

Monthly Training Webinar

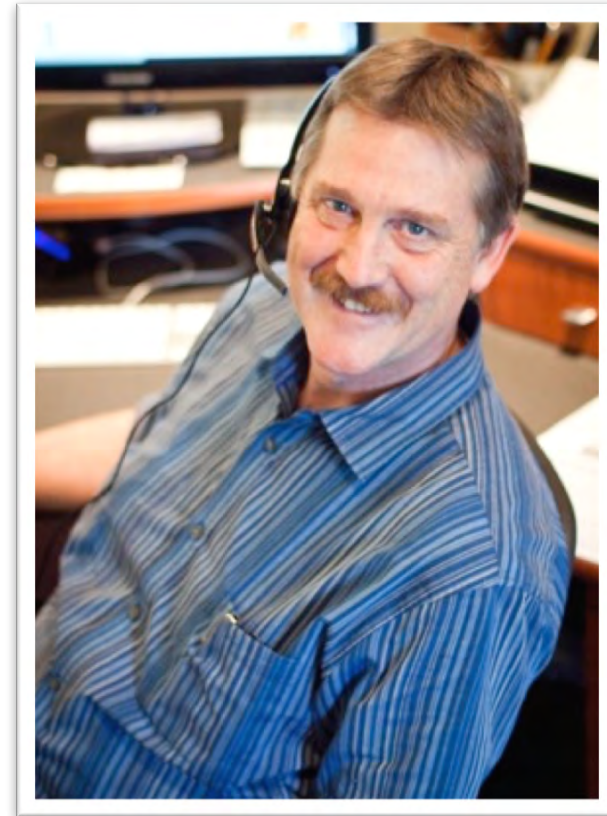
Structure and Style™ Unit 3

Retelling Narrative Stories

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Director, Institute for Excellence in Writing

September 25, 2017



Institute for
Excellence in
Writing

Listen. Speak. Read. Write. Think!

Welcome!

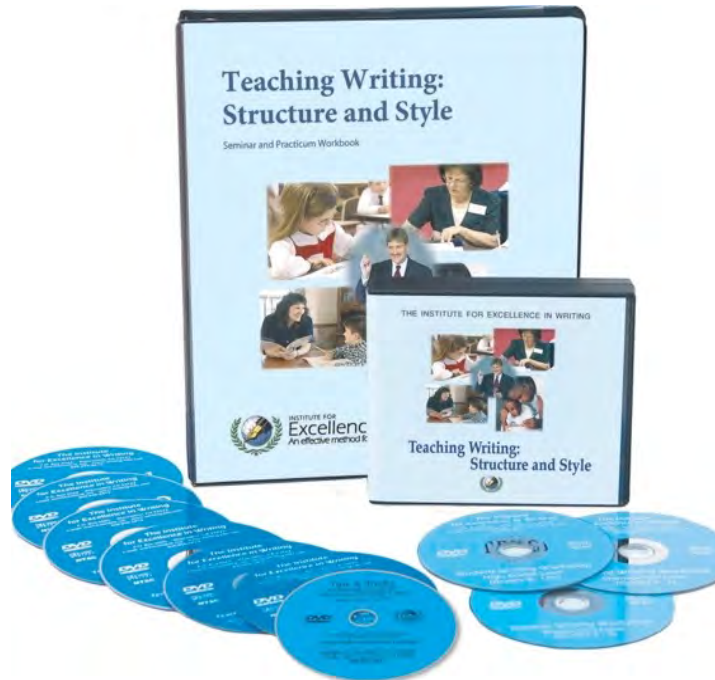
A few instructions for those new to an IEW webinar

- Q&A box:
 - Only I and a few staff members will see what you type.
 - I'll answer as I'm able.
- Chat box:
 - All can see your comments.
 - Use this area to "pass notes in class."
 - I'll pretty much ignore this area, but our staff will monitor and repost to me if deemed necessary.
- Links on the slides and in the chatbox are "live."
- If you can't hear, try exiting and returning.
- Don't worry, we can't hear or see you.
- Yes, this webinar will be recorded, and a link to this recording along with these slides will be emailed to all registrants.



Have handy your *Teaching Writing: Structure and Style Seminar Workbook*.

First Edition: Pages 27–36
Pages 6–9 in Tips & Tricks Handout



Second Edition: Unit 3: 31–50
Style: 172–173, 184

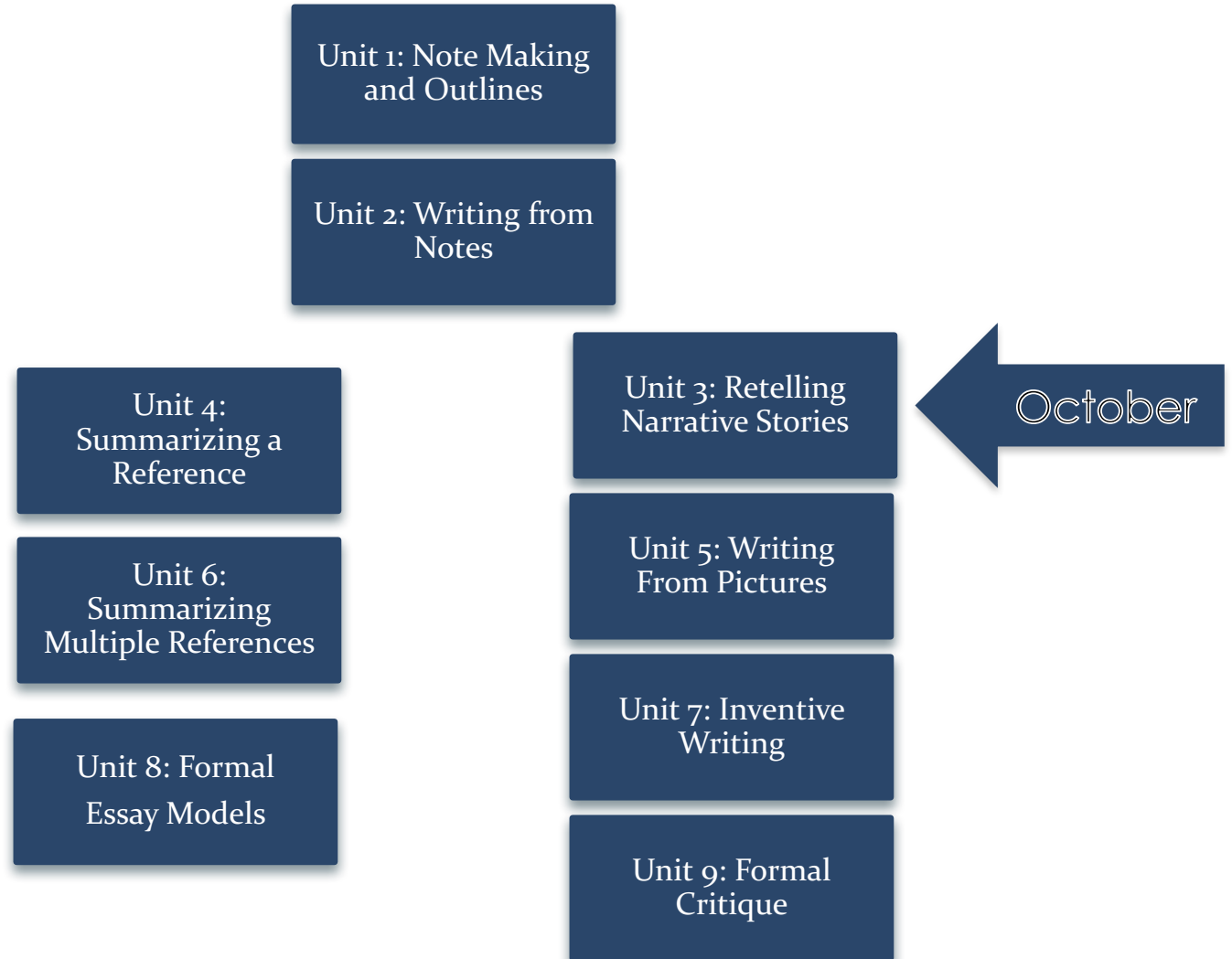


[Tips & Tricks](#)

[Click here](#) for more details about the new edition.



An Overview of IEW's Nine Structural Models



A Bit of Unit 3 History

- Developed by Mrs. Anna Ingham for her first graders
- Observed by Dr. James Webster and integrated into the Structure & Style Syllabus years later



Goals and recommended Materials for Unit 3

Retelling Narrative Stories: Extracting key ideas from a story

Unit 2 is easy: words come every sentence

Unit 3 is different: words come from the mind



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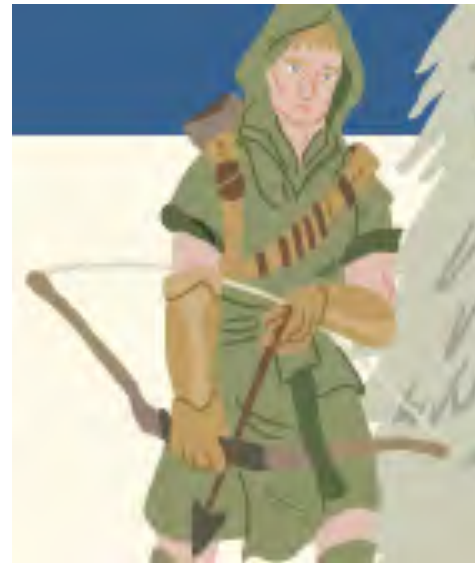
Listen. Speak. Read. Write. Think!

Goals for Unit 3

- Identify the story sequence in a narrative story.
- Make outlines based on the Story Sequence Chart.
- Summarize stories from outlines and internalize the components of a well-constructed story.
- Know that each paragraph has a purpose.

Recommended Materials

- Short historical stories provided in IEW's theme-based materials
- Short Aesop's fables are also excellent.
- Story Sequence Chart Poster



Unit 3 Story Sequence Chart

- Unit 3 Mini Poster
 - Included with your Premium Subscription
 - IEW.com/POST-M
 - IEWSchools.com/POST
- Print out or display in your class or home
- Memorize this chart!

UNIT 3

Story Sequence Chart

I. CHARACTERS AND SETTING

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



II. PLOT OR PROBLEM

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



III. CLIMAX AND RESOLUTION

How is the need resolved?
What happens after?
What is the message/lesson?

Title Rule



Unit 3 Teaching Procedure

1. When introducing a new unit, always begin with group demonstration and student participation.
2. Read the story, perhaps twice! Then put the story aside.
3. Refer to the Story Sequence Chart (SSC) and begin asking questions to create your KWO.
4. Do not choose words from each sentence!
5. Use the questions as a guide. They do not all need to be answered.
6. Brainstorm ways to describe the characters and setting.
7. Have students pair off and tell each other the story from their notes.
8. Rewrite the story in three paragraphs from the outline based on the SSC.
9. Teach the Title Rule.

UNIT

3

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What happens after?

What is the message/lesson?



Title Rule



Unit 3: Let's try one together!

"The Little Red Hen"

Modified from the

[Writing Source Packet](#)



For Little Red Hen and her chicks, life on the old farm was simple. Peacefully they lived together with Dog and Cat. Those two rarely helped when chore time came, however. Planning to make bread, Little Red Hen wished she could have some help. With her pail full of seeds, Little Red Hen headed for the field. Dog was sleeping and dreaming in the road just then. He woke up. She asked him if he would help plant the tiny seeds.

"Not I," replied Dog. He yawned and soon went back to sleep.

Eventually, autumn came. Little Red Hen happily walked to the field. There she met Cat, who was licking her paws. When asked to help harvest the wheat, Cat refused.

"Not I," she said. And she swished her fluffy tail.



Unit 3: Let's try one together!

"The Little Red Hen"

Modified from the

[Writing Source Packet](#)



Little Red Hen eagerly bundled the wheat. Then she carried it to the mill, where the miller ground it into fine flour. Bringing this back to her kitchen, Little Red Hen bumped into Dog and Cat again. Politely she asked them to help her bake the bread. Again Dog and Cat, who were a little lazy if you ask me, both replied, "Not I."


Well, by this time Little Red Hen was used to doing all the work by herself, so she began to bake. In a jiffy, the breeze carried the delicious smell toward Dog and Cat. "Who will help me eat the bread?" called Little Red Hen. You guessed it, Dog and Cat volunteered. Little Red Hen announced that any friends could eat—who had helped. Then she fed her young chicks. Dog and cat drooled. The chicks thought it was absolutely the best bread they had ever tasted. When she heard this, Little Red Hen clucked and smiled.




Unit 3: Let's try one together

3 **Story Sequence Chart**


I. CHARACTERS AND SETTING
Who is in the story?
What are they like?
When does it happen?
Where do they live or go?



II. PLOT OR PROBLEM
What do they need or want?
What do they think?
What do they say and do?



III. CLIMAX AND RESOLUTION
How is the need resolved?
What happens after?
What is the message/lesson?



Title Rule

I. Characters and Setting

1. _____

2. _____

3. _____

4. _____



Unit 3: Let's try one together

3 **Story Sequence Chart**

I. CHARACTERS AND SETTING
Who is in the story?
What are they like?
When does it happen?
Where do they live or go?



II. PLOT OR PROBLEM
What do they need or want?
What do they think?
What do they say and do?



III. CLIMAX AND RESOLUTION
How is the need resolved?
What happens after?
What is the message/lesson?
Title repeats key words from story clincher.



II. Plot or Problem

1. _____

2. _____

3. _____

4. _____



Unit 3: Let's try one together

3 **Story Sequence Chart**

I. CHARACTERS AND SETTING
Who is in the story?
What are they like?
When does it happen?
Where do they live or go?

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

III. CLIMAX AND RESOLUTION
How is the need resolved?
What happens after?
What is the message/lesson?

Title Rule

III. Climax and Resolution

1. _____
2. _____
3. _____
4. _____



Public Speaking

- Don't stop public speaking after Units 1 and 2!
- Retelling from notes is an incredibly valuable tool for retention and comprehension.
 - English Language Learners
 - Struggling Readers/Writers
- Rules:
 - Look at the key words and think of the sentence, but then look up from the paper and say the sentence.
 - Don't speak while eyes are on the paper!
 - Read. Think. Look up. Speak.



Any questions so far?



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Source options:

1) Story Sequence Sources in the Writing Source Packet

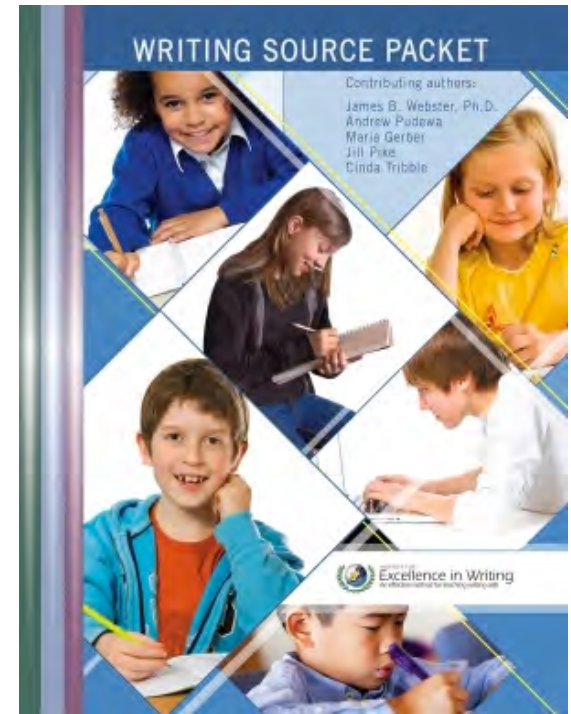
Benefits

- Readily available
- Range of reading levels
- Often familiar, timeless themes
- Easy to elaborate/change

Printed Materials IEW.com/WSP-BL

PDF Download IEW.com/WSP-E

Included with the [Premium Subscription](#)



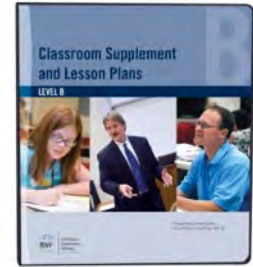
Source options:

2) Any of our theme-based products



OR

Classroom Supplements



Benefits:

- Lessons laid out
- Covers most/all units
- Great for co-ops and hybrid schools

Parents/Teachers should be familiar with the *Teaching Writing: Structure and Style* method

Benefits:

- Lessons laid out
- Covers most/all units
- Great for fulltime teachers

Teachers should be familiar with the *Teaching Writing: Structure and Style* method

Student materials sold separately



IEW.com/theme-based

IEWSchools.com/CS

Source options:

3) Literature – Stories & Novels

Benefits:

- Connects with other English, history, Bible course materials
- Improves comprehension
- Less expense

Difficulties:

- Harder to identify and limit SSC components
- Awkward to make changes; may feel like plagiarism
- More complex plots are a challenge to simplify



Source options:

4) Literature – Poetry

IEW.com/LDP

Benefits:

- Connects with English course material.
- Improves attentiveness and comprehension.

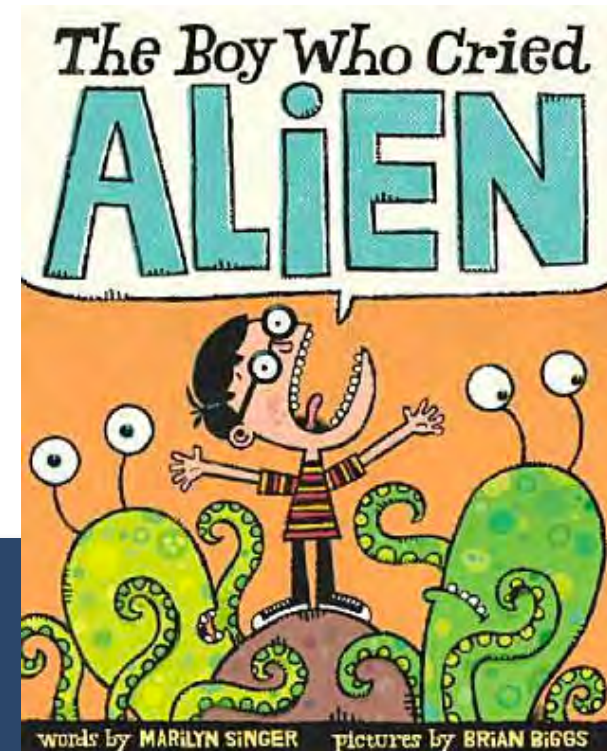
Difficulties:

- Not all poems work. They must have story components.
(Characters, Problem, Resolution)



Ways to use the Unit 3 Story Sequence Chart

- **Discussion tool.** Use the questions to orally discuss any story you read.
- **Straight summary.** No changes; best for historical stories.
- **Elaboration.** Small changes; fables, myths, fairy tales.
- **Variation.** Change characters and setting; keep basic problem.
- **Sequel.** Keep characters and setting; new basic problem.
- **Cross-genre.** Poem to story, story to poem, story to script, etc.
- **Expansion.** More than three paragraphs.
- **Original Story.** “Make up” characters, setting, problem, resolution, message.



Variation (change characters & setting)

Examples:

Boy/Wolf

Girl/Lion Dog/Cat
Sentry/Enemy
Wolf/Boy
Astronaut/Alien
President/WMD

Ant/Grasshopper

Bear/Beaver
Brother/Sister/Chores
Investor/Speculator
Homeschool Moms
Preppers/Boomers

Prodigal Son

1850s (Civil War)
Page (Medieval)
Daughter 1960s
Mafia family
College student



Poem-to-Story: Lochinvar

Lochinvar

By Sir Walter Scott

O young Lochinvar is come out of the west,
Through all the wide Border his steed was the best;
And save his good broadsword he weapons had none,
He rode all unarm'd, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.
He staid not for brake, and he stopp'd not for stone,
He swam the Eske river where ford there was none;
But ere he alighted at Netherby gate,
The bride had consented, the gallant came late:
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he enter'd the Netherby Hall,
Among bride's-men, and kinsmen, and brothers and all:
Then spoke the bride's father, his hand on his sword,
(For the poor craven bridegroom said never a word,)
"O come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long woo'd your daughter, my suit you denied; --
Love swells like the Solway, but ebbs like its tide --
And now I am come, with this lost love of mine,
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kiss'd the goblet: the knight took it up,
He quaff'd off the wine, and he threw down the cup.
She look'd down to blush, and she look'd up to sigh,
With a smile on her lips and a tear in her eye.
He took her soft hand, ere her mother could bar, --
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a gailiard did grace;
While her mother did fret, and her father did fume
And the bridegroom stood dangling his bonnet and plume;
And the bride-maidens whisper'd, "'twere better by far
To have match'd our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
When they reach'd the hall-door, and the charger stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
"She is won! we are gone, over bank, bush, and scaur;
They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran:
There was racing and chasing on Cannobie Lee,
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?



Poem-to-Story: Lochinvar

A Love Song for the Centuries

by A. Pudewa

Young Lochinvar was indeed one of the most, if not *the* most, faithful and dauntless of knights in the land. His strength was legendary. From the East he came, alone and unguarded, with nothing more than his broad sword. Swimming the Eske river, he finally arrived in Netherby, where he meant to drop in on the wedding of his true love, Ellen. Tragically, she was betrothed to a dastardly laggard, and this weighed heavily on Lochinvar. As he entered the great hall, he saw the many bridesmen, fair Ellen's kinsmen and, of course, her heartless father, who had denied his suit. The group was unfriendly and suspicious of Lochinvar because they knew of his affections for Ellen as well as his daring martial exploits.

"I have come only to say farewell to my lost love," Lochinvar announced as he approached the clan. "I will drink a cup to her health, and dance one last dance—that is all," he stated. Much to the chagrin of the bridegroom, Lochinvar swept Ellen into his arms and began a galliard around the room. Staring in awe, Ellen's cousins couldn't help but whisper the painful truth. "Truly this Lochinvar would be a far better husband than that dullard, who silently stands there dumbfounded and daft." As the handsome knight and the beautiful bride-to-be floated gracefully across the great hall, the father's eyes were glued to the couple, not only because of his uneasy feeling, but also because their faces were far too close together for either his comfort or for the propriety of the moment. Was that a kiss on her cheek or a whisper in her ear? He couldn't tell.

Then, approaching the entrance to the hall, their graceful gait became a sudden sprint outside, where the knight's steed stood standing. The father gasped. The bewildered groom collapsed. All the room became silent. With a motion which appeared to be effortless, Lochinvar hoisted Ellen into the saddle in front of him, and the two took off as if catapulted from a great slingshot. Immediately, a cry arose from the Fosters and Fenwicks, Musgraves and Graemes, who madly scurried about, grabbing sword and bow while their pages scrambled for the horses. Although they raced and chased across the Canobie Lee, even searched for a fortnight, they never did find the bride and her captor. Thus, because of Lochinvar's daring bravery, Ellen's unquestioning faith in her lord, and their overpowering love, this tale has been a ballad to entertain children, a legend to inspire countless young lovers, and a song to be sung by sages for centuries. Lochinvar's love lives!

Some Reminders about the Style Checklist

- Only introduce a new stylistic technique when what has been learned has become “easy”*
- The student’s checklist should only consist of those techniques which are EASY, plus one...
- If a student complains that the checklist is “too hard,” then he’s really saying: “You taught too much too fast!”

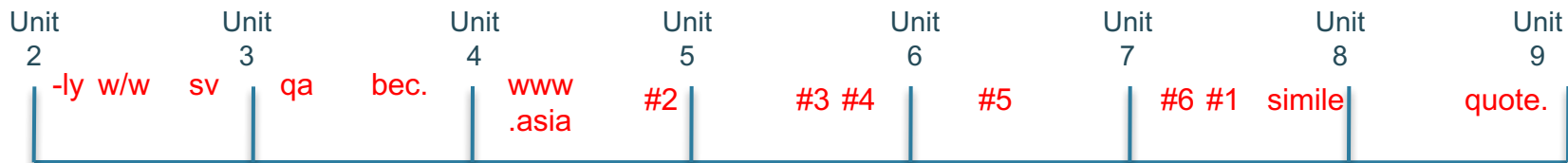
*Easy means a student can do it without much help and it doesn't sound goofy most of the time.



Stylistic Techniques Pacing

Techniques should be “dripped” in
as they become easy.

Example:

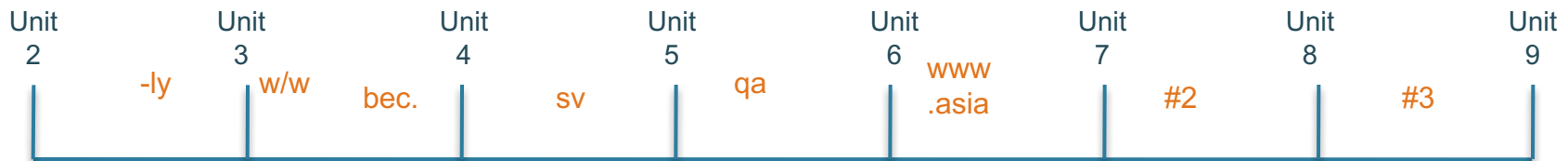


EZ+1



Stylistic Techniques, cont.

An example of pacing for slower, younger, or less experienced students:

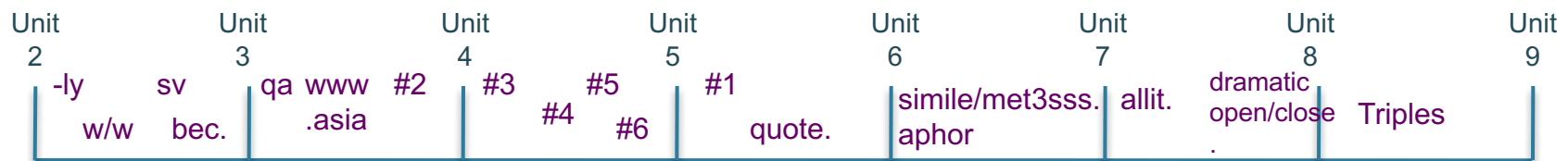


EZ+ 1



Stylistic Techniques, cont.

An example of pacing for **faster, older, more** experienced students:



EZ+ 1





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- A great place for your students to submit their best work



More story writing ideas and sources

Aesop Fables & Hans Christian Andersen

www.aesopfables.com

Short stories by James Baldwin

<https://americanliterature.com/author/james-baldwin/bio-books-stories>

How to Write a Story

IEW.com/HWS

A Guide to Writing Your Novel

IEW.com/GWN



What's new for 2017–2018? Student Resource Packet (SRP)

- PDF download included with the purchase of selected theme-based resources.
- Purchase the printed packet and binder for \$21 from IEW
- IEW.com/SRP



Here are some other ways we at IEW can help you.

1. [Podcast](http://IEW.com/podcast) IEW.com/podcast
2. [Webinars](http://IEW.com/webinar) IEW.com/webinar
3. [Blogs](http://IEW.com/blogs) IEW.com/blogs
4. [Forum](http://IEW.com/forum) IEW.com/forum
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6. [Magnum Opus Magazine](http://MagnumOpusMagazine.com)
MagnumOpusMagazine.com





ANY QUESTIONS?

Unit 4 Webinar: October 24
Register [here](#).

Info@IEW.com
800.856.5815



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