

Voyages in Writing

Implementing the Structure and Style® Writing Method

Teacher's Manual

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

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Voyages in Writing: Implementing the Structure and Style® Method Teacher's Manual
First Edition, January 2026
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Welcome to *Voyages in Writing*. This Teacher's Manual shows reduced copies of the Student Book pages along with instructions to teachers and sample key word outlines. Please be aware that this manual is not an answer key. The samples provided in this book are simply possibilities of what you and your students could create.

Lesson instructions are directed to the student, but teachers should read them over with their students and help as necessary, especially with outlining and structure and style practice. It is assumed that teachers have viewed and have access to IEW's *Teaching Writing: Structure and Style* video seminar and own the *Seminar Workbook*. Before each new unit, teachers should review the appropriate information in that workbook and video. You can find references to the *Teaching Writing: Structure and Style* seminar in the teacher's notes for each new unit.

Introduction

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.

Customizing the Checklist

The total point value of each assignment is indicated at the bottom of each checklist. This total reflects only the basic items and does not include the vocabulary words. If vocabulary words are included, add the appropriate amount of points and write the new total on the custom total line.

Important: Teachers and parents should remember IEW's **EZ#1** Rule when introducing IEW stylistic techniques. 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. Subtract its point value from the total possible and write the new total on the custom total line at the bottom. If you would like to add elements to the checklist, assign each a point value and add these points to the total possible, placing the new total on the custom total line.

Reproducible checklists are available. See the blue page for download information.

Introduction

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

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.

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Institute for Excellence in Writing

Grading with the Checklist

To use the checklists for grading, do not add all the points earned. Instead, if an element is present, put a check in the blank across from it. If an element is missing, write the negative point value on its line. Total the negative points and subtract them from the total possible (or your custom total).

Note: Students should have checked the boxes in front of each element they completed.

Encourage students to bring a thesaurus to class. Most students enjoy using an electronic thesaurus, but for those who prefer books, IEW offers a unique one entitled *A Word Write Now*.

This schedule is provided to emphasize to parents and students, particularly in a class setting, that teachers and students should not expect to complete an entire lesson in one day. Spreading work throughout the week will produce much better writing with much less stress. Parents teaching their own children at home should follow a similar schedule.

Introduction

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.

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

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words
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
Unit 8 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
Unit 9 22	The Bet, Part 1		caprice, contempt deprivation, solitude
23	The Bet, Part 2		abrupt, intriguing perplexing, unsettling
24	Three Questions		
RTL 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		

Lesson 1: English Channel

Preparation:	<i>Teaching Writing: Structure and Style</i> Watch the sections for Unit 1: Note Making and Outlines. At IEW.com/twss-help reference the TWSS Viewing Guides.
Structure:	Unit 1: Note Making and Outlines Introduction to Structure
Style:	no new style
Subject:	English Channel

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.



Unit 1

Throughout the year, students progress through nine structural units. Every paper a student writes begins with skills learned in Unit 1: Note Making and Outlines. For this reason, the first year of IEW instruction begins by learning Unit 1, and each subsequent year begins by reviewing Unit 1.

In Unit 1, emphasize that every paper begins with a plan, and that plan is the key word outline (KWO). Students organize their thoughts by writing an outline. They prove the outline works when they test it.

Key Words

In Unit 1 students learn to write the KWO. At a deeper level, Unit 1 teaches students to extract and understand key ideas from a text by slowing down and paying attention. This task improves comprehension and lays the foundation for meaningful discussion and writing.

It is only in Units 1 and 2 that students take key words from each sentence. Throughout the year, students' note taking skills become more sophisticated as they progress through IEW's structural units.

UNIT 1: NOTE MAKING AND OUTLINES

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.

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.

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 1st, 2nd, 3rd

Abbreviations

commonly accepted forms of shortened words

Orally test your KWO.

Using the KWO

Writing and testing the KWO are not limited to Unit 1. Throughout the year, students should write a KWO in preparation for every paper they write. In turn, they should test every KWO prior to writing a paper. Testing the KWO proves the outline works and a paper can be written. If the KWO is skimpy, require that students add information before they write. If the KWO is filled with too much information, require that students limit information before they write. As students progress through the units, do not allow them to skip this important step in the writing process.

A secondary use of the KWO is to give an oral report. Do not have students practice this activity until they have tested and proved that the outline works.

Read and Discuss

Read the source text aloud and discuss vocabulary.

Locate Key Words

Model how to find key words. Reread the first sentence. Ask your students what words are main idea words. Transfer them to the KWO.

Sentence by sentence, repeat the process as students give key word suggestions.

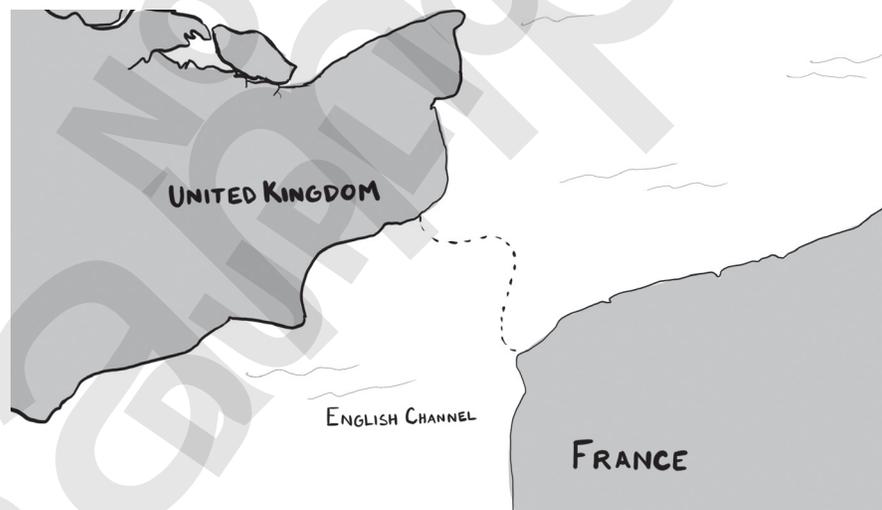
Mechanics

The mechanics notes listed in this book follow guidelines provided in *Fix It!*[®] *Grammar*, which aligns with *The Chicago Manual of Style*.

UNIT 1: NOTE MAKING AND OUTLINES

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.

Sample

Lesson 1: English Channel

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. _____ *EC, connects, Atlantic, N Sea* _____
1. _____ *S England, 350 mi, long* _____
2. _____ *widest, 150 mi, narrowest, Strait of Dover, 21 mi* _____
3. _____ *600 tankers, 200 ferries, busiest* _____
4. _____ *common, affordable, ferry* _____
5. _____ *Channel Tunnel, Chunnel* _____
6. _____ *31.5 mi, rail, sea bed, 35 min* _____
7. _____ *daring, crossed, swimming* _____
8. _____ *traffic, Brr! H₂O, currents, challenging* _____

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

Writing the KWO

Symbols, numbers, and abbreviations are free. Using them allows room for other key words.

Since *English Channel* is the title, simply write *EC* when writing the KWO.

Because *Strait of Dover* is a proper noun, it counts as one key word.

In a classroom setting, write class ideas on a whiteboard. Students may copy these or use their own ideas.

Using the KWO

Students test the outline to ensure the key words can be used to write 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.

On Day 1 students write and test this KWO.

On Day 2 students can use this KWO to give an oral report.

Mechanics

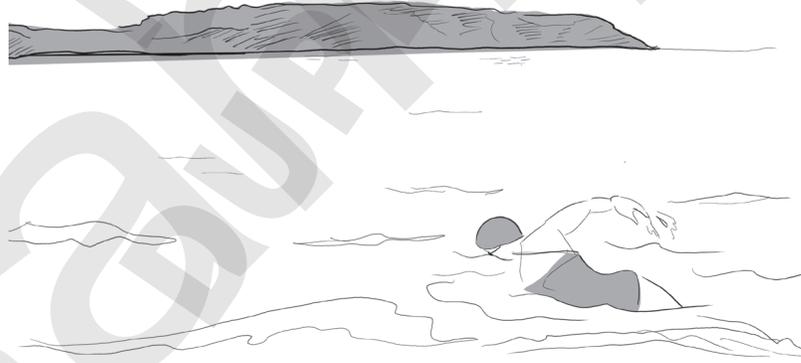
Although students will not write compositions in this lesson, highlight the mechanics notes beneath the source texts.

Strong compositions require more than structure and style—they also depend on correct spelling and proper punctuation.

UNIT 1: NOTE MAKING AND OUTLINES

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.

Sample

Lesson 1: English Channel

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. _____ *swimming, EC, test, endurance*
1. _____ *~, Mt. Everest, strength, determination*
 2. _____ *strong, physically + mentally*
 3. _____ *1875, Capt Matthew Webb, 1st, swim, Eng → Fr*
 4. _____ *porpoise grease, warm, 22 hrs*
 5. _____ *inspired, others, 36 yrs, succeeded*
 6. _____ *1926, US, Gertrude Ederle, crossed, 14 hrs*
 7. _____ *Sarah Thomas, 1st, swim, x4, X stopping*
 8. _____ *official, suit, , goggles*
 9. _____ *~2000, prove, persevere, overcome*

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

Writing the KWO

Students should write two or three key words on each line. Do not allow students to write more than three key words. Limiting is a valuable skill and should be practiced. Many times, choosing what to leave behind is just as important as choosing what to keep.

Symbols and abbreviations must be easy to identify.

Using the KWO

Telling back the KWO is an important step in the prewriting process.

On Day 3 students write and test this KWO.

On Day 4 students can use this KWO to give an oral report.

Dictionary Skills

Teach students that a dictionary provides more than just definitions.

Knowing how to pronounce a word improves speaking skills, builds confidence, and reinforces correct spelling.

Identifying possible parts of speech helps students better understand how words can function in a sentence.

Reading sample sentences that demonstrate correct usage helps students write their own sentences accurately.

Knowing acceptable variations in spelling helps students recognize words they may encounter in text.

Learning derivatives expands vocabulary and deepens understanding of how words are related. If necessary, teach students how to add suffixes to base words to form derivatives.

UNIT 1: NOTE MAKING AND OUTLINES

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 _____
Swimming the English Channel requires fortitude.

resolve _____
The long swim tested the swimmer’s resolve.

stamina _____
Developing the stamina to swim the Channel requires years of training.

tenacity _____
Captain Webb’s famous swim was a result of his tenacity and courage.

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? the most important word that tells the main idea
2. How many words can you put on one line of a KWO? two or three key words
3. When you write a KWO, what are free? symbols, numbers, and abbreviations
4. After you write a KWO, what do you have to do? test the KWO

Lesson 19: Musical Theater, Part 2

Structure:	Unit 8: Formal Essay Models
Style:	#1 subject opener #4 -ing opener
Subject:	American musical theater

Lesson 19: Musical Theater, Part 2

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.

Planning

Because Lessons 19 and 20 are long assignments, consider allowing students three or four weeks to complete both.

Unit 8

This is the second week of a four-week assignment about the American musical theater.

In this lesson students write a 5-paragraph essay about a significant person in American musical theater. This will be the first area of their super-essay.

These paragraphs will become paragraphs two through six of their finished 12-paragraph super-essay.

UNIT 8: FORMAL ESSAY MODELS

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.

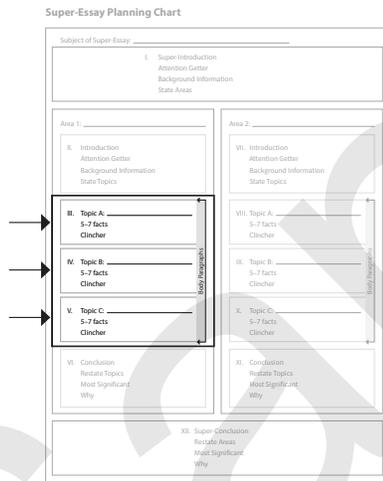
The topic lines on the source and fused outlines are identical.

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 Answers will vary.

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 Answers will vary.

Topic C is Answers will vary.

Source Outlines

Source Outlines

Source: _____

Source: _____

IV. Topic B: _____

V. Topic C: _____

1. _____

1. _____

2. _____

2. _____

3. _____

3. _____

(4.) _____

(4.) _____

(5.) _____

(5.) _____

Source: _____

Source: _____

IV. Topic B: _____

V. Topic C: _____

1. _____

1. _____

2. _____

2. _____

3. _____

3. _____

(4.) _____

(4.) _____

(5.) _____

(5.) _____

Source: _____

Source: _____

IV. Topic B: _____

V. Topic C: _____

1. _____

1. _____

2. _____

2. _____

3. _____

3. _____

(4.) _____

(4.) _____

(5.) _____

(5.) _____

Fused Outline

Fused Outline

IV. Topic B: _____

V. Topic C: _____

1. _____

1. _____

2. _____

2. _____

3. _____

3. _____

4. _____

4. _____

5. _____

5. _____

(6.) _____

(6.) _____

(7.) _____

(7.) _____

Clincher

Clincher

UNIT 8: FORMAL ESSAY MODELS

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 sentences 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.

UNIT 8: FORMAL ESSAY MODELS

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.

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].

[4] *Singing upbeat melodies*, _____ the performers entertained the audience.

Prepositions

The words *concerning* and *regarding* are also prepositions, but they should not be used at the beginning of a sentence. These prepositions are typically placed within a sentence to provide more information about a noun, e.g., I received a letter regarding my job.

It would be awkward to begin the sentence with *regarding*: Regarding my job I received a letter.

Sentence Openers

If a student's paragraph is five sentences long, it is not possible to include all six openers. Therefore, the rule is every sentence opener should be in every paragraph *as possible*.

Comma Rules

Ask students which sentence openers always need comma.

“ The #4 -ing opener and #5 clausal opener always require a comma.

Ask students which sentence openers sometimes need commas.

“ The #2 prepositional opener needs a comma if the prepositional phrase is five words or more or if it is a transition.

“ The #3 adverb opener needs a comma if the -ly adverb modifies the sentence.

#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

[2] *In musical theater, song, dance, and storytelling entertains audiences.*

#3 -ly adverb opener

[3] *Creatively, musical theater entertains audiences with song, dance, and storytelling.*

#4 -ing opener

[4] *Combining song, dance, and storytelling, musical theater entertains audiences.*

#5 clausal opener – *www.asia.b*

[5] *Because it blends song, dance, and storytelling, musical theater entertains audiences.*

#6 vss opener

[6] *Musical theater entertains.*

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

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

Conclusion

The conclusion is the last paragraph of this area essay, but it is not the last paragraph of the super-essay. A title will not be written using words from the final sentence of this area essay.

Introduction

This introduction will be the second paragraph of the super-essay. This introduction begins with an attention getter. Ask students to write three different attention getters: a question, a very short sentence, and a famous quote or fact. Then, direct them to choose the best.

The background information should be general information about your chosen person in American musical theater. As students write, they should not talk about the paper. Sentences with *"This composition is about . . ."* or *"You will read . . ."* should be avoided.

UNIT 8: FORMAL ESSAY MODELS

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: _____ *Answers will vary.*
 Topic B: _____
 Topic C: _____
 Most Significant _____
 Why? _____

Write the introduction.

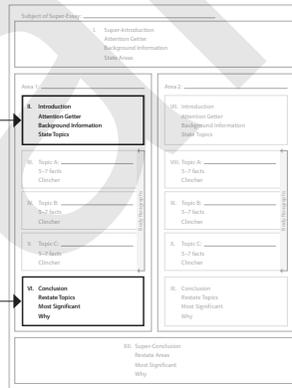
- Attention Getter
 - Grab your reader's attention.
- Background Information
 - Write information about the subject that you have not included in the body paragraphs.
- State Topics
 - Highlight or bold the topic words.

Introduction for Area 1

II. Attention Getter _____ *Answers will vary.*
 Background _____

 Topic A: _____
 Topic B: _____
 Topic C: _____

Super-Essay Planning Chart





Unit 8 Composition Checklist

Lesson 19: Musical Theater, Super-Essay Area 1

Formal
Essay
Models

Name: _____



STRUCTURE

- name and date in upper left-hand corner _____ 3 pts
- composition double-spaced _____ 3 pts
- works cited entries in proper format _____ 8 pts
- checklist on top, final draft, rough draft, key word outline _____ 3 pts

Introduction

- attention getter, background information, and states topics (highlight or bold) _____ 5 pts

Body

¶13 ¶14 ¶15 (2 pts each)

- topic-clincher sentences repeat or reflect 2–3 key words (highlight or bold) _____ 6 pts
- citation _____ 6 pts

Conclusion

- 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)

- ly adverb OR dual -ly adverbs who/which clause _____ 10 pts
- strong verb OR dual verbs www.asia.b clause _____ 10 pts
- quality adjective OR dual adjectives _____ 5 pts

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

- [1] subject [4] -ing opener _____ 10 pts
- [2] prepositional [5] clausal – www.asia.b _____ 10 pts
- [3] -ly adverb [6] vss _____ 10 pts

Decorations ("dec" in margin or italics if typed) (2 pts each)

- 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)

- spelling, grammar, and punctuation _____ pts

VOCABULARY

- vocabulary words - label (voc) in left margin or after sentence _____

Total: _____ 100 pts
Custom Total: _____ pts

Checklist

Teachers are free to adjust a checklist by requiring only the stylistic techniques that have become easy, plus one new one. **EZ:1**

Works Cited

The Works Cited page was written in Lesson 18 and should include sources used in Area 1 and Area 2.

Decoration

Students must include one integrated quotation in a body paragraph. They should italicize it to indicate that it is a decoration. They may include more. However, they should only italicize one.

Lesson 25: The Steadfast Tin Soldier, Part 1

Preparation:	<i>Teaching Writing: Structure and Style</i> Watch the sections for Response to Literature. At IEW.com/twss-help reference the TWSS Viewing Guides.
Structure:	Response to Literature
Style:	no new style
Subject:	analysis of “The Steadfast Tin Soldier”

Lesson 25: The Steadfast Tin Soldier, Part 1

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.

Response to Literature

In this advanced Unit 9 model, students begin by identifying the key elements of a story in a single paragraph. In the next paragraph they select a specific item and offer thoughtful analysis.

As you read the source text with the students, stop and discuss key details, clarify meaning, and highlight literary elements. This shared reading and discussion will provide students with the understanding they need to summarize and analyze the story in their essays.

As students grow in their ability to think analytically about literature, their critiques will become increasingly more sophisticated. They begin by recognizing a story's key elements but mature into students who evaluate the author's purpose and thematic depth. In doing so, they transform from storytellers into analytical thinkers.

RESPONSE TO LITERATURE

New Structure

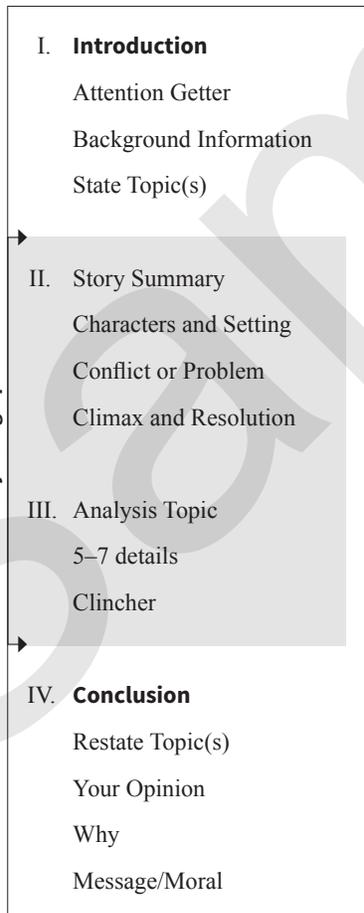
Response to Literature Model

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.

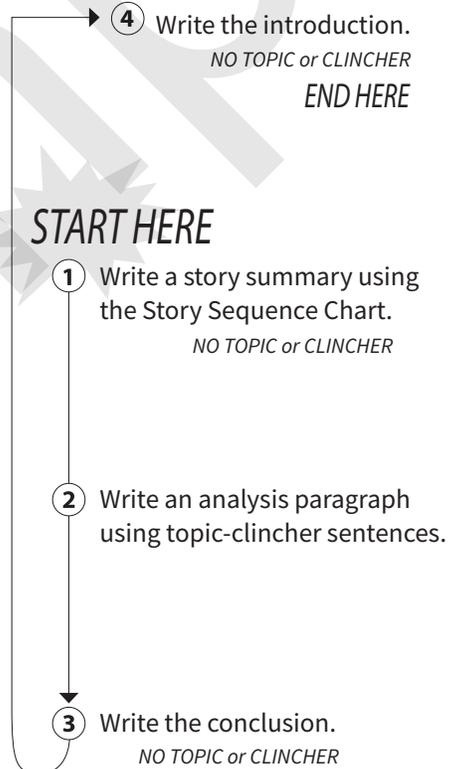
Follow this 4-paragraph model: an introduction, a story summary, an analysis topic, and a conclusion. Adapt the model by increasing the number of analysis topic body paragraphs.

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.

RESPONSE TO LITERATURE

Source Text

*steadfast = firm,
steady, unwavering*

*A steadfast person
does not give up,
change course, or
lose courage.*

Main Character

The main character is a tin soldier that looks a little different from the others because he has only one leg.

Setting 1

The setting is a toy-filled room.

*ballet dancer
one leg*

"wife for me"

*desire =
acquaintance*

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

Lesson 25: The Steadfast Tin Soldier, Part 1

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

*2 stayed still:
soldier and dancer
“just as
steadfast”*

*bogey = character
in jack-in-the-box*

*Bogey threatens,
eyes on ballerina,
pretended not to
hear*

*Falls out window,
X panic, X yell,
“contemptible to
raise an uproar”*

Setting 2

The setting is outside: a city sidewalk, the gutter, a drainage pipe, and a sewer.

Problem

The steadfast tin soldier falls from the window and is swept into a series of dangerous adventures that separate him from the paper ballerina he admires.

RESPONSE TO LITERATURE

*rascallions =
mischievous boys*

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.”

*paper boat, calm,
upright, x flinch,
eye front*

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.

*rat demands
passport, quiet,
musket at side*

“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.

*whirlpool, “stood as
staunch as he could”*

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

Lesson 25: The Steadfast Tin Soldier, Part 1

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.

*swallowed by fish,
“still was staunch”*

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.

*Back to the toy room,
remarkable, yet “took
no pride”*

*ballerina = steadfast
“soldiers never cry”*

Setting 1

The setting is a toy-filled room.

Climax

The little boy snatches up the tin soldier and throws him into the stove.

Resolution

In the end, the tin soldier and the paper ballerina both fall into the fire. The soldier melts into the shape of a tin heart, and the dancer burns away except for her spangle. Although they are changed, they still exist.

The soldier's love and steadfastness remain symbolized in the little tin heart.

Moral

True love and loyalty remain steadfast even through hardship. Despite a tragic ending, staying true to one's character matters more than circumstances.

RESPONSE TO LITERATURE

flames, "lost his splendid colors"

"still stood steadfast"

spangle = shiny decoration, like sequins

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.

Story Summary

Students use the Story Sequence Chart to write the first body paragraph of their Response to Literature essay.

In this paragraph students provide a brief overview of the entire story in one paragraph.

To be successful, they must limit the details, giving only key elements needed to understand the main points of the story.

Sample

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. _____ *character, soldier, 1 leg*

1. _____ *setting, toy-filled rm*

2. _____ *ballet, dancer, 1 leg*

3. _____ *problem, falls, \div , B*

4. _____ *faces, ++ dangers, hardships*

5. _____ *climax, boy, fire*

6. _____ *resolution, melts, , B, joins*

(7.) _____ *steadfast, tragic, ending*

RESPONSE TO LITERATURE

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?

Lesson 26: The Steadfast Tin Soldier, Part 2

Structure:	Response to Literature
Style:	no new style
Subject:	analysis of “The Steadfast Tin Soldier”

Lesson 26: The Steadfast Tin Soldier, Part 2

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.

Response to Literature

The analysis paragraph is the most important paragraph in the Response to Literature essay because it demonstrates a deep understanding of the text.

As you read the source text with the students again, discuss what it means to be steadfast. Ask students about each obstacle and discuss how the tin soldier reacts. Discuss how his reactions reveal his character.

This shared reading and discussion will provide students with the understanding they need to analyze the story in their essays.

RESPONSE TO LITERATURE

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*.

subject The subject of this assignment is "*The Steadfast Tin Soldier*."
topic Based on the prompt, the topic is *soldier*.
+ word Choose an appropriate + word.

III. Topic: STS, soldier, loyal

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)

Topic Line

To help students choose a + word, ask them to think about how the soldier responds to each challenge and what his actions reveal about him.

Ask students to find specific examples from the story that show his character traits.

Possible + words include *perseverance*, *brave*, and *loyal*.

The facts students use to prove the soldier is brave will differ slightly from facts that prove he is loyal.

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.

Sample

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: STS, soldier, loyal

1. true, despite, hardship

2. quote, X blames, X abandon

3. courage = strength, character

4. emphasizes, fidelity, quote

5. true, self, feelings

(6.) lost, threatened, fire

(7.) X, abandon, ♡, B, even, death

Clincher

RESPONSE TO LITERATURE

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 _____ *stalwart* _____

Definition _____ *strong and dependable* _____

Root words and origin _____ *From Old English *stælwierthe* "serviceable"* _____

Related words _____ *stalwartly, stalwartness* _____

First known usage _____ *15th century* _____

Part of speech _____ *adjective* _____

List three synonyms. _____ *fearless, courageous, stout* _____

List three antonyms. _____ *fainthearted, cowardly, timid* _____

Vocabulary Word _____ *valiant* _____

Definition _____ *showing bravery and determination* _____

Root words and origin _____ *From Latin *valere* "to be strong"* _____

Related words _____ *valiantly, valor, valid* _____

First known usage _____ *14th century* _____

Part of speech _____ *adjective* _____

List three synonyms. _____ *noble, heroic, brave* _____

List three antonyms. _____ *meek, fearful, spineless* _____

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