Also by Andrew Pudewa

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

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 Printing, December 2017
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 atIEW.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 fromiew.com/SW2.
Excerpt from “Elephant” in World Book Advanced © 2014 World Book Inc. By permission of the publisher. All rights reserved. www.worldbookonline.com

Institute for Excellence in Writing
8799 N. 387 Rd.
Locust Grove, OK 74352
800.856.5815
Info@IEW.com IEW.com
School Division
Schools@IEW.com 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

Acknowledgements

Preface to Second Edition 3

Overview 5

The Structural Models 7

On Writing and Learning 8

Unit 1: Note Making and Outlines 9
  On Public Speaking
  Modeling: Booklice
  Student Samples

Unit 2: Writing from Notes 17
  On Rewriting
  Modeling: Checklist and Writing from Notes
  Student Samples
  Units 1 and 2 Practicum

Unit 3: Retelling Narrative Stories 31
  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

Unit 4: Summarizing a Reference 51
  Summarize = Some-a-rize
  Unit 4 Process
  Student Samples
  Practicum

Unit 5: Writing from Pictures 65
  How to Think
  Irregular Verb Forms
  Modeling: Bird and Hose Pictures
  Student Samples
  Practicum: Lady Mixing Pictures

Unit 6: Summarizing Multiple References 83
  Process Model
  Process Example
  More on Public Speaking
  Student Samples
  Practicum: Elephants Mini Books

Unit 7: Inventive Writing 109
  Additional Inventive Writing Models
  Inventive Writing Ideas
  Student Samples
  Practicum

Unit 8: Formal Essay Models 125
  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

Unit 9: Formal Critique 147
  Critique Models
  Critique Thesaurus
  Sample Critique
  Student Samples
  Practicum
  Aesop Biographical Information

Writing about Literature 159
  Response to Literature
  Student Sample
  Literary Analysis Essay
  Student Sample

Stylistic Techniques 169
  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

Appendices 189

These are Sample Pages for preview only. Copyrighted Material.
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) 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.
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.

REPORTS, RESEARCH, AND ESSAYS

Unit 1: Note Making and Outlines
Key words from each sentence
Oral summary

Unit 2: Writing from Notes
Written summary from outline

NARRATIVE, DESCRIPTIVE, AND PROMPT-BASED WRITING

Unit 3: Retelling Narrative Stories
Key words from answers to Story Sequence Chart questions

Unit 5: Writing from Pictures
Key words from answers to questions about pictures

Unit 7: Inventive Writing
Key words from answers to questions, “Notes from brain,” introduction and conclusion

Unit 8: Formal Essay Models
Topic-Clincher body paragraphs with introduction and conclusion

Unit 9: Formal Critique
Unit 3 body with introduction and conclusion; additional models for Writing about Literature follow Unit 9

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

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 or 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. 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.

Sample KWO

Fox and Grapes
1. hungry, saw, ripe
2. jumped, high, vine
3. said, sour, anyway
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.

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.
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.

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
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 handwritten; double-spaced if typed). Guide students toward independence.
- Teach how to create titles using 1–3 key words from the final sentence.

Sample KWO

Fox and Grapes

1. hungry, saw, ripe
2. dangled, high, vine
3. jumped, reach
4. 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

- **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.

- **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
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
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)
  - A Word Write Now by Loranna Schwacofer (IEW.com/WWN)
  - IEW’s Writing Tools App (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.
<table>
<thead>
<tr>
<th><strong>Stylistic Techniques Chart</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DRESS-UPS</strong></td>
</tr>
<tr>
<td>-ly adverb</td>
</tr>
<tr>
<td>who-which clause</td>
</tr>
<tr>
<td>strong verb</td>
</tr>
<tr>
<td>Underline one of each in every paragraph.</td>
</tr>
<tr>
<td><strong>SENTENCE OPENERS</strong></td>
</tr>
<tr>
<td>Indicator</td>
</tr>
<tr>
<td><strong>DECORATIONS</strong></td>
</tr>
<tr>
<td>▪ alliteration</td>
</tr>
<tr>
<td>▪ question</td>
</tr>
<tr>
<td>▪ conversation</td>
</tr>
<tr>
<td>▪ quotation</td>
</tr>
<tr>
<td><strong>TRIPLE EXTENSIONS</strong></td>
</tr>
<tr>
<td>▪ repeating words (same word)</td>
</tr>
<tr>
<td>▪ repeating clausals or prepositions</td>
</tr>
<tr>
<td>▪ repeating -ing words, consecutive or spaced</td>
</tr>
<tr>
<td>▪ repeating -ly adverbs, consecutive or spaced</td>
</tr>
<tr>
<td>▪ repeating adjectives or nouns</td>
</tr>
<tr>
<td>▪ repeating verbs, consecutive or spaced</td>
</tr>
<tr>
<td><strong>ADVANCED DRESS-UPS</strong></td>
</tr>
<tr>
<td>▪ dual adverbs, verbs, and adjectives</td>
</tr>
<tr>
<td>▪ invisible who-which</td>
</tr>
<tr>
<td>▪ adverb or adjective teeter-totter</td>
</tr>
<tr>
<td>▪ noun clause</td>
</tr>
<tr>
<td>Underline words around invisible w-w.</td>
</tr>
<tr>
<td>Italicize teeter-totter.</td>
</tr>
</tbody>
</table>
## -ly Adverbs

| Abundantly | Delightfully | Hastily | Oddly | Sheepishly |
| Abruptly  | Desperately  | Heartfully | Openly | Sleepily  |
| Absently  | Determinedly | Heavily   | Partially | Slowly   |
| Absentmindedly | Deviously | Helpfully | Passionately | Softly   |
| Accusingly | Diligently  | Helplessly | Patiently | Solidly   |
| Actually  | Disgustingly | Hopelessly | Perfectly | Speedily   |
| Adversely | Distinctly   | Immediately | Perpetually | Sterly    |
| Affectionately | Doggedly | Importantly | Playfully | Stingily   |
| Angrily   | Dreamily     | Impulsively | Pleasantly | Strictly   |
| Anxiously | Emptily      | Inadvertently | Polite | Stubbornly |
| Apparently | Energetically | Inconveniently | Positively | Successfully |
| Arrogantly | Enormously   | Increasingly | Potentially | Superstitiously |
| Bashfully | Enticingly   | Incredibly | Powerfully | Surprisingly |
| Boldly    | Entirely     | Innocently | Presumably | Suspiciously |
| Bravely   | Enviously    | Instantly | Professionally | Sympathetically |
| Breathlessly | Especially | Intensely | Properly | Tenderly   |
| Brightly  | Evenly       | Intently | Proudly | Thankfully |
| briskly   | exactly      | Inwardly | Quaveringly | Thoroughly |
| Broadly   | Excitedly    | Irately | Quietly | Thoughtfully |
| Calmly    | Exclusively  | Ironically | Quintessentially | Tightly |
| Carefully | Expertly     | Jokingly | Rapidly | Triumphantly |
| Carelessly | Faithfully | Knowingly | Rapturously | Truthfully |
| Casually  | Famously     | Lawfully | Rashly | Understandably |
| Certainly | Fearlessly   | Lightly | Ravenously | Unfairly   |
| Cheaply   | Ferociously  | Likely  | Readily | Unfortunately |
| Cheerfully | Fervently    | Longingly | Reassuringly | Unwillingly |
| Cleanly   | Finally      | Loudly | Recognizably | Urgently   |
| Clearly   | Foolishly    | Magnanimously | Respectfully | Usuallly |
| Cleverly  | Fortunately | Maliciously | Regrettfully | Utterly   |
| Closely   | Frankly      | Meaningfully | Reluctantly | Vastly |
| Clumsily  | Frantically | Mechanically | Reproachfully | Venomously |
| Coaxingly | Freely      | Meekly | Restfully | Viciously |
| Commonly  | Frenetically | Mentally | Righteous | Violently   |
| Compassionately | Freightly | Messily | Rightfully | Warily |
| Conspicuously | Fully | Mindfully | Rigidly | Warly |
| Continually | Furiously | Miserably | Routinely | Wearily |
| Conveniently | Furtively | Mockingly | Rudey | Wholly |
| Coolly    | Generally   | Mournfully | Safely | Wildly |
| Correctly | Generously  | Mysteriously | Scarcely | Willfully |
| Crisply   | Gently      | Naturally | Searchingly | Wisely |
| Crossly   | Genuinely   | Nearly  | Sedately | Wistfully |
| Curiously | Gleefully   | Neatly  | Seemingly | Wonderingly |
| Daintily  | Gratefully  | Negatively | Selfishly | Wordlessly |
| Dangerously | Greedily | Nervously | Separately | Worriedly |
| Darkly    | Grumpily    | Notoriously | Seriously | |
## Banned Verbs and Alternatives

<table>
<thead>
<tr>
<th>SEE/SAW</th>
<th>GET/GOT</th>
<th>GO/WENT, COME/CAME</th>
<th>THINK/THOUGHT</th>
<th>LIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>be aware of</td>
<td>acquire</td>
<td>advance</td>
<td>assume</td>
<td>admire</td>
</tr>
<tr>
<td>behold</td>
<td>capture</td>
<td>amble</td>
<td>be convinced</td>
<td>adore</td>
</tr>
<tr>
<td>check out</td>
<td>earn</td>
<td>arise</td>
<td>comprehend</td>
<td>appreciate</td>
</tr>
<tr>
<td>detect</td>
<td>seize</td>
<td>ascend</td>
<td>conceive</td>
<td>approve</td>
</tr>
<tr>
<td>discover</td>
<td>receive</td>
<td>billow</td>
<td>be gratified</td>
<td>be</td>
</tr>
<tr>
<td>examine</td>
<td>realize</td>
<td>blunder</td>
<td>be partial to</td>
<td>be</td>
</tr>
<tr>
<td>explore</td>
<td>attain</td>
<td>bob</td>
<td>be pleased by</td>
<td>pleased</td>
</tr>
<tr>
<td>eye</td>
<td>pocket</td>
<td>bolt</td>
<td>care for</td>
<td>care</td>
</tr>
<tr>
<td>find</td>
<td>reap</td>
<td>bounce</td>
<td>to</td>
<td>to</td>
</tr>
<tr>
<td>gape</td>
<td>procure</td>
<td>bound</td>
<td>cherish</td>
<td>cherish</td>
</tr>
<tr>
<td>gawk</td>
<td>grab</td>
<td>burst</td>
<td>delight in</td>
<td>delight</td>
</tr>
<tr>
<td>gaze</td>
<td>snatch</td>
<td>careen</td>
<td>dote on</td>
<td>dote</td>
</tr>
<tr>
<td>glance</td>
<td>purchase</td>
<td>cartwheel</td>
<td>enjoy</td>
<td>enjoy</td>
</tr>
<tr>
<td>glare</td>
<td>steal</td>
<td>cascade</td>
<td>esteem</td>
<td>esteem</td>
</tr>
<tr>
<td>glimpse</td>
<td>collect</td>
<td>charge</td>
<td>feel</td>
<td>feel</td>
</tr>
<tr>
<td>inspect</td>
<td>gain</td>
<td>charge</td>
<td>foresee</td>
<td>foresee</td>
</tr>
<tr>
<td>keep an eye on</td>
<td>achieve</td>
<td>coast</td>
<td>esteem</td>
<td>esteem</td>
</tr>
<tr>
<td>monitor</td>
<td>reach</td>
<td>coil</td>
<td>hold</td>
<td>hold</td>
</tr>
<tr>
<td>notice</td>
<td>profit</td>
<td>continue</td>
<td>imagine</td>
<td>imagine</td>
</tr>
<tr>
<td>observe</td>
<td>secure</td>
<td>crawl</td>
<td>judge</td>
<td>judge</td>
</tr>
<tr>
<td>peek</td>
<td>gather</td>
<td>creep</td>
<td>plan for</td>
<td>plan</td>
</tr>
<tr>
<td>peep</td>
<td>glean</td>
<td>cross</td>
<td>presume</td>
<td>presume</td>
</tr>
<tr>
<td>peer</td>
<td>entrap</td>
<td>crusade</td>
<td>project</td>
<td>project</td>
</tr>
<tr>
<td>scrutinize</td>
<td>fetch</td>
<td>dance</td>
<td>realize</td>
<td>realize</td>
</tr>
<tr>
<td>search</td>
<td>obtain</td>
<td>dart</td>
<td>reckon</td>
<td>reckon</td>
</tr>
<tr>
<td>spot</td>
<td></td>
<td>dash</td>
<td>regard</td>
<td>regard</td>
</tr>
<tr>
<td>spy</td>
<td></td>
<td>depart</td>
<td>see</td>
<td>see</td>
</tr>
<tr>
<td>stare</td>
<td></td>
<td>descend</td>
<td>sense</td>
<td>sense</td>
</tr>
<tr>
<td>study</td>
<td></td>
<td>dip</td>
<td>suppose</td>
<td>suppose</td>
</tr>
<tr>
<td>survey</td>
<td></td>
<td>dive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>take note of</td>
<td></td>
<td>dribble</td>
<td></td>
<td></td>
</tr>
<tr>
<td>view</td>
<td></td>
<td>drift</td>
<td></td>
<td></td>
</tr>
<tr>
<td>watch</td>
<td></td>
<td>drive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>witness</td>
<td></td>
<td>droop</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**STYLISTIC TECHNIQUES**

**Banned Verbs and Alternatives**

DO NOT BAN ALL BANNED WORDS AT ONCE.

Ban up to three at a time, and build word lists as alternatives.
Appendices

Appendix 1  191
What Are We Really Doing Here?

Appendix 2  193
Webster on Public Speaking

Appendix 3  199
The Four Deadly Errors of Teaching Writing

Appendix 4  203
Marking and Grading

Appendix 5  207
Plagiarism and Citations

Appendix 6  211
Good Writing versus Great Teaching

Appendix 7  215
IEW: The Key to Success

Appendix 8  219
Convert to Pens!

Appendix 9  221
Is IEW “Classical”?

Appendix 10  225
Process versus Product: What Matters More?

Appendix 11  227
Lesson Planning

Appendix 12  229
Student Demonstration Handouts
APPENDIX 1

What Are We Really Doing Here?

by Andrew Pudewa

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
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.