

# TEACHING WRITING:

## Structure and Style

*Seminar and Practicum Workbook*

Second Edition

© 2015 Institute for Excellence in Writing, L.L.C.

### Also by Andrew Pudewa

Advanced Communication Series	The Profound Effects of Music on Life
Advanced Spelling & Vocabulary	Speech Boot Camp
Bible-Based Writing Lessons	Structure and Style Overview
Freedomship & Entrepreneurial Education	Student Writing Intensive Continuation Course, Levels A, B, C
High School Essay Intensive	Student Writing Intensive, Levels A, B, C
Linguistic Development through Poetry Memorization	Teaching Boys & Other Children Who Would Rather Make Forts All Day
On Listening, Speaking, Reading, and Writing	The Two Andrews: On Writing and Teaching Writing
Phonetic Zoo Spelling, Levels A, B, C	

The purchase of this book entitles its owner to a free downloadable copy of *Teaching Writing: Structure and Style Seminar and Practicum Workbook Blackline Masters*.

### Copyright Policy

Teaching Writing: Structure and Style

Second Edition, February 2015

Second Printing, December 2017

Copyright © 2001, 2010, 2015, 2017 Andrew Pudewa

ISBN 978-1-62341-221-0

All rights reserved.

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

The purchaser may reproduce the blackline masters provided with this course at [IEW.com/SW2-E](http://IEW.com/SW2-E) for use within his or her own class or family.

Additional copies of this *Seminar and Practicum Workbook* and the accompanying blackline masters may be purchased from [IEW.com/SW2](http://IEW.com/SW2).

Excerpt from “Elephant” in World Book Advanced © 2014 World Book Inc. By permission of the publisher. All rights reserved. [www.worldbookonline.com](http://www.worldbookonline.com)

Institute for Excellence in Writing

8799 N. 387 Rd.

Locust Grove, OK 74352

800.856.5815

[Info@IEW.com](mailto:Info@IEW.com) [IEW.com](http://IEW.com)

School Division

[Schools@IEW.com](mailto:Schools@IEW.com) [IEWSchools.com](http://IEWSchools.com)

IEW® is a registered trademark of the Institute for Excellence in Writing, L.L.C.  
Structure and Style Writing Method™ is a trademark of the Institute for Excellence in Writing, L.L.C.

## Dedication

This syllabus is dedicated to all the students who, having been given a creative writing assignment, were lost in space staring at the blank piece of paper entitled “My Summer Vacation” or some such thing.

It is dedicated to all the students who, unbeknownst to themselves, may arrive in a university class having never been taught how to structure a paragraph, organize an essay, or even compose sentences that make sense.

Most significantly, however, it is dedicated to all the parents and teachers of today’s students who know the importance of written and oral communication and have determined to give their students these vital skills.

The pen indeed is mightier than the sword, for it is in the written word that we do most powerfully preserve that which is noble and expose that which is evil. And so in great part, the very future of society rests with those who can write, and write well.

# Contents

<b>Acknowledgements</b>			
<b>Preface to Second Edition</b>	<b>3</b>		
<b>Overview</b>	<b>5</b>		
<b>The Structural Models</b>	<b>7</b>		
<b>On Writing and Learning</b>	<b>8</b>		
<b>Unit 1: Note Making and Outlines</b>	<b>9</b>		
On Public Speaking			
Modeling: Booklice			
Student Samples			
<b>Unit 2: Writing from Notes</b>	<b>17</b>		
On Rewriting			
Modeling: Checklist and Writing from Notes			
Student Samples			
Units 1 and 2 Practicum			
<b>Unit 3: Retelling Narrative Stories</b>	<b>31</b>		
Ways to Use the Story Sequence Chart			
Sample Stories and Key Word Outlines			
Why Unit 3?			
Modeling: The Fox and the Crow			
Student Samples			
Practicum: The Bat and the Nightingale			
<b>Unit 4: Summarizing a Reference</b>	<b>51</b>		
Summarize = Some-a-rize			
Unit 4 Process			
Student Samples			
Practicum			
<b>Unit 5: Writing from Pictures</b>	<b>65</b>		
How to Think			
Irregular Verb Forms			
Modeling: Bird and Horse Pictures			
Student Samples			
Practicum: Lady Mixing Pictures			
<b>Unit 6: Summarizing Multiple References</b>	<b>83</b>		
Process Model			
Process Example			
More on Public Speaking			
Student Samples			
Practicum: Elephants Mini Books			
<b>Unit 7: Inventive Writing</b>	<b>109</b>		
Additional Inventive Writing Models			
Inventive Writing Ideas			
Student Samples			
Practicum			
<b>Unit 8: Formal Essay Models</b>	<b>125</b>		
Formal Essay Models			
Student Samples: Basic Essays			
The Super-Essay			
Student Sample: The Super-Essay			
Why Write an Essay?			
Common Essay Prompts			
The Persuasive Essay Model			
Compare-Contrast Essay			
Practicum: Elephant Essay			
<b>Unit 9: Formal Critique</b>	<b>147</b>		
Critique Models			
Critique Thesaurus			
Sample Critique			
Student Samples			
Practicum			
Aesop Biographical Information			
<b>Writing about Literature</b>	<b>159</b>		
Response to Literature			
Student Sample			
Literary Analysis Essay			
Student Sample			
<b>Stylistic Techniques</b>	<b>169</b>		
Stylistic Techniques Chart			
Dress-Ups			
-ly Adverbs			
Adverbs for Essays			
Banned Adjectives and Alternatives			
Banned Verbs and Alternatives			
Sentence Openers			
Decorations			
Triple Extensions			
Advanced Dress-Ups			
<b>Appendices</b>	<b>189</b>		

## Acknowledgements

This seminar and practicum is based upon the *Blended Sound-Sight Program of Learning* as taught throughout Canada by Mrs. Anna Ingham and her staff, and upon the text *Blended Structure and Style in Composition* by James B. Webster, Professor Emeritus, Dalhousie University, Halifax, Nova Scotia.

Without their inspiration and support, as well as their dedication and labor over many decades, this seminar could not exist.

## Preface to Second Edition

In the world of publishing, it is common to have texts and course materials periodically updated in order to revise, clarify, and enhance previously produced content. After waiting nearly fifteen years to make this significant revision, I am pleased to introduce this second edition of *Teaching Writing: Structure and Style*.

What has changed:

- Improved layout with clear practicum instructions for professional, full-time, and home educators
- Updated student work samples
- Revised video content with subtitles and streaming option
- Premium Subscription, including video streaming of the entire *Teaching Writing: Structure and Style* course plus access to live monthly webinars, audio downloads, and other helpful resources

What has not changed is the Structure and Style method developed by Anna Ingham, C.C.M., and J. B. Webster, Ph.D., over the last several decades and refined over the past fifteen years with the help of many dedicated teachers.

This very successful method of teaching writing continues to be used in schools, public, private, and hybrid, as well as homeschools and education co-ops around the world.

I am immensely grateful to those on our team who were instrumental in bringing this project to fruition: Cameron Covey, Maria Gerber, Jill Pike, Janet Spitler, Julie Walker, Pamela White, and many others in both our homeschool and school divisions who are committed to assisting you in your journey to effectively teach writing to your students.

Listen. Speak. Read. Write. THINK!

Andrew Pudewa  
January 25, 2015

# Overview

*Teaching Writing: Structure and Style* is a complete syllabus for teaching writing skills to students in grades kindergarten through 12.

Comprehensive systems for teaching writing skills are rare. Clearly, no single program will ever incorporate everything there is to learn about writing. This syllabus, however, when followed consistently, will prepare students with writing skills far above their peers. It provides a solid foundation for exceptional performance in high school and university. Equally as significant, this syllabus offers a way to assist teachers in developing competency, independence, and creativity in their students, all within a system that provides for concrete evaluation and measurable achievement. The challenge of wordsmithing according to a concrete set of expectations becomes a game that students enjoy. As their enjoyment of writing increases, so do their skills.

## STRUCTURAL MODELS

The structure portion of the syllabus is divided into nine units, which may roughly correspond with the nine months of the school year; however, it should be stressed that the pace of teaching must be adjusted to meet the age, ability, and interests of the students. A teacher may begin with Unit 1 and proceed through the units as the months unfold or go directly to the unit of interest or need. Each year, the units may be taught again, but with more advanced source materials and with an increased expectation in sophistication and quality of output. The various structures are reinforced yearly and thus firmly internalized by the students.

## THE SYLLABUS IN STYLE

The syllabus in style is taught throughout the units at the speed with which the students can understand and utilize it. Techniques are introduced one at a time. Only some students will master everything taught, but all students will master some of what is taught. While advanced stylistic techniques will keep the brightest students excited about their writing, the basics of the syllabus allow all students to achieve variety and competence in expression. The syllabus in style provides valuable communication tools which will serve them always.

## RESULTS

The philosophic tenets of Anna Ingham's *Blended Sound-Sight Program of Learning* (visit [IEW.com/history](http://IEW.com/history)) underscore the Structure and Style methodology.

Follow these guidelines to ensure success:

- When students are given structural guidelines and specific requirements, they are more able to develop competency, independence, and as a result, creativity.
- The teacher should introduce one concept at a time, model it extensively, and give numerous examples before requiring independence.
- As students become competent at applying one concept, the teacher may introduce another but should continue to require that each student use, in every composition, every technique learned so far.
- For a high level of ability to develop, students must practice writing daily. Shorter assignments given more frequently allow for faster progress.

## TEACHING MIXED GROUPS

This approach to composition instruction is ideal for teaching groups of students with mixed ages or abilities. In truth, even a class of twenty-five nine-year-old children will show a wide variety of existing skills and inherent aptitudes. The teaching method used with this writing syllabus allows the instructor to teach and model a concept until the most advanced students are able to grasp the idea fully and apply it independently.

While the first group is working on their own, the teacher can teach and model the process again for the other students. As the next level of students becomes independent, the teacher can continue to model for the slowest students while individually checking and customizing assignments for the top group. This sequence applies both for a class of twenty-five third graders and in a homeschool of two or three. Once the concept has been practiced sufficiently for all to understand and apply the basic ideas, the group can come together again for the presentation of the next concept.

## THOSE THAT TEACH MUST DO

This workbook is not meant as a stand-alone text. It is a companion to the live or video course presentation of the *Teaching Writing: Structure and Style* seminar and practicum. The best way to learn the program is to practice it. As you watch the seminar, invest the time to complete the practicum exercises. This will equip you to teach your students effectively.

The structural models and stylistic techniques presented here are the foundation for good writing. Some skills are not addressed herein, such as spelling, handwriting, and formal grammar. They must also be taught. Other skills, such as detailed instructions for the advanced essay models are outside the scope of this seminar. Because having the skills to express ideas in writing is foundational, we are primarily concerned with teaching structure and style rather than content. Once basic skills are learned, any type of writing becomes easier and more effective.

Although this workbook together with the seminar does present a complete syllabus, it is also designed to supplement other methods of teaching writing which may be currently used. What we present herein can be used, either in full or in part, to improve one's own writing skills and understanding of style. Although we believe teachers will obtain the best results when they implement this program with consistency over time, it is also possible to use just one idea and see immediate improvement.

## WRITE ACROSS THE CURRICULUM

There are no student worksheets or exercises in this syllabus since the source text for writing practice comes from the content areas of study. This is truly writing across the curriculum. This program presents the teaching of writing in the classical sense, full of modeling, examples, techniques, and requirements. The checklist-based grading approach makes it possible for every student to be successful and show visible and significant improvements.

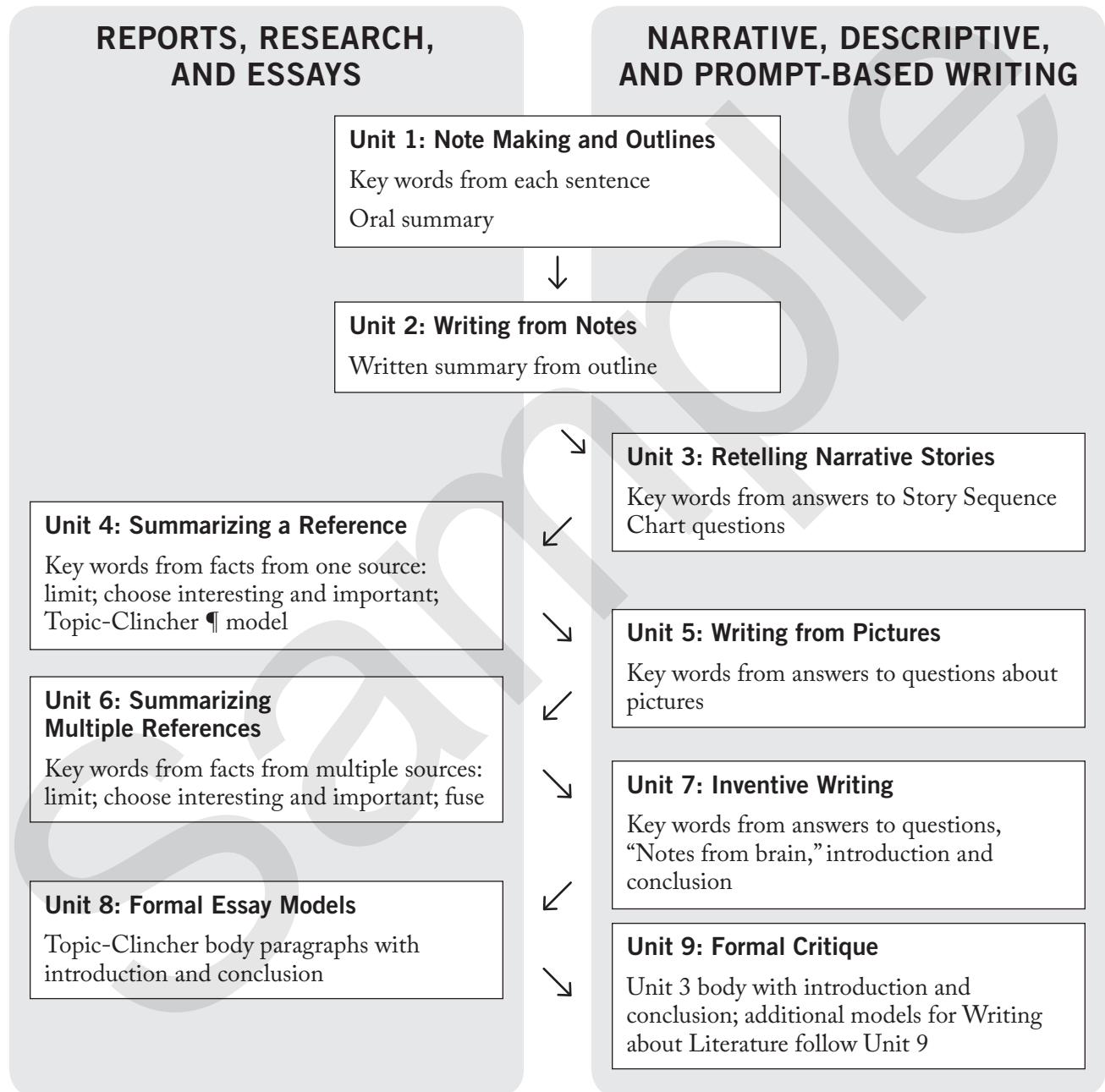
Complete lesson plans and student video lessons are available at [IEW.com](http://IEW.com) and [IEWSchools.com](http://IEWSchools.com).



# The Structural Models

The structural models are presented in nine units. Each unit builds on skills learned in the previous unit.

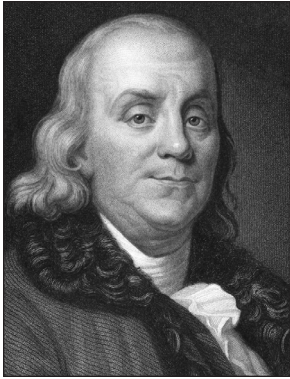
The first two units lay a foundation for the entire methodology emphasizing word acquisition and discrimination and creating usable outlines. The remaining units explore narrative, expository, and essay writing in ever increasing complexity. Teachers are encouraged to have students write across their disciplines or core subjects.



These units should be taught in order each year. As students get older and gain experience and skill, they can move more quickly through the early units. However, all students benefit from the review and refinement gained by annually working through each of the nine units.

# On Writing and Learning

## BENJAMIN FRANKLIN ON WRITING



To explore “Principles of Motivation and Skills Development,” listen to Andrew’s talk of that title. Visit [IEW.com/PMD-E](http://IEW.com/PMD-E). This talk is included with the Premium Subscription. See the blue page of this syllabus for details.

In his autobiography, Benjamin Franklin reflected on how he developed his ability in writing. During the time he was apprenticed to his brother in a print shop, he took up arguing a point with another young lad. At one point they continued their discourse by letter. Franklin recollects:

Three or four letters of a side had passed when my father happened to find my papers and read them. Without entering into the discussion, he took occasion to talk to me about the manner of my writing; observed that, though I had the advantage of my antagonist in correct spelling and pointing (which I owed to the printing-house), I fell far short in elegance of expression, in method and in perspicuity, of which he convinced me by several instances. I saw the justice of his remark, and thence grew more attentive to the manner in writing, and determined to endeavor at improvement.

About this time I met with an odd volume of the Spectator. It was the third. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished, if possible, to imitate it. With this view I took some of the papers, and, making short hints of the sentiment in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand.

Then I compared my Spectator with the original, discovered some of my faults, and corrected them. But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making verses; since the continual occasion for words of the same import, but of different length, to suit the measure, or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in my mind, and make me master of it.

Therefore I took some of the tales and turned them into verse; and, after a time, when I had pretty well forgotten the prose, turned them back again. I also sometimes jumbled my collections of hints into confusion, and after some weeks endeavored to reduce them into the best order, before I began to form the full sentences and complete the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterwards with the original, I discovered many faults and amended them; but I sometimes had the pleasure of fancying that, in certain particulars of small import, I had been lucky enough to improve the method or the language, and this encouraged me to think I might possibly in time come to be a tolerable English writer, of which I was extremely ambitious.

## DOROTHY SAYERS ON LEARNING



In “The Lost Tools of Learning” essay presented at Oxford in 1947, Dorothy Sayers observes:

In certain of the arts and crafts, we sometimes do precisely this—requiring a child to “express himself” in paint before we teach him how to handle the colors and the brush. There is a school of thought which believes this to be the right way to set about the job. But observe: it is not the way in which a trained craftsman will go about to teach himself a new medium. He, having learned by experience the best way to economize labor and take the thing by the right end, will start off by doodling about on an odd piece of material, in order to “give himself the feel of the tool.”

# Unit 1: Note Making and Outlines

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. In Unit 1, words are weighed, evaluated, and placed in a usable form, a Key Word Outline (KWO), which is then used to orally recreate sentences.

## GOALS

Students will

- Choose and record key words which will help them remember a complete idea and use a basic outline format.
- Communicate the main ideas from something they have read by 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.

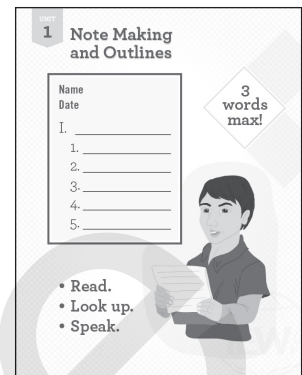
## RECOMMENDED MATERIALS

Materials for Unit 1 may include a variety of very short (one-paragraph) articles or stories, some at the student's reading level and some a grade level below. Keep a collection of these in a file which the student can access independently. (These can be mounted on poster board for repeated classroom use.)

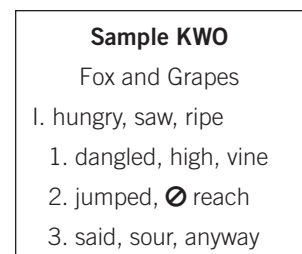
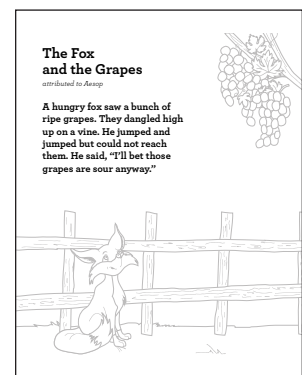
- Select paragraphs of 4–10 sentences each. Up to three short (3–5 sentence) paragraphs may be used.
- To gain interest, include humorous and boy-friendly texts.
- Suggested sources
  - Usborne Books, Eyewitness Books (DK Family Library) or any other book that contains many short, interesting, and detailed paragraphs
  - Online encyclopedias such as [WorldBookOnline.com](http://WorldBookOnline.com) or [Britannica.com](http://Britannica.com)
  - Short Aesop fables
  - Children's magazines
  - Standardized test lessons or reading comprehension books (e.g., SRA Reading Lab or Spectrum Reading Comprehension series)
  - Selections from student textbooks
  - IEW's *Writing Source Packet* includes a set of articles and stories for Units 1 and 2. Visit [IEW.com/WSP-E](http://IEW.com/WSP-E). This e-book is included with the Premium Subscription. See the blue page in the front of this syllabus for details.

## TEACHING PROCEDURE

- Always begin every unit with whiteboard demonstrations and group participation.
- Read and discuss the text. Discuss vocabulary and subject to ensure comprehension.
- Initially guide the class in creating a key word outline, involving students in determining which words in each sentence are the "key" words. Take notes from each sentence. Sentences may not be divided.
- Have students circle the words on their source text and copy the words into the outline.



IEW provides posters for classroom and home use. Visit [IEWSchools.com/POST](http://IEWSchools.com/POST) or [IEW.com/POST-M](http://IEW.com/POST-M). A set of downloadable mini posters is included with the Premium Subscription. See the blue page of this syllabus for details.



**Sample KWO**  
 Fox and Grapes  
 I. hungry, saw, ripe  
 1. dangled, high, vine  
 2. jumped, ○ reach  
 3. said, sour, anyway

**REMINDER SIGNS**

**3 words max!**

Name \_\_\_\_\_  
 Date \_\_\_\_\_  
 Title \_\_\_\_\_  
 I. \_\_\_\_\_  
 1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_  
 4. \_\_\_\_\_

- Use a simple, one-level outline format (illustrated at left).
  - Take notes from *each* sentence in the paragraph.
  - Keep key words to three per line.
  - Symbols, numbers, and abbreviations are free.
  - Do not use quotation marks.
  - Do not use running text (phrases).
  - Double-space.
- 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.
- When the outline is complete, test the outline. Speak in complete sentences retelling the paragraph, sentence by sentence, from the outline. If possible, have students pair off and tell each other the content from their own notes.
- 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.

**ADJUSTING FOR GRADE LEVEL**

**Grade One**

- Unit 1 is primarily an oral exercise. The teacher may read the source, record the outline, and help students read the outline for the retelling.
- Some students may be able to copy the outline from the board as copy work practice, but transferring from a board to paper is usually too difficult at this level.
- Source texts must be at or below reading level, so in some cases even the simplest short sentences will be challenging. Having the teacher read and discuss the passage can make more difficult sources usable.
- Have the students use their notes to verbally tell the story many times; this also helps with reading comprehension.

**Grades Two and Three**

- Stress proper outline and page format (title, name, date, neatness, and spelling).
- Keep selections short and encourage independence.
- Use this method to practice giving oral reports from many sources. See Appendix 2 for public speaking ideas.

**Grades Four and Up**

- This unit may take only a few days.
- Use Unit 1 outlines for public speaking (see Appendix 2).
- Students may use synonyms for key words if they desire.
- Use slightly more challenging text, both narrative and factual (1–3 paragraphs).

**Middle and High School**

- Use Unit 1 outlines for public speaking (see Appendix 2).
- Move into Unit 2 immediately.

### English Language Learners and Special Needs

- Be sure to discuss word meaning (vocabulary and context) when reading the source text with the students.
- Create word walls with vocabulary lists for easy access.
- Help students choose key words as long as needed. Stress the key words when reading the original aloud to help students hear them.
- Be sure to stress the oral retelling. Not only does it test the outline, it also ensures proper sentence structure and syntax.
- If students struggle with the oral retelling, help them start the sentence. Modeling is crucial.
- Use poetry memorization to develop sophisticated language patterns. For more information, refer to “Nurturing Competent Communicators.” Visit [IEW.com/NCC-E](http://IEW.com/NCC-E).

### ANSWERS TO COMMONLY ASKED QUESTIONS

- **If there are two short sentences in the source text, can they be combined to form one line with three words?**  
Yes. (Especially in upper grades, this should be encouraged.)
- **If there is a very long sentence, can they break it into two lines of detail?**  
No. The goal of Unit 1 is to learn to limit, even with long sentences. Symbols or abbreviations will help, but students should also trust their minds to remember some of the information. That is why using material from your studies will help: It will already be familiar.
- **Should students be required to repeat the source material exactly as it was written?**  
No. They may use synonyms in their retelling and words to retell the same information in their own voice.
- **My student still struggles choosing key words. Should I stay in Unit 1 until this is easy?**  
No. Spend only enough time for the students to understand the process—a week or two should suffice. Even if your student still needs help choosing words for the outline, move on. The teacher may continue to model as long as necessary. Start writing soon!
- **How can I find “perfect” source texts?**  
There is no such thing as a perfect Unit 1 source text. Choose sources that are short and from 1 to 3 paragraphs. Articles about interesting, unusual, or disgusting animals work well. So do short Aesop fables.

**You cannot help  
your students  
too much!**

# Unit 1 Modeling: Booklice

## Booklice

Booklice are tiny insects that eat mold and mildew in old books and on papers and maps. They also crawl around on floors, bookshelves, windowsills, and walls looking for moist places where mold abounds. A booklouse is usually less than two millimeters long. But don't just look for booklice; listen for them too. To attract a mate, the female of one species makes an audible clicking when it strikes its abdomen against paper or wood. So if you should ever hear faint creaking or light tapping noises on the library shelves, you won't be imagining things. The place is just "alive" with booklice.

Syllabus pages displaying this icon are required for IEW Instructor Accreditation. Visit [IEW.com/accreditation](http://IEW.com/accreditation).



This page is included in the blackline masters, which may be duplicated for use in a classroom. See the blue page of this syllabus for details.

Name \_\_\_\_\_

Date \_\_\_\_\_

## Booklice

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

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

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

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

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

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

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

## Blackline Masters

Blackline masters of the titles listed below are available as an e-book. See the blue page in the front of the syllabus for download instructions.

### Source Texts

- The Donkey and His Driver
- Leopards
- The Hummingbird
- Sharpshooter
- Eggplant (A Satire)
- Hagfish
- Booklice
- Infrasound and Elephants
- Standard Time

Sample

# Unit 2: Writing from Notes

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

## GOALS

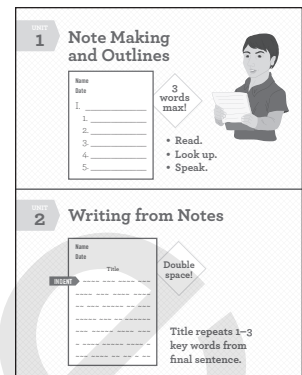
- For students to retell in writing short stories or articles by using key word outlines.
- To provide content for students to use while learning the writing and rewriting process.
- To begin teaching the syllabus in style, starting with dress-ups.
- For students to become independent in the processes of
  - choosing a source and making a key word outline
  - rewriting from their own notes (without copying from the source)
  - dressing-up their summaries and rewriting a final draft

## RECOMMENDED MATERIALS

The same source materials used in Unit 1 are appropriate for Unit 2. Use both fiction (like Aesop's fables) and nonfiction (facts). Using sources that include humor, such as "Eggplant (A Satire)" or boy-friendly topics, such as "Hagfish," will keep students interested in the process.

## TEACHING PROCEDURE

- Always begin every unit with whiteboard demonstrations and group participation. Follow this procedure:
  - Read a story (or article) together.
  - Create a key word outline together.
  - Remove the original text from view.
  - Retell the story or article together from the outline.
  - Write the story (or article) together from the outline. Students (especially grades one and two) may copy from the board.
  - Repeat this process until it is familiar.
- Repeat steps above, but allow the students to write from the outline independently. Continue this process until it is easy.
- When they are ready, have the students choose their own source texts, make their own outlines, put the original texts away, and write their summaries. If necessary, check to be sure the students can retell the content from the outline before they begin writing.
- When this process is familiar, begin to teach dress-ups. Give vocabulary ideas and options during group outlining and brainstorming. Encourage the use of a thesaurus.
- Utilize a checklist to clarify expectations. The checklist should include formatting rules along with structure and style requirements.
- Demonstrate how to write a rough draft (first draft, double-spaced), edit, check for dress-ups if learned, and rewrite a final draft (single-spaced if hand-written; double-spaced if typed). Guide students toward independence.
- Teach how to create titles using 1–3 key words from the final sentence.



The blackline masters provide additional source texts, such as "Eggplant" and "Hagfish." See the blue page in the front of this book for download instructions.

### Sample KWO

Fox and Grapes

1. hungry, saw, ripe
1. dangled, high, vine
2. jumped,  $\emptyset$  reach
3. said, sour, anyway

### Sample Rewrite (Primary Student)

Sour Grapes

A hungry fox saw some ripe grapes. They dangled high on a vine. He jumped one-hundred and eight thousand times and gave up! He meanly said, "I bet those grapes are sour anyway!"

Discourage erasing. Promote pens. See "Convert to Pens!" in Appendix 8.



UNIT 2

For more on teaching spelling, watch the “Spelling and the Brain” video at [IEW.com/EIS-SB](http://IEW.com/EIS-SB). The audio is included with the Premium Subscription. See the blue page for more information.

See “Convert to Pens!” in Appendix 8.

See “The Four Deadly Errors” in Appendix 3.

▪ **My student is a horrible speller.**

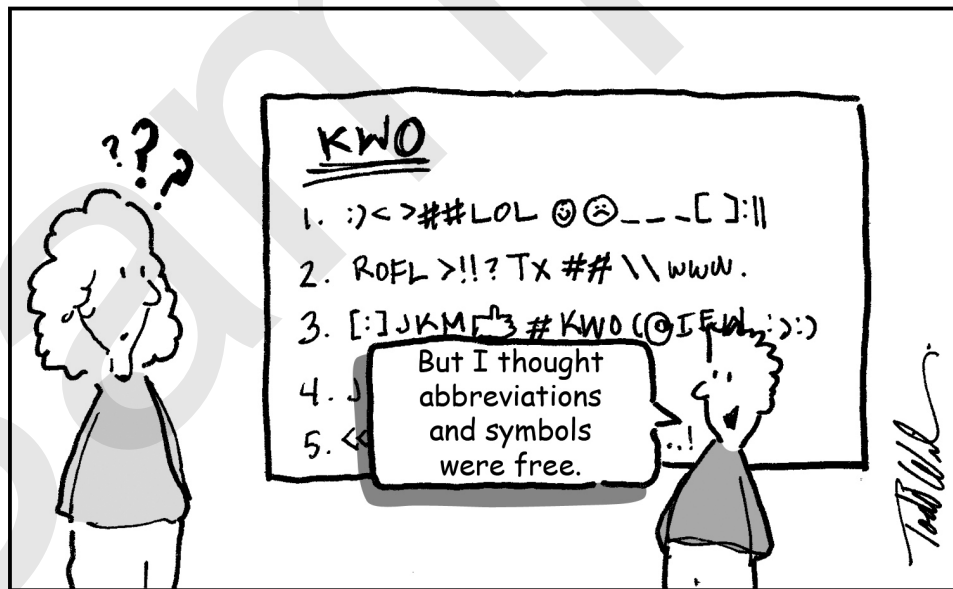
During writing time, be a human dictionary. This will separate the complexity of spelling from the writing, so your student can move forward. Work on spelling separately from composition. For more on teaching spelling, watch the “Spelling and the Brain” video at [IEW.com/EIS-SB](http://IEW.com/EIS-SB).

▪ **My student is a perfectionist and spends a lot of time erasing.**

Show students the sample of a first draft with cross outs and corrections. The blackline masters include a copy of the messy draft on page 21. First drafts should be done in pen so that erasures are impossible; the first draft will be messy. The final draft may be typed or written in pencil or erasable pen so that the student may correct inevitable errors more easily.

▪ **My student wrote a Unit 2 paragraph that is just awful: incomplete sentences, poor word choices, and misspellings. What should I do?**

Help him make it legal. First, read it aloud with him to listen for mistakes. Praise anything that is correct, and help him fix the rest of it to say what he wanted to say. Do all of this without a lecture, hand it back with a smile, and say, “Great job! Write it up.” See the Appendices for recommendations to avoid “The Four Deadly Errors of Teaching Writing” and for an article on “Marking and Grading.”



### A Key Word Outline Loophole

[www.familymanweb.com](http://www.familymanweb.com)



The checklist provides a clear picture of what “done” means.

The boxes to the left of the requirement are for the student to check, leaving the blanks to the right for the teacher to complete.

Recommend that students hand in all their work as listed. The requirement to hand in an outline and rough draft will ensure that these steps are completed.

Not all the dress-ups need to be taught in Unit 2. They can be dripped in throughout the year.

Customize the checklist for each student in your class. Not all need to have the same stylistic requirements. Use the custom total to adjust the grade.

Teach your students how to edit their papers. Conduct sample editing sessions using paragraphs you have written with embedded errors.

For an article on “Marking and Grading,” see Appendix 4.

# Unit 2 Modeling: Checklist

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

Source Text: Booklice

## STRUCTURE

- Name and date in upper left-hand corner \_\_\_\_\_ (4 pts)
- Composition double-spaced \_\_\_\_\_ (2 pts)
- Title centered and repeats 1–3 key words of final sentence \_\_\_\_\_ (2 pts)
- Checklist on top, final draft, rough draft, key word outline \_\_\_\_\_ (2 pts)

**STYLE** Each paragraph must contain at least one of each element of style.

### Dress-Ups (underline one of each)

(5 pts each)

- ly adverb \_\_\_\_\_ (5 pts)
- who-which* clause \_\_\_\_\_ (5 pts)
- strong verb \_\_\_\_\_ (5 pts)
- because* clause \_\_\_\_\_ (5 pts)
- quality adjective \_\_\_\_\_ (5 pts)
- www.asia* clause \_\_\_\_\_ (5 pts)

## MECHANICS

- capitalization \_\_\_\_\_ (1 pt)
- end marks and punctuation \_\_\_\_\_ (1 pt)
- spelling and usage \_\_\_\_\_ (1 pt)
- complete sentences (Does it make sense?) \_\_\_\_\_ (1 pt)
- \_\_\_\_\_ (1 pt)

Total: \_\_\_\_\_ / 45

Custom Total: \_\_\_\_\_ / \_\_\_\_\_

# Unit 2 Modeling: Writing from Notes



Name \_\_\_\_\_

Date \_\_\_\_\_

Booklice

Lined writing area with 20 horizontal lines. A large, light gray "Sample" watermark is oriented diagonally across the page.

# Stylistic Techniques

## GOALS

- To introduce stylistic techniques gradually, as students are able to understand and use them, to improve creative expression, and to motivate students to write and rewrite.
- To give students an assortment of tools that will help them add variety and interest to their writing for the rest of their lives.
- To provide grammar instruction in the context of use.
- To help students become aware of how style is used in what they read.

## RECOMMENDED MATERIALS

- Word lists
  - *Portable Walls* ([IEW.com/PW](http://IEW.com/PW))
  - *A Word Write Now* by Loranna Schwacofer ([IEW.com/WWN](http://IEW.com/WWN))
  - IEW's *Writing Tools App* ([IEW.com/mobile-app](http://IEW.com/mobile-app))

## TEACHING PROCEDURE

- Always introduce each new stylistic technique with whiteboard demonstrations and group participation.
- As each technique is introduced, establish a minimum rule: one in each paragraph from that point on. Use a checklist for the students to check themselves and for the teacher to mark and grade the papers.
- Teach students to indicate stylistic techniques as listed on the checklist. Such marking makes it easier for students and teachers to check the work.
- Grading should be based on whether the minimum rules have been met. If a certain number of stylistic techniques have been forgotten, the composition will then require a further rewrite. This motivates students to check their final drafts carefully.
- The introduction of style should always be at the pace of the student. Begin by introducing dress-ups with Unit 2 and proceed to expand the style repertoire throughout the units. This is crucial!
- The pace at which you introduce new techniques will vary according to grade level and aptitude. In mixed classrooms, provide a variety of checklists so that students find all but one of the required stylistic techniques easy. *Easy* means the student can add the stylistic techniques without much help and without it sounding goofy most of the time. Think “Easy +1.”
- Dress-ups are first introduced beginning in Unit 2. Introduce them in the order illustrated on the “Dress-Ups” poster.
- Sentence openers are taught after all the dress-ups have been mastered.
- Decorations may be introduced at any time, usually when a student accidentally uses one. They are especially effective during Units 3 and 5. The dramatic open/close can be introduced along with introductions/conclusions.
- Advanced stylistic techniques are reserved for advanced students to give them an extra challenge.

**Dress-Ups**

**-ly Adverb**  
He frantically searched the room.  
She cheerfully whistled a tune.

**Who-Which Clause**  
Tom, who usually loved pizza, chose soup.  
The spider, which terrified Miss Muffet, quietly spun a web.

**Strong Verb**  
Yesterday he \_\_\_\_\_.  
Today he \_\_\_\_\_.  
Tomorrow he will \_\_\_\_\_.

**Because Clause**  
I always include dress-ups because they make my writing better.

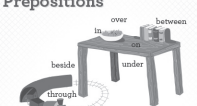
**Quality Adjective**  
the \_\_\_\_\_ pen

**Clausal (www.asia)**  
when, while, where, as, since, if, although

**Sentence Openers**

- 1** subject  
[1] The deer bounded through the forest.
- 2** prepositional  
[2] In the evening the deer pranced through the forest.  
[3] Under the full moon the deer slept.
- 3** -ly adverb  
[3] Frantically, the deer crashed through the forest.
- 4** -ing opener,  
[4] Seeing the meadow, the deer waited and watched.
- 5** clausal (www.asia.b),  
[5] If the deer heard a sound, he would stay in the forest.  
[5] While the deer rested, the animals fled.
- 6** V.S.S. (2-5 words)  
[6] His antlers bent low.

**Prepositions**



aboard	below	instead of	through
about	beneath	into	throughout
above	beside	like	to
according to	besides	minus	toward
across	between	near	under
after	beyond	of	underneath
against	by	off	unlike
along	concerning	on	until
amid	despite	onto	unto
among	down	opposite	up
around	during	out	upon
as	except	outside	with
at	for	over	within
because of	from	past	without
before	in	regarding	
behind	inside	since	

To help students develop sophisticated language patterns, be sure to read aloud to them and practice poetry memorization. Visit [IEW.com/NCC-E](http://IEW.com/NCC-E).

# Stylistic Techniques Chart

## DRESS-UPS

- ly adverb                      *because* clause
- who-which* clause          quality adjective
- strong verb                    clausal: when, while,  
where, as, since, if, although

**Minimum Rule**

Each one in every paragraph

**Indicator**

Underline one of each in every paragraph.

## SENTENCE OPENERS

- [1] subject                      [4] -ing ,
- [2] prepositional              [5] clausal , (www.asia.b)
- [3] -ly adverb                  [6] vss (2-5 words)

**Minimum Rule**

Each one in every paragraph  
No more than two of the same in a row

**Indicator**

Number in brackets before each sentence  
or in margin

## DECORATIONS

- alliteration                      ▪ 3sss
- question                        ▪ simile or metaphor
- conversation                  ▪ dramatic open-close
- quotation

**Minimum Rule**

One different decoration per paragraph

**Indicator**

Italics or “dec” in margin

## TRIPLE EXTENSIONS

- repeating words (same word)
- repeating clausals or prepositions
- repeating -ing words, consecutive or spaced
- repeating -ly adverbs, consecutive or spaced
- repeating adjectives or nouns
- repeating verbs, consecutive or spaced

**Minimum Rule**

One different style per paragraph

**Indicator**

Italics or “trip” in margin

## ADVANCED DRESS-UPS

- dual adverbs, verbs, and adjectives
- invisible *who-which*
- adverb or adjective teeter-totters
- noun clause

**Minimum Rule**

Each one in every paragraph

**Indicators**

Underline the pair in duals.  
Underline words around invisible w-w.  
Italicize teeter-totters.  
Underline *that* in noun clauses.

## -ly Adverbs

abundantly	delightfully	hastily	oddly	sheepishly
abruptly	desperately	hatefully	openly	sleepily
absently	determinedly	heartily	outwardly	slowly
absentmindedly	deviously	heavily	partially	slyly
accusingly	diligently	helpfully	passionately	softly
actually	disgustingly	helplessly	patiently	solidly
adversely	distinctly	hopelessly	perfectly	speedily
affectionately	doggedly	immediately	perpetually	sternly
angrily	dreamily	importantly	playfully	stingily
anxiously	emptily	impulsively	pleasantly	strictly
apparently	energetically	inadvertently	pleasingly	stubbornly
arrogantly	enormously	inconveniently	politely	successfully
bashfully	enticingly	increasingly	positively	superstitiously
boldly	entirely	incredibly	potentially	surprisingly
bravely	enviously	innocently	powerfully	suspiciously
breathlessly	especially	instantly	presumably	sympathetically
brightly	evenly	intensely	professionally	tenderly
briskly	exactly	intently	properly	thankfully
broadly	excitedly	inwardly	proudly	thoroughly
calmly	exclusively	irately	quaveringly	thoughtfully
carefully	expertly	ironically	quietly	tightly
carelessly	faithfully	jokingly	quintessentially	triumphantly
casually	famously	knowingly	rapidly	truthfully
certainly	fearlessly	lawfully	rapturously	understandably
cheaply	ferociously	lightly	rashly	unfairly
cheerfully	fervently	likely	ravenously	unfortunately
cleanly	finally	longingly	readily	unwillingly
clearly	foolishly	loudly	reassuringly	urgently
cleverly	fortunately	magnanimously	recognizably	usually
closely	frankly	maliciously	regretfully	utterly
clumsily	frantically	meaningfully	reluctantly	vastly
coaxingly	freely	mechanically	reproachfully	venomously
commonly	frenetically	meekly	restfully	viciously
compassionately	frightfully	mentally	righteously	violently
conspicuously	fully	messily	rightfully	warily
continually	furiously	mindfully	rigidly	warmly
conveniently	furtively	miserably	routinely	wearily
coolly	generally	mockingly	rudely	wholly
correctly	generously	mournfully	safely	wildly
crisply	gently	mysteriously	scarcely	willfully
crossly	genuinely	naturally	searchingly	wisely
curiously	gleefully	nearly	sedately	wistfully
daintily	gratefully	neatly	seemingly	wonderingly
dangerously	greedily	negatively	selfishly	wordlessly
darkly	grumpily	nervously	separately	worriedly
deceivingly	guiltily	notoriously	seriously	
delicately	harshly	occasionally	sharply	

### IMPOSTERS

chilly	ghostly	knightly	orderly	silly	unruly
friendly	holy	lonely	prickly	surly	worldly
ghastly	kingly	lovely	queenly	ugly	wrinkly

## Banned Verbs and Alternatives

SEE/SAW	GET/GOT	GO/WENT, COME/CAME			THINK/THOUGHT	LIKE
be aware of	acquire	advance	gallop	somersault	assume	admire
behold	capture	amble	glide	spill	be convinced	adore
check out	earn	arise	gush	spiral	comprehend	appreciate
detect	seize	ascend	hurry	spring up	conceive	approve
discover	receive	billow	hustle	sprint	concluded	be gratified
examine	realize	blunder	jolt	sprout	consider	by
explore	attain	bob	journey	spurt	credit	be keen on
eye	pocket	bolt	lag	stagger	deem	be partial to
find	reap	bounce	leap	stoop	determine	be pleased by
gape	procure	bound	loop	storm	envisage	be sweet on
gawk	grab	burst	lope	stream	envision	care for
gaze	snatch	careen	lumber	stride	esteem	care to
glance	purchase	cartwheel	lurch	stroll	estimate	cherish
glare	steal	cascade	maneuver	strut	expect	delight in
glimpse	collect	charge	meander	stumble	fancy	dote on
inspect	gain	climb	mosey	surge	feel	enjoy
keep an eye on	achieve	coast	mount	sweep	foresee	esteem
monitor	reach	coil	parade	swerve	gather	fancy
notice	profit	continue	pelt	swirl	guess	feast on
observe	secure	crawl	pirouette	swoop	hold	find
peek	gather	creep	pivot	take off	imagine	appealing
peep	glean	cross	plod	teeter	judge	hold dear
peer	entrap	crusade	plow	thump	plan for	indulge in
scrutinize	fetch	dance	plummet	tiptoe	presume	love
search	obtain	dart	plunge	topple	project	
spot		dash	plunk	tour	realize	
spy		depart	pour	trail	reckon	
stare		descend	prance	trample	regard	
study		dip	press on	travel	see	
survey		dive	proceed	trek	sense	
take note of		dribble	progress	trip	suppose	
view		drift	race	trot		
watch		drive	retreat	trudge		
witness		droop	ripple	tumble		
		drop	rocket	twirl		
		drudge	rush	twist		
		exit	sail	veer		
		flee	sashay	waltz		
		float	saunter	wander		
		flock	scamper	wave		
		flop	scroll	whirl		
		flounder	scuttle	whisk		
		flow	shuffle	whiz		
		flutter	sink	whoosh		
		fly	slither	worm		
		follow	sneak	zigzag		
		forge	soar	zoom		
		furl	sojourn			

**DO NOT BAN ALL BANNED WORDS AT ONCE.**  
 Ban up to three at a time, and build word lists as alternatives.

# Appendices

<b>Appendix 1</b>	<b>191</b>
What Are We Really Doing Here?	
<b>Appendix 2</b>	<b>193</b>
Webster on Public Speaking	
<b>Appendix 3</b>	<b>199</b>
The Four Deadly Errors of Teaching Writing	
<b>Appendix 4</b>	<b>203</b>
Marking and Grading	
<b>Appendix 5</b>	<b>207</b>
Plagiarism and Citations	
<b>Appendix 6</b>	<b>211</b>
Good Writing versus Great Teaching	
<b>Appendix 7</b>	<b>215</b>
IEW: The Key to Success	
<b>Appendix 8</b>	<b>219</b>
Convert to Pens!	
<b>Appendix 9</b>	<b>221</b>
Is IEW “Classical”?	
<b>Appendix 10</b>	<b>225</b>
Process versus Product: What Matters More?	
<b>Appendix 11</b>	<b>227</b>
Lesson Planning	
<b>Appendix 12</b>	<b>229</b>
Student Demonstration Handouts	



## APPENDIX 1

# What Are We Really Doing Here?

by Andrew Puderwa

Adorning our humble office, there are two things that always brighten my day and help restore my focus—a map and a pile of papers.

The map is an ordinary, somewhat faded Rand McNally World, but what makes it special are the forty-six pins representing the forty-six countries where we have sent Excellence in Writing materials. In every state of the U.S. and on every continent (excepting perhaps Antarctica), we have been privileged to support families and educators who are striving to do something exceptional, making the necessary sacrifices and searching out ways to teach their children the most important thing in today's troubled world—how to think and how to communicate.

The pile of papers is tall and ever-growing. It consists of correspondence from many of the parents and students represented by the pins on the map who have felt compelled to share their excitement and joy in seeing how their children have grown from struggling students into competent and confident communicators. Years ago when I began this work, I was often surprised—and delighted—to hear that the Structure and Style approach was so educationally successful, but today the real effects of this work are becoming much clearer.

As I look at the map and occasionally pick up a letter from the stack, I am filled with hope against the odds. With elections approaching, it is so easy for me to slip into despair about the obvious lack of true leadership in our country. Sadly, the empty rhetoric constantly spewing from pundits and politicians makes it easy to imagine that indeed this is “The End of America” as Naomi Wolf puts it, and we look in vain for those who will speak the truth powerfully and persuasively in this world of lies. But I can see that now, unquestionably, there is a new force rising. We are part of something much, much greater than “improving basic skills” or “preparing our children for college.” We are engaged in the great work of empowering a wave of young people who will not only have access to the truth, but will have the means and the motivation to boldly enter the war of ideas, employing powerfully the spoken and written word.

Although perhaps hyperbolic, it is said that Churchill defeated Hitler by “mobilizing the English language and sending it into battle.” How? The prime minister's grandson explained it this way: His “unshakable resolve and puckish sense of humour ... galvanised a nation that hung on his every word.” Ideas have consequences. Will we, in our time of need, have another Patrick Henry or Winston Churchill whose rhetorical skills, combined with an uncompromising grasp of truth, can mobilize and motivate a complacent people into action and preserve our God-given rights and freedoms? I believe so. I believe that we will have many. Perhaps some of them are now sixteen, or twelve, or nine years old. Perhaps some of them are behind the pins on my map and have their names on

*We are engaged in the great work of empowering a wave of young people who will not only have access to the truth, but will have the means and the motivation to boldly enter the war of ideas, employing powerfully the spoken and written word.*

the letters in my stack. Perhaps some of them have made submissions to this magazine [*Magnum Opus Magazine*]. If so, I will not be surprised.

The Greek poet Euripides was possibly the first to note that “the tongue is mightier than the blade,” and Jefferson echoed this when he exhorted Paine: “Go on doing with your pen what in other times was done with the sword.” We now must exhort each other; let us continue to train our children in the use of this great weaponry—the skills of written and spoken English, so that we will have a force ready to wield the word of truth when the coming crises arise. This truly is our great work, our *Magnum Opus*, and this is what we are really doing here.

Sample