

Classroom Supplement and Lesson Plans

Level C

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Incorporating the Methods of
Blended Structure and Style in Composition
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Teaching Writing: Structure and Style
by Andrew Pudewa

Teacher's Manual

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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-C

Models for Imitation Level C†

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-C

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.

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C	Classroom Supplement Level C: Structure and Style Pacing Chart Weeks 1–15				
	Recommended Pacing of Structural Units			Possible Pacing of Stylistic Techniques	
	Move through all nine units every year.			Concept introduced upon mastery	
WEEK	STRUCTURAL MODEL	SOURCE TEXT or PROMPT	MECHANICS	STYLISTIC TECHNIQUES	GRAMMAR AS NEEDED
1*	Units 1 & 2: KWO and Summarizing	Music, Jeff., & Dec. of Independence, Our First President, Andrew Jackson	complete sentences, punctuation, capitalization	DU: who/which DU: strong verbs	nouns, verbs, agreement, synonyms/antonyms
2*	Unit 3: Summarizing Narrative Stories	The Miller, His Son, and Their Donkey	use of quotation mks.	DU: “-ly” adverbs	adverbs, “-ly” imposters
3	Unit 3: Summarizing Narrative Stories	King Midas	homophones: to/two/too there/they’re/their	DU: quality adjective	adjectives, comma, coordinating conjunctions
4*	Unit 4: Summarizing a Reference	Plants Respond to Music; Notes from a Lecture (Music and Rats)	topic/clincher rule	invisible who/which	clauses, appositives
5*	Unit 4: Summarizing a Reference	Bad Vibes, Advances in Medicine	bibliography it’s/its, and other contractions	DU: adverb clause with because clause (www.asia.b)	dependent & independent clauses, subordinating conjunctions
6*	Unit 5: Writing from Pictures	Chandelier pictures		SO: (1) subject SO: (2) prepositional opener	prepositions, and prepositional phrases
7*	Unit 5: Writing from Pictures	Ring Bearer pictures		SO: (3) “-ly” adverb opener	it’s/its, and other contractions
8*	Unit 6: Summarizing Multiple References	Apes	bibliography page	SO: (5) clausal opener (www.asia.buw)	main clauses/dependent clauses
9*	Unit 6: Library Research Reports	Seals	quotations and footnotes lead-ins, citations	SO: (6) VSS (very short sentence)	sentence variation, parallelism
10*	Unit 6: Library Research Reports	Clara Barton		SO: (4) “-ing” opener	gerunds, participles, infinitives
11*	Unit 7: Creative Writing	Prompt: Write an essay on _____ (Descriptive Essay)		Dec: question, quote, conversation, 3 sss, dramatic opening/closing	punctuation
12*	Unit 7: Creative Writing	TRIAC Model		Dec: simile/metaphor, alliteration	simile and metaphor
13*	Unit 7: Creative Writing	Letter to the Editor		[T] transitional starters invisible #2 opener	transitions
14	Unit 7: Creative Writing	Prompt Based Writing (Argumentative)		duals	
15	Unit 7: Creative Writing	Prompt Based Writing (Motivational)		invisible -ing opener SO: -ed	present, past, and dangling participles

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

C	Classroom Supplement Level C: 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 or PROMPT	MECHANICS	STYLISTIC TECHNIQUES	GRAMMAR AS NEEDED
16*	Unit 8: Five-Paragraph Essay	Biographical Essay	quote/footnote review		
17*				dual verb and adjective review	parallelism phrases and clauses
18*	Unit 8: Interview Essay	Interview Essay		clincher starters	participial phrases
19*			em dash and en dash	value of the checklist	
20*	Unit 8: Expanded Essay	Event Essay (Expository, Argumentative, or Motivational)			
21*				triple extensions (TE)	parallelism
22*	Unit 8: Super Essay	Super Essay		Adv. DU: adjectival teeter-totter	
23*					
24*	Unit 8: Persuasive Essay	Persuasive Essay		Adv. DU: adverbial teeter-totter	
25*	Public Speaking	(Previous Stories and Essays)			
26*	Unit 9: Imitation of Style	Imitation of Style			
27*	Unit 9: Formal Critique	The Little Mermaid			
28	Unit 9: Response to Literature	Little Mermaid (Andersen) to Little Mermaid (Disney)		Adv. DU: noun clause using <i>that</i>	
29	Unit 9: Response to Literature	The Last Leaf			
30	Unit 9: Response to Literature	The Cop and the Anthem			

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

C	Classroom Supplement Level C: Alternative Pacing Chart Weeks 1–11				
	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 or PROMPT	MECHANICS	STYLISTIC TECHNIQUES	GRAMMAR AS NEEDED
1*	Units 1 & 2: KWO and Summarizing	Music, Jeff., & Dec. of Independence, Our First President, Andrew Jackson	complete sentences punctuation, capitalization	DU: who/which DU: strong verbs	nouns, verbs, agreement, synonyms/antonyms
2*	Unit 3: Summarizing Narrative Stories	The Miller, His Son, and Their Donkey	quotations “ ” homonyms: to/two/too there/they’re/their	DU: “-ly” adverbs DU: quality adjective	adverbs, “-ly” imposters adjectives, comma, coordinating conjunctions
3*	Unit 4: Summarizing a Reference	Plants Respond to Music; Notes from a Lecture (Music and Rats)	topic/clincher rule it’s/its, and other contractions	invisible who/which DU: adverb clause with because clause (www.asia.b)	clauses, appositives dependent & independent clauses, subordinating conjunctions
4*	Unit 5: Writing from Pictures	Choice: Chandelier pictures or Ring Bearer pictures		SO: (1) subject SO: (2) prepositional opener	prepositions, and prepositional phrases
5*	Unit 6: Summarizing Multiple References	Apes	bibliography page	SO: (3) “-ly” adverb opener SO: (5) clausal opener (www.asia.buw)	main clauses/dependent clauses, sentence variation, parallelism
6*	Unit 6: Library Research Reports	Clara Barton	quotations and footnotes lead-ins, citations	SO: (6) VSS (very short sentence) SO: (4) “-ing” opener	gerunds, participles, infinitives
7*	Unit 7: Creative Writing	Prompt: Write an essay on _____ (Descriptive Essay)		Dec: question, quote, conversation, 3 sss, dramatic opening/closing	punctuation
8*	Unit 7: Creative Writing	TRIAC Model		Dec: simile/metaphor, alliteration	simile and metaphor
9*	Unit 8: Basic Essay	Biographical Essay (Add introduction/conclusion to Clara Barton Unit 6 Report)	quote/footnote review em dash and en dash	invisible -ing opener SO: -ed [T] Transitional Starters	present, past, and dangling participles
10*	Unit 8: Expanded Essay	Event Essay (Expository, Argumentative, or Motivational Essay)		dual verb and adjectives Clincher Starters value of the checklist	parallelism phrases and clauses
11*				TE (Triple Extensions)	parallelism

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

C	Classroom Supplement Level C: Alternative Pacing Chart Weeks 12–15				
	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 or PROMPT	MECHANICS	STYLISTIC TECHNIQUES	GRAMMAR AS NEEDED
12*	Unit 8: Persuasive Essay	Persuasive Essay		Adv. DU: adjective teeter-totter	
13*	Public Speaking	(Previous Stories and Essays)		Adv. DU: adverbial teeter-totter	
14*	Unit 9: Formal Critique	The Little Mermaid		Adv. DU: noun clause using <i>that</i>	
15	Unit 9: Response to Literature	Little Mermaid (Andersen) to Little Mermaid (Disney)			

Unit 1: Note Making and Outlines

Unit 2: Summarizing from Notes

Overview

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. Unit 2 strengthens the writing foundation by having students take an outline and convert it into a written paragraph.

Goals

In Unit 1 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.

In Unit 2 students will

- Write summaries from short stories or articles by using only their own key word outlines.
- Rough draft and final draft selected texts.
- Begin using the syllabus in style, starting with dress-ups.
- Become independent in the processes of
 1. choosing a source and making a key word outline
 2. summarizing from their own notes (without copying from the source)
 3. dressing-up their summaries and rewriting a final draft

Recommended Materials

Materials can be the same for Units 1 and 2.

- short (one-paragraph) articles or stories, some at grade 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 (i.e., SRA Reading Lab or Spectrum Reading Comprehension series)
- selections from student textbooks

Teaching Writing: Structure and Style

To prepare to teach note making, outlines, and summarizing from notes, watch the Units 1 and 2 sessions of *Teaching Writing: Structure and Style*, and review the related pages of the *Seminar Workbook*.

These models also present the first lesson in style. To prepare for this, watch the style section introducing the dress-ups, and review the related pages of the *Seminar Workbook*.

For viewing details see Appendix 1 of the *Classroom Supplement*.

Classroom Supplement Level C

Units 1 and 2 are covered in Week 1 of the *Classroom Supplement and Lesson Plans* Level C. 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 board 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.
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.

Unit 2 Teaching Procedure

4. **Distribute Checklist**
 - Introduce the Composition Checklist. This document ensures that written work is correctly completed.
 - 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. Pacing of the stylistic techniques is dependent upon student age and aptitude. Consider our pacing merely a suggestion.
 - Review previously introduced techniques before introducing the new ones.
 - Introduce new stylistic technique 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 (classroom wall or book).
 - 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 suggestions on the board.
 - Brainstorm for banned word replacements. Write student generated word lists on the board or other large surface, and encourage students to copy the lists onto designated reference pages.
 - Be sure students have their reference notebooks and other recommended resources available. When providing printed word lists, instruct students where to place them in their Student Reference Handbook.

7. **Rough Draft**
 - Remind students to refer to the composition checklist for writing requirements.
 - Demonstrate how to make a summary (spaced), 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. For example:
 - 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 errors in spelling, verb tense, homophone usage, run-ons, fragments, and 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.

Reminders

- Use a variety of sources (fiction and nonfiction) and one, two, or three short paragraphs.
- Continue “retelling the story” from the outline in preparation for writing.
- Keep top students interested in style (advanced techniques and sentence openers).
- Rewriting should be a natural and consistent part of the process.
- Work quickly toward independence.
- Introduce dress-ups and openers as they are absorbed and used by students.
- Have students underline dress-ups and write sentence numbers in the margin.
- Integrate writing assignments with content areas (e.g., history or science).

From *Tips and Tricks* for Units 1 and 2

Don't get stuck in Units 1 & 2!

1. Remember goals:
2. Use source texts with strong appeal! Short is good (1–3 paragraphs = 6–30 sentences). Humor is very helpful.
3. Using the outline:
 - a. Keep to the 3 or 4 word limit. Establish skills.
 - b. Telling it back is not a test of the student; read several times if needed.
 - c. Continue this exercise of orally presenting the outline throughout the units.
 - d. Not all outlines must be written out into paragraphs.
4. Rewriting:
 - a. Establish habits (double-space, no erase, always copy or type final).
 - b. Minimal correction, maximum encouragement.
 - c. Make as few changes as possible to make it legal.
5. Don't get stuck!
 - a. Units 1 and 2 are a starting point. No more than: 6 weeks for Gr. 2–3, 4 weeks for Gr. 5–6, 3 weeks for Gr. 7–8, 2 weeks for Gr. 9+. Use less time if students have experience from previous years.
 - b. Move on, even if you are not 100% confident.

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

CS Lesson Plans		Teaching Writing: Structure and Style		Week 1	
C		Units 1–2: Note Making and Outlines Assignment Length: one paragraph			Date
Objective	Student will be able to <ul style="list-style-type: none">Create and test a key word outline (KWO)Retell the key word outline in complete sentences		Materials Needed <ul style="list-style-type: none">Student Reference HandbookSH 1.1: “Music, Jefferson, and the Declaration of Independence”SH 1.2: Public Speaking ChecklistSH 1.3: Composition ChecklistSH 1.4: “Our First President”SH 1.5: Public Speaking ChecklistSH 1.6: Composition ChecklistSH 1.7: “Andrew Jackson”SH 1.8: Public Speaking ChecklistSH 1.9: Composition ChecklistSH 1.10: Public Speaking ChecklistSH 1.11: Composition Checklist		
Structural Models	(See Unit I Teaching Procedure on pages 41–43 for overview.)				
	Day 1: Read and Discuss. Key Word Outline. Test by Retelling. <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 “Music, Jefferson, and the Declaration of Independence” (Student Handout 1.1).Create a key word outline as class.Test the outline by retelling (as class, in groups, or with partners) using the Public Speaking Checklist (Student Handout 1.2).Instruct students to keep the outline behind the <i>Current Work</i> tab of the Student Reference Handbook.				
	Day 2: Distribute Checklist. Introduce and Brainstorm Style. Rough Draft. <ul style="list-style-type: none">Review “Music, Jefferson, and the Declaration of Independence” outline from Day 1.Introduce the concept of style and dress-ups. Introduce the who/which dress-up. Have students add it to the Dress-Ups section of the Stylistic Techniques page (behind the <i>Style Charts</i> tab of the Student Reference Handbook. See page 23 for details).Verbally brainstorm ways to combine ideas with a who/which clause. Discuss appositives and applicable comma rules.Introduce the Composition Checklist (Student Handout 1.3).Students verbally re-create paragraph while you write the students’ sentences on the board (or overhead).Model proper formatting in writing (capitalization, punctuation, etc.). Include double spacing.Model how to revise and edit the paragraph using the composition checklist.Students copy the finished paragraph on their papers.Instruct students to keep all their papers in the <i>Current Work</i> section of the Student Reference Handbook.				
	Day 3: Read and Discuss. Key Word Outline. Test by Retelling. Introduce and Brainstorm Strong Verb. Rough Draft. <ul style="list-style-type: none">Read and discuss “Our First President” (Student Handout 1.4).Create key word outline as class.Retell (as class, in groups, or with partners) using the Public Speaking Checklist (Student Handout 1.5).Distribute Composition Checklist (Student Handout 1.6).Introduce the strong verb dress-up. Add to the Dress-Ups section of the Stylistic Techniques sheet (<i>Style Charts</i> tab).Ban <i>said, thought, go/went</i>. Brainstorm alternatives. Invite students to write them on the Banned Words List—Verbs chart in their Student Reference Handbook.Students write a rough draft from the outline. Model for those who need help.If there is time, students revise and edit the rough draft. (If more time is needed, continue this process on Day 4.)				
	Day 4: Read and Discuss. Key Word Outline. Test by Retelling. Introduce and Brainstorm Strong Verb. Rough Draft. <ul style="list-style-type: none">Repeat Day 3 process with the “Andrew Jackson” source text (Student Handout 1.7).				
Style	New: who/which clause to combine sentences Introduce strong verb dress-up		Review as needed: nouns, verbs, agreement synonyms/antonyms		
	Student should be able to Speak in complete sentences		Excellent	Satisfactory	Needs Mini Lesson
Grammar	Identify nouns and verbs				
	Identify key words in sentences				

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

The first source text is the most challenging since it is for demonstration purposes. The remaining sources are easier to allow students to move toward independence. Note that an occasional fourth word is permitted in the outline at the high school level.

Use the Public Speaking Checklist for the “tell back.” Students may retell from the outline in complete sentences to a partner or to the class. An extra checklist is provided for use with additional paragraphs.

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.

Since this is the high school level, dress-ups are introduced quickly. Before having your students write their paragraph from the outline, be sure to show them how to use the checklist to ensure their writing is complete.

One way to ensure the use of strong verbs is to ban the use of weak ones such as *go/went*, *said*, and *thought*. For ready-made lists of alternatives, see to the *Student Reference Handbook* handouts, described on page 17 of this Teacher's Manual.

Music, Jefferson, Declaration

1. J. Adams, B. Franklin, Th. Jeff
2. 1st draft, agreed, → artistic, precise
3. A-rough, F-sick, P-controversial, J-task
4. landlady, recorded, struggle
5. pacing, accomplish, little
6. sent home, violin
7. arrived, play, quiet
8. few days, complete, ready
9. music, unlock, genius, receptive
10. few know, violin, country

Our First President

1. 1st president, America, 1789
2. Ø treat, king, “Mr. President”*
3. cared, about, country
4. visited, each 13 states
5. French Revolution, peace, England
6. live, virtuous, strong
7. “Father of our Country”

Andrew Jackson

1. came, plain, common
2. hero, Battle of New Orleans*, War of 1812*
3. born, Carolinas, 1767
4. fought, British, American Revolution*, 13 y.o.
5. captured, shine, boots
6. refused, slashed, ☹, sword
7. scar, hatred, life

*Titles, such as “Mr. President” or “Battle of New Orleans” only count as one word.

Blank checklists are included for extra practice, if needed.

Music, Jefferson, and the Declaration of Independence

The committee assigned the task of writing the Declaration of Independence consisted primarily of John Adams, Benjamin Franklin, Thomas Jefferson, and unofficially, Thomas Paine. The first draft contained the basic points they all agreed upon, but they also knew that the language used in the final document would have to be artistic and inspiring as well as precise. Adams was too rough, Franklin too sick, and Paine too controversial to author the final draft; thus the task fell to Jefferson. His landlady recorded in her journal the struggle he had in completing his task. Upstairs, she would hear him pacing the floor endlessly; he seemed to accomplish little for many days. Then he sent home for one of his violins. After it arrived, Jefferson would pace a little, and then play for half an hour or so. Then quiet descended upon the house for a while. In a few days, the vital document was complete and ready for presentation. Playing music may have helped unlock his linguistic genius, or perhaps it made him be more receptive to the words of destiny: “When in the course of human events....” Either way, few people know the important role the violin played in the founding of our country.

This story is told as part of the tour given in the historical house where Thomas Jefferson stayed while he worked on the final draft of the Declaration of Independence.

Name: _____

Date: _____

Source: "Music, Jefferson, and the Declaration of Independence"

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.	

Name: _____

Date: _____

Source: "Music, Jefferson, and the Declaration of Independence"

- ☐ Composition is double-spaced.
- ☐ Dress-ups are marked with underline.
- ☐ Name is on paper as directed.
- ☐ Title is centered.
- ☐ Title repeats key words of final sentence.
- ☐ Checklist on top, final draft, rough draft, key word outline.

Dress-Ups (underlined)	I
who/which clause	

Mechanics and Grammar	I
ending punctuation	
capitalization	

- ☐ Checked for **BANNED WORDS**:

This unit is most beneficial for prompt-based writing assignments, such as those given on standardized tests. Students are given a prompt without 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. Reinforce the idea of “think three themes.”

Recommended Materials

- The “My Dog” model shows a basic structure for use in descriptive writing. (See page 54 of the *Teaching Writing: Structure and Style Seminar Workbook*.)
- Create a wall chart or duplicate the “My Dog” model.
- 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 introduce the stylistic techniques of decorations and some of the advanced style. 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 of the *Classroom Supplement*.

Classroom Supplement Level C

Unit 7 is covered in Weeks 11–15 of the *Classroom Supplement and Lesson Plans Level C*. 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 11–13, 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).
- Use the “My Dog” model. 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, edit, and write final draft of 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 Unit 8 essay writing.

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, write final draft of 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/clinchers 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, and write final draft of 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**
 - As possible, 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)
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. Descriptive/Expository (as in *Teaching Writing: Structure and Style* seminar)
 - a. “Notes from Brain” – habit of asking questions
 - b. Five senses
2. Narrative
 - a. Expansion of Unit 3
 - b. Author imitation
 - c. Scripts, poetry
 - d. Intermediary steps of breaking free from the checklist
3. Additional models
 - 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*
4. Response to Literature/Literary Analysis
5. Maintain discipline of outlining!
 - a. Key words until solid and consistent
 - b. Alternative note-taking methods (Refer to the *Advanced Communication Series*.)
 - i. webbing
 - ii. stick and branch

In addition to the teacher’s course, we have provided two talks that can help prepare you for this unit:

- *Developing the Essayist*
- *No Longer Nebulous: The Development of a Thesis Statement.*

Both of these resources can be found at IEWSchools.com/cs-help. (This is a password protected page. To access it, log in to your account and use the password: schools.)

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

CS Lesson Plans		Teaching Writing: Structure and Style		Week 11	
C		Unit 7: Creative Writing		Assignment Length: five paragraphs (three body paragraphs plus intro/conclusion)	
Objectives		Students will be able to <ul style="list-style-type: none">Ask themselves the questions that generate applicable data for given topicCreate an outline for use of that informationCreate rough draft from generated outlineAdd a simple introduction and conclusionEdit and add required style to final draft five-paragraph composition		Materials Needed <ul style="list-style-type: none">Student Reference HandbookSH 11.1: “My Dog” modelSH 11.2 Composition Checklist	
Structural Models		<p>(See Unit 7 Teaching Procedure on pages 149–150 for overview.)</p> <p>Note: Depending on the ability of your students, this lesson may take two weeks to complete. If so, work on body paragraphs this week and the introduction and conclusion next week.</p> <p>Day 1: Introduce the “My Dog” model. Choose Subject and Topics. Key Word Outline body paragraphs.</p> <ul style="list-style-type: none">Discuss how to plan the length of a composition (based on the number of paragraphs).Introduce the “My Dog” model (Student Handout 11.1). Instruct students to keep the model behind the <i>Structural Models</i> tab of the Student Reference Handbook.As a class, choose a simple subject to write about (toothpicks, rocks, cotton balls, etc.).Teacher asks, “What are some things about, aspects of, or topics related to my subject?” Teacher models how to create three topics to go with the subject chosen. Student teams ask the same question of their brains and choose three topics.Work with the class to create an outline on the first topic for the first body paragraph on the subject of choice. <p>Day 2: Introduce Decorations. Brainstorm Style. Rough Draft first body paragraph.</p> <ul style="list-style-type: none">Introduce decorations. (See style box below). Brainstorm style.Even though all five paragraphs are included on the checklist, students will complete one paragraph at a time.Distribute the composition checklist (Student Handout 11.2).Students work in teams or independently to retell from the outline and write rough drafts for first body paragraph, adding stylistic techniques. <p>Day 3: Create outline, retell, write rough draft, and edit two more body paragraphs.</p> <ul style="list-style-type: none">As a class, working in groups, or independently, create an outline for the second topic. Students retell from the outline, and begin rough draft. Students revise and edit the paragraph.Repeat with third topic.Students revise and edit the three body paragraphs. <p>Day 4: Introduce new decoration. Review elements of conclusion/introduction.</p> <ul style="list-style-type: none">Use Student Handout 11.1 to revisit the elements of the conclusion and introduction.Explain how a decoration can be used for the attention getter. Choose one for this composition.Demonstrate the key word outline and rough draft of a conclusion and then the introduction.Students copy class intro/conclusion or write their own.Demonstrate the revision and editing of the introduction and conclusion. <p>Day 5: Write final draft. Read aloud. Submit.</p> <ul style="list-style-type: none">Students finish writing final draft of composition, putting all the pieces together in order.Students proofread final draft by reading aloud to a partner who listens for mistakes.Students turn in complete assignment in this order: checklist, final draft, rough draft, and key word outline.			
Style		New: Introduce the decorations: question, quote, conversation, 3sss, dramatic opening/closing. Have students write these terms on the Stylistic Techniques page of the Student Reference Handbook.		Review as needed: punctuation	
Grammar		Student should be able to		Excellent	Satisfactory
					Needs Mini Lesson

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

Use the method Andrew employed on Disc 5 of *Teaching Writing: Structure and Style* when he led the teachers to create an outline about “toothpicks.”

When Andrew Pudewa did a similar exercise with students, he came up with this list of topics related to “spoons.”

Possible “Spoons” Topics

uses (normal/abnormal)

made

types/kinds

find/store

problems

symbolic

meaning

collector

value/meaning?

A possible outline on three of those topics is illustrated at right.

Spoons

I. Introduction

1. attention (decoration, story)
2. when, where spoon development
- 3.

II. types/kinds

1. soup, teaspoons, serving, measuring
 2. plastic, metal, wood, glass ladle
 3. kitchen, restaurant, garbage, bed, sandbox
 4. exotic, tea straining, collector, pictures
 5. best, useful, tablespoon
 6. spanking spoon
- Clincher

III. uses, normal, abnormal

1. soup, eating, stirring, taste-testing
 2. cooks, moms, donut shop, stirring
 3. catapults, projectiles, mini-swords, nose-guards
 4. rings - jewelry
 5. games, tricks
 6. digging, prying
- Clincher

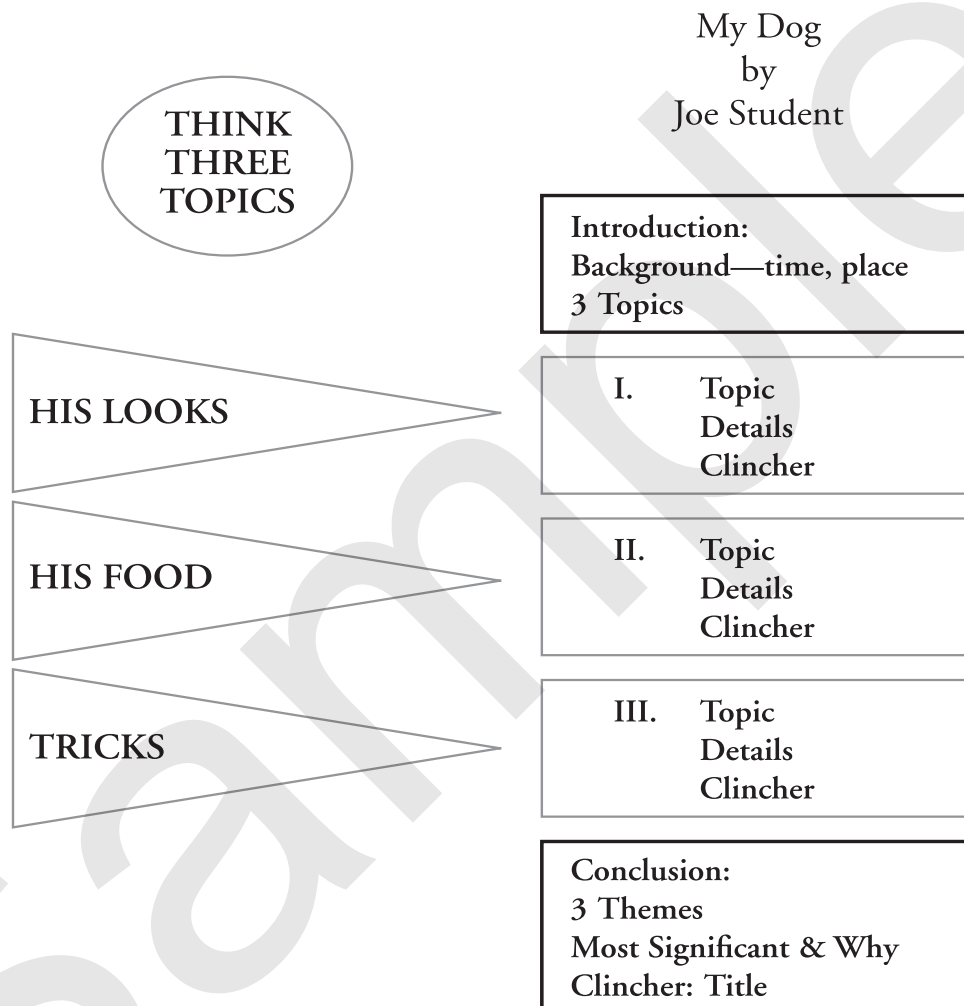
IV. problems

1. flimsy, break, bend
 2. shallow, flat
 3. choking hazard
 4. destroy motor g.d.
 5. Murphy's law, dish
 6. alternatives, buy, invent
- Clincher

V. Conclusion

1. types/ kinds, uses, problems
- 2.
3. significance, value, meaning?
- 4.

“My Dog” Model



Ask questions to get details:
what? who? where? when? why? how? best? worst? problems? solutions?

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 or in brackets in front of sentence.
- ☐ Decorations are marked with “dec” in margin or in *italics*.
- ☐ Introduction includes attention getter.
- ☐ Introduction presents topics.
- ☐ Topic and clincher sentences (body paragraphs only) repeat or reflect 2–3 key words (highlighted or **bold**).
- ☐ Conclusion restates topics.
- ☐ Conclusion indicates which is most important and why.
- ☐ Title repeats key words of final sentence.
- ☐ Checklist on top, final draft, rough draft, key word outline.

Dress-Ups (underlined)	I	II	III	IV	V
who/which clause (or invisible)					
strong verb					
-ly adverb					
quality adjective					
www.asia.b clause					

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

Decorations (different one each ¶; “dec.” in margin or <i>italics</i>)	I	II	III	IV	V
question, quote, conversation, 3 S.S.S., dramatic opening/closing					

Mechanics and Grammar (correct usage)	I	II	III	IV	V
topic/clincher in body paragraphs only					

Banned Words: