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

### Classroom Supplement Level B: Structure and Style Pacing Chart Weeks 1–15

**Recommended Pacing of Structural Units**  
Move through all nine units every year.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>STRUCTURAL MODEL</th>
<th>SOURCE TEXT</th>
<th>STYLISTIC TECHNIQUES</th>
<th>MECHANICS/GRAMMAR (as needed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1*</td>
<td>Unit 1: Note Making and Outlines</td>
<td>Sea Wasp, The Farmer and His Sons, The Fox and the Goat</td>
<td>Intro strong verbs</td>
<td>complete sentences nouns, verbs</td>
</tr>
<tr>
<td>2*</td>
<td>Unit 2: Summarizing from Notes</td>
<td>Sea Wasp, The Farmer and His Sons, Limeys</td>
<td>DU: strong verbs banned words titles</td>
<td>punctuation, capitalization subject/verb agreement synonyms, homophones</td>
</tr>
<tr>
<td>3</td>
<td>Unit 2: Summarizing from Notes</td>
<td>Booklice, The Crow and the Peacocks</td>
<td>DU: -ly adverbs</td>
<td>punctuation, capitalization adverbs' usage</td>
</tr>
<tr>
<td>4*</td>
<td>Unit 3: Summarizing Narrative Stories</td>
<td>The Lion and the Shepherd</td>
<td>DU: quality adjective</td>
<td>adjectives, commas, coordinating conjunctions</td>
</tr>
<tr>
<td>5*</td>
<td>Unit 3: Summarizing Narrative Stories</td>
<td>The Two Frogs and the Well</td>
<td>DU: <a href="http://www.asia">www.asia</a> clause</td>
<td>dep/ind clauses, subordinating conjunctions, quotations, homophones: to/two/too; there/they're/their</td>
</tr>
<tr>
<td>6</td>
<td>Unit 3: Summarizing Narrative Stories</td>
<td>Daedalus and Icarus</td>
<td>DU: who/which clauses, appositives</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Unit 3: Summarizing Narrative Stories</td>
<td>The Cocks and the Eagle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8*</td>
<td>Unit 4: Summarizing a Reference</td>
<td>Florence Nightingale</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9*</td>
<td>Unit 4: Summarizing a Reference</td>
<td>Florence Nightingale (2 more ¶s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Unit 4: Summarizing a Reference</td>
<td>Ludwig van Beethoven</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Unit 4: Summarizing a Reference</td>
<td>Levi Strauss</td>
<td>SO: (6) V.S.S.</td>
<td>sentence variation, parallelism</td>
</tr>
<tr>
<td>12*</td>
<td>Unit 5: Writing from Pictures</td>
<td>Plant in Fridge</td>
<td>SO: (5) clausal opener</td>
<td>infinitives</td>
</tr>
<tr>
<td>13</td>
<td>Unit 5: Writing from Pictures</td>
<td>Bugs at Night</td>
<td>SO: (4) “-ing” opener</td>
<td>interjections, exclamation points</td>
</tr>
<tr>
<td>14</td>
<td>Unit 5: Writing from Pictures</td>
<td>Princess and the Mouse</td>
<td>SO: (4) “-ing” opener</td>
<td>gerunds, participles, infinitives</td>
</tr>
<tr>
<td>15</td>
<td>Unit 5: Writing from Pictures</td>
<td>Man and Guitar, Melting Lamp</td>
<td>invisible which</td>
<td>to be verbs</td>
</tr>
</tbody>
</table>

This lesson shows you what you can expect in the 12th week of the year. Students will use pictures and questions to generate original ideas from their perspective.
### Structure and Style Pacing Chart Weeks 16–30

#### Recommended Pacing of Structural Units

Move through all nine units every year.

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

**Student will be able to**
- Create an outline from a set of pictures.
- Recall important information using outline.
- Create rough draft from outline, Unit 5.
- Identify and include dress-ups and sentence openers.
- Revise work.

### Materials Needed
- Student Reference Handbook
- SH 12.1: Writing from Pictures model
- SH 12.2: “Plant in Fridge” pictures
- SH 12.3: Composition Checklist
- SH 12.4: Guidelines for Typed Assignments
- SH 12.5: Editing Practice: “Billowing Bubble Bath”

### Recommended Materials
- Portable Walls

### Structural Models

(See Unit 5 Teaching Procedure on pages 123–124 for overview.)

#### Day 1: Discuss the pictures; create a key word outline. Test by retelling.
- Introduce “Writing from Pictures” model (Student Handout 12.1). Students should keep this model behind the Structural Models tab in their Student Reference Handbook.
- Discuss “Plant in Fridge” pictures (Student Handout 12.2) with class, brainstorming possible explanations.
- Create outline, following the model for Unit 5.
- Tell it back (as class, in groups, or with partners), translating outline into complete sentences.

- Using the checklist, review all style learned thus far (Student Handout 12.3).
- Students begin rough draft. Continue to model for those who need help. You may wish to write the entire story together as a class.
- Discuss Typing Guidelines (Student Handout 12.4), if desired.
- Create rough draft from outline.

#### Day 3: Finish rough draft; begin revision.
- Review the model and ensure that students understand the need for topic/clincher.
- Teach the verb tenses for this model, if desired.
- Using the checklist, model how to revise the story using the class story.

#### Day 4: Finish revision and editing. Write final draft.
- Using the checklist, students make sure stylistic requirements are included in the composition.
- Students edit their rough draft by reading it carefully and revising sentence order and word choice as needed.
- Students write or type final draft.

#### Day 5: Read aloud. Submit final draft. Editing practice using “Billowing Bubble Bath” by Not Me
- Students proofread final draft by reading aloud to a partner to listen for mistakes, making corrections as needed. If typewritten, correct neatly in pen.
- Students turn in complete assignment in this order: checklist, final draft, rough draft, and key word outline.
- Be sure students keep their graded work in their Student Writing Portfolio.
- Model revising and editing using Student Handout 12.5.

### Style

**New:**

**Review as needed:**
- topic/clincher rule
- Clauses, especially “because” clauses

### Grammar

**Student should be able to**
- Identify and use clauses.
- Identify and use infinitives.

**Excellent**

**Satisfactory**

**Needs Mini Lesson**

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

---

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When Andrew Pudewa taught this lesson, he provided the outline at right. Notice he offered the three key words for what is happening in the picture, but left the rest of the outline wide open for students to fill in the blanks. He also continued to support the checklist by offering a suggestion for the -ly adverb in the first paragraph.

Although the outline can be sketchy, be sure your students have an outline in place before they begin to write. It will ensure that they know where their story is going and will keep them from writing themselves into a corner.

If you have not given your students a set of Guidelines for Typed Assignments, they are provided with these notes.

Another Editing Practice sheet is provided to be used as a class editing tool. Use the imbedded errors to teach grammar at point of need.

**Support Forum**

IEW provides online forums for teacher support. Join! They provide rapid answers to your teaching questions as well as a place to connect with other IEW writing teachers. See [IEWSchools.com/forum](IEWSchools.com/forum)

---

**Sample Outline**

I. Zelda, leaning, refrigerator
   1. had been ______________
   2. because ______________
   3. think ______________
   4. ___ly sees ____________

Clincher

II. Zelda, stood, hand, mouth
   1. felt ______________
   2. see ______________
   3. say ______________
   4. run ______________

Clincher

III. gone, refrigerator, open, (thing)
   1. (thing doing) __________
   2. (lady doing) __________
   3. (what say) __________
   4. after ______________

Clincher (Key words make title.)
Unit 5: Models for Imitation Teacher’s Notes  Week 12

Use the Models for Imitation Disc 4 for this lesson. From the main menu screen of any DVD, you can click “Scenes,” which will take you to a menu where you can choose the scene you desire.

Week 12: Day 1

Scenes  Unit 5: Writing from Pictures (40 minutes)

Materials  Student Handout 12.1: “Writing from Pictures” model
          Student Handout 12.2: “Plant in Fridge” pictures

Notes on Unit 5: Writing from Pictures

While Andrew describes this unit “as very different,” the key word outline remains the same. The specific questions are almost a synthesis of previously learned questions; however, the source text is a set of pictures. He talks about how it is not like a Unit 3. You can explain how Unit 3 is a flow of action while the Unit 5 is taking a moment in time (what is in the picture) and expanding it or looking at it from all angles.

Notice how the students’ knowledge and perspective come into play during this exercise.

Andrew allows the students to deviate as they wish. This gives students who are extremely imaginative the freedom to exercise their creativity, but allows the students who feel overwhelmed by that same freedom the opportunity for more modeling.

The outline ends up somewhat sketchy, especially as Andrew is encouraging his students to come up with their own story. It is important to work out an outline in advance to make sure you know where the story is going before you start to write. Knowing how the story will end before starting to write will keep your students from writing themselves into a corner (like some television writers are known to do!).

“Thinking is pulling information out of the brain by asking yourself questions.” The creativity required in Unit 5 prepares students to ask questions of their brain and experience for creative writing and essays in Units 7 and 8.

Week 12: Day 2

Scenes  Writing Checklist (1 minute)

Materials  Student Handout 12.3: Composition Checklist
          Student Handout 12.4: Typing Guidelines

Notes on Writing Checklist

This scene includes Andrew’s discussion of the typing guidelines and his grading philosophy. His grade sheet is reproduced for your benefit at right.

Note that the typing guidelines on your student handout have been updated to reflect current MLA formatting practices. If you have not had a class on formatting in Word (as described in Week 2: Day 1), consider doing so now.

Review the Composition Checklist with your students to ensure they understand what is required of them. Brainstorm style. Adjust the checklist as needed.

Sample Outline

I. Zelda, leaning, refrigerator
   1. had been ______________________
   2. because ______________________
   3. think ______________________
   4. ___________ly sees ____________
      Clincher

II. Zelda, stood, hand, mouth
    1. felt ______________________
    2. see ______________________
    3. say ______________________
    4. run ______________________
      Clincher

III. gone, refrigerator, open, (thing)
     1. (thing doing) ____________
     2. (lady doing) ____________
     3. (what say) ____________
     4. after ____________
        Clincher (Key words make title)

General:
   turned in on time __ (3)
   title centered - top ___ (2)
   name under Title ___ (2)
   font/spacing ___ (2)

Indicators:
   dress-ups underlined ___ (3)
   sentence openers numbered ___ (3)
   topic/clincher key words bold ___ (3)

Dress-Ups:
   -ly adverb ___ (1) ___ (1) ___ (1)
   “who/which” ___ (1) ___ (1) ___ (1)
   strong verb ___ (1) ___ (1)
   quality adjective ___ (1) ___ (1) ___ (1)
   adverbial clause ___ (1) ___ (1)

Sentence Openers ___ (6) ___ (6) ___ (6)

Topic/Clincher ___ (2) ___ (2) ___ (2)

Spelling < 3 errors ___ (1) ___ (1) ___ (1)

Total Score: ___ out of 60 possible = ___%

90% or higher = Excellent
89% or lower = Resubmit, please.

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Week 12: Days 3–4

No Models for Imitation viewing.

Students should continue to work on their rough drafts and begin revisions on Day 3. Revising and editing conclude on Day 4, and students may work on their final draft.

Week 12: Day 5

Scenes
Editing Practice: “Billowing Bubble Bath” (43 minutes)
Infinitives (5 minutes)

Materials
Student Handout 12.5: “Billowing Bubble Bath” by Not Me

Notes on Editing Practice: Billowing Bubble Bath

The concepts for this exercise came from the students’ papers. This is teaching to the “point of need.”

If you created a grammar section in the student handbook, it is a great place for your student to collect notes on any grammar rules that come up in the editing. Building the grammar section as they go and at the point of need, students retain the knowledge more effectively.

Notes on Infinitives

Although Andrew tells the students that the split infinitive rule is no more, tell your students that many English teachers still frown on the split infinitive, so be careful!

The handouts for Week 12 begin on the next page.

Continue to practice Unit 5 as recommended in Weeks 13–15 of the Classroom Supplement Level B.

During these weeks, you may continue to use the Models for Imitation to introduce new style as follows:

Week 13
Use the Models for Imitation Disc 9 to introduce the #5 clausal opener.
To see how Andrew reviews style before introducing this opener, find “Expanded Dress-Up Review” (23 min.) on the Scene Selection screen, and continue watching through both the “Sentence Opener Review” (3 min.) and “Sentence Openers: Clausal” (8 min.) scenes.

Week 14
Use the Models for Imitation Disc 9 to introduce the #4 “-ing” opener.
To access this scene, click on “Sentence Openers: ‘-ing’” (5 min.) on the Scene Selection screen.

Week 15
Use the Models for Imitation Disc 10 to introduce the invisible who/which.
To access this scene, click on “Invisible who/which” (14 min.) on the Scene Selection screen. You may also want to watch the “Invisible ‘-ing’ Opener” (13 min.) that follows. This opener may be introduced whenever you feel your students are ready.

The Models for Imitation will resume in Week 16 with Unit 6.
“Writing from Pictures” Model

Key Point: Topic Sentence = Central Fact of Picture

I. Central Fact = __________________________
   1. __________________________
   2. __________________________
   3. __________________________
   4. __________________________
   Clincher = central fact __________

II. Central Fact = __________________________
    1. __________________________
    2. __________________________
    3. __________________________
    4. __________________________
    Clincher = central fact __________

III. Central Fact = __________________________
    1. __________________________
    2. __________________________
    3. __________________________
    4. __________________________
    Clincher = central fact __________

Ask questions to get details:
Name: ____________________________________ Date: ___________________

Source: “Lady in Fridge” pictures

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

<table>
<thead>
<tr>
<th>Dress-Ups (underlined)</th>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>strong verb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ly adverb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>quality adjective</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>adverbial clause (<a href="http://www.asia">www.asia</a>)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>who/which clause</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“because” clause</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentence Openers (marked in margin)</th>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 subject</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 prepositional</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 -ly adverb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 V.S.S. (Very Short Sentence: 2–5 words)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mechanics and Grammar (correct usage)</th>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>topic/clincher</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Banned Words:
Typing Guidelines for Assignments

General Formatting

- Margins should be 1” top and side.
- Name and page number in upper right-hand header.
- Preferred font choices: Times Roman, Times New Roman, New York, or equivalent serif font.
- Font size: 12 point.
- Spacing should be double-spaced.
- Name, teacher’s name in upper left-hand corner, double-spaced.
- Title centered.
- Paragraphs should indented 0.5” with no extra line space between.

Stylistic Techniques

- Dress-ups must be underlined.
- Sentence numbers do not need to be in margin, but should be in square brackets [#] before each sentence within the body of the text.
- Decorations, if assigned, should be in italics.
- Paragraph topic/clincher key words which reflect or repeat should be in bold.
The Billowing Bubble Bath

by Not Me

[1] The **bathtub** began to fill with water, **which** was an old-style tub with claw feet and a high drain. [1] **Gertrude** had turned on the hot water and wanted to take a nice hot bath after a **long tedious** day. [4] Leaving to get out of her muddy work clothes was what she did next. [5] **Because** she had been gardening all day she was dirty, sweaty, in no condition to go to play bridge at her Ladies Club meeting later that night because she was so dirty and sweaty. [1] “Its been a long day she thought as she stuffed her **grubbies** in the hamper and put on her bath robe. [1] I hope, I pruned the rose bush well enough. [1] It’s blossoms are such a **lovely** color.” [6] She said to herself. [2] After sticking her Weight Watchers frozen gourmet meal in the micro wave, **she** returned to the **bathroom**, to find the tub-half-filled with water.
## Teaching Writing: Structure and Style

### Unit 7: Creative Writing

**Assignment Length:** Five Paragraphs (three body paragraphs plus intro/conclusion)

<table>
<thead>
<tr>
<th>Date</th>
</tr>
</thead>
</table>

### Objectives

- **Students will be able to**
  - Ask themselves the questions that generate applicable data for a letter.
  - Create an outline for use of that information.
  - Create rough draft from generated outline.
  - Add a simple introduction and conclusion.
  - Identify and include dress-ups, sentence openers, and decorations.
  - Revise work.

### Materials Needed

- Student Reference Handbook
- SH 21.1 “My Dog” model
- SH 22.1: Sample Letter
- SH 22.2: Composition Checklist
- SH 22.3: New -ly Adverb List

### Recommended Materials

- Portable Walls

(See Unit 7 Teaching Procedure on pages 183–184 for overview.)

Note: This lesson may take two weeks to complete. If so, work on body paragraphs this week and the introduction and conclusion next week.

**Day 1: Introduce letter writing. Choose subject and topics. Begin outline of body paragraphs**

- Introduce letter writing and explain how it fits the “My Dog” model.
- Examine sample letter (Student Handout 22.1), noting elements that would be on an outline.
- In groups or independently, students choose to whom they would like to write, the subject of the letter, and what topics will go into that letter by asking, “What are some things about, aspects of, or topics related to my subject?”
- In groups or independently, students “Think Three Topics” and create an outline for the first body paragraph.

**Days 2–3: Brainstorm style. Retell. Rough draft. Key word outline. Retell. Rough draft two more topics.**

- Present the checklist (Student Handout 22.2). Brainstorm style.
- Introduce the advanced dress-up: dual -ly adverbs. Distribute new -ly adverb list (Student Handout 22.3).
- Review the outline and retell it (as class, in groups, or with partners), translating outline into complete sentences.
- Students write rough draft for the body paragraphs independently, adding dress-ups, sentence openers, etc.
- When complete, revise and edit.
- Repeat the process with the second and third topics.

**Day 4: Brainstorm style. Key word outline conclusion and introduction. Test by retelling.**

- Revisit the “My Dog” model (SH 21.1) and the sample letter (SH 22.1) to review the elements of the conclusion and introduction.
- Revisit using decorations for the attention getter. Brainstorm ideas; write them on the board.
- Discuss appropriate salutations for letters. Brainstorm options for closing and write them on the board (sincerely, love, peace, etc.). Decide which salutation/closing is appropriate for this week’s letters.
- Students create an outline for the conclusion, retell, write rough draft, and revise/edit.
- Repeat with introduction.

**Day 5: Final draft and read aloud. Submit.**

- Students write or type final draft of complete letter: salutation, introduction, body paragraphs, conclusion, and closing.
- Students proofread final draft by reading aloud to a partner to listen for mistakes, making corrections as needed.
- Students turn in complete assignment in this order: checklist, final draft, rough draft, and key word outline.

### Style

- **New:**
  - Advanced Dress-Up: dual -ly adverbs

### Review as needed:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Satisfactory</th>
<th>Needs Mini Lesson</th>
</tr>
</thead>
</table>

### Grammar

- **Student should be able to**

### Reminders (Student results, problems, notes, etc.):
Additional Teacher’s Notes Week 22

Below are some examples of dual -lys for this week’s advanced style teaching. This can be offered as an optional dress-up requirement for stronger students. Be sure students understand that the duals should not be too close in meaning.

**Dual -ly Adverbs**
- ... quickly but carefully ...
- ... rapidly and thoroughly ...
- ... politely yet energetically ...
- ... slowly but surely ...

**Support Forum**
IEW provides online forums for teacher support. Join! They provide rapid answers to your teaching questions as well as a place to connect with other IEW writing teachers. Go to [IEWSchools.com/forum](IEWSchools.com/forum)
Except where indicated, continue to use the Models for Imitation Disc 6 for this lesson. From the main menu screen of any DVD, you can click “Scenes,” which will take you to a menu where you can choose the scene you desire.

Week 22: Day 1

Week 22: Day 1

Scenes  Creative Letter Writing (12 minutes)
Sample Letter (11 minutes)

Materials  Student Handout 22.1: Sample Letter (Dear Grandmother)

Notes on Creative Letter Writing
This lesson takes the five-paragraph essay learned last week and gives it a particular focus. Andrew starts by helping the students think of many kinds of letters that we might write. The “My Dog” model and the process is still the same. Task 1 is still “choose a subject,” but the subject depends on to whom the letter is going and what type of letter is to be written.

Once the person/subject is decided on, the next task is to choose topics. Again, we need three topics. Notice how he takes the time to go through several letter types and possible subjects and topics to go with them. This modeling is crucial for student success. You cannot help your students too much.

Notes on Sample Letter
Andrew uses a sample composition, a letter to grandma, to illustrate how the process works. He reads the introduction and adds useful information to the model outline on the board. Save student letters to use as a sample in your class next year.

Notice how Andrew focuses on details in the introduction and conclusion. Since these elements are new, he points out the important elements that must be included.

When a student laments, “This will take weeks to write,” Andrew goes through the entire outline again illustrating each part of the letter orally while pointing to the outline. His outrageous comments bring the house down while cementing the model in their brains. Note he pauses occasionally to let the students fill in some of the blanks.

Week 22: Days 2–3

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Disc 6 Scenes  Composition Checklist (2 minutes)
Disc 10 Scenes  New “-ly” Word List (6 minutes)
Dual “-ly” Adverbs (3 minutes)

Materials  Student Handout 22.2: Composition Checklist
Student Handout 22.3: New -ly Adverb List

Notes on Composition Checklist (Disc 6)
Andrew asked a very important question at the beginning of this section, “Why do we want to practice with the checklist?” He says it is “running with weights.” The more they practice, the better.

When students begin their writing experience with a checklist, they may not value it as much as students who have lived in the abyss of uncertain expectations. If they complain about the checklist, take it away but grade the papers as if they had it. Take off 10 points if they do not use indicators (underlining and sentence numbers) so that you are not wasting your time. Next, refuse to grade it without the indicators, and give the paper back so that they can find everything themselves. Finally, lower their grade one letter a day until it is returned. They will value the checklist.

Notes on New “-ly” Word List (Disc 10)
Andrew presents his students with a new -ly adverb list created by a student in Arizona. Reading through the list gets everyone’s attention and provides an opportunity to teach new vocabulary.
Notes on Dual “-ly” Adverbs (Disc 10)

In this scene, Andrew reinforces duals. He had taught the dual verb and adjective previously, and now he is introducing the dual adverbs. All the duals work the same way, so you can use the teaching for the adverbs to apply to the teaching for the others. You are welcome to introduce the duals in any order, so if you desire to start with the verbs instead, that is fine.

The main point to remember when doing duals is the words should not be synonyms. The duals “quickly and rapidly” or “courageously and bravely” would not work because the words are too close in meaning. Some examples of the three kinds of duals are below. Duals are usually separated by a coordinating conjunction. However, dual adjectives do not have to be. When adjectives are used in a list, teach your students the comma rules for coordinating and cumulative adjectives.

<table>
<thead>
<tr>
<th>Dual -ly Adverbs</th>
<th>Dual Adjectives</th>
<th>Dual Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>…quickly but carefully…</td>
<td>…the old but spunky farmer…</td>
<td>…taunted and tormented…</td>
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<tr>
<td>…rapidly and thoroughly…</td>
<td>…the poor and lonely widow…</td>
<td>…sang and praised…</td>
</tr>
<tr>
<td>…politely yet energetically…</td>
<td>…the sad yet wiser youth…</td>
<td>…hopped and skipped…</td>
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<tr>
<td></td>
<td>…the old gnarled tree…</td>
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<td></td>
<td>…the conscientious, hard-working student…</td>
<td></td>
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<tr>
<td></td>
<td>…the huge, spooky castle…</td>
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</table>

Andrew also explores and the problems that come up when attempting dual verbs. Take note of this in preparation for presenting the dual verbs in Week 23.

Once you have introduced the dual -ly adverbs, the rest of the period and the next can be spent completing the rough draft of the essay.

Week 20: Day 4

No Models for Imitation Viewing

Today, review the elements of the introduction and conclusion. Students may work independently or in groups to create them. Do not withhold help when students ask for it while they are writing their introductions and conclusions. Meeting the requirements during a limited time period is good practice but stressful and can cause the “blank brain syndrome.”

Week 20: Day 5

Disc 6 Scene Reading Student Work: Letters (14 minutes)

Follow the Week 20 Lesson Plan for today.

Notes on Reading Student Work: Letters

Notice how Andrew rewards students for their hard work. He mentions each of the letters and makes comments about some of them. This encourages his students that he not only reads their work, but enjoys it too.

Andrew shifted from reading the whole paper to giving feedback by saying a general thing that he liked about an essay without reading the entire thing. Telling students what is good and why it is good is an excellent teaching practice.

Note: The two students who wrote the “Tiki Tom” letters were responding to the Editing Practice paragraph “This is No Joke” by Not Me in Unit 4 of these lessons. Sample student work can be found at IEWSchools.com/cs-help. (This is a password protected page. To access it, login to your account and use the password: schools.)

The handouts for Week 22 begin on the next page.

Continue to practice Unit 7 as recommended in Week 23 of the Classroom Supplement Level B.

Week 23: Use the Models for Imitation Disc 10 to prepare you to introduce the dual verbs. The scene shows a workshop where Andrew dealt with problems his students had with dual verbs and how to fix them. (To access this scene, click on “Dual Verbs Workshop”(15 min.) on the Scene Selection screen of the Disc 10.)

The Models for Imitation will resume in Week 24 with Unit 8.
Sample Letter

Dear Grandmother,

As you might expect, I have been attending school since I received your last letter. Mom handed me your letter just before I left for school. I sneaked a quick reading of it in my English period. Thank you so much for it. Our English teacher this year is a gas. We really have fun. There are three things I must tell you about our class. The first is about the mad scientist, the second our radio program, and last, the story I wrote about you called “My Gramma.”

Every once in a while two students dress like mad scientists and come into the classroom. They break in when the teacher is talking. Sometimes they startle us. They carry a clutch of crazy formulae (did you know that is the plural form?) which look like senior high algebra. The old guy is always forgetting everything, and the young one is a twit. They fiddle around with test tubes doing crazy experiments. The last one wouldn’t work. The class roared. The formula they are working on now is $P_1 = 3S(S+C+C) + VSS$. I’ll bet your can’t figure out how that is supposed to help you write better. Can you believe I am following it right now? I’ll interpret it for you next letter. We are supposed to repeat these mixed up formulae, but I’m usually laughing too much at Dr. Max, the mad scientist.

Even more fun is our mock radio broadcast. Last week I was chosen to speak. My topic was “The Vicious Allosaurus.” There is an announcer, D.J., music and weird commercial breaks. It sounds like a real broadcast. Last week was the first time the program was taped, and we could listen to how we performed. Gee Gramma, I had no idea I said “and” so much. I’m on next week’s broadcast, and my specific assignment is to cut out the “ands.” The teacher says that if we get good enough we’ll put on a show for parents’ night. Do you think you could come and visit in February? I’d love for you to hear me on our radio program.

I just finished a story on “My Gramma” in our English class. The teacher has selected it for our Magnum Opus which is entitled “ Relatives: Crazy and Otherwise.” I’ll send you a copy when I have rewritten it on the fancy paper. The teacher said she would give me extra fancy pages so I can do two copies, one for the opus and one for you. Actually I’m hoping she’ll let me photocopy. If we wish, we can have a picture with our story. I wanted to use that picture of you clowning it up at Christmas, the one with your mouth wide open while sitting on Uncle Jack’s knee. Mom refused, saying it was not dignified enough. May I use it, Gramma? The teacher said we had to choose three main characteristics of our relative. One of my paragraphs begins “My Gramma is a clown.” That picture is perfect. Please Gramma! I can put in a dignified one too. When you come for parents’ night, you will see the story on “My Gramma,” complete with pictures in volume five of our Magnum Opus.

I must close or this letter will be overweight. When you come in February, you will see the mad scientist, our radio broadcast, and my story. Most importantly, of course, you will be able to read the Magnum Opus and be able to determine whether “My Gramma” isn’t the best, most exciting, and unusual story about any grandmother in the class.

Love and kisses from your ever-loving granddaughter,

Karen
Name: ___________________________ Date: __________________

Source: Your Brain

- Name is on paper as directed.
- Letter includes salutation and closing.
- Composition is double-spaced.
- Dress-ups are marked with underline.
- Sentence openers are numbered in margin.
- Introduction includes background information and states topics (bold).
- Conclusion restates topics (bold), states “most important” and “why.” “I” is not used.
- Topic and clincher sentences repeat or reflect two to three key words (highlighted or bold).
- Title repeats key words of final sentence.
- Checklist on top, final draft, rough draft, key word outline.

<table>
<thead>
<tr>
<th>Dress-Ups (underlined)</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
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<tbody>
<tr>
<td>strong verb</td>
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<td>-ly adverb (duals)</td>
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<td>quality adjective</td>
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<td>adverb clause (<a href="http://www.asia.b">www.asia.b</a>)</td>
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<td>who/which clause or invisible</td>
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<th>Sentence Openers (marked in margin)</th>
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<th>III</th>
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<td>1 subject</td>
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<td>3 -ly adverb</td>
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<td>4 “-ing”</td>
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<td>5 clausal</td>
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<td>6 V.S.S.</td>
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<th>Decorations (different one each ¶; “dec.” in margin)</th>
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<th>III</th>
<th>IV</th>
<th>V</th>
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<tbody>
<tr>
<td>question, 3 S.S.S., conversation, quote, dramatic opening/closing, simile/metaphor, alliteration</td>
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<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
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<tr>
<td>topic/clincher in body paragraphs only</td>
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<td>correct use of dual -ly adverbs if attempted</td>
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Banned Words:
### New -ly Adverb List

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<thead>
<tr>
<th>abruptly</th>
<th>guiltily</th>
<th>rudely</th>
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<tbody>
<tr>
<td>absently</td>
<td>harshly</td>
<td>sadly</td>
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<td>accusingly</td>
<td>hatefully</td>
<td>selfishly</td>
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<td>adversely</td>
<td>heartily</td>
<td>seriously</td>
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<td>sleepily</td>
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<td>hungri ly</td>
<td>slowly</td>
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<td>importantly</td>
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<td>speedily</td>
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<td>inadvertently</td>
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