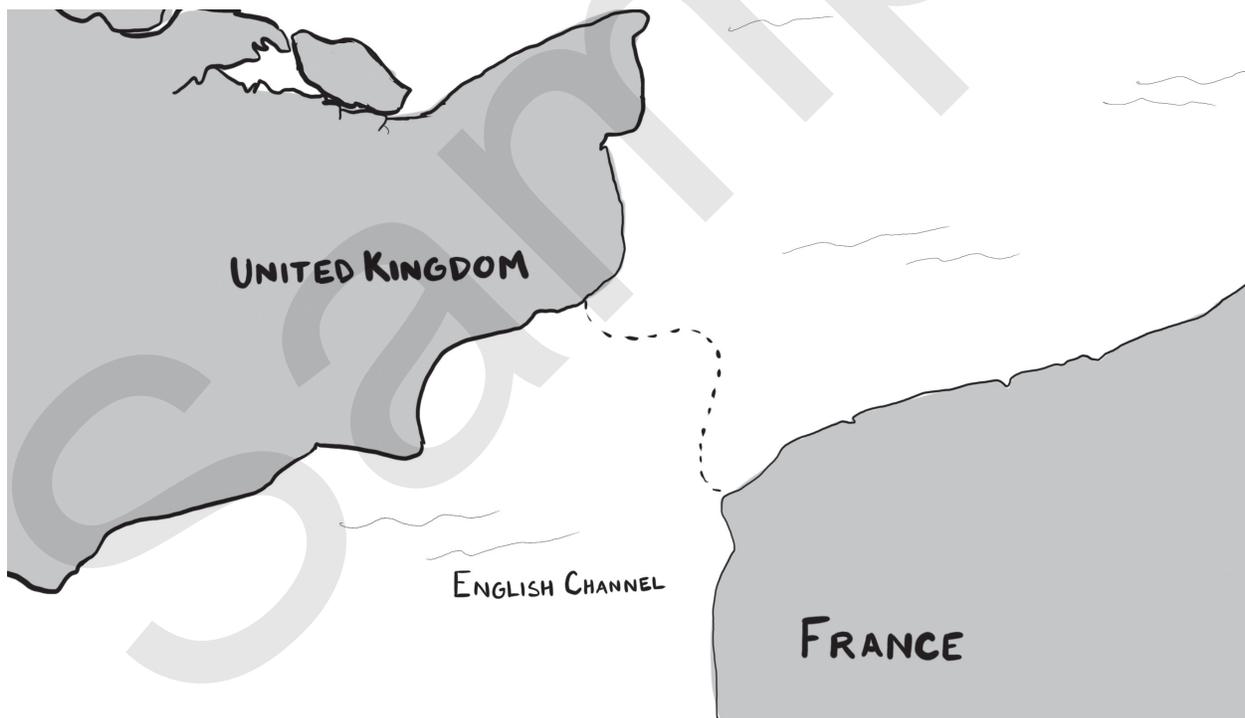
1. Stand confidently before an audience with hands on the lectern without fidgeting.
2. Use a KWO with large legible print.
3. Read the first line of key words, think of a sentence, and speak a complete sentence that conveys the main idea while you maintain eye contact with the audience.
4. Repeat this process, minimizing delays between sentences and avoiding filler words such as *uh*, *um*, *like*, *ya know*, and *stuff*. You may look at your notes, and you may speak to your audience, but you may not do both at the same time.

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

## Source Text

### English Channel

The English Channel is a narrow body of water that separates France from England and connects the Atlantic Ocean to the North Sea. Running along the length of the southern coast of England, the English Channel is 350 miles long. At its widest point the channel stretches about 150 miles, and at its narrowest at the Strait of Dover, it is just 21 miles. Nearly six hundred tankers and two hundred ferries cross each day, making the English Channel one of the busiest shipping lanes in the world. The most common and affordable way to cross is by ferry. Another way to cross is by riding the Channel Tunnel, nicknamed the Chunnel. This 31.5-mile rail line along the sea bed allows passengers and cars to cross in just thirty-five minutes. Some daring people have even crossed from one coast to the other by swimming. However, heavy shipping traffic along with cold water temperatures and strong currents make the crossing challenging.



### Mechanics

Capitalize proper nouns and proper adjectives.

Write out numbers expressed in one or two words and ordinal numbers. When several related numbers appear in a sentence or paragraph, use numerals for all to ensure consistency.

Use numerals for numbers that are three or more words, dates, and numbers mixed with symbols.

## Key Word Outline

Read the source text.

Write a key word outline (KWO).

Write two or three key words from each sentence of the source text.

Use symbols, numbers, and abbreviations when possible.

Write a **KWO**.

2-3 Key Words  
 Symbols  
 Numbers  
 Abbreviations

Orally test your **KWO**.

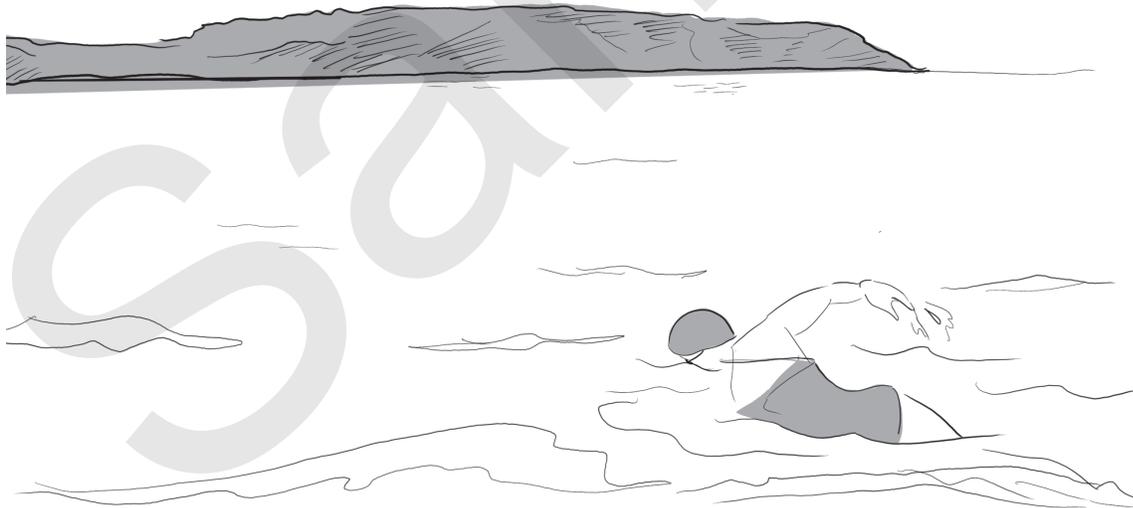
- I. \_\_\_\_\_
1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_
  4. \_\_\_\_\_
  5. \_\_\_\_\_
  6. \_\_\_\_\_
  7. \_\_\_\_\_
  8. \_\_\_\_\_

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

## Source Text

### Swimming the Channel

Swimming across the English Channel is a test of human endurance. People often compare it to climbing Mount Everest because both demand incredible strength and determination. To survive the dark choppy waters and isolation, swimmers must rely on both their bodies and their minds. In 1875 Captain Matthew Webb, a British sailor, became the first person to swim from Dover, England, to Calais, France. Covered in porpoise grease to stay warm, he battled strong currents for nearly twenty-two hours before finally stepping onto French soil. His success inspired others to try, but it would be thirty-six years before anyone succeeded. In 1926 American swimmer Gertrude Ederle proved that women could be just as strong and determined as men when she crossed the Channel in fourteen hours. Nearly a century later Sarah Thomas made history as the first person to swim the Channel four times in a row without stopping. To count as an official swim, athletes must begin and end on land, wear only a standard swimsuit, cap, and goggles, and receive no physical help. The nearly two thousand people who have succeeded prove that with determination and perseverance people can overcome even the greatest physical difficulties.



### Mechanics

---

The first time you write a name, write the full name. After the first time, write the full name or only the last name.

Contractions are not used in academic writing.

When a date includes the month, day, and year, place a comma between the day and year. If the date is placed in the middle of a sentence, place a comma on both sides of the year.

## Key Word Outline

Read the source text.

Write a key word outline (KWO).

Write two or three key words from each sentence of the source text.

Use symbols, numbers, and abbreviations when possible.

Write a **KWO**.

2-3 Key Words  
Symbols  
Numbers  
Abbreviations

Orally test your **KWO**.

I. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

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

## Vocabulary Practice

**Listen** to someone pronounce the vocabulary words from Lesson 1. Look up any alternate pronunciations.

**Speak** them aloud yourself.

**Read** the definitions in a dictionary. Pay attention to the part of speech, sample sentences, and any alternate spellings.

**Write** four sentences using one of this lesson's vocabulary words in each sentence. You may use derivatives of the words. For example, you may add an -ed, -ly, -s, or -ing to a basic vocabulary word.

fortitude \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

resolve \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

stamina \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

tenacity \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Think** about the words and their meanings. Can you use them in your key word outline?

## Structure Review

Answer these questions.

1. What is a key word? \_\_\_\_\_

2. How many words can you put on one line of a KWO? \_\_\_\_\_

3. When you write a KWO, what are free? \_\_\_\_\_

4. After you write a KWO, what do you have to do? \_\_\_\_\_

## UNIT 8: FORMAL ESSAY MODELS

**Lesson 19: Musical Theater, Part 2****Goals**

- to practice the Unit 8 structural model
- to plan and write the first area of a super-essay
- to add a new decoration: quotation
- to add a new sentence opener: #4 -ing opener
- to add a new sentence opener: #1 subject opener
- to review vocabulary words

**Assignment Schedule****Day 1**

1. Play Preposition Round Robin or Find the www.asia Clause Starters.
2. Look at your Super-Essay Planning Chart. Transfer the topics you chose for Area 1 body paragraphs to the topic lines on pages 160–161.
3. Write source and fused outlines for Area 1. Do the following for each topic.
  - Read portions of the sources that relate to the topic.
  - Write source outlines.
  - Write a fused outline. Write “quote” where you plan to use your chosen quotation.
  - Test your fused outline.
4. Read New Style.
5. Read Library Research.
6. Using your fused outline, begin writing the body paragraphs.

**Day 2**

1. Finish writing the body paragraphs. Follow the topic-clincher rule.
2. Go over the checklist. Put a check in the box for each requirement you have completed.

**Day 3**

1. Complete Vocabulary Review.
2. Write a KWO and a rough draft for your conclusion. Use the checklist.
3. Write a KWO and a rough draft for your introduction. Use the checklist.
4. Highlight or bold the topic words. Neither paragraph follows the topic-clincher rule.
5. Turn in your rough draft to your editor with the completed checklist attached.

**Day 4**

1. Study for Vocabulary Quiz 4. It will cover words from Lessons 15–18.
2. Write or type a final draft, making any corrections your editor asked you to make.
3. Paperclip the checklist, final draft, rough draft, and KWO together.

## Process

Refer to Area 1 on your Super-Essay Planning Chart to write the body paragraphs of Area 1: paragraphs III, IV, and V.

Begin with Topic A.

Place key words on the topic line:  
*subject, topic, + word.*

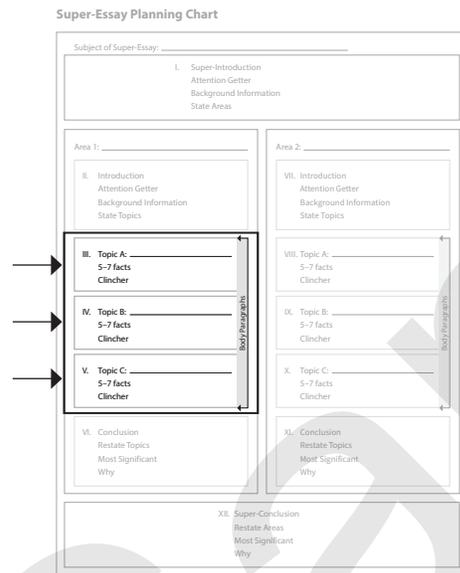
The topic lines on the source and fused outlines are identical.

### Source Outlines

Look at the appropriate paragraphs of the source texts and note 3–5 interesting facts about the topic.

### Fused Outline

Choose 5–7 facts from the source outlines.



Write a paragraph.

Begin with a topic sentence and end with a clincher sentence.

Repeat this process for Topic B and Topic C.

Topic A is \_\_\_\_\_

## Source Outlines

Source: \_\_\_\_\_

III. Topic A: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(4.) \_\_\_\_\_

(5.) \_\_\_\_\_

Source: \_\_\_\_\_

III. Topic A: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(4.) \_\_\_\_\_

(5.) \_\_\_\_\_

Source: \_\_\_\_\_

III. Topic A: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(4.) \_\_\_\_\_

(5.) \_\_\_\_\_

## Fused Outline

III. Topic A: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

(6.) \_\_\_\_\_

(7.) \_\_\_\_\_

Clincher

Topic B is \_\_\_\_\_ Topic C is \_\_\_\_\_

### Source Outlines

Source: \_\_\_\_\_

IV. Topic B: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(4.) \_\_\_\_\_

(5.) \_\_\_\_\_

Source: \_\_\_\_\_

IV. Topic B: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(4.) \_\_\_\_\_

(5.) \_\_\_\_\_

Source: \_\_\_\_\_

IV. Topic B: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(4.) \_\_\_\_\_

(5.) \_\_\_\_\_

### Fused Outline

IV. Topic B: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

(6.) \_\_\_\_\_

(7.) \_\_\_\_\_

Clincher

### Source Outlines

Source: \_\_\_\_\_

V. Topic C: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(4.) \_\_\_\_\_

(5.) \_\_\_\_\_

Source: \_\_\_\_\_

V. Topic C: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(4.) \_\_\_\_\_

(5.) \_\_\_\_\_

Source: \_\_\_\_\_

V. Topic C: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

(4.) \_\_\_\_\_

(5.) \_\_\_\_\_

### Fused Outline

V. Topic C: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

(6.) \_\_\_\_\_

(7.) \_\_\_\_\_

Clincher

## New Style

### Quotation Decoration

An integrated quotation is a type of decoration. You must include one integrated quotation in a body paragraph of this essay. Mark the quotation decoration by writing “dec” in the margin or italicizing it. You may include more than one, but mark only one.

## Library Research

### Citations

Follow MLA guidelines to format your integrated quotations, block quotations, and paraphrases correctly. Each requires a citation.

To add an integrated or block quotation, when you write the KWO, write “quote” on the outline. When you write the essay, copy the quotation exactly. Include the author’s punctuation, capitalization, and banned words. Because the quotation belongs to another writer, do not mark dress-ups or sentence openers in quoted material. These are not your stylistic techniques.

### Integrated Quotation

An integrated quotation is three typed lines or fewer.

1. Introduce the quotation with a lead-in that identifies the speaker or source. If the lead-in ends with a verb, follow it with a comma.

George M. Cohan declared, “Quote here.”

As Hakim explains, “Quote here.”

Historians concluded that “Quote here.”

2. Place double quotation marks at the beginning and end of the quoted words.
3. Add a parenthetical citation after the closing quotation marks. Place the period after the citation.

A parenthetical citation is a note in parentheses that tells your reader where you found your information. Look at your Works Cited page and place the first word(s) of the entry and a page number if applicable in parentheses. This may be the author’s last name or, if the source does not have an author, a shortened title.

“Quote” (Citation).

4. Explain how the quotation illustrates your point.

### Integrated Quotation Example

George M. Cohan was a towering figure in early American musical theater. As one source explains, he “produced more than 50 musicals and published hundreds of popular songs, many of them evoking the themes of patriotism, nostalgia, and the indomitable American spirit” (“George M. Cohan”). His work was deeply rooted in patriotic American identity.

## Block Quotation

A block quotation is four typed lines or longer.

1. Introduce the quotation with a lead-in that forms a complete sentence. End the lead-in with a colon.
2. Indent the quotation half an inch from the left margin, but do not change the right margin.
3. Place a parenthetical citation on the last line after the period.
4. Explain how the quotation illustrates your point.

## Block Quotation Example

Cohan shaped musical theater by celebrating patriotic ideals through lively, memorable lyrics. His famous song “Yankee Doodle Dandy” captures this spirit in its opening stanza:

I’m a Yankee Doodle Dandy,  
 I’m glad I am, I’m a real live Yankee Doodle,  
 Made my name and fame and boodle,  
 Just like Mister Doodle did, by riding on a pony. (Cohan)

This stanza showcases Cohan’s signature blend of patriotism and theatrical flair and demonstrates how his music helped define a confident, distinctly American voice in early musical theater.

## Paraphrase

A paraphrase is a fact, statistic, or restatement of someone else’s ideas in your own words and sentence structure.

1. Do not use quotation marks since you are not directly quoting the source.
2. Add a parenthetical citation at the end of the sentence containing the paraphrased information. Place the period after the citation.

## Paraphrase Examples

In Cohan’s productions, music played a variety of roles. While some songs were for entertainment, others created the atmosphere, moved the story forward, or revealed character traits. Overall, his shows combined music, dance, and plot in a way that scholars now call *integration* (Craft 51). This approach coupled with personal involvement influenced the development of modern American musical theater. In fact, Cohan appeared in 3,471 performances during his career (Cohan 263). Critics credit his success to his understanding of different roles that music plays.

## Works Cited

A Works Cited page lists only the sources you actually used and cited in your paper. It is formatted exactly like the Works Consulted page and placed as the last page of your essay. Follow these guidelines to format it correctly.

Center the title Works Cited at the top of the page.

Double-space the entire page.

List the sources in alphabetical order according to the first word of each entry. Ignore A, An, The.

Use a hanging indent so the first line of each entry begins at the left margin, and the rest are indented ½ inch.

Below is a sample Works Cited page for the parenthetical citations on pages 162–163.

Works Cited

Cohan, George M. *Twenty Years on Broadway and the Years It Took to Get There*. Harper & Brothers, 1924.

---. "Yankee Doodle Dandy." Little Johnny Jones, 1904.

Craft, Elizabeth T. *Yankee Doodle Dandy: George M. Cohan and the Broadway Stage*. Oxford University Press, 2021.

"George M. Cohan." *Encyclopedia Britannica*, 14 Feb. 2022, [www.britannica.com/biography/George-M-Cohan](http://www.britannica.com/biography/George-M-Cohan).

## New Style

### #4 -ing Opener

An -ing opener is a participial phrase placed at the beginning of a sentence. From now on, include a #4 -ing opener in every paragraph you write. Label it with a 4 in the left margin or place a [4] before the sentence.

A participial phrase begins with a participle. If you remove the -ing opener, a complete sentence will remain.

### -ing word/phrase, main clause

A participle is a word that ends with an -ing suffix. The participial phrase at the beginning of a sentence describes the subject of the main clause.

[4] *Blending music and story*, directors shaped early American musicals.

*Blending* is the participle, a word that ends in -ing. *Blending music and story* describes *directors*.

The thing (subject of main clause) after the comma must be the thing doing the inging.

*Directors* are doing the *blending*. The words that follow the comma form a complete sentence.



The most effective -ing openers provide details by describing what is happening simultaneously with the main clause.

[4] *Choreographing energetic dances*, performers brought the scenes to life.

The performers brought the scenes to life while they were choreographing energetic dances.

[4] *Rehearsing long hours*, the cast perfected the show's timing.

The cast perfected the show's timing while they were rehearsing long hours.

If the thing after the comma is not the thing doing the inging, the sentence does not make sense. This is known as a *dangling* or *misplaced modifier*. It is grammatically incorrect.

[4] *Singing lively tunes*, the musical's storyline captivated the audience.

*The storyline* did not sing lively tunes. The actors did.

If the -ing word is the subject of the sentence, label it as a #1 subject opener.

[1] *Singing and dancing* was the hallmark of early American musical theater.

This is a #1 subject opener. There is neither a comma nor a subject doing the inging.

If you begin a sentence with the preposition *according to* or *during*, label it as a #2 prepositional opener.

[2] *According to scholars*, early musicals shaped modern stage storytelling.

Use a comma after an -ing opener.

### Practice

The best way to add an -ing opener to a sentence is to ask *while the subject was doing what?*

Open this sentence with a #4 -ing opener. Label it with a [4].

\_\_\_\_\_ the performers entertained the audience.

## #1 Subject Opener

The sixth and final opener is the subject opener, a sentence that begins with its subject. Adjectives might come in front of the subject, but that does not change the sentence structure. It is still a #1 subject opener.

[1] Singers entertained the audience with a lively finale.

[1] Talented, energetic singers entertained the audience with a lively finale.

Subject openers are easy to read because they follow a natural order: subject → verb → object. Readers immediately know who or what is doing something. Although sentences that begin with the subject are easy to understand, overusing subject sentence openers results in monotonous, choppy writing.



The most effective subject openers appear in paragraphs that include sentences with a variety of sentence openers and sentence structures.

Knowing the different sentence openers allows you to write with sentence variety. Here is a new rule:

**“ Each sentence opener should be in every paragraph as possible. ”**

From now on, each paragraph you write should include one of each type of sentence opener. Label them by placing a number in the left margin or in brackets before the sentence.

## Style Practice

### Sentence Openers

Rewrite the subject opener with a variety of sentence openers. Notice how the meaning of the sentence changes with different openers.

#1 subject opener

[1] *Musical theater entertains audiences with music, dance, and storytelling.*

#2 prepositional opener

---

---

#3 -ly adverb opener

---

---

#4 -ing opener

---

---

#5 clausal opener – *www.asia.b*

---



---

#6 vss opener

---



---

## Vocabulary Review

**Listen** to someone pronounce the vocabulary words from Lessons 15–18.

**Speak** them aloud yourself.

**Read** the definitions.

**Write** the correct form of the word in the blanks to complete the paragraph. You may use derivatives of the words. For example, you may add an -ed, -ly, -s, or -ing to a basic vocabulary word.

During the spring musical at Lincoln High, the \_\_\_\_\_ rehearsed daily in the aging auditorium. Since funds were limited, the director was \_\_\_\_\_ and repurposed old sets from storage. Likewise, the props manager \_\_\_\_\_ carefully and selected \_\_\_\_\_ props that could be reused in future shows. The old stage had a \_\_\_\_\_ shape, so the director created \_\_\_\_\_ that would fit the space. The \_\_\_\_\_ tech crew, who never missed a rehearsal, devised an \_\_\_\_\_ lighting plan to add depth without expensive equipment. The music director skillfully guided the students through the show's \_\_\_\_\_. Eager to support the show, several parents \_\_\_\_\_ meals, which proved \_\_\_\_\_ for keeping morale high during long rehearsals. As questions or concerns arose, the \_\_\_\_\_ student director eagerly looked for solutions. Since the \_\_\_\_\_ reflected local history, the students created an \_\_\_\_\_ publicity plan to encourage attendance among older community members. The successful ticket sales \_\_\_\_\_ excitement through the student body. As opening night drew closer, students \_\_\_\_\_ extra evenings polishing transitions.

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

## Process

Refer to Area 1 on your Super-Essay Planning Chart to finish writing Area 1: paragraphs II and VI.

Write the conclusion.

Restate the Topics

Highlight or bold the topic words.

Most \_\_\_\_\_

Use the word *most* to indicate what is the most interesting, important, or significant thing you have written.

Why

Explain why this is interesting, important, or significant.

## Conclusion for Area 1

VI. Topic A: \_\_\_\_\_

Topic B: \_\_\_\_\_

Topic C: \_\_\_\_\_

Most Significant \_\_\_\_\_

Why? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Write the introduction.

Attention Getter

Grab your reader's attention.

Background Information

Write information about the subject that you have not included in the body paragraphs.

State Topics

Highlight or bold the topic words.

## Introduction for Area 1

II. Attention Getter \_\_\_\_\_

Background \_\_\_\_\_

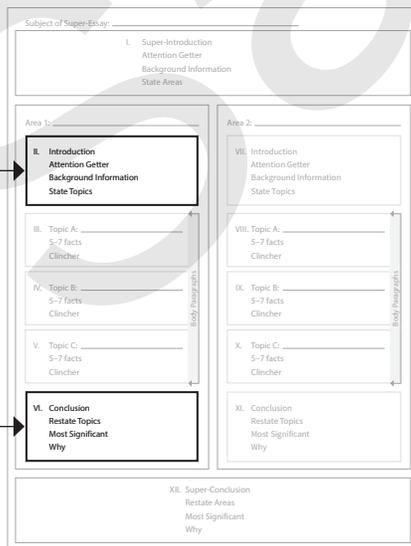
\_\_\_\_\_  
\_\_\_\_\_

Topic A: \_\_\_\_\_

Topic B: \_\_\_\_\_

Topic C: \_\_\_\_\_

Super-Essay Planning Chart





## Unit 8 Composition Checklist

Formal  
Essay  
Models

## Lesson 19: Musical Theater, Super-Essay Area 1

Name: \_\_\_\_\_

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

- |   |       |       |
|---|-------|-------|
| <input type="checkbox"/> name and date in upper left-hand corner                      | _____ | 3 pts |
| <input type="checkbox"/> composition double-spaced                                    | _____ | 3 pts |
| <input type="checkbox"/> works cited entries in proper format                         | _____ | 8 pts |
| <input type="checkbox"/> checklist on top, final draft, rough draft, key word outline | _____ | 3 pts |

**Introduction**

- |  |       |       |
|--|-------|-------|
| <input type="checkbox"/> attention getter, background information, and states topics (highlight or bold) | _____ | 5 pts |
|--|-------|-------|

**Body**

¶13 ¶14 ¶15 (2 pts each)

- |   |       |       |
|---|-------|-------|
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> topic-clincher sentences repeat or reflect 2–3 key words (highlight or bold) | _____ | 6 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> citation   | _____ | 6 pts |

**Conclusion**

- |   |       |       |
|---|-------|-------|
| <input type="checkbox"/> restates topics (highlight or bold) and indicates most significant/why | _____ | 5 pts |
|---|-------|-------|

**STYLE**¶12 ¶13 ¶14 ¶15 ¶16 **Dress-Ups** (underline one of each) (1 pt each)

- |   |   |       |        |
|---|---|-------|--------|
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> -ly adverb OR dual -ly adverbs       | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <i>who/which</i> clause  | _____ | 10 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> strong verb OR dual verbs            | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <i>www.asia.b</i> clause | _____ | 10 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> quality adjective OR dual adjectives |   | _____ | 5 pts  |

**Sentence Openers** (number; one of each as possible) (1 pt each)

- |  |  |       |        |
|--|--|-------|--------|
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [1] subject       | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [4] -ing opener                 | _____ | 10 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [2] prepositional | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [5] clausal – <i>www.asia.b</i> | _____ | 10 pts |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [3] -ly adverb    | <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> [6] vss                         | _____ | 10 pts |

**Decorations** (“dec” in margin or italics if typed) (2 pts each)

- |  |       |       |
|--|-------|-------|
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> alliteration, 3sss, quotation | _____ | 6 pts |
|--|-------|-------|

**CHECK FOR BANNED WORDS** (-1 pt for each use): say/said, go/went, see/saw, get/got, think/thought, good, bad, big, small, fun, nice, sad, happy**MECHANICS** (-1 pt per error)

- |   |       |     |
|---|-------|-----|
| <input type="checkbox"/> spelling, grammar, and punctuation | _____ | pts |
|---|-------|-----|

**VOCABULARY**

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> vocabulary words - label ( <i>voc</i> ) in left margin or after sentence |  |  |
|---|--|--|

Total: \_\_\_\_\_ 100 pts  
 Custom Total: \_\_\_\_\_ pts

## RESPONSE TO LITERATURE

**Lesson 25: The Steadfast Tin Soldier, Part 1****Goals**

- to learn a variation of the Unit 9 structural model: Response to Literature
- to write the story summary paragraph
- to take Vocabulary Quiz 5
- to use new vocabulary words: *callously*, *impetuously*, *indifferently*, *recklessly*

**Assignment Schedule****Day 1**

1. Play Find the *www.asia* Clause Starters.
2. Take Vocabulary Quiz 5.
3. Read New Structure—Response to Literature Model.
4. Read “The Steadfast Tin Soldier.”
5. Think about what you liked or did not like about the story. Define the word *steadfast* and note the obstacles the soldier faces and how he responds.

**Day 2**

1. Complete Structure Practice.
2. Read “The Steadfast Tin Soldier” again and identify the main elements of the story: characters, setting, problem, climax, resolution. As you read, pay attention to how the author developed or did not develop these elements. Annotate the story as you read.
3. Write a KWO for one paragraph using the Story Sequence Chart.
4. Test your KWO.

**Day 3**

1. Look at the vocabulary words for Lesson 25. Complete Vocabulary Practice.
2. Using your KWO as a guide, begin writing a rough draft.
3. As you write, identify and briefly give an opinion of the Story Sequence Chart terms: characters, setting, problem, climax, resolution.

**Day 4**

1. Review the vocabulary words and their definitions.
2. Continue writing a rough draft.
3. Go over the Lesson 27 checklist. Put a check in the box for each requirement you have completed.

## New Structure

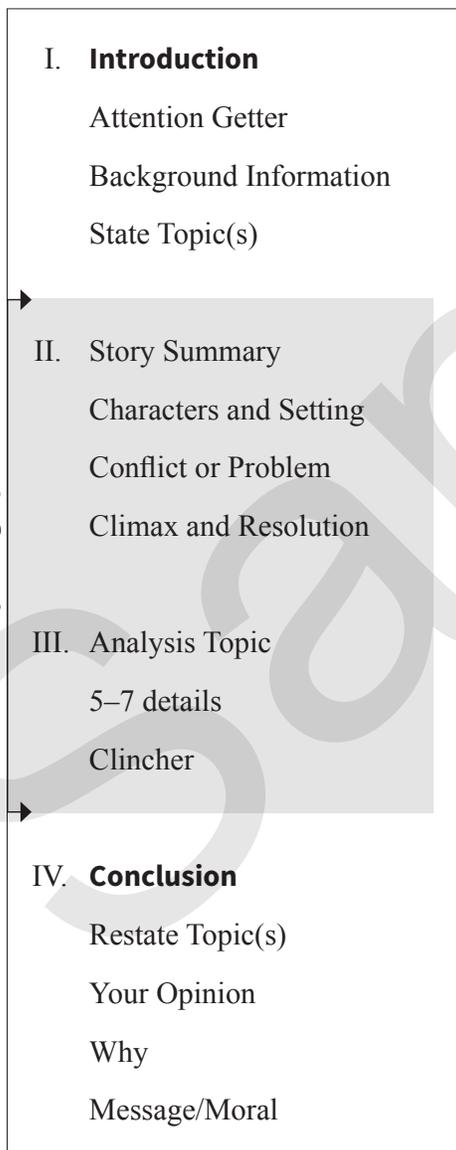
### Response to Literature Model

In this advanced Unit 9 model, you will write a summary of the story by identifying the story’s key elements in a single paragraph. Then, you will select a specific item and analyze how it contributes to the overall meaning of the literature. Each item you analyze becomes a topic-based paragraph in your essay. Like all other essays, you will begin the essay with an introduction and end it with a conclusion.

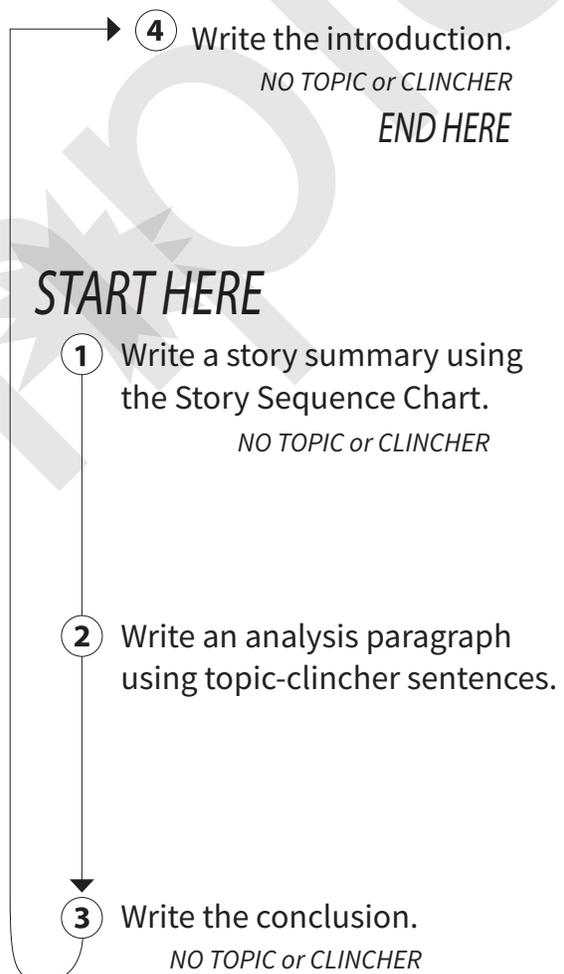
Follow this 4-paragraph model: an introduction, a story summary, an analysis topic, and a conclusion. Adapt the model by increasing the number of analysis topic body paragraphs.

Follow this process to evaluate the author’s purpose or story’s theme as you analyze a piece of literature.

#### Model



#### Process



## Process

### ① Write a story summary.

The main character is the tin soldier, who has only one leg.

The setting is a toy-filled room and outside in the town.

The problem is the tin soldier faces many dangers while he is separated from the ballerina.

The climax is when a boy throws the soldier into the fire.

The resolution is the soldier melts, leaving only a tin heart.

### ② Write an analysis paragraph. (Lesson 26)

### ③ Write the conclusion. (Lesson 27)

### ④ Write the introduction. (Lesson 27)

#### *Think About It!*

The facts about the story are the facts. If you write the problem is the tin soldier falls in love with a paper ballerina but faces danger and obstacles, you are right. If you write the problem is anything else, you are wrong.

Your opinion is yours. As long as you state an opinion and explain why, you cannot be wrong.

**Source Text****The Steadfast Tin Soldier****by Hans Christian Andersen**

There were once five-and-twenty tin soldiers. They were all brothers, born of the same old tin spoon. They shouldered their muskets and looked straight ahead of them, splendid in their uniforms, all red and blue.

The very first thing in the world that they heard was, “Tin soldiers!” A small boy shouted it and clapped his hands as the lid was lifted off their box on his birthday. He immediately set them up on the table.

All the soldiers looked exactly alike except one. He looked a little different as he had been cast last of all. The tin was short, so he had only one leg. But there he stood, as steady on one leg as any of the other soldiers on their two. But just you see, he’ll be the remarkable one.

On the table with the soldiers were many other playthings, and one that no eye could miss was a marvelous castle of cardboard. It had little windows through which you could look right inside it. And in front of the castle were miniature trees around a little mirror supposed to represent a lake. The wax swans that swam on its surface were reflected in the mirror. All this was very pretty but prettiest of all was the little lady who stood in the open doorway of the castle. Though she was a paper doll, she wore a dress of the fluffiest gauze. A tiny blue ribbon went over her shoulder for a scarf, and in the middle of it shone a spangle that was as big as her face. The little lady held out both her arms, as a ballet dancer does, and one leg was lifted so high behind her that the tin soldier couldn’t see it at all, and he supposed she must have only one leg, as he did.

“That would be a wife for me,” he thought. “But maybe she’s too grand. She lives in a castle. I have only a box, with four-and-twenty roommates to share it. That’s no place for her. But I must try to make her acquaintance.” Still as stiff as

when he stood at attention, he lay down on the table behind a snuffbox, where he could admire the dainty little dancer who kept standing on one leg without ever losing her balance.

When the evening came the other tin soldiers were put away in their box, and the people of the house went to bed. Now the toys began to play among themselves at visits, and battles, and at giving balls. The tin soldiers rattled about in their box, for they wanted to play too, but they could not get the lid open. The nutcracker turned somersaults, and the slate pencil squeaked out jokes on the slate. The toys made such a noise that they woke up the canary bird, who made them a speech, all in verse. The only two who stayed still were the tin soldier and the little dancer. Without ever swerving from the tip of one toe, she held out her arms to him, and the tin soldier was just as steadfast on his one leg. Not once did he take his eyes off her.

Then the clock struck twelve and - clack! - up popped the lid of the snuffbox. But there was no snuff in it, no-out bounced a little black bogey, a jack-in-the-box.

“Tin soldier,” he said. “Will you please keep your eyes to yourself?” The tin soldier pretended not to hear.

The bogey said, “Just you wait till tomorrow.”

But when morning came, and the children got up, the soldier was set on the window ledge. And whether the bogey did it, or there was a gust of wind, all of a sudden the window flew open and the soldier pitched out headlong from the third floor. He fell at breathtaking speed and landed cap first, with his bayonet buried between the paving stones and his one leg stuck straight in the air. The housemaid and the little boy ran down to look for him and, though they nearly stepped on the tin soldier, they walked right past without seeing him. If the soldier had called, “Here I am!” they would surely have found him, but he thought it contemptible to raise an uproar while he was wearing his uniform.

Soon it began to rain. The drops fell faster and faster, until they came down

by the bucketful. As soon as the rain let up, along came two young rascallions.

“Hi, look!” one of them said, “there’s a tin soldier. Let’s send him sailing.”

They made a boat out of newspaper, put the tin soldier in the middle of it, and away he went down the gutter with the two young rascallions running beside him and clapping their hands. High heavens! How the waves splashed, and how fast the water ran down the gutter. Don’t forget that it had just been raining by the bucketful. The paper boat pitched, and tossed, and sometimes it whirled about so rapidly that it made the soldier’s head spin. But he stood as steady as ever. Never once flinching, he kept his eyes front, and carried his gun shoulder-high. Suddenly the boat rushed under a long plank where the gutter was boarded over. It was as dark as the soldier’s own box.

“Where can I be going?” the soldier wondered. “This must be that black bogey’s revenge. Ah! if only I had the little lady with me, it could be twice as dark here for all that I would care.”

Out popped a great water rat who lived under the gutter plank.

“Have you a passport?” said the rat. “Hand it over.”

The soldier kept quiet and held his musket tighter. On rushed the boat, and the rat came right after it, gnashing his teeth as he called to the sticks and straws:

“Halt him! Stop him! He didn’t pay his toll. He hasn’t shown his passport.”

But the current ran stronger and stronger. The soldier could see daylight ahead where the board ended, but he also heard a roar that would frighten the bravest of us. Hold on! Right at the end of that gutter plank the water poured into the great canal. It was as dangerous to him as a waterfall would be to us.

He was so near it he could not possibly stop. The boat plunged into the whirlpool. The poor tin soldier stood as staunch as he could, and no one can say that he so much as blinked an eye. Thrice and again the boat spun around. It filled to the top - and was bound to sink. The water was up to his neck and still the boat went

down, deeper, deeper, deeper, and the paper got soft and limp. Then the water rushed over his head. He thought of the pretty little dancer whom he'd never see again, and in his ears rang an old, old song:

“Farewell, farewell, O warrior brave,  
Nobody can from Death thee save.”

And now the paper boat broke beneath him, and the soldier sank right through. And just at that moment he was swallowed by a most enormous fish.

My! how dark it was inside that fish. It was darker than under the gutter-plank and it was so cramped, but the tin soldier still was staunch. He lay there full length, soldier fashion, with musket to shoulder.

Then the fish flopped and floundered in a most unaccountable way. Finally it was perfectly still, and after a while something struck through him like a flash of lightning. The tin soldier saw daylight again, and he heard a voice say, “The Tin Soldier!” The fish had been caught, carried to market, bought, and brought to a kitchen where the cook cut him open with her big knife.

She picked the soldier up bodily between her two fingers, and carried him off upstairs. Everyone wanted to see this remarkable traveler who had traveled about in a fish's stomach, but the tin soldier took no pride in it. They put him on the table and-lo and behold, what curious things can happen in this world-there he was, back in the same room as before. He saw the same children, the same toys were on the table, and there was the same fine castle with the pretty little dancer. She still balanced on one leg, with the other raised high. She too was steadfast. That touched the soldier so deeply that he would have cried tin tears, only soldiers never cry. He looked at her, and she looked at him, and never a word was said. Just as things were going so nicely for them, one of the little boys snatched up the tin soldier and threw him into the stove. He did it for no reason at all. That black bogey in the snuffbox must have put him up to it.

The tin soldier stood there dressed in flames. He felt a terrible heat, but whether it came from the flames or from his love he didn't know. He'd lost his splendid colors, maybe from his hard journey, maybe from grief, nobody can say.

He looked at the little lady, and she looked at him, and he felt himself melting. But still he stood steadfast, with his musket held trim on his shoulder.

Then the door blew open. A puff of wind struck the dancer. She flew like a sylph, straight into the fire with the soldier, blazed up in a flash, and was gone. The tin soldier melted, all in a lump. The next day, when a servant took up the ashes she found him in the shape of a little tin heart. But of the pretty dancer nothing was left except her spangle, and it was burned as black as a coal.

## Structure Practice

1. Read the story summary paragraph of a Response to Literature essay of “The Three Little Pigs.”
2. Circle the following five terms: characters, setting, conflict or problem, climax, resolution.
3. Underline phrases that refer to the story, author, or reader.
4. Highlight three words found on the Critique Thesaurus.

The main characters are the three pigs, who are sent out by their mother. One pig is lazy. The second is careless. The third is diligent. Contrasting their behaviors, the author presents the pigs’ distinct personalities in a way that makes them engaging and easy for readers to understand. The setting is a vague, fantastical neighborhood where the pigs build their houses out of straw, sticks, and bricks. When the wolf threatens to eat the pigs, a central problem arises. He repeatedly attempts to destroy their homes. Suspensefully, this problem keeps readers wondering whether the pigs will survive. At the climax the wolf climbs onto the roof and tries to enter the brick house through the chimney, heightening the tension. The resolution occurs when the third pig cleverly sets a cauldron of boiling water in the fireplace, defeating the wolf and saving the others.

## Key Word Outline—Story Summary

Write a KWO using the Story Sequence Chart.

Limit details as you provide a brief overview of the story.

Write only key elements the reader must know.

Write a **KWO**.

**Characters and Setting**

**Conflict or Problem**

**Climax and Resolution**

NO TOPIC OR CLINCHER

II. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

(7.) \_\_\_\_\_

## Vocabulary Practice

**Listen** to someone pronounce the vocabulary words from Lesson 25. Look up any alternate pronunciations.

**Speak** them aloud yourself.

**Read** the definitions in a dictionary. Pay attention to the part of speech, sample sentences, and any alternate spellings.

**Identify** which option most closely reflects the meaning of the word. Choose the best answer.

The manager callously dismissed the employees' concerns.

In the sentence above, what does the word *callously* mean?

- a) harshly
- b) immediately
- c) cruelly
- d) rudely

After the devastating loss, the kicker impetuously quit the team.

In the sentence above, what does the word *impetuously* mean?

- a) angrily
- b) dramatically
- c) suddenly
- d) rashly

**Think** about the words and their meanings. Can you use them in your Response to Literature essay?

## RESPONSE TO LITERATURE

**Lesson 26: The Steadfast Tin Soldier, Part 2****Goals**

- to write the analysis paragraph
- to use new vocabulary words: *dauntless, stalwart, staunch, valiant*

**Assignment Schedule****Day 1**

1. Play a game from the Teacher’s Manual.
2. Review New Structure—Response to Literature Model in Lesson 25.
3. Complete Structure Practice.

**Day 2**

1. Read “The Steadfast Tin Soldier” again, focusing on the various dangers the soldier faces and his reactions. Complete the Process topic line.
2. Write a KWO for the analysis paragraph.
3. Test your KWO.

**Day 3**

1. Look at the vocabulary words for Lesson 26. Complete Vocabulary Practice.
2. Using your KWO as a guide, begin writing a rough draft.

**Day 4**

1. Review the vocabulary words and their definitions.
2. Continue writing a rough draft.
3. Go over the Lesson 27 checklist. Put a check in the box for each requirement you have completed.

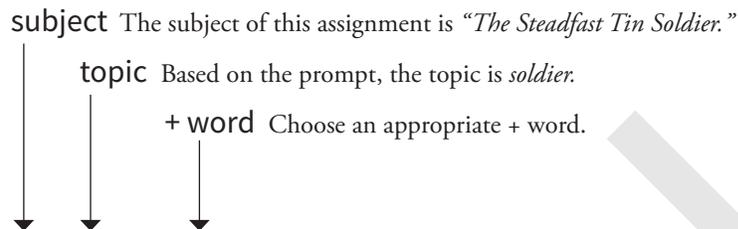
## Process

① Write a story summary. (Lesson 25)

② Write an analysis paragraph.

Write a paragraph that analyzes the main character.

Write a KWO. Follow this pattern for the topic line: *subject, topic, + word*.



III. Topic: STS, soldier,

Choose 5–7 interesting or important facts related to your chosen topic.

Use at least one specific detail from the source text to support your analysis.

③ Write the conclusion. (Lesson 27)

④ Write the introduction. (Lesson 27)

### Think About It!

A Response to Literature essay differs from the formal critique because in this assignment you focus on one aspect of the story. The analysis paragraph is the most important paragraph of this composition because it is where you give your personal critique.

Since you must “use at least one specific detail from the source text to support your analysis,” you could begin by finding at least one quote in the source text. Then, explain how this quote(s) supports, proves, or illustrates the topic sentence.

## Structure Practice

1. Read the analysis paragraph of a Response to Literature essay about “The Three Little Pigs.”
2. Circle or highlight the key words that repeat or reflect in the topic and clincher sentences.
3. Highlight quotes taken from the source text.
4. Underline phrases that support, prove, or illustrate the topic sentence.

In this well-known tale, the third little pig exemplifies diligence. Although his older brothers build their houses quickly and carelessly, he “labors all day to build a sturdy house of bricks.” Choosing strong materials, he ensures that his home withstands the wolf’s attacks. Patiently, he builds his house correctly. His industriousness reflects foresight and responsibility, qualities his brothers lack. When faced with the threat of the wolf, he thoughtfully devises a shrewd plan, which defeats the predator before the wolf can harm his brothers. As the story recounts, “He set a cauldron of boiling water at the hearth, and the wolf tumbled in,” showing the cleverness and careful preparation of the third pig. The third pig’s persistence proves that success comes from effort and planning rather than laziness or haste. Ultimately, the third pig’s diligence makes him a model character, demonstrating that hard work is an admirable trait.

## Key Word Outline—Analysis

Write a KWO. Follow this pattern for the topic line: *subject, topic, + word*.

Choose 5–7 interesting or important facts related to your chosen topic.

Write a **KWO**.

**5–7 Details**

**Support**

**Prove**

**Illustrate**

↓

Follow topic-clincher rule.

III. Topic: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

(6.) \_\_\_\_\_

(7.) \_\_\_\_\_

Clincher

## Vocabulary Practice

**Listen** to someone pronounce the vocabulary words from Lesson 26. Look up any alternate pronunciations.

**Speak** them aloud yourself.

**Read** the definitions in a dictionary. Pay attention to the part of speech, sample sentences, and any alternate spellings.

**Write** two of this lesson's vocabulary words in the blanks below and use a dictionary to complete the fact sheet. If possible, use a combination of print and online resources.

Vocabulary Word \_\_\_\_\_

Definition \_\_\_\_\_

\_\_\_\_\_

Root words and origin \_\_\_\_\_

\_\_\_\_\_

Related words \_\_\_\_\_

First known usage \_\_\_\_\_

Part of speech \_\_\_\_\_

List three synonyms. \_\_\_\_\_

List three antonyms. \_\_\_\_\_

Vocabulary Word \_\_\_\_\_

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\_\_\_\_\_

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\_\_\_\_\_

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Part of speech \_\_\_\_\_

List three synonyms. \_\_\_\_\_

List three antonyms. \_\_\_\_\_

**Think** about the words and their meanings. Can you use them in your Response to Literature essay?