

Classroom Supplement and Lesson Plans

Level B

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Incorporating the Methods of
Blended Structure and Style in Composition
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Teaching Writing: Structure and Style
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Teacher's Manual

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*Lessons identified with an asterisk are included in the *Models for Imitation*. See page 10 for more details.

How to Use

The *Classroom Supplement* lessons are designed to help you create lesson plans to teach Structure and Style in your classroom.

- **Section I** contains the foundational material to prepare you to use Structure and Style in the classroom.
- **Section II** provides a year of lesson plans and student handouts to make it easy for you to use your first year.
- **Blackline masters** of the student books required for this course are provided with this Teacher’s Manual. See page 23 for how to prepare student notebooks. Binders and preprinted student materials are also available. See page 17 for details.
- The **Appendix** contains additional articles for you to reference to learn more about Structure and Style and to manage specific areas of lesson planning or teaching. If needed, Appendix 12 includes the Common Standards indicators by weekly lesson.

Quick Start Guide

Step One: Teacher Training

Attend a two-day *Teaching Writing: Structure and Style* seminar, or watch the DVD Series. While it is not necessary to watch all ten hours before you begin, it is recommended. See Appendix 1 for a viewing schedule.

Familiarize yourself with the *Teaching Writing: Structure and Style Seminar Workbook*. Pay special attention to pages that give an overview of Structure and Style.

If you would like demonstration lessons to show you how to apply this methodology to a classroom, consider the *Models for Imitation*. This ten-DVD set contains more than twenty hours of demonstration classes to empower you to teach in your classroom confidently. These models include a lesson for each of the structural units, an introduction to style components, and detailed lesson plans, which seamlessly blend into the *Classroom Supplement*.

Step Two: Preparation

Read through Section I of this Teacher’s Manual. Follow the instructions to prepare your classroom to facilitate teaching writing. Examine the pacing charts and lesson plans. Adjust them as needed to fit your schedule.

Prepare student materials as described on page 23.

During your first week of class, acquire a baseline-writing sample from each of your students. This will help you gauge the effectiveness of this method and will provide an artifact to verify progress to students, parents, and administrators. The baseline can be the first writing assignment in these lessons or the response to a prompt, such as “What is your favorite subject in school and why?” or “Describe the most fun thing you did over summer vacation.”

Step Three: Teaching

Begin formal instruction in Unit 1 using the lesson plans and source texts provided in Section II of this document. Continue through the nine structural units following the suggested course in the pacing charts.

Continue to merge the *Classroom Supplement* ideas with your yearlong plan. Be intentional. Establish a schedule. Commit to consistency.

Support

Join our classroom teacher’s online support group. (See IEWSchools.com/forum and look for “Classroom School Teachers.”) Connect with your mentor or other classroom teachers who are implementing Structure and Style methods for support and encouragement.

Teaching Materials

To purchase any of these materials, go to IEWSchools.com.

Core Materials

Teaching Writing: Structure and Style

This seminar is the place to start. The DVD training can be watched (or re-watched) to prepare lessons, clarify ideas, or imitate instructional methods. The *Seminar Workbook* contains the models and teaching methods for each structural unit. IEWSchools.com/TWSS-D

Classroom Supplement and Lesson Plans (This is the resource you are now reading.)

Specifically designed for the teachers who interact with their students five days a week, this supplement provides a one-year pacing guide and sample lesson plans to help the teacher utilize this program for the first time. Includes blackline masters of student notebook materials. IEWSchools.com/CS-B

Models for Imitation Level B

This ten-DVD set contains more than twenty hours of demonstration classes to empower you to teach in your classroom confidently. These models include a lesson for each of the structural units, an introduction to style components, and detailed lesson plans, which seamlessly blend into the *Classroom Supplement*. IEWSchools.com/MFI-B

IEW Teachers Support (Chat) Group

This *free* online chat support group is designed to meet the needs of traditional five-day-a-week classroom teachers. To find the group, click on the link for Classroom School Teachers at IEWSchools.com/forum.

Mentoring from the IEW Classroom Consultant

This is your means of continued support throughout your first year. In addition to our IEW Teachers support group (see above), mentoring provides extra email and phone support. This can be renewed annually if needed. IEWSchools.com/CCM

Optional Materials

Classroom Posters

24" x 36" posters are perfect for referencing the structural models and stylistic techniques you are working on. IEWSchools.com/POST

Portable Walls

Not enough room on the walls? This handy notebook-sized tri-fold contains all the structural models and style lists for handy reference when writing, especially for students with tracking disorders or other learning challenges. It's also great for transporting writing activities safely. Recommended for Level B and C students. IEWSchools.com/PW

Linguistic Development Through Poetry Memorization

This spiral-bound collection of poetry is suitable for study and memorization to help your students develop sophisticated linguistic patterns. Also available as audio CDs. Especially helpful for ELL and SP ED classrooms. IEWSchools.com/PMC

Fix It! Grammar

Perfect for teaching grammar in context. Choose one of the six stories to teach grammar at the point of need with sentence-a-day editing. IEWSchools.com/FIX

A Word Write Now†

A full color thematic thesaurus! Organized by parts of speech, words are grouped into character qualities and behavior traits. Quotations from good and great books, as well as sections on literary genres and devices, engage more advanced learners. Useful for writing across the curriculum. IEWSchools.com/WWN

†Contains distinctly Christian content

GENERAL TEACHING PROCEDURE

1. Read and Discuss

- Read source text and discuss.

2. Key Word Outline

- Always begin with chalkboard demonstrations and group participation.
- Each Unit has its own note-taking method (per sentence, per fact, or per question). See the teaching procedure in each Unit for specifics.
- Guide the class in creating a key word outline.
- Involve the students in determining which words in each sentence are the key words.
- Use a simple outline format (Roman numeral followed by Arabic numbers).
- Each note may have a maximum of three words.
- As students show a good sense of which words will help them remember ideas, allow them to choose their own key words and create outlines independently.

3. Test by Retelling

- Remove the original.
- Students test the outline by verbalizing complete sentences from the key words as a class and/or in pairs.
- Students speaking decide if the correct key words were chosen in order to create complete sentences with proper syntax. Listeners check for correct content and order of thought. If not correct, the outline should be corrected at this time.
- Repeating the source text verbatim is not the goal. Memorizing is not the goal. Students may and will use their own words, sentences, and ideas. This is good.

4. Distribute Checklist

- Introduce the composition checklist. This document ensures that written work is correctly completed.
- Level A: Plan to distribute the composition checklist at this time and use it for the brainstorming and teaching below. Alternatively, display the elements on the board or overhead as they are reviewed and taught and distribute the checklist just before writing.
- Levels B and C: Plan to distribute the checklist just before beginning the rough draft.

5. Introduce Stylistic Techniques

- Introduce stylistic techniques as quickly or slowly as needed for your students. Since pacing is dependent upon student age and aptitude, adjust as needed.
- Review previously introduced techniques before introducing the new ones.
- Introduce new stylistic technique only when mastery of previous stylistic techniques is evident.

6. Brainstorm Style

- As each technique is taught or reviewed, provide vocabulary ideas and options during group outlining and brainstorming.
- Encourage the use of the thesaurus (word wall or book). The *Student Reference Handbook* includes many word lists. See page 17 of this book for more information.

- Discuss descriptive adjectives and strong verbs that create feeling or give character to the people or things in the source texts.
- Brainstorm for word choice and placement of previously taught stylistic techniques. Write student generated word lists on the board.
- Brainstorm for banned word replacements. Write student generated word lists on the board.
- Be sure students have their reference notebooks or portable walls available. When you pass out word lists, instruct them where to place the new word list in the notebook.

7. Rough Draft

- Remind students to refer to the composition checklist for writing requirements.
- Demonstrate how to make a summary (double spaced) and to check for stylistic techniques if learned.
- Model adding indicators.
- Guide students toward independence, but do not require it prematurely.
- Students write rough draft incorporating checklist requirements and using indicators.

8. Revising and Editing

- Using the composition checklist, students should read through their rough draft to ensure all the requirements are met and that it makes sense.
- It is extremely important that you model the task of revising early in the year so that when the compositions are longer, and/or they are working alone, they are familiar with these ideas.
- Train the students to make at least one improvement during the revision process to get them ready for writing alone. While telling the students to check for conciseness, continuity, and consistency is too abstract, you can give them concrete tasks. E.g.:
 - Conciseness—Can I move words around in a sentence so that I can eliminate some words? *The wagon, which was red, rolled down the hill.*
 - Continuity—Did I use any sentence opener more than twice in a row? (Triples purposely break the this rule.) *I have a dog. His name is Rover. We play together.*
 - Consistency—Do I use the singular or plural form of a word consistently? *Dolphins are intelligent animals. We can train a dolphin to rescue someone stranded.*
- While students work on their papers, peer editors look for mistakes like spelling, verb tense, homonyms, run-ons, fragments, and correct parallelism. See page 22 on peer editors.

9. Write Final Draft and Read Aloud

- Students rewrite revised and edited work neatly, including the stylistic indicators.
- As a class or in pairs, students read work aloud to develop the habit of reading their finished work to look and listen for mistakes. If needed, students make corrections on the final copy as they read.

10. Submit

- Turn in complete assignment in this order: checklist, final draft, rough draft, and key word outline.

*Note: Lessons marked with an asterisk have a model for imitation. See page 10 for more details.

B	Classroom Supplement Level B: Structure and Style Pacing Chart Weeks 1–15			
	Recommended Pacing of Structural Units <i>Move through all nine units every year.</i>		Possible Pacing of Stylistic Techniques <i>Concept introduced upon mastery</i>	
WEEK	STRUCTURAL MODEL	SOURCE TEXT	STYLISTIC TECHNIQUES	MECHANICS/GRAMMAR <i>(as needed)</i>
1*	Unit 1: Note Making and Outlines	Sea Wasp, The Farmer and His Sons, The Fox and the Goat	Intro strong verbs	complete sentences nouns, verbs
2*	Unit 2: Summarizing from Notes	Sea Wasp, The Farmer and His Sons, Limeys	DU: strong verbs banned words titles	punctuation, capitalization subject/verb agreement synonyms, homophones
3	Unit 2: Summarizing from Notes	Booklice, The Crow and the Peacocks	DU: -ly adverbs	punctuation, capitalization adverbs' usage
4*	Unit 3: Summarizing Narrative Stories	The Lion and the Shepherd	DU: quality adjective	adjectives, commas, coordinating conjunctions
5*	Unit 3: Summarizing Narrative Stories	The Two Frogs and the Well	DU: www.asia clause	dep/ind clauses, subordinating conjunctions, quotations, homophones: to/two/too; there/they're/their
6	Unit 3: Summarizing Narrative Stories	Daedalus and Icarus	DU: who/which	clauses, appositives
7	Unit 3: Summarizing Narrative Stories	The Cocks and the Eagle	DU: because clause	antonyms
8*	Unit 4: Summarizing a Reference	Florence Nightingale	topic/clincher rule	it's/its, and other contractions
9*	Unit 4: Summarizing a Reference	Florence Nightingale (2 more ¶s)	SO: (1) subject SO: (2) preposition	citation, parallelism prepositions and prepositional phrases
10	Unit 4: Summarizing a Reference	Ludwig van Beethoven	SO: (3) -ly opener	
11	Unit 4: Summarizing a Reference	Levi Strauss	SO: (6) V.S.S.	sentence variation, parallelism
12*	Unit 5: Writing from Pictures	Plant in Fridge		infinitives
13	Unit 5: Writing from Pictures	Bugs at Night	SO: (5) clausal opener	interjections, exclamation points
14	Unit 5: Writing from Pictures	Princess and the Mouse	SO: (4) "-ing" opener	gerunds, participles, infinitives
15	Unit 5: Writing from Pictures	Man and Guitar, Melting Lamp	invisible which	to be verbs

B	Structure and Style Pacing Chart Weeks 16–30			
	Recommended Pacing of Structural Units <i>Move through all nine units every year.</i>		Possible Pacing of Stylistic Techniques <i>Concept introduced upon mastery</i>	
Week	Structural Model	Source Text	Style Techniques	Mechanics and Grammar
16*	Unit 6: Library Research, multiple references	Humpback Whales	SO: “-ed” opener	Bibliography entry, Bibliography page
17*	Unit 6: Library Research, multiple references	Clara Barton	Dec: Question, 3 S.S.S. (3 Short Staccato Sentences)	
18*	Unit 6: Library Research, multiple references	Clara Barton, continued	Dec: Conversation/Quote	
19	Unit 6: Library Research, multiple references	Otters	Dec: Simile/Metaphor	simile and metaphor
20*	Unit 7: Creative Writing	Brain Inventory: What do I know about?	Dec: Alliteration	alliteration
21*	Unit 7: Creative Writing	Five-Paragraph Composition	Dec: Dramatic Opening/Closing	
22*	Unit 7: Creative Writing	Creative Letter Writing	DU: Dual -ly adverbs	Review parts of speech
23	Unit 7: Creative Writing	Write about ... (choice of prompts)	DU: Dual verbs	
24*	Unit 8: Basic Essay	Clara Barton paragraphs from weeks 17 and 18	DU: Dual adjectives	
25	Unit 8: Basic Essay	Florence Nightingale paragraphs from weeks 8 and 9	DU: Triple Extension	parallelism
26*	Unit 8: Basic Essay	Interview Essay	DU: Noun Clause	
27	Unit 8: Super-Essay	Famous Nurses	DU: Adjective Teeter-totter	Review clauses and phrases
28	Unit 8: Persuasive Essay	choice of topics	DU: Adverb Teeter-totter	
29*	Unit 9: Formal Critique	The Little Mermaid		
30*	Imitation of Style	Imitation of Literary Style		

Units 1 and 2 lay the foundation for the entire Structure and Style program. For some writers, Unit 1 may feel like a step backwards, but it is integral to this writing method. Unit 1 emphasizes word discrimination. Words are weighed, evaluated, and placed in a usable form, a Key Word Outline (KWO). By completing these units, students learn the value of a well-written outline.

Goals

Students will

- Choose and record key words, which will help them to remember a complete idea and use a basic outline format.
- Communicate the main ideas from a source using their own key word outlines.
- Choose selections, read them, create key word outlines independently, and verbally retell the basic ideas to another person using only the outline.

Recommended Materials

Materials can be the same for Units 1 and 2.

- Short (one-paragraph) articles or stories, some at the student's reading level, some a grade level below, some a grade level above
- Usborne Books, Eyewitness Books (DK Family Library), or any other book that contains many short, interesting, and detailed paragraphs
- Standardized test lessons or reading/comprehension books (e.g., SRA Reading Lab or Spectrum Reading Comprehension series)
- Selections from student textbooks

Teaching Writing: Structure and Style

To prepare to teach note making and outlines, watch the Unit 1 session of *Teaching Writing: Structure and Style*, and review the related pages of the *Seminar Workbook*.

For viewing details see Appendix 1.

Classroom Supplement Level B

Unit 1 is covered in Week 1 of the *Classroom Supplement and Lesson Plans Level B*. The sources and checklists recommended in this Teacher's Manual can be found in the *Student Writing Portfolio* handouts. See page 17 for details.

If you would like to see model lessons for Week 1, consider the *Models for Imitation* (described on page 10 of this manual).

Unit 1 Teaching Procedure

To prepare for each assignment, create your own keyword outline before class each Monday.

1. **Read and Discuss**
 - Read source text and discuss.
2. **Key Word Outline**
 - Always begin with chalkboard demonstrations and group participation.
 - Guide the class in creating a key word outline.
 - Involve the students in determining which words in each sentence are the key words.
 - Use a simple outline format (Roman numeral followed by Arabic numbers).
 - One note can be taken for each sentence in the paragraph. Each note may have a maximum of three words. Symbols, numbers, and abbreviations are free.
 - As students show a good sense of which words will help them remember ideas, allow them to choose their own key words and create outlines independently.

(continued)

3. Test by Retelling

- Remove the original.
- Students test the outline by verbalizing complete sentences from the key words as a class and/or in pairs. Students speaking decide if the correct key words were chosen in order to create complete sentences with proper syntax. Listeners check for correct content and order of thought. If not correct, the outline should be corrected at this time.
- Repeating the source text verbatim is not the goal. Memorizing is not the goal. Students may and will use their own words, sentences, and ideas. This is good.

4. Submit

- Outlines should be submitted along with the Public Speaking Checklist.
- Teach students how to submit work by placing the finished work on top (the outline) followed by the Public Speaking Checklist.
- Once graded, students should keep their finished work in their Student Writing Portfolio. Sometimes work is reused later in the year, so having all work in one notebook will ensure it is available when needed.

Reminders

- Use a variety of sources (fiction and nonfiction) and one, two, or three short paragraphs.
- Continue “telling the story” from the outline in preparation for writing.

From *Tips and Tricks* for Unit 1

Don't get stuck in Units 1 and 2!

1. Remember goals:
2. Use short source texts with strong appeal. Short is good (one to three paragraphs = six to thirty sentences). Humor is very helpful.
3. Using the outline
 - a. Keep to the three- or four-word limit. Establish skills.
 - b. Retelling—read several times if needed.
 - c. Continue retelling throughout the units.
 - d. Not all outlines must be written out into paragraphs.

This lesson is modeled on the Models for Imitation Level B. See page 10 of this document for more details.

CS Lesson Plans		Teaching Writing: Structure and Style		Week 1	
B		Unit 1: Note Making and Outlines	Assignment Length: Spoken only	Date	
Objectives	<p>Student will be able to</p> <ul style="list-style-type: none"> • Create and test a Key Word Outline (KWO). • Retell the key word outline in complete sentences. <p><i>Note: To complete these lessons you will need handouts from the Student Writing Portfolio. You will also need to provide each student with a Student Writing Handbook using the handouts. See page 23 of this book for detailed instructions.</i></p>		<p>Materials Needed</p> <ul style="list-style-type: none"> • Student Reference Notebook • SH 1.1: “Sea Wasp” • SH 1.2: Public Speaking Checklist • SH 1.3: “Farmer and Sons” • SH 1.4: Public Speaking Checklist • SH 1.5: “The Fox and the Goat” • SH 1.6: Public Speaking Checklist <p>Optional Materials</p> <ul style="list-style-type: none"> • File Box Source Texts Level B additional sources, if desired (See page 17.) 		
	<p>(See Unit 1 Teaching Procedure on pages 39–40 for overview.)</p> <p>Day 1: Read and Discuss. Key Word Outline. Test by Retelling.</p> <ul style="list-style-type: none"> • Introduction: Ask students how they feel about writing and explain how writing will work this year. • Read and discuss the “Sea Wasp” article (Student Handout 1.1). • Create key word outline as class. • Review the Public Speaking Checklist (Student Handout 1.2) and use it to test the outline by retelling (as class, in groups, or with partners). • Because students will revisit this outline next week, they should place their completed outline with attached Public Speaking Checklist behind the <i>Current Work</i> tab of their Student Reference Notebook. Develop good organizational habits now! <p>Day 2: Read and Discuss. Key Word Outline. Test by Retelling.</p> <ul style="list-style-type: none"> • Introduction: Discuss Aesop and his fables. • Read and discuss the “The Farmer and His Sons” (Student Handout 1.3). • Create key word outline as class. • Review the Public Speaking Checklist (Student Handout 1.2) and use it to test the outline by retelling. (as class, in groups, or with partners). File finished work appropriately. <p>Day 3: Read and Discuss. Key Word Outline. Test by Retelling.</p> <ul style="list-style-type: none"> • Introduction: Discuss chickens and roosters, eagles, Aesop. • Read and discuss “The Fox and the Goat” (Student Handout 1.5, or alternate source text). • Create key word outline as class. • Using the Public Speaking Checklist (Student Handout 1.6), tell it back (as class, in groups, or with partners). • File finished work appropriately. <p>Days 4–5: Repeat Day 3 with another source text. See Appendix 3 for ideas to find sources or use the File Box Source Texts Level B from IEW (see page 17 for more information on this resource.)</p>				
Style	<p>New:</p> <ul style="list-style-type: none"> • Discuss nouns, verbs. • complete sentences • Introduce concept of strong verbs. • synonyms 		<p>Review as needed:</p>		
Grammar	Student should be able to		Excellent	Satisfactory	Needs Mini Lesson
	Speak in complete sentences.				
	Identify nouns and verbs.				
	Identify key words in sentences.				

Reminders (Student results, problems, notes, etc.):

Be sure to discuss the paragraph with your students before attempting to create an outline. Students need to thoroughly understand the vocabulary and content of the source text before they can create an outline for verbal summary.

Use the Public Speaking Checklist for the “retell.” Students may retell from the outline in complete sentences to a partner or to the class. Student Handout 1.6 does not have the source title filled in, so it can be used for multiple source texts.

Below are possible key word outlines for some of the source texts. Note that the key words can be synonyms or paraphrases of the original. Model the first outline. Have students offer words for subsequent outlines. Move toward independence, but continue to help students create the outline as long as they need help.

Sea Wasp	Farmer and Sons	The Fox and the Goat
1. most, venomous, jellyfish	1. stricken, wished, prosper	1. Fox, deep, well
2. poisoning, ability, > snake	2. lazy, afraid, careless	2. goat, “why down?”
3. search, shrimp, beach	3. bedside, treasure, fields	3. drought, jumped ↓, water
4. deadly, stung, stagger	4. death, dug, everywhere	4. come, down, too
5. transparent, difficult, see	5. frustrated, treasure	5. ☺ advice, jumped, down
6. Am Eur , oceans, Australia	6. plowing, extraordinary, survived	6. back, horns, escaped
7. blob, neurotoxin, killed >50☹	7.	7. bye, friend
8. deadliest creature		8. careful, advice, trouble

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The Sea Wasp

The sea wasp is the most venomous member of the jellyfish family. Its poisoning ability is many times greater than any snake. In its search for food such as small bottom dwelling shrimp, sea wasps often move very close to shore and to beach swimmers. It is so deadly that bathers stung by the sea wasp have died in the few seconds it takes them to stagger back to shore. It is almost completely transparent and can be difficult to see. Not found in the oceans near America or Europe, it is considered the scourge of Australia's beaches. This small blob of powerful neurotoxin could likely kill over fifty people. The sea wasp has been called the deadliest creature alive.

Name: _____

Date: _____

Source: "The Sea Wasp"

Spoke in complete sentences.	
Used clear pronunciation and proper intonation.	
Feet remained flat on the floor.	
Hands remained still (gently gripping podium).	
Eyes up when speaking.	

This unit is most beneficial for prompt-based writing assignments, such as those given on standardized tests. Students are given a prompt, but no text or pictures. They must use their own prior knowledge to create a logical, cohesive composition.

Goals

Students will

1. Learn a structure to use when writing about virtually anything, including their personal experiences.
2. Compose an introduction and a conclusion in a five-paragraph composition.
3. “Think three topics.”

Recommended Materials

- The “My Dog” model (Student Handout 20.1, page 229 in this manual) shows a basic structure for use in descriptive writing.
- Create a wall chart of Unit 7 “My Dog” model, or duplicate Student Handout 20.1.
- A list of diverse subject ideas is useful. See page 54 of the *Teaching Writing: Structure and Style Seminar Workbook* for such a list.
- Assignments can be on almost anything. Writing work can enhance content areas and vice versa.

Teaching Writing: Structure and Style

To prepare to teach creative writing with structure, watch the Unit 7 session of *Teaching Writing: Structure and Style*, and review the related pages of the *Seminar Workbook*.

These lessons also begin to introduce the advanced stylistic techniques. The specifics are listed in the pacing chart. Prepare for each new technique by watching that section of the DVDs, and review the related pages of the *Seminar Workbook*.

For viewing details see Appendix 1.

Classroom Supplement Level B

Unit 7 is covered in Weeks 20–23 of this *Classroom Supplement and Lesson Plans Level B*. The sources and checklists recommended in this Teacher’s Manual can be found in the *Student Writing Portfolio* handouts. See page 17 for details.

If you would like model lessons for Weeks 20–22, consider the *Models for Imitation* (described on page 10 of this manual).

Unit 7 Teaching Procedure

1. Brain Inventory

- There is no source text for Unit 7 writing. It is “from the brain.”
- Students may conduct a brain inventory to list what they know. Teacher prompts students’ brains by suggesting categories for possible subjects while the students generate their own personal list, such as: favorite pet, vacation spots, sports, musical instruments, favorite toy, best friend, etc.
- Keep the list of possible subjects for future writing assignments.

2. Key Word Outline

- Initially work on single body paragraphs.
 - Begin with a subject, choosing one from the brain inventory.
 - Students think about possible topics by asking: What are some things about, aspects of, or topics related to my subject? These things or aspects become the topics. Younger students may list one or two aspects. Older students or more mature writers may list three or more aspects. It is impossible to write everything about something, so look for things meaningful, specific, and limited.
 - Thinking of three topics also helps solve writer’s block.
 - Students decide the logical order for the topics and create an outline for the three topics.
 - Students outline the topics, creating details by asking questions (who, what, where, why, when, how, best, worst, problems, solutions).
- Later, teach the “My Dog” model (SH 21.1). It matches page 54 of *Teaching Writing: Structure & Style Seminar Workbook*.
- The composition will be completed paragraph by paragraph in the following order:

- Begin with **body paragraphs**. Students create an outline, retell, brainstorm style, write rough draft, revise, and edit first body paragraph.
- Repeat for remaining topics, writing one paragraph at a time.
- Teach the **conclusion**. The conclusion will restate the three topics and comment upon which is the most important (or N.B. meaning *Nota Bene* or of good note) and why. The *why* forces students to express an opinion, preparing students for essay writing. For older students, this sentence can become the thesis statement for Unit 8.
 1. Students outline conclusion by restating their topics and asking their brains, “What is the most important thing I said about my subject and why?” The last sentence in the conclusion is the final clincher, which must repeat or reflect the title.
 2. Retell to a partner.
 3. Brainstorm style, write rough draft, revise, and edit conclusion.
- Teach the **introduction**. Students create an outline for their introduction.
 1. Begin with an attention getter (a decoration).
 2. Give background information (time and place).
 3. State the three topics.
 4. Because an introduction does not have a topic sentence, no topic/clincher relationship is required. Some students, out of habit, may figure out a way to have the last sentence reflect the first anyway.
 5. Retell outline to a partner. Brainstorm style, write rough draft, revise, and edit conclusion.
- Remind students that the title should repeat words from the final clincher (last sentence of the conclusion). It is stylish when the final clincher reflects the attention getter, but this is not required.
- 3. Test by Retelling** (*Refer to page 16 to review details for steps 3, 4, 6, 9, and 10. The remaining steps should be completed paragraph by paragraph, as indicated above.*)
- 4. Distribute Checklist**
 - Notice that each stylistic technique is required in *each* paragraph, even the introduction and conclusion.
- 5. Introduce Stylistic Techniques**
 - Teach decorations for use as attention getters.
- 6. Brainstorm Style** (See page 16 for details.)
- 7. Rough Draft**
 - Write the body paragraphs first.
 - Write the conclusion.
 - Write the introduction last.
 - At first, the thesis is just the listing of the topics. Later, the concept of thesis statement may be introduced.
- 8. Revise and Edit**
 - Remind students that the title should repeat words from the *final clincher* (last sentence in the story). It is stylish when the final clincher reflects the attention getter, but this is not required.
- 9. Write Final Draft and Read Aloud**
- 10. Submit**

Notes from *Tips and Tricks* for Unit 7

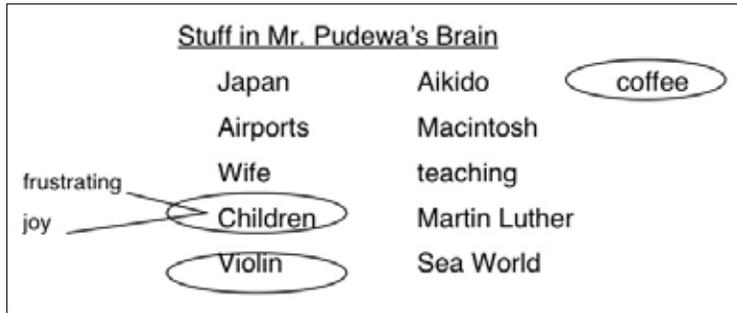
1. Additional models (upper-level students)
 - a. *Guide to Powerful Paragraphs*
 - b. *Webster’s Advanced Creative Writing*
 - c. *Advanced Communication Series—Power Tips for Planning and Writing a College-Level Paper*
2. Maintain discipline of outlining!
 - a. key words until solid and consistent
 - b. alternative note-taking methods (webbing/stick and branch. See *Advanced Communication Series*.)

This lesson is modeled on the Models for Imitation Level B. See page 10 of this document for more details.

CS Lesson Plans <h1 style="font-size: 2em; margin: 0;">B</h1>	<h2 style="margin: 0;">Teaching Writing: Structure and Style</h2>		<h2 style="margin: 0;">Week 20</h2>	
	Unit 7: Creative Writing		Assignment Length: two or three paragraphs	
Objectives	Student will be able to <ul style="list-style-type: none"> Ask themselves the questions that generate applicable data for given topic. Create an outline using that information. Create rough draft from generated outline. Identify and include dress-ups, sentence openers, and decorations Revise work. 		Materials Needed <ul style="list-style-type: none"> Student Reference Notebook SH 20.1: Composition Checklist SH 20.2: “Finally—The Fixing of the Foolish Fugitive” Recommended Materials <ul style="list-style-type: none"> Portable Walls 	
Structural Models	<p>(See Unit 7 Teaching Procedure on pages 167–168 for overview.)</p> <p>Day 1: Learning to do a brain inventory. Discover how to get information out of a brain.</p> <ul style="list-style-type: none"> Discuss how your brain retains information and that each student possesses a wealth of knowledge. Teacher lists ten things he/she knows something about, and then invites students to write down at least ten things that they might know about. Invite students to share from their lists. This list should be kept in the Student Reference Notebook for future reference. Either place it behind the <i>Structural Models</i> tab or begin a new tab: <i>Writing Ideas</i>. Teacher chooses one subject he/she knows the most about. Students choose one subject they know the most about. Students find a partner or group who has chosen a similar subject. Teacher asks, “What are some things about, aspects of, or topics related to my subject?” Teacher models how to create two topics to go with the subject chosen. Student teams ask the same question of their brains and choose two topics. Weaker students may list one topic. Teacher models how to create a key word outline by asking questions. Teams imitate teacher and create key word outline by asking questions. If there is time, teacher tests his/her outline by retelling, translating outline into complete sentences. Teams imitate teacher and retell their outlines in groups or with a partner. <p>Day 2: Test by retelling. Distribute checklist. Brainstorm style and introduce alliteration.</p> <ul style="list-style-type: none"> If you did not have time on day one, retell from outline. Teacher models and students imitate. Distribute/discuss Composition Checklist (Student Handout 20.1). Use “Finally—The Fixing of the Foolish Fugitive” (Student Handout 20.2) to illustrate alliteration gone wild. Invite students to brainstorm alliteration ideas that would work with their outline. Teacher models how to brainstorm style from the checklist for his/her paragraphs. Teacher guides groups as students brainstorm style as a team. Revisit the topic/clincher rule. <p>Day 3: Rough Draft.</p> <ul style="list-style-type: none"> Students write rough draft of first paragraph—partners, groups, or independently. Strong students may work on rough draft of second paragraph independently. <p>Day 4: Revision and editing. Write final draft.</p> <ul style="list-style-type: none"> Students revise and edit with peer editors helping in construction as needed (checking for dress-ups, openers, and topic/clincher). Students write final draft. <p>Day 5: Final draft read aloud. Submit.</p> <ul style="list-style-type: none"> Students write final draft. Students proofread final draft by reading aloud to a partner to listen for mistakes, making corrections as needed. Students turn in complete assignment in this order: checklist, final draft, rough draft, and key word outline. 			
Style	New: Decoration: alliteration See Student Handout 20.2 for alliteration gone wild.		Review as needed: Think three themes.	
Grammar	Student should be able to		Excellent	Satisfactory
				Needs Mini Lesson

Reminders (Student results, problems, notes, etc.):

Below is Andrew Pudewa's "brain inventory"



and resulting outline on two related topics.

<p>I. children, frustrating</p> <ol style="list-style-type: none"> 1. sick, tired, car 2. complain, argue, fight 3. strict discipline 4. voice fast, 25¢ 5. patience, character 6. grow, own, children <p>Clincher</p>	<p>II. children, joy</p> <ol style="list-style-type: none"> 1. home, run, jump, "daddy" 2. play, music, wrestle 3. games, charades, ping pong 4. obedient, polite, attentive, hard-working 5. miss horribly, phone \$\$ 6. love, God, me <p>Clincher</p>
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Name: _____ Date: _____

Source: Your Brain

- Name is on paper as directed.
- Title is centered.
- Composition is double-spaced.
- Dress-ups are marked with underline.
- Sentence openers are numbered in margin.
- Topic and clincher sentences repeat or reflect two to three key words (highlighted or bold).
- Title repeats key words of final sentence.
- Checklist on top, final draft, rough draft, key word outline.

Dress-Ups (underlined)	I	II
strong verb		
-ly adverb		
quality adjective		
when, while, where, as, since, if, although, because clause		
who/which clause or invisible		

Sentence Openers (marked in margin)	I	II
① subject		
② prepositional		
③ -ly adverb		
④ “-ing” ,		
⑤ clausal ,		
⑥ V.S.S.		

Decorations (different one each ¶; “dec.” in margin)	I	II
question, 3 S.S.S., quote, conversation, simile/metaphor, alliteration		

Mechanics and Grammar (correct usage)	I	II
topic/clincher		

Banned Words:

Finally—The Fixing of the Foolish Fugitive
attributed to
Rev. W. O. Taylor

Feeling footloose, fancy-free, and frisky, this feather-brained fellow finagled his fond father into forking over his fortune. Forthwith, he fled for foreign fields and frittered his farthings feasting fabulously with fair-weather friends. Finally, fleeced by those folly-filled fellows and facing famine, he found himself a feed flinger in a filthy farm-lot. He fain would have filled his frame with foraged food from fodder fragments.

“Fooley! My father’s flunkies fare far fancier,” the frazzled fugitive fumed feverishly, frankly facing fact. Frustrated from failure and filled with forebodings, he fled for his family. Falling at his father’s feet, he floundered forlornly. “Father, I have flunked and fruitlessly forfeited further family favors . . .”

But the faithful father, forestalling further flinching, frantically flagged his flunkies to fetch forth the finest fatling and fix a feast.

But the fugitive’s faultfinding frater, faithfully farming his father’s fields for free, frowned at this fickle forgiveness of former folderol. His fury flashed, but fussing was futile. His foresighted father figured, “Such filial fidelity is fine, but what forbids fervent festivities? The fugitive is found! Unfurl the flags! With fanfare flaring, let fun, frolic, and frivolity flow freely, former failures forgotten and folly forsaken. Forgiveness forms a firm foundation for future fortitude.”