

YEAR | LEVEL

1 | **C**

Teacher's
Manual

Structure and Style[®]

FOR STUDENTS

YEAR **1** LEVEL **C**

Andrew Pudewa

© 2019 Institute for Excellence in Writing, L.L.C.

These are Sample Pages for preview only. Copyrighted Material.

Also by Andrew Pudewa

Advanced Communication Series
Advanced Spelling & Vocabulary
Bible-Based Writing Lessons
Freedomship and Entrepreneurial Education
High School Essay Intensive
However Imperfectly
Linguistic Development through Poetry Memorization
On Listening, Speaking, Reading, and Writing

Phonetic Zoo Spelling, Levels A, B, C
Teaching Writing: Structure and Style
The Profound Effects of Music on Life
Speech Boot Camp
Structure and Style Overview
Teaching Boys and Other Children Who Would Rather
Make Forts All Day

The purchase of this book allows its owner access to PDF downloads that accompany *Structure and Style for Students: Year 1 Level C*. See blue page for details and download instructions. Our duplicating/copying policy for these resources is specified on the copyright page for each of these downloads.

Copyright Policy

Structure and Style for Students: Year 1 Level C Teacher's Manual
First Edition, November 2019
Copyright © 2019 Institute for Excellence in Writing

ISBN 978-1-62341-511-2

Our duplicating/copying policy for *Structure and Style for Students: Year 1 Level C* Teacher's Manual:

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 publisher, except as provided by U.S.A. copyright law and the specific policy below:

Home use: Because this Teacher's Manual may not be reproduced, each family must purchase its own copy.

Small group or co-op classes: Because this Teacher's Manual may not be reproduced, each teacher must purchase his or her own copy.

Classroom teachers: Because this Teacher's Manual may not be reproduced, each teacher must purchase his or her own copy.

Library use: This Teacher's Manual may be checked out of a lending library provided patrons agree not make copies.

Additional copies of this Teacher's Manual may be purchased from IEW.com/SSS-1C-T

Institute for Excellence in Writing (IEW®)
8799 N. 387 Road
Locust Grove, OK 74352
800.856.5815
info@IEW.com
IEW.com

Printed in the United States of America

IEW® and Structure and Style® are registered trademarks of the Institute for Excellence in Writing, L.L.C.

Contents

Introduction	5
Scope and Sequence	6
Adapting the Schedule.	8

UNIT 1: NOTE MAKING AND OUTLINES

Week 1 Weekly Overview.	9
Board Notes	10
“Recovered Pirate Secrets”	11
“Pirate or Hero?”	13
Unit 1 Model Chart	15
Organize Your Binder, Homework	16

UNIT 2: WRITING FROM NOTES

Week 2 Weekly Overview.	17
Board Notes	18
“A Beloved Daughter”	19
Stylistic Techniques	21
Units 1 and 2 Model Chart.	23
Unit 2 Composition Checklist	25
Organize Your Binder, Homework	26

UNIT 3: RETELLING NARRATIVE STORIES

Week 3 Weekly Overview.	27
Board Notes	28
Letter to the Editor	29
“Caesar and the Pirates”	31
Banned Words List – Verbs	33
Unit 3 Model Chart	35
Unit 3 Composition Checklist	37
Organize Your Binder, Homework	38

Week 4 Weekly Overview.	39
Board Notes	40
“Lochinvar”	41
Level C -ly Adverb Word List	43
Unit 3 Composition Checklist	45
Organize Your Binder, Homework	46

Week 5 Weekly Overview.	47
Board Notes	48
“Tom Sawyer”	49
Unit 3 Composition Checklist	53
Organize Your Binder, Homework	54

UNIT 4: SUMMARIZING A REFERENCE

Week 6 Weekly Overview.	55
Board Notes	56
“Oud”	57
“Ambergris”	59
“Hydraceum”	61
-ly Adverb Word List.	63
Unit 4 Model Chart	65
Unit 4 Composition Checklist	67
Organize Your Binder, Homework	68

Week 7 Weekly Overview.	69
Board Notes	70
“Father Damien and the Lepers”	71
Banned Words List – Adjectives	75
Unit 4 Composition Checklist	77
Organize Your Binder, Homework	78

UNIT 5: WRITING FROM PICTURES

Week 8 Weekly Overview.	79
Board Notes	80
Trash Bag pictures	81
Pirates pictures	83
Unit 5 Model Chart	85
Unit 5 Composition Checklist	87
Organize Your Binder, Homework	88

Week 9 Weekly Overview.	89
Board Notes	90
Ape pictures.	91
Turkey pictures	93
#2 Prepositional Opener	95
Unit 5 Composition Checklist	97
Organize Your Binder, Homework	98

**UNIT 6: SUMMARIZING
MULTIPLE REFERENCES**

Week 10 Weekly Overview 99
Board Notes 100
“Chimpanzees” 101
“A Spoiled Child” 103
“Persisting Disappearances” 105
“End of a Distinct Society” 107
Unit 6 Model Chart 109
Unit 6 Composition Checklist 111
Organize Your Binder, Homework . . . 112

Week 11 Weekly Overview 113
Board Notes 114
“Robert Louis Stevenson” 115
“R. L. Stevenson” 117
“The Hunter Home from the Hill” . . . 119
“Teller of Tales” 121
Formatting a Document 123
Unit 6 Composition Checklist 125
Organize Your Binder, Homework . . . 126

Week 12 Weekly Overview 127
Board Notes 128
Bibliography 129
Unit 6 Composition Checklist 131
Organize Your Binder, Homework . . . 132

UNIT 7: INVENTIVE WRITING

Week 13 Weekly Overview 133
Board Notes 134
Unit 7 Model Chart 135
Unit 7 Composition Checklist 137
Organize Your Binder, Homework . . . 138

Week 14 Weekly Overview 139
Board Notes 140
University Application Essays 141
Unit 7 Composition Checklist 143
Organize Your Binder, Homework . . . 144

Week 15 Weekly Overview 145
Board Notes 146
“Marley’s Ghost” 147
Author Analysis for Imitation 149
“The Tragedy of Hamlet” 151
Author Analysis for Imitation 153
“Tom Plays, Fights, and Hides” 155
Author Analysis for Imitation 157
Aesop’s Fables 159
Organize Your Binder, Homework . . . 160

UNIT 8: FORMAL ESSAY MODELS

Week 16 Weekly Overview 161
Board Notes 162
Sample: “Eating the Elephant” 163
“Marine Salvage” 167
“Salvage in the Twenty-First Century” . 169
“Nuestra Señora de Atocha” 171
“Raising the German Fleet” 173
“The Cougar Ace” 175
Unit 8 Model Chart 179
Unit 8 Composition Checklist 181
Organize Your Binder, Homework . . . 182

Week 17 Weekly Overview 183
Board Notes 184
“A Homecoming for History” 185
Political Cartoon A 187
“Purchasers and Finders” 189
Political Cartoon B 191
Unit 8 Composition Checklist 193
Organize Your Binder, Homework . . . 194

Week 18 Weekly Overview 195
Board Notes 196
Expository Super-Essay Prompts 197
Documenting Quotations 199
Preliminary Checklist 205
Organize Your Binder, Homework . . . 206

Week 19	Weekly Overview	207
	Board Notes	208
	Sample: “Pesticides”	209
	Biography Elements	215
	Lead-ins for Quotations	217
	Organize Your Binder, Homework	218
	Unit 8 Composition Checklist	219

UNIT 9: FORMAL CRITIQUE

Week 20	Weekly Overview	221
	Board Notes	222
	“The Ransom of Red Chief”	223
	Facts about O. Henry	229
	Critique Thesaurus	231
	Unit 9 Model Chart	233
	Unit 9 Composition Checklist	235
	Organize Your Binder, Homework	236

Week 21	Weekly Overview	237
	Board Notes	238
	Unit 9 Composition Checklist	239
	Organize Your Binder, Homework	240

RESPONSE TO LITERATURE

Week 22	Weekly Overview	241
	Board Notes	242
	“The Emperor’s New Clothes”	243
	Composition Checklist	247
	Organize Your Binder, Homework	248

Week 23	Weekly Overview	249
	Board Notes	250
	“The Devil and Daniel Webster”	251
	Response to Literature Word Lists	259
	Composition Checklist	261
	Organize Your Binder, Homework	262

Week 24	Weekly Overview	263
---------	-----------------	-----

Teacher's Manual

Gray boxes such as this are in the teacher's manual and provide extra information for the teacher or teaching parent to help students in the course.

Depending on the age or aptitude of students, most participants plan to spend thirty to sixty minutes a day, four days a week, working through the course. Younger or special needs students will need closer to forty-five minutes or longer each day. Older or more adept students will find thirty minutes or less each day enough time to complete the assignments. Note that lessons earlier in the year are easier and therefore less time intensive. Trust the system. Don't skip the first assignment! The easier lessons are important for all students as they build confidence and lay an important foundation.

Introduction

Introduction

Welcome to *Structure and Style® for Students*, taught by Andrew Pudewa. His humor and step-by-step clarity have yielded amazing results with thousands of formerly reluctant writers. We hope you will have an enjoyable year as you learn to write with Structure and Style!

Assembling Your Binder

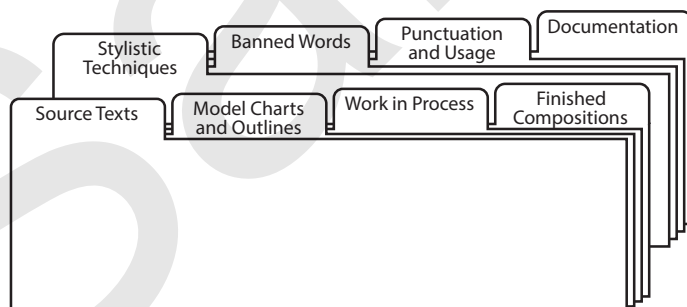
Your *Structure and Style for Students* curriculum features a paper organization system that you will use to manage your coursework and compositions in every stage of the writing process.

To prepare for your first class, take the first eight pages from this packet and place them at the front of your binder—before the Source Texts tab. Each week, you will add the weekly Overview pages to this front section; therefore, place Week 1 Overview, page 9, on top of the pages that you just moved. When you begin Week 2, place Week 2 Overview on top of Week 1 Overview.

The remaining sheets from this student packet should be placed in the back of the binder behind the Documentation tab. You will be instructed each week by either your teacher or Mr. Pudewa where to put these additional pages.

Supplies

Every *Structure and Style for Students* box comes with a Teacher's Manual, this student packet, videos containing twenty-four teaching episodes with Andrew Pudewa, and a Student Binder with eight tabs:



Fix It! Grammar

To provide an effective and delightful method of applying grammar rules to writing, consider using *Fix It! Grammar* in addition to this course.

Vocabulary

Vocabulary words are included in the lessons. Mr. Pudewa defines words on a weekly basis.

Beyond this, you only need a pen and several sheets of notebook paper for each week's assignments.

Scope and Sequence

Week	Subject and Structure	Style	Literature Suggestions
Unit 1 1	Recovered Pirate Secrets Pirate or Hero?		<i>The Whydah: A Pirate Ship Feared, Wrecked, and Found</i> by Martin Sandler
Unit 2 2	A Beloved Daughter the title rule	-ly adverb <i>who/which</i> clause	
Unit 3 3	Caesar and the Pirates	strong verb banned words: <i>say/said, go/went, see/saw</i>	<i>A Man for All Seasons: a Play in Two Acts</i> by Robert Bolt
4	Lochinvar	<i>because</i> clause banned words: <i>think/thought, come/came, want/wanted</i>	
5	Tom Sawyer		<i>The Adventures of Tom Sawyer</i> by Mark Twain
Unit 4 6	Perfume Ingredients	quality adjective	
7	Father Damien and the Lepers or Person of Choice	<i>www.asia</i> clause banned words: <i>good, bad</i>	
Unit 5 8	Trash Bag Pirates	banned words: <i>nice, big</i>	<i>Julius Caesar</i> by Shakespeare
9	Ape Turkey	#2 prepositional opener	<i>Around the World in 80 Days</i> by Jules Verne
Unit 6 10	Chimpanzees	#3 -ly adverb opener	
11	Robert Louis Stevenson	#6 vss opener	
12	A Historical Person of Choice additional sources required	#5 clausal opener <i>www.asia.b</i> clause	<i>Twenty Thousand Leagues Under the Sea</i> by Jules Verne

Scope and Sequence

Week	Subject and Structure	Style	Literature Suggestions
Unit 7 13	Inventive Writing		<i>Twenty Thousand Leagues Under the Sea</i> by Jules Verne
14	University Application Essays	#1 subject opener #4 -ing opener	
15	Author Imitation		
Unit 8 16	Salvage		<i>Treasure Island</i> by Robert Louis Stevenson
17	Marine Archaeology	MLA	
18	Super-Essay, Week 1		
19	Super-Essay, Week 2		
Unit 9 20	The Ransom of Red Chief	alliteration 3sss quotation	
21	Treasure Island		
Response to Literature 22	The Emperor's New Clothes	question dramatic open-close simile/metaphor	<i>The Princess Bride</i> by William Goldman Optionally, watch the 1987 movie directed by Rob Reiner.
23	The Devil and Daniel Webster		
24	Timed Essay		

How to adapt the suggested daily breakdown for a homeschool program:

In a homeschool setting, students will watch the video and complete the homework assigned in the Suggested Daily Breakdown section on each lesson's Overview page. On Day 5, parents will collect homework, return graded assignments from the previous week, and reinforce what Mr. Pudewa taught on the video. Parents may also discuss grammar and/or literature during class time.

How to adapt the suggested daily breakdown for a one-day-a-week program:

In a one-day-a-week class setting, teachers can adapt the suggested daily breakdown one of these two ways:

- A. Using the videos as a guide, teachers watch SSS and then use it as a model for teaching the lessons live.
- B. Alternatively, parents can purchase the SSS program allowing students to watch the video at home and complete the assignment as directed for Days 1–4 in the Suggested Daily Breakdown section on each lesson's Overview page. Class will meet on Day 5, when the instructor can collect homework, return graded assignments from the previous week, and reinforce what Mr. Pudewa taught on the video. Teachers may also discuss grammar and/or literature on class day.

How to adapt the suggested daily breakdown for a two- or three-day-a-week program:

In a two- or three-day-a-week class setting, teachers can adapt the suggested daily breakdown in any one of these three ways:

- A. Using the videos as a guide, teachers watch SSS and then use it as a model for teaching the lessons live.
- B. Students can watch Part 1 of the video in class and complete the assignment as directed. Any work not completed in class will be finished at home. The remaining class day(s) can be used to watch Part 2 of the video and complete the assignment as directed. Class time will also be used to collect homework, return graded assignments from the previous week, and reinforce what Mr. Pudewa taught on the video.
- C. Alternatively, parents could purchase the SSS program, allowing students to watch the video and complete the assignment at home. Instructors would then use their two or three class days to collect homework, return graded assignments from the previous week, and reinforce what Mr. Pudewa taught on the video. Teachers may also discuss grammar and/or literature on class day.

How to adapt the suggested daily breakdown for a four- or five-day-a-week program:

Teachers who teach in full-time schools can adapt the suggested daily breakdown in any one of these three ways:

- A. Using the videos as a guide, teachers watch SSS and then use it as a model for teaching the lessons live. The daily breakdown can remain the same, or teachers can adjust or stretch out the lessons. (See blue page for a suggested weekly schedule for adapting twenty-four weeks of instruction into thirty weeks.)
- B. Teachers show the videos as an instructional tool and facilitate the lessons by passing out the papers and writing on the whiteboard what Mr. Pudewa writes. The daily breakdown can remain the same.
- C. Teachers show the class selected clips from the videos, particularly those which introduce a new IEW Unit (Weeks 1, 2, 4, 7, 10, 13, 17, 20, and 22) and then teach the other weekly lessons themselves. The daily breakdown can remain the same, or teachers can adjust or stretch out the lessons. (See blue page for a suggested weekly schedule for adapting twenty-four weeks of instruction into thirty weeks.)

Week 3: Caesar and the Pirates



Teacher Preparation

Watch TWSS Clip/Disc 9 & 2 - Total Time 0:19:11

- Structural Unit 3: Retelling Narrative Stories

Literature Suggestion

A Man for All Seasons: A Play in Two Acts by Robert Bolt

Week 3: Caesar and the Pirates

OVERVIEW

UNIT 3: RETELLING NARRATIVE STORIES

Week 3: Caesar and the Pirates

Structure and Style for Students Video 3 **Part 1: 00:00–43:06** **Part 2: 43:07–end**

Goals

- to learn the Unit 3 Retelling Narrative Stories structural model
- to write a 3-paragraph KWO using the Unit 3 Story Sequence Chart
- to write a 3-paragraph story
- to add a dress-up: strong verb
- to ban weak verbs: *say/said, go/went, see/saw*
- to use new vocabulary: *archipelago, Asia Minor, legend, talent*

Suggested Daily Breakdown

DAY 1	<ul style="list-style-type: none"> • Watch Part 1 of Video 3. • Learn about the Story Sequence Chart and copy the chart with the class. • Read and discuss “Caesar and the Pirates.” • Write a KWO with the class. • Test your KWO by retelling it to a partner. Remember to speak in complete sentences. <p><i>Optional: Complete Day 1 in Fix It! Grammar Week 3.</i></p>
DAY 2	<ul style="list-style-type: none"> • Watch Part 2 of Video 3 starting at 43:07. • Write a list of -ly adverbs to use for your story. • Practice ideas for <i>who/which</i> clauses that you can use in your story. • Learn a new dress-up: the strong verb. • Practice replacing the banned verbs <i>say/said, go/went, and see/saw</i> with stronger verbs. • Review how to correctly write a title. • Using your KWO, write the first paragraph of your story about “Caesar and the Pirates.” • Follow the directions on the checklist and check off each item as you complete it. <p><i>Optional: Complete Day 2 in Fix It! Grammar Week 3.</i></p>
DAY 3	<ul style="list-style-type: none"> • Using your KWO, write the second paragraph of your story about “Caesar and the Pirates.” • Follow the directions on the checklist and check off each item as you complete it. <p><i>Optional: Complete Day 3 in Fix It! Grammar Week 3.</i></p>
DAYS 4 AND 5	<ul style="list-style-type: none"> • Write the third paragraph of your story about “Caesar and the Pirates.” • Add dress-ups, including one strong verb in each paragraph. • Create a title following the title rule. • Follow the directions on the checklist and check off each item as you complete it. • Give the Letter to the Editor to your editor and have him or her check your rough draft. • Write your final draft making any changes that your editor suggested. • Staple the checklist, final draft, rough draft, and KWO together. Hand them in. <p><i>Optional: Complete Day 4 in Fix It! Grammar Week 3.</i></p>

Board Notes

Story Sequence Chart

<p>Characters/Setting who - like, personality where } when } image/mood</p>	<p>I. Pirates, islands, Greece 1. kidnap, raids, plunder, wealthy 2. Julius C., student, 24 yrs. 3. Rhodes, oratory, best, teacher 4. captured, pirates, ransom</p>
<p>Conflict/Problem What → want/need? → think? → say? → do?</p>	<p>II. (P) 20 talents, (C) important, 50! 1. games, sports 2. forced, poetry, speeches 3. sleep, "Quiet!"; (P) amused 4. (C) "crucify, you, all"</p>
<p>Climax/Resolution How solved? (Message) (Epilog) (Epilog can also be spelled epilogue.)</p>	<p>III. ransom, arrived, (C) released 1. fleet, Milesian, ⚓, return 2. captured, (P) counting, treasure 3. took, Pergamus, → crucified 4. Rhodes, study, 2 yrs.</p>

say/said

- inquired
- stated
- shouted
- exclaimed
- threatened
- boasted
- laughed
- swore
- announced
- complained
- demanded
- insulted
- screached

go/went

- sail
- travel
- race
- depart
- journey
- return
- flee
- left
- arrived
- sneak
- search

see/saw

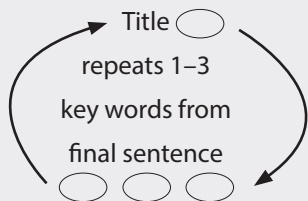
- gazed
- viewed
- glanced
- surveyed
- noticed
- observed
- spotted
- inspected
- examined
- beheld
- witnessed

Dress-Ups

1. -ly adverb
 2. who/which clause
 3. strong verb I _____.
 It _____.
- image
feeling

-ly adverbs

- brazenly
- brutally
- violently
- passionately
- naturally
- shockingly
- unexpectedly
- surprisingly
- audaciously
- willingly
- cruelly
- rudely
- sternly
- seriously
- gravely



Letter to the Editor

Writer's Name: _____

Dear Editor,

Congratulations on being selected to edit the rough draft of the writing assignment for the writer listed above. Every good writer has an encouraging editor. This student is enrolled in my writing course using the IEW® Structure and Style® writing program.

Because this is a “school paper,” it is easy to be confused on the role of an editor. In order not to inadvertently discourage students who are just learning how to write well, this program’s editor job has two main distinctions.

First, the editor’s job is to simply correct grammar and spelling mistakes. This course requires students to write quickly—hence the possibility of poor handwriting. Additionally, the course requires students to insert specific stylistic techniques which may, at times, render a sentence more awkward than is desirable. Upon practice, students will become more eloquent in their writing. For our purposes, it is better to undercorrect than overcorrect.

Secondly, an editor should be compensated. You and the student should agree on compensation for your time. Compensation should ideally take approximately the same amount of time as your time editing (usually less than 15 minutes). Some ideas are cleaning, pulling weeds, or my personal favorite—a shoulder massage!

If you choose to accept this task, I encourage you to relax, enjoy reading what this student has written, and simply mark any obvious errors. Then, enjoy your shoulder massage, weeded garden, or cleaned area of the house.

Thank you for your willingness to help young people become better writers.

Warmly,

Writing Teacher

IEW® and Structure and Style® are registered trademarks of the Institute for Excellence in Writing, L.L.C.

The Editing Process

Students should be expected to read their rough drafts out loud and fix errors before giving to an editor.

Through the editing process students should receive useful feedback about correct spelling, punctuation, and proper grammar usage.

Source Text**Caesar and the Pirates**

Adapted from *Caesar and the Pirates* by Charles Morris
along with *The Life of Julius Caesar* by Plutarch

The Mediterranean had long been ravaged by pirate fleets, which made the inlets of Asia Minor and the isles of the archipelago their places of shelter, from whence they dashed out on rapid raids and within which they vanished when attacked. So great became their audacity that they carried off important personages from the coast of Italy, ravaged all unguarded shores, and are said to have captured hundreds of important towns. The merchant fleets of Rome made their journeys under constant danger.

In the year 76 B.C., Julius Caesar, then a young man of twenty-four, was on his way to the island of Rhodes, where he wished to perfect himself in oratory in the famous school of Apollonius Molo, in which Cicero, a few years before, had gained instruction in the art. Cicero had taught Rome the full power of oratory, and Caesar, recognizing the usefulness of the art, naturally sought instruction from Cicero's teacher.

Caesar was traveling as a gentleman of rank, but on his way he was captured and taken prisoner by pirates, who, deeming him a person of great distinction, held him for a ransom of twenty talents of silver. Caesar, however, scoffed at them for not knowing who he was and demanded that they ask for fifty talents. He then dispatched his servants to fetch the sum.

Definitions from Source Text

Asia Minor (n): a peninsula in Western Asia between the Black Sea and the Mediterranean Sea, including most of Turkey

archipelago (n): a group of islands

talent (n): an ancient unit of weight of high value used for currency

Other Defined Word

legend (n): a story from the past that may contain some truth but is mostly embellished

UNIT 3: RETELLING NARRATIVE STORIES

For six weeks Caesar remained in their hands, waiting until his ransom should be paid. He was in no respect downcast by his misfortune but took part freely in the games and pastimes of the pirates. He treated them with such disdain that whenever their noise disturbed his sleep he sent orders for them to keep silence.

He also wrote poems and sundry speeches, which he read aloud to them, and those who did not admire these he would call to their faces illiterate barbarians. The pirates were delighted at this and attributed his boldness of speech to a certain simplicity and boyish mirth. In his familiar conversations with the chiefs, he plainly told them that he would one day crucify them all. They laughed heartily at this pleasantry, assuming it a jest.

Caesar was released at last, the ransom being paid. He lost not a moment in carrying out his threat. Obtaining a fleet of Milesian vessels, he sailed immediately to the island where he had been held captive and descended upon the pirates so suddenly that he took them prisoners while they were engaged in dividing their plunder.

Transporting them to Pergamus, he handed them over to the civil authorities, by whom his promise of crucifying them all was duly carried out. Then he went to Rhodes and spent two years in the study of elocution. He had proved himself an awkward kind of prey for pirates.

Style

strong verb

banned words: *say/said, go/went, see/saw*

- A verb is something somebody is or does. It gives a complete thought. I _____. It _____.
- A strong verb gives a strong image or feeling. Find a weak verb and replace it with a stronger verb, e.g., *came vs stalked* or *stormed*. Encourage students to use a thesaurus.
- When a word is banned, all forms of the word are banned. Banning *said* means that *say* and *saying* are also banned.
- From now on, students should include and mark a strong verb in each paragraph that they write. Because words with an -ing suffix often function as adjectives or nouns, in this class a word with an -ing suffix should not be marked as a strong verb.

Banned Words List – Verbs

blue

Structure

Unit 3: Retelling Narrative Stories

- Unit 3 teaches students to extract key ideas from a story and then organize that information into a 3-paragraph summary.
- No longer are key words taken from each sentence; rather, key words are formed by answering questions related to the Story Sequence Chart.
- Each paragraph has a distinct purpose. The first focuses on characters and setting, the second on conflict or problem, and the third on climax and resolution.

UNIT

3

Retelling Narrative Stories

Story Sequence Chart

I. CHARACTERS/SETTING

- Who is in the story?*
- What are they like?*
- When does it happen?*
- Where do they live or go?*



II. CONFLICT/PROBLEM

- What do they need or want?*
- What do they think?*
- What do they say and do?*



III. CLIMAX/RESOLUTION

- How is the need resolved?*
- What happens after?*
- What is the message/lesson?*
- Title repeats one to three key words from final sentence.*



yellow

This model chart is not handed out on the video. Instruct students to place it behind the Model Charts and Outlines tab.

Teachers and parents should remember IEW's EZ+1 Rule. The checklist should include only those elements of style that have become easy plus one new element. If students are not yet ready for a basic element on the checklist, simply have them cross it out.

Week 3: Caesar and the Pirates

Unit 3 Composition Checklist

Retelling
Narrative
Stories

Week 3: Caesar and the Pirates

Name: _____



Institute for
Excellence in
Writing
Leading Quality Writing Instruction

STRUCTURE

- name and date in upper left-hand corner _____
- composition double-spaced _____
- title centered and repeats 1–3 key words from final sentence _____
- story follows Story Sequence Chart _____
- checklist on top, final draft, rough draft, key word outline _____

STYLE

¶1 ¶2 ¶3 Dress-Ups (underline one of each)

- ly adverb _____
- who/which* clause _____
- strong verb _____

CHECK FOR BANNED WORDS (-1 pt for each use): say/said, go/went, see/saw _____

MECHANICS

- capitalization _____
- end marks and punctuation _____
- complete sentences (Does it make sense?) _____
- correct spelling _____

Teachers who prefer checklists with point values, see the blue page in the front of this book for the Reproducible Checklist with Points link.

Students should underline nine words in the finished paper: three dress-ups per paragraph.

Organize Your Binder

- Put “Caesar and the Pirates” behind the Source Texts tab.
- Put Unit 3: Retelling Narrative Stories behind the Model Charts and Outlines tab.
- Put your KWO and the Unit 3 Composition Checklist behind the Work in Process tab.
- Put the Banned Words List – Verbs behind the Banned Words tab.
- When you finish your homework, put it in the front pocket of your binder so you can turn it in.

Homework

1. Memorize the Story Sequence Chart.
2. Write three paragraphs using your KWO and the Unit 3 Composition Checklist.
3. Include and mark one strong verb in each paragraph.
4. Do not use the banned verbs *say/said, go/went, see/saw* in your paper.
5. Give the Letter to the Editor to your editor and have him or her check your rough draft.
6. Make necessary corrections.
7. Follow the directions on the checklist.