



INSTITUTE FOR

Excellence in Writing

An effective method for teaching writing skills

Student Writing Intensive Level C

A Video Seminar for High School Students

E-book Printing Note: These pages are formatted for double-sided printing. You may print them single-sided, however there will be occasional blank pages, and the mini-books in Lesson 11 will need to be assembled back to back.

Also, some of the first few binder pages were originally color coded, but you can simply print them all on white paper. The color for each page is printed in the upper right hand corner. You can simply use a crayon to color the corner of the page for easy reference.

Easy Start Instructions

1. Set up the Student Notebook (see the back side of this page for detailed instructions).
2. Read the Teacher's Instructions.
3. Turn to Lesson 1 and start the course.

Student Notebook Set-Up

Each student will need to have a writing notebook and plain, lined paper. Please observe our copyright policies.

Purchase a 3-ring binder and 5-tab inserts. Label the tabs as follows:

Models/Sources Checklists	Outlines/Compositions	Structural Models	Style Charts	“Banned” Words
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The next seven pages of this packet should be placed in the notebook as follows so it is all ready for your student. These original binder pages were printed on colored paper. You will find the color for each document printed in the upper right hand corner of each page. You can color that corner to help your student identify the page more quickly.

1. Place the white “Key Ideas” page right in the front of the binder (before the tabs).
2. The “Models/Sources; Checklists” tab is left empty.
3. Put some lined paper behind the “Outlines/Compositions” tab.
4. Leave the “Structural Models” tab empty.
5. Behind the “Style Charts” tab, place the yellow “Stylistic Techniques” page, the pink “-ly’ Adverb List” and “Adverbs for Essays” pages, and the beige “Prepositions and Clausal Starters” page.
6. Use the “Banned Words” tab for the two sheets entitled “Banned Words List–Verbs” (white) and “Banned Words List–Adjectives” (beige).

The rest of the pages in this packet should be stored in a separate folder or notebook. The teacher’s notes tell the teacher/parent what to do each week. The student handouts in the rest of this packet should only be given to the student as they are presented in the course.

Now you are all set to start the course!

Be sure to read through the “**Teacher’s Instructions**,” and then follow the directions on the “**Teacher’s Notes—Lesson 1**” page to know what to watch on the DVD and to discover what you and your student are expected to do.

The Teacher’s Notes pages describe exactly how to pace the course. Generally, you can plan to complete one lesson every one to two weeks.

**If you have any questions, check out
www.excellenceinwriting.com/swi-help**



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Excellence in Writing

An effective method for teaching writing skills

Student Writing Intensive Level C

Teacher's Notes and Student Handouts

by

Andrew Pudewa

& Jill Pike

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Also by Andrew Pudewa:

Advanced Communication Series
Advanced Spelling and Vocabulary
Bible-Based Writing Lessons
High School Essay Intensive
Linguistic Development through Poetry Memorization
Phonetic Zoo Spelling Program (Levels A, B, and C)
The Profound Effects of Music on Life
Speech Boot Camp
Student Writing Intensives (Levels A and B)
Student Intensive Continuation Courses (Levels A, B, and C)
Teaching Writing: Structure & Style
The Two Andrews: On Writing and Teaching Writing

Also by Jill Pike:

Primary Arts of Language: Writing Program
Primary Arts of Language: Reading Program
Student Writing Intensive Handouts (Levels A and B)
Student Intensive Cont. Course Handouts (Levels A, B, and C)

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Teacher's Notes and Student Handouts
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SWI Level C

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Teacher's Instructions for Using the Student Writing Intensive Level C

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Teacher's Instructions for Using the Student Writing Intensive Level C

Overview

The Student Writing Intensive (SWI) was produced to give parents and teachers a jump-start for teaching writing to their students by providing direct instruction for students or model lessons for teachers. Although the SWI DVDs were taped in four consecutive afternoons, your students can enjoy the same teaching but at a more leisurely pace and with added practice to help them develop writing skills that will last.

The SWI provides all the handouts and supplementary materials you will need to teach your advanced middle school and high school students to write paragraphs, stories, reports, and creative writing all with added style. Simply follow the instructions on each Teacher's Notes page, and provide your students with the appropriate source texts and checklists as directed.

Generally, you will conduct a writing class once a week where you will watch the SWI DVD with your student. Then the rest of the week will be spent practicing what was learned on the DVD.

Teaching Writing: Structure and Style (TWSS)



The SWI is based on our teacher's seminar, *Teaching Writing: Structure and Style*. Although you can successfully use the SWI without the teacher's course, watching the teacher's program before watching the student lesson will provide you with many of the reasons behind the instruction on the SWI as well as other teaching tips to aid you in your teaching. The SWI Teacher's Notes will tell you when to watch a portion of the TWSS to prepare yourself for the SWI teaching.

The TWSS shows you how to teach all nine structural units as well as the full style list. The SWI level C will cover about half of what is taught in the TWSS. This will give your student a strong foundation for all his writing without overwhelming him or doing too much too fast. The rest of the units and style can be covered later. The last page of this packet (What Next?) will explain how.

If you do not have the teacher's course, you can still use the SWI successfully. Watching the *Structure and Style Overview* (available from Excellence in Writing) will give you an overview of our writing methods. Reading the archived **newsletter articles** on the Excellence in Writing website and exploring our **Help & Support** section will also give you more help using our programs. Please see www.excellenceinwriting.com for more information.

Lesson Planning

The **Scope and Sequence** page gives you an overview of everything taught in the SWI Level C. The Required Sources are the ones that are used with the DVD teaching. The Optional Sources are the ones used in the reinforcement exercises (the homework) and can be omitted or substituted if you desire.

The Lesson (once a week) generally requires an hour of your time. After that, your student may be able to complete the Reinforcement Exercises on his own; however, be available to help him as much as needed. There is a Suggested Course Schedule located after the Scope and Sequence page, which you can use to plan your daily lessons. This schedule is just a suggestion. You may do writing daily, or combine the days to do writing just a few days a week.

Multiple Ages

The SWI Level C is suitable for teaching a range of older students; however, it is not recommended for elementary aged students; the SWI Levels A or B would be more suitable for them.

Teacher's Notes

Each lesson begins with a page of Teacher's Notes. This page includes a chart indicating exactly what is to be watched on the DVD, the viewing time, the handouts for the lesson, and handouts for the practice assignments. The notes also contain all the whiteboard notes displayed on the DVD with additional teaching helps on the back.

If you still have questions about a lesson, many answers can be found at www.excellenceinwriting.com/swi-help.

Viewing Instructions

Remember that the SWI was originally taught in four consecutive classes that were 2.5 hours each. This packet takes that intensive course and divides it into bite-sized chunks. Therefore, the DVD will not always tell you when to stop viewing. The Teacher's Notes will make it very clear when to start and when to stop, but you will have to watch with your student and stop the DVD, or you will likely watch too far.

Setting Up Your Student Notebook

The first page of this packet explained how to organize your Student Materials in the student notebook. Below is a suggestion for how to use them as you teach the course. Some of the documents (bolded below) should have been placed in the notebook before you begin. Others will be added as you move through the lessons.

The “**Key Ideas Page**” goes in the front of the notebook in front of the tabs.

Models/Sources Checklists	Students should use this area for current assignments: the source texts with the checklist printed on the back.
Outlines/Compositions	Place a few sheets of plain, lined paper in this section. Students can keep their outlines, first drafts, and final drafts here. You may want to teach them to keep the current work in the front of this section and place completed compositions in the back of this section.
Structural Models	This is a new tab for the course. It gives your student a place to keep the Structural Model posters that will be provided beginning in lesson 3. There is nothing behind this tab to start.
Style Charts	Find the Stylistic Techniques page here along with all the style lists (“ -ly ” Adverbs, Adverbs for Essays, and Prepositions).
Banned Words	The blank Banned Words sheets are kept behind this tab. They will be filled in during the DVD viewing to become a mini-thesaurus.

The rest of the teacher’s notes and handouts should be retained by the teacher (in a folder or binder) and only given to your students as they are needed.

Final Recommendations

- ⇒ **Watch the disc with your students.** Knowing what they have learned and the way they learned it will help you help them as they practice. This course is not meant to be completed by students independently. It should be used to facilitate the teacher/student relationship as the process of writing is modeled for the student.
- ⇒ **Spell words as needed.** Be your child’s human dictionary. Keep spelling lessons separate from writing practice.
- ⇒ **Provide help as your students ask.** If your student is struggling to choose key words or insert a dress-up, brainstorm together. Your modeling will help your student become more independent next time.
- ⇒ **Edit instead of correct.** When your students hand you their written work, do what an editor does. Go through the piece making minimal spelling and grammatical corrections, and then hand it back with a smile, telling them to write it up. Use their mistakes to dictate what you will teach in your next writing/grammar lesson.
- ⇒ **Adjust the pacing according to the ability of the student.** Each lesson will usually take at least 1–2 weeks to complete. Provide whatever helps students need to achieve success on each page. The practice pages are optional. If your student has mastered the material, feel free to skip the extra practice and move on to the next lesson.

Thank you for purchasing this program. We truly appreciate the opportunity to be of service. Our hope is that it will give you and your students a huge boost in enthusiasm for writing and powerful tools to help them be more successful in whatever writing challenges they may face in the coming years. Please let us know if there is any way we can assist you toward that goal.

Andrew Pudewa and Jill Pike

Student Writing Intensive Level C

Scope and Sequence

Lesson	DVD Lesson (Necessary)	Reinforcement Lesson (Optional)	Required Sources	Optional Sources
Lesson 1 Disc 1	Unit 1: Key-word Outlines and Unit 2: Summarizing from Notes Combining ideas with who/which		Music, Jefferson & the Declaration	Standard Time Doctors
Lesson 2	No DVD this lesson	More Unit 1 & 2		More Than Eight Legs Color for Life
Lesson 3 Disc 1	Unit 3: Story Sequence Reinforce who/which		The Miller, His Son, and their Donkey	
Lesson 4 Disc 1	Introduce Style ("ly" adverb, who/which clause, strong verb, quality adjective, adverbial clause) Introduce checklist Common mistakes			The Cocks and the Eagle
Lesson 5 Disc 1	Choosing a title	Reinforce titles by titling all written work thus far		King Midas
Lesson 6 Disc 2	Dress-up Review Hidden adjectives Sentence Openers (subject, prepositional, "ly" adverb, clausal, VSS)			Timbuktu (2 paragraphs)
Lesson 7 Disc 2	Note Taking and Study Skills		Plants Respond to Music	Advances in Medicine
Lesson 8 Disc 2	Taking Notes from a Live Lecture More Study Skills Adding Opinion		(Live lecture provided on disc)	(Articles or lectures of your choice)
Lesson 9 Disc 3	Advanced Style (dual verbs, dual adj) -ing opener			(Article or lecture of your choice)
Lesson 10 Disc 3	Unit 6 Report Writing Topic/clinch rule		Apes Mini-books (4 of them)	
Lesson 11 Disc 3	Conclusion to Report Writing	Review style and evaluate writing		(Library research)
Lesson 12 Disc 4	Sentence Openers (review, -ed opener) Participles Decorations (question, quote, conversation, 3sss, dramatic opener/closing, simile/metaphor, alliteration)			(Rewrite paragraphs from Lesson 1 using all style learned thus far)
Lesson 13 Disc 4	Unit 8: Basic Essay Rhetoric model Super-essay model		(Your brain)	
Lesson 14 Disc 4	Conclusion of Essay Writing	Reinforce Style and Essay Writing		(Subject of your choice)
Lesson 15 (No DVD)		Reinforce Essay Writing SAT Essay prompt		SAT Essay Prompt

Student Writing Intensive C Time Signatures

Note: The time signatures usually zero out after the writing pauses, so that is why the times may seem confusing. Also, there are no built in breaks for the lessons, so follow the directions closely regarding which scenes you are to watch for each lesson.

Disc 1

00:00	Introduction
2:39	“Music, Jeff. & Dec. of Independence
4:36	Key-word Outline “Music, Jefferson...”
16:20	Testing the Key-word Outline
23:23	Connecting Ideas with “who/which”
27:06	Double Spacing, No Erasing
33:01	Pause for Writing
00:00	Reading “who/which” clauses
2:50	Story Sequence Chart
6:33	Story Sequence: characters/setting
10:12	Story Sequence: conflict/problem
13:27	Story Sequence: climax/resolution
16:45	“The Miller, His Son and the Donkey”
20:11	Story Sequence “The Miller...”
29:39	Changing the Story Details
37:11	Dress-ups
39:46	Dress-up: “ly” word
43:49	Dress-up: “who/which” clause
44:42	Dress-up: strong verb
50:45	Dress-up: quality adjective
56:13	Dress-up: adverbial clause
1:00:26	Writing Checklist
1:04:18	The Most Common Mistakes
1:04:57	Final Writing Instructions
	Pause for Writing
00:00	Writing a Title
6:21	Reading student samples
12:43	Conclusions

Disc 2

00:00	Reading Student Stories
3:28	Review of Dress-ups
10:48	Hidden Adjectives
12:38	Sentence Openers
15:26	Sentence Openers: Subject
18:07	Sentence Openers: Prepositional
24:14	Sentence Openers: “ly” openers
31:48	Sentence Openers: clausal
39:22	Sentence Openers: VSS
45:38	Indicators for Sentence Openers
47:15	Note Taking
50:32	Planning a Paragraph
53:42	Write in Your Books!
1:00:43	Finding Interesting or Important Facts
1:06:58	Pause for Outlining
00:00	Taking Notes from Live Lecture
3:07	Practice Lecture
15:46	The Secret of Studying Effectively
26:09	Practice Telling Back from Notes
30:14	Pause for “Telling Back” Practice
00:00	Writing Checklists & Instructions
4:56	Pause for Writing
00:00	Adding Own Opinion
4:48	Reading Student Reports

Disc 3

00:00	Reading Student Reports
3:46	Dress-up Review
8:39	Dual Verbs
13:45	Dual Adjectives
19:40	More Dress-up Review
21:45	Sentence Opener Review
29:11	Sentence Opener: “-ing”
44:16	Indicators for Dress-ups & Openers
48:15	Topic/Clincher
55:30	Mini-book Examples of Topic/Clincher
58:35	Highlighting Topic/Clincher Keywords
1:03:56	Adding More Mini-books
1:13:59	Pause for Highlighting Practice
00:00	Checking Highlighting Results
2:48	Listing Topics from Multiple Sources
7:44	Finding Common Topics
9:40	Choosing Topics
12:03	Outlining a Topic
18:34	Creating a Fused Outline
21:45	Writing a Paragraph from a Fused Outline
23:36	Writing Checklist
25:35	Pause for Writing
00:00	Reading Student Reports
4:26	Conclusion
6:17	End

Disc 4

00:00	Reading Student Reports
6:48	Sentence Openers Review
9:46	Sentence Opener: “-ed”
17:52	Present, Past, and Dangling Participles
19:12	Decorations
21:16	Decoration: question
22:46	Decoration: quotation/conversation
25:01	Decoration: 3SSS
28:11	Decoration: dramatic open/close
30:12	Decoration: simile/metaphor
38:18	Decoration: alliteration
44:06	Basic Essay Model
50:56	Essay Introduction
55:43	Essay Topics & Conclusion
1:01:47	Aristotelian Rhetoric Model
1:03:41	Planning a Composition Length
1:09:24	Expanded Essay Model
1:10:23	Super Essay Model
1:14:31	5 Paragraph Essay on Spoons
1:19:40	Choosing & Ordering Topics for Spoon essay
1:25:28	Thinking Up the Details – Asking Questions
1:38:58	Writing Assignment and Instructions
1:40:24	Pause for Writing
00:00	Reading Spoon Essays
7:04	Conclusion

Suggested SWI C Course Schedule

These suggestions spread the SWI-C over 30 weeks. If you wish to complete the course in 15 weeks, simply double-up each day's assignment. These are only suggestions! Be sure to adjust them to meet your individual student's needs.

Week	Day	Lesson	Homework
1	1	Complete Lesson 1	
	2		Write a paragraph from the "Music, Jefferson, & the Declaration" outline created in the lesson.
	3		Edit the paragraph using the composition checklist. Have a parent or teacher check your paragraph.
	4		Write or type the corrected paragraph neatly and hand it in.
	5		Create a key-word outline from the "Standard Time" paragraph. (You may substitute another source.)
2	1		Write a paragraph from the outline. Edit the paragraph using the composition checklist. Have a parent or teacher check the paragraph.
	2		Write or type the corrected paragraph neatly and hand it in.
	3		Create a key-word outline from the "Doctors" paragraph. (You may substitute another source.)
	4		Write a paragraph from the outline. Edit the paragraph using the composition checklist. Have a parent or teacher check the paragraph.
	5		Write or type the corrected paragraph neatly and hand it in.
3	1	Complete Lesson 2	
	2		Write a paragraph from the "More Than Eight Legs" outline created in the lesson.
	3		Edit the paragraph using the composition checklist.
	4		Have a parent or teacher check your paragraph.
	5		Write or type the corrected paragraph neatly and hand it in.
4	1		Create a key-word outline from the "Color for Life" paragraph. (You may substitute another source.)
	2		Write a paragraph from the outline.
	3		Edit the paragraph using the composition checklist. Have a parent or teacher check the paragraph.
	4		Write or type the corrected paragraph neatly and hand it in.
	5		
5	1	Complete Lesson 3	
	2		Decide if you want to change the characters and setting. Adjust the outline as necessary.
	3		Begin writing the story. Finish the first paragraph.
	4		Write the second paragraph.
	5		Write the third paragraph.
6	1		Read through the story and begin to edit using the Composition Checklist. Remember that everything needs to be in EACH paragraph.
	2		Continue editing.
	3		Have a teacher or parent check the story.
	4		Begin to write up or type the corrected story neatly.
	5		Finish writing or typing the corrected story neatly and hand it in.
7	1	Complete Lesson 4	(Optional: Re-write the "Miller and Sons" story with all the new dress-ups)
	2		Create a Story Sequence outline of the "Cocks and the Eagle" story. (You may substitute another story if you wish.) Decide if you want to change the characters/setting.
	3		Begin writing the story. Finish the first paragraph.
	4		Write the second paragraph.
	5		Write the third paragraph.

Week	Day	Lesson	Homework
8	1	(Lesson 4 continued)	Read through the story and begin to edit using the Composition Checklist. Remember that everything needs to be in EACH paragraph.
	2		Continue editing.
	3		Have a teacher or parent check the story.
	4		Begin to write up or type the corrected story neatly.
	5		Finish writing or typing the corrected story neatly and hand it in.
9	1	Complete Lesson 5	Create titles for all past compositions (paragraphs and stories)
	2		Create a Story Sequence outline of the “King Midas” story. (You may substitute another story if you wish.) Decide if you want to change the characters/setting.
	3		Begin writing the story. Finish the first paragraph.
	4		Write the second paragraph.
	5		Write the third paragraph.
10	1		Read through the story and begin to edit using the Composition Checklist. Remember that everything needs to be in EACH paragraph.
	2		Continue editing.
	3		Have a teacher or parent check the story.
	4		Begin to write up or type the corrected story neatly.
	5		Finish writing or typing the corrected story neatly and hand it in.
11	1	Complete Lesson 6	
	2		Create a key-word outline from each of the two “Timbuktu” paragraphs. You will have two outlines.
	3		Write the paragraph from your first outline.
	4		Write the second paragraph from your second outline.
	5		
12	1		Edit the first paragraph using the composition checklist.
	2		Edit the second paragraph using the composition checklist
	3		Have a teacher or parent check the two paragraphs.
	4		Finish writing or typing the corrected paragraphs neatly and hand them in.
	5		
13	1	Complete Lesson 7	(Create your own outline of the “Plants Respond to Music” article.)
	2		Write a paragraph from your outline.
	3		Edit the paragraph using the Composition Checklist.
	4		Have a teacher or parent check the paragraph.
	5		Finish writing or typing the corrected paragraph neatly and hand it in.
14	1		Create a key-word outline of the “Advances in Medicine” article using the same methods as used for the “Plants Respond” article. Feel free to use an alternative article.
	2		Write a paragraph from your outline.
	3		Edit the paragraph using the Composition Checklist.
	4		Have a teacher or parent check the paragraph.
	5		Finish writing or typing the corrected paragraph neatly and hand it in.
15	1	Complete Lesson 8	
	2		Write a paragraph from the lecture outline created in the lesson.
	3		Edit the paragraph using the Composition Checklist.
	4		Have a teacher or parent check the paragraph.
	5		Finish writing or typing the corrected paragraph neatly and hand it in.

Week	Day	Lesson	Homework
16	1	(Lesson 8 continued)	Find a lecture to listen to and take notes. The lecture need only be 10-15 minutes long. A lecture in another class (such as history) or a documentary on PBS should suffice. Check with your instructor for the number of paragraphs required. You will need 7–9 details for each paragraph required.
	2		Write a paragraph(s) from your lecture notes.
	3		Edit the paragraph(s) using the Composition Checklist.
	4		Have a teacher or parent check the paragraph(s).
	5		Finish writing or typing the corrected paragraph(s) neatly and hand it in.
17	1	Complete Lesson 9	
	2		Find a lecture to listen to and take notes. The lecture should be long enough to create an outline for at least two paragraphs. A lecture in another class (such as history) or a documentary on PBS should suffice. Check with your instructor for the number of paragraphs required. You will need 7–9 details for each paragraph required.
	3		Begin writing your paragraphs based on your lecture notes.
	4		Continue writing.
	5		
18	1		Begin editing your paragraphs using the composition checklist.
	2		Finish editing your paragraphs using the composition checklist.
	3		Have a teacher or parent check the paragraphs.
	4		Finish writing or typing the corrected paragraphs neatly and hand it in.
	5		
19	1	Complete Lesson 10	(One paragraph on the behavior of apes was outlined in the lesson.)
	2		Write a paragraph on the behavior of apes using the outline created in the lesson.
	3		Edit the paragraph using one column of the Composition Checklist.
	4		Have your teacher or parent check the paragraph.
	5		Write up or type the corrected paragraph neatly. Keep the finished copy until all the ape paragraphs are completed and hand them in together.
20	1		Create 1–2 key-word outlines on another topic or two about apes.
	2		Write a paragraph or two based on the outline(s).
	3		Edit the paragraph(s) using the other column(s) of the Composition Checklist.
	4		Have your teacher or parent check the paragraph(s).
	5		Write up or type the corrected paragraph(s) neatly and hand them in.
21	1	Complete Lesson 11	(Reinforce topic/clincher and titles in the lesson)
	2		Go to the library and find some books about a single subject. Scan the books for topics. Choose 2–3.
	3		Create a key-word outline on one topic.
	4		Write a paragraph on one topic about your subject using the outline created. Edit it carefully using one column of the checklist. Have your teacher or parent check the paragraph.
	5		Write up or type the corrected paragraph neatly. Keep the finished copy until all the paragraphs are completed and hand them in together.
22	1		Create 1–2 key-word outlines on another topic or two about your subject.
	2		Write a paragraph or two based on the outline(s).
	3		Edit the paragraph(s) using the other column(s) of the Composition Checklist.
	4		Have your teacher or parent check the paragraph(s).
	5		Write up or type the corrected paragraph(s) neatly and hand them all in.

Week	Day	Lesson	Homework
23	1	Complete Lesson 12	(Paragraphs from Lesson 1 will be rewritten with all the new style. If you do not wish to rewrite those paragraphs, students may repeat the report assignment from the last lesson.)
	2		Re-write your “Music, Jefferson, and the Declaration” paragraph using the new checklist.
	3		Re-write your “Standard Time” paragraph using the new checklist.
	4		Re-write your “Doctors” paragraph using the new checklist.
	5		
24	1		Begin to edit your paragraphs using one column of the Composition Checklist for each paragraph.
	2		Finish editing the paragraphs.
	3		Have your teacher or parent check the paragraphs.
	4		Write or type the corrected paragraphs neatly turn them in.
	5		
25	1	Complete Lesson 13	
	2		Begin writing the body of the “Spoons” essay. You may create your own outline or use the outline created in class.
	3		Continue writing the body.
	4		Write the introduction.
	5		Finish the introduction and write the conclusion.
26	1		Begin editing the “Spoons” essay using the composition checklist.
	2		Continue editing.
	3		Finish editing.
	4		Have your teacher or parent check the essay.
	5		Write or type the corrected essay neatly and turn it in.
27	1	Complete Lesson 14	(Create an outline for a five-paragraph essay on a topic during the lesson)
	2		Begin writing the body of the essay outlined during the lesson. You may create your own outline or use the outline created in class.
	3		Continue writing the body.
	4		Finish writing the body. Be sure you have topic/clinchers for each paragraph.
	5		Write the introduction and conclusion for your essay.
28	1		Begin editing your essay using the Composition Checklist.
	2		Continue editing.
	3		Finish editing.
	4		Have your teacher or parent check the essay.
	5		Write or type the corrected essay neatly and turn it in.
29	1	Complete Lesson 15	(Create an outline for a five-paragraph essay on a topic during the lesson. You may use the SAT prompt provided, or use another topic from Lesson 14.)
	2		Begin writing the body of the essay outlined during the lesson. You may create your own outline or use the outline created in class.
	3		Continue writing the body.
	4		Finish writing the body. Be sure you have topic/clinchers for each paragraph.
	5		Write the introduction and conclusion for your essay.
30	1		Begin editing your essay using the Composition Checklist.
	2		Continue editing.
	3		Finish editing.
	4		Have your teacher or parent check the essay.
	5		Write or type the corrected essay neatly and turn it in.

Lesson	Disc 1 Times	Disc 1 Chapter Title	Student Handout(s) for Lesson	Reinforcement Materials
1	00:00	Introduction	"Music, Jeff. & Dec. of Independence" Composition Checklist (Note: Student checklists are usually printed on the back of the source texts.)	"Standard Time" Composition Checklist "Doctors" Composition Checklist
	02:39	"Music, Jeff. & Dec. of Independence"		
	04:36	Key-word Outline "Music, Jefferson..."		
	16:20	Testing the Key-word Outline		
	23:23	Connecting Ideas with "who/which"		
	27:06	Double Spacing, No Erasing		
	33:01	Pause for Writing		



Teaching Writing: Structure and Style

If you have our teacher's course, review Disc 1 (97 min.) and read pages 1–14 in your seminar notebook. This will give you an overview of the program and show you how to teach Unit 1: Note Making and Outlines and Unit 2: Summarizing from Notes.

The Lesson

- Watch Disc 1 of the Student Writing Intensive. Be sure to watch through the portion where Mr. Pudewa explains how to combine facts with a who/which clause. Stop at the writing pause, but do not resume after the pause. You will watch more of this disc in the next lesson. (*Viewing time is approximately 33 minutes.*)
- Have your students write up "Music, Jefferson, and the Declaration of Independence" as directed by Mr. Pudewa on the disc. You may have the write on another day, but most students are anxious to do the writing after watching the DVD.
- Concepts presented on the DVD:
 - Key-word outline
 - Summarize from notes (Units 1, 2)
 - Introduce dress-up: who/which clause
- This first writing is your student's rough draft. Once it is completed, plan a time (the next day?) for you to review his writing, make spelling/grammar corrections, and brainstorm how to add any other necessary elements to meet the requirements of the checklist. Once this editing is complete, have your student write up a final copy of the assignment to keep. For a suggested schedule for what to do each day, see page 3 of these notes.
- For more help with editing and grading, check out the "Marking and Grading" article at: www.excellenceinwriting.com/article-list.

Music, Jefferson, Declaration

1. J. Adams, B. Franklin, Th. Jeff
2. 1st draft, agreed, → artistic, precise
3. A-rough, F-sick, P-controversial, J-task
4. landlady, recorded, struggle
5. pacing, accomplish, little
6. sent home, violin
7. arrived, play, quiet
8. few days, complete, ready
9. music, unlock, genius, receptive
10. few know, violin, country

Reinforcement Exercises

- Extra practice paragraphs provided: "Standard Time" and "Doctors." Key-word outline suggestions are provided on the back of this page.
- Feel free to substitute other paragraphs if desired.
- Composition Checklists are printed on the back of each source paragraph.

Note: You will need to save these paragraphs for a re-write in Lesson 12.

Sample Outlines for the Reinforcement Paragraphs

These outlines are not intended to be copied by the student, nor are they the perfect outline. Rather, they are included here to provide the teacher with suggestions to help students create key-word outlines. Model the choosing of key words as long as the student needs your help. Any words will work, as long as they are key words—usually the nouns, verbs, and adjectives. Note that Mr. Pudewa permits these older students to choose up to four key words instead of limiting them to three.

Before creating a key-word outline on Standard Time, be sure to discuss the paragraph thoroughly with your student. Discuss what it must have been like to have different times in different cities. What has changed in our world that makes a standard time important?

Standard Time

- I. B4 RR, time, depended, stood
1. ea. town, clock, sun
 2. stagecoach, ø timetable, worked ok
 3. RR prided, maintaining, timetable
 4. noon NY, 12:12 Boston, 12:16 Portland, Maine
 5. speeding, express, minutes, matter
 6. William Frederick Allen, time reform
 7. country, 4 time zones
 8. RR travel, safer, speedier
 9. Railroad Standard Time, adopted RR, noon 11/18/1883
 10. 1918 congress, mark, time belts
 11. country ,united, land + time

Doctors

- I. Europe, 1800s, Drs 2 classes
1. learned physician, cane, wig
 2. “Doctor of Physick,” Latin + Greek, university
 3. talk > practice, mostly theories
 4. ↓ details, anatomy, ø dissection, improper
 5. physician, squeamish, human, body
 6. ø dirty hands, ø touch, ø operate
 7. tasks, lowly, Barber-Surgeons
 8. ø Latin, ø read, knew how
 9. experience, better, treatments
 10. physicians, refused, listen
 11. many, years, merge → one

Standard Time

In the days before the railroad, time depended upon where you stood. Each town set its clock according to the position of the sun in the sky. Since stagecoach schedules did not follow a timetable, this system worked fine. Railroads prided themselves on maintaining a to-the-minute timetable. However, since noon in New York was really 12:12 in Boston and 12:16 in Portland, Maine, conductors spent considerable time constantly adjusting their watches. Although the time issue in the cities was manageable, for speeding express trains a few-minutes' mistake could make the difference between a clear track and a fatal collision. William Frederick Allen, a former engineer on the Camden and Amboy Railroad, determined to make time reform a reality. Dividing the country into four time zones, Allen aimed to provide a railroad timetable that everybody could understand and rely on. Railroad travel would be safer and speedier. Allen's plan for Railroad Standard Time was finally adopted by the railroads to go into effect at noon, November 18, 1883. By 1918 Congress finally gave the Interstate Commerce Commission the legal power to mark off time belts following Allen's railroad time belts. Now our country was truly united in land and time.

Doctors

In Europe during the nineteenth century, doctors were split into two distinct classes. The learned physician was a dignified man who carried a gold-headed cane and commonly wore a powdered wig, a coat of red satin, and buckled shoes. This “Doctor of Physick” knew Latin and Greek, as he had been to the university and had acquired many technical terms. His learning was more talk than practice, for what was taught in the universities was mostly grand theories about how the body was supposed to operate. They did not spend much time on the details of human anatomy, and the dissection of bodies was considered improper. Despite all his learning, the physician was squeamish about the human body. Refusing to dirty his hands, he would not touch wounds or perform operations. These tasks were left for the more lowly class: the barber-surgeons. These craftsmen did not know learned languages or read books, but they knew how to carve and cut and sew up the human body. Since the surgeons practiced more hands-on training, their experience produced better treatments for wounds and injuries. Unfortunately, the learned physicians refused to listen to the lowly barber-surgeons. It would be many years before these classes merged into one.

Lesson 1 Handout

Music, Jefferson and the Declaration of Independence

The committee assigned the task of writing the Declaration of Independence consisted primarily of John Adams, Benjamin Franklin, Thomas Jefferson, and unofficially, Thomas Paine. The first draft contained the basic points they all agreed upon, but they also knew that the language used in the final document would have to be artistic and inspiring as well as precise. Adams was too rough, Franklin too sick, and Paine too controversial to author the final draft; thus the task fell to Jefferson. His landlady recorded in her journal the struggle he had in completing his task. Upstairs, she would hear him pacing the floor endlessly; he seemed to accomplish little for many days. Then he sent home for one of his violins. After it arrived, Jefferson would pace a little, and then play for half an hour or so. Then quiet descended upon the house for a while. In a few days, the vital document was complete and ready for presentation. Playing music may have helped unlock his linguistic genius, or perhaps it made him be more receptive to the words of destiny: “When in the course of human events....” Either way, few people know the important role the violin played in the founding of our country.

This story is told as part of the tour given in the historical house where Thomas Jefferson stayed while he worked on the final draft of the Declaration of Independence.

SWI Level C Teacher's Notes

Lesson 3

Lesson	Disc 1 Times	Disc 1 Chapter Title	Student Handout(s) for Lesson	Reinforcement Materials
3	00:00	Reading “who/which” clauses	“The Miller, His Son, and Their Donkey” Story Sequence Model Composition Checklist	(No extra materials this lesson)
	02:50	Story Sequence Chart		
	06:33	Story Sequence: characters/setting		
	10:12	Story Sequence: conflict/problem		
	13:27	Story Sequence: climax/resolution		
	16:45	“The Miller, His Son and Their Donkey”		
	20:11	Story Sequence “The Miller...”		
	29:39	Changing the Story Details		



Teaching Writing: Structure and Style

If you have our teacher's course, you may wish to review Disc 2 starting at “Unit 3: Summarizing Narrative Stories” to the end of the disc (54 min.). Read pages 27–36, A-1, and A-3 in your seminar notebook. (Yes, you are skipping ahead. You will watch the beginning of this disc before lesson 4.)

The Lesson

- Watch Disc 1 beginning at “Reading ‘who/which’ clauses” and watch through “Changing the Story Details.” Stop after the discussion of how to change the details of the story and before Mr. Pudewa introduces “dress-ups” (*viewing time 37 minutes*).

Note: There is no writing pause to tell you when to stop. If Mr. Pudewa begins to talk about dress-ups, you have watched too far.

- The Story Sequence Chart from the whiteboard on the DVD is reproduced on the back of this Teacher's Notes for your convenience.
- These handouts include a “Story Sequence Model” for your student's writing notebook (place it behind the “Structural Models” tab).
- A new checklist is also included on the back of the story handout. Note the three columns for ensuring that every dress-up is included in every paragraph.
- Assist your student as much as necessary with this assignment. Some students struggle to transition from taking notes from every sentence to taking notes on the answers to the story sequence questions.

Many of our teachers say this is the hardest lesson to teach because the procedure for creating the outline is very different. You can find help to teach this unit at: www.excellenceinwriting.com/swi-help.

We also have a writing teachers group where you can get help to teach this unit and more. Find our support groups by clicking on the “Help and Support” tab of the Excellence in Writing website: www.excellenceinwriting.com.

Lesson 3 Board Notes

Story Sequence Chart

<p>Characters</p> <p>Setting Who – like, condition Where/when – image</p>	<p>I. miller, old, amiable, simple</p> <ol style="list-style-type: none"> 1. (son, obedient) 2. donkey, take town, sell 3. critical, folks, opinion, country 	<p>runner “faster” slower longer</p> <hr/>
<p>Conflict/Problem What -want/need? -think? -say? -do?</p>	<p>II. women, well, “why walk?”</p> <ol style="list-style-type: none"> 1. boy, donkey, “respect old” 2. man on, “both ride” 3. citizen, “yours?” carry 4. tied, carry, pole 	<p>gardener “flowers” veg trees water, fert.</p> <hr/>
<p>Climax/Resolution How solved? Moral } { Message } { Epilogue</p>	<p>III. cross bridge</p> <ol style="list-style-type: none"> 1. noise, strange, spooked 2. kicks, loose, falls, drowns 3. vexed, ashamed 4. Ø please everyone, no one 	<p>architect client mason</p> <hr/> <p>mechanic</p> <hr/> <p>cookies</p> <hr/>

Lesson 3 Handout

THE MILLER, HIS SON, AND THEIR DONKEY Attributed to Aesop

A miller and his son were driving their donkey to a neighboring fair to sell him. They had not gone far when they met with a troop of women collected round a well, talking and laughing.

“Look there,” cried one of them, “did you ever see such fellows, to be trudging along the road on foot when they might ride?”

The old man upon hearing this quickly made his son mount the donkey and continued to walk along merrily by his side. Presently they came up to a group of old men in earnest debate.

“There,” said one of them, “it proves what I was a-saying. What respect is shown to old age in these days? Do you see that idle lad riding while his old father has to walk? Get down, you young scapegrace, and let the old man rest his weary limbs.”

Upon this the old man made his son dismount and go up himself. In this manner they had not proceeded far when they met a company of women and children.

“Why, you lazy old fellow,” cried several tongues at once, “how can you ride upon the beast while that poor little lad there can hardly keep pace by the side of you?”

The good-natured Miller immediately took up his son behind him. They had now almost reached the town.

“Pray, honest friend,” said a citizen, “is that donkey your own?”

“Yes,” replied the old man.

“Oh, one would not have thought so,” said the other, “by the way you load him. Why, you two fellows are better able to carry the poor beast than he you.”

“Anything to please you,” said the old man. “We can but try.” So, alighting with his son, they tied the legs of the donkey together and with the help of a pole endeavored to carry him on their shoulders over a bridge near the entrance to the town.

This entertaining sight brought the people in crowds to laugh at it, until the donkey, not liking the noise or the strange handling that he was subject to, broke the cords that bound him and, tumbling off the pole, fell into the river and drowned.

Upon this, the old man, vexed and ashamed, made the best of his way home again, convinced that by endeavoring to please everybody, he had pleased nobody and lost his donkey in the bargain.

Lesson	Disc 3 Times	Disc 3 Chapter Title	Student Handout(s) for Lesson	Reinforcement Materials
10	00:48:15	Topic/Clincher	Apes mini-books (4 of them) Composition Checklist (Note: You will need a highlighter for this lesson)	No extra assignment this lesson.
	00:55:30	Mini-book Examples of Topic/Clincher		
	00:58:35	Highlighting Topic/Clincher Keywords		
	01:03:56	Adding More Mini-books		
	01:13:59	Pause for Highlighting Practice		
	00:00:00	Checking Highlighting Results		
	00:02:48	Listing Topics from Multiple Sources		
	00:07:44	Finding Common Topics		
	00:09:40	Choosing Topics		
	00:12:03	Outlining a Topic		
	00:18:34	Creating a Fused Outline		
	00:21:45	Writing a Paragraph from a Fused Outline		
	00:23:36	Writing Checklist		
	00:25:35	Pause for Writing		

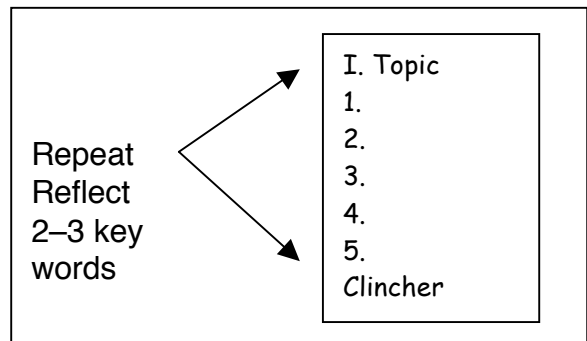


Teaching Writing: Structure and Style

If you have our teacher's course, review Unit 6: Report Writing. Watch Disc 5 from the beginning, complete the practicum, and watch the practicum questions and answers. Stop when Mr. Pudewa introduces Unit 7 (51 min.). Also, read pages 45–46 in your seminar notebook.

The Lesson

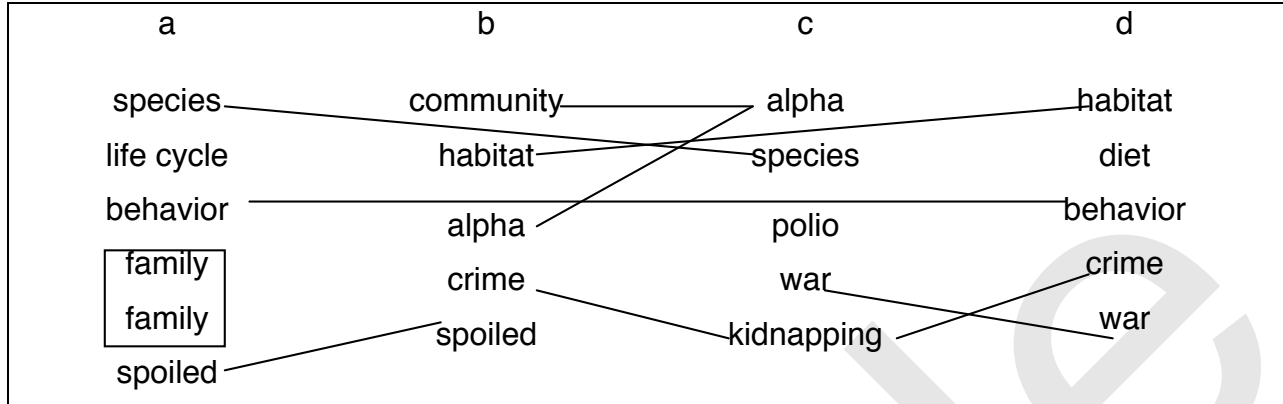
- Watch Disc 3 from “Topic/Clincher” through the “Pause for Writing” (*viewing time approximately 52 minutes*).
- Concepts presented:
 - Reports from multiple sources (Unit 6)
 - Topic/Clincher Rule
 - Finding topics
 - Creating an outline
 - Creating a fused outline
- The board notes for this session are on the back of this sheet. Have your students write a paragraph from the fused outline created on the DVD.



Reinforcement Assignment

- Mr. Pudewa created a fused outline with the students on one topic. For report writing reinforcement, you can have your students create several more fused outlines from the topics in these mini-books. The provided checklist has room for three paragraphs; you can assign more or fewer as desired.

Lesson 10 Board Notes



a	d
<p>I. Behavior</p> <ol style="list-style-type: none"> 1. family, affection, defend, life 2. chuckle, smile, mourn, angry 3. shake, pat, embrace, kiss 4. turn, younger, vent, aggression 5. gentle w/ babies, groom, hush, play 	<p>I. Behavior</p> <ol style="list-style-type: none"> 1. establish social hierarchy 2. whoop, yell, drum, stomp 3. tear earth, hurl sod 4. War, threat display, < fighting
<p><u>FUSED</u></p>	
<p>I. Behavior, cute, ugly</p> <ol style="list-style-type: none"> 1. families affectionate, chuckle, smile 2. hug, shake, pat, kiss 3. gentle w/ babies, groom, hush, play 4. vent aggression on younger 5. establish social hierarchy 6. whoop, yell, drum, stomp, hurl sod 7. family, ø real aggression, threat <p>Clincher</p>	

Composition Checklist

Write a _____ paragraph report on Apes

Outline for Paragraph 1 Due Date: _____ First Draft Paragraph 1 Due Date: _____

Outline for Paragraph 2 Due Date: _____ First Draft Paragraph 2 Due Date: _____

Outline for Paragraph 3 Due Date: _____ First Draft Paragraph 3 Due Date: _____

Final Draft all _____ Paragraphs Due Date: _____

- Composition is double-spaced
- Dress-ups marked with underline
- Sentence Openers marked with a number in the margin (each in every paragraph as possible)
- Topic & Clincher** sentences repeat or reflect the same key words (highlighted)
- Title repeats key words of final sentence (if more than one paragraph, use the final sentence from the last paragraph)

Dress-ups (middle)	I	II	III
“-ly” adverb			
who/which clause			
strong verb (dual verbs)			
quality adjective (dual adjectives)			
when, while, where, as, since, if, although, because			

Sentence Openers (first word)	I	II	III
① subject			
② prepositional			
③ “-ly” adverb (first)			
④ -ing ,			
⑤ clausal ,			
⑥ V.S.S (2–5)			

Lesson	Disc 4 Times	Disc 4 Chapter Title	Student Handout(s) for Lesson	Reinforcement Materials
13	00:44:06	Basic Essay Model	Basic Essay Model Composition Checklist	No extra assignments this lesson.
	00:50:56	Essay Introduction		
	00:55:43	Essay Topics & Conclusion		
	01:01:47	Aristotelian Rhetoric Model		
	01:03:41	Planning a Composition Length		
	01:09:24	Expanded Essay Model		
	01:10:23	Super-Essay Model		
	01:14:31	5-Paragraph Essay on Spoons		
	01:19:40	Choosing & Ordering Topics for Spoon essay		
	01:25:28	Thinking Up the Details – Asking Questions		
	01:38:58	Writing Assignment and Instructions		
01:40:24	Pause for Writing			

Teaching Writing: Structure and Style



If you have our teacher's course, review Disc 5 from Unit VII to the end of the disc (50 minutes). Read pages 53–58 in your seminar notebook.

Note: Unit 7 (Creative Writing) and 8 (Essay) are very similar. Since the Spoons essay is coming completely out of the brain, it is considered Unit 7. Mr. Pudewa discussed Super-Essay methods, which are further explored on the TWSS Disc 6. You will view that before the next lesson.

The Lesson

- Watch Disc 4 from “Basic Essay Model” to the pause for writing (*approximate viewing time 57 minutes*). A copy of the Essay model (basic and expanded) is provided for the student to place in their notebook behind the “Structural Models” tab.
- Concepts Presented on the DVD
 - Basic Essay Model
 - Rhetoric Model
 - Super-Essay Model
 - Outlining and thinking skills
- Using the Composition Checklist, write a five-paragraph essay on Spoons. The outline that was completed on the disc is provided on the back side of this page. This exercise will be the only assignment for this lesson.

Spoons

uses -normal
-abnormal
made
types/kinds
find/store
problems
symbolic
meaning
collector

Lesson 13 Board Notes

Spoons

uses
made
types/kinds
find/store
problems
symbolic
meaning
collector
value/meaning?
what
who
why
where
how
when
best?
worst?
problems?
solutions?
normal
abnormal

Spoons

I. Introduction

1. Attention (Decoration, story)
2. when, where spoon development
- 3.

II. types/kinds

1. soup, teaspoons, serving, measuring
2. plastic, metal, wood, glass ladle
3. kitchen, restaurant, garbage, bed, sandbox
4. exotic, tea straining, collector, pictures
5. best, useful, tablespoon
6. spanking spoon

clincher

III. uses, normal, abnormal

1. soup, eating, stirring, taste-testing
2. cooks, moms, donut shop, stirring
3. catapults, projectiles, mini-swords, nose-guards
4. rings - jewelry
5. games, tricks
6. digging, prying

clincher

IV. Problems

1. flimsy, break, bend
2. shallow, flat
3. choking hazard
4. destroy motor g.d.
5. Murphy's law, dish
6. alternatives, buy, invent

clincher

V. Conclusion

1. types/ kinds, uses, problems
- 2.
3. significance, value, meaning?
- 4.

Composition Checklist

Write a _____ paragraph essay on _____ Spoons

First Draft Due Date: _____

Final Draft Due Date: _____

- Composition is double-spaced
- Dress-ups marked with underline
- Sentence Openers marked with a number in the margin (each in every paragraph as possible)
- Topic & Clincher** sentences repeat or reflect the same key words (highlighted) (no topic/clincher intro/conclusion)
- Title repeats key words of final sentence of conclusion

Dress-ups (middle)	I	II	III	IV	V
“-ly” adverb					
who/which clause					
strong verb (dual verbs)					
quality adjective (dual adjectives)					
when, while, where, as, since, if, although, because					

Sentence Openers (first word)	I	II	III	IV	V
① subject					
② prepositional					
③ “-ly” adverb (first)					
④ -ing ,					
⑤ clausal ,					
⑥ V.S.S (2–5)					

Decoration: One different decoration per paragraph					
---	--	--	--	--	--



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What Next?

Practice What You Have Already Learned

You can have your student continue practicing what he learned by giving assignments using what he is already studying in history, science, and literature.

Story Sequence Chart (Unit 3)

Continue to write stories using ones they have read as models. Fairy tales, Aesop's fables, Bible stories, and historical stories all make great models. You can even write up a family story such as, "The Day I Dropped the Spaghetti on the Carpet."

Reports with Topic/Clincher Paragraph (Unit 4)

This unit tremendous for writing "mini-reports" on any subject being studied in science or history. Using encyclopedia articles, textbook chapters, or articles, students can create an outline and write a paragraph about anything.

Research Reports (Unit 6)

You may want to take your student through a super essay as Mr. Pudewa described at the end of the SWI.

Creative Writing (Unit 7)

Continue to reinforce this unit by describe things and people in history.

Move On Using the TWSS

Continue to teach your student more writing techniques using your *Teaching Writing: Structure and Style* teacher's course.

Unit 5: Writing from Pictures

Watch your TWSS Disc 4 with your students starting at "Unit V: Writing from Pictures" through the "Pause for Practicum." Do the practicum with your students, and then practice a few more exercises using the set of pictures included in the lesson plans in the appendix. You can even have your students draw their own set of pictures or use comics (white out the words) for models.

Unit 8: Formal Essay

Explore writing a longer research report with this unit. Watch Disc 6 of your TWSS with your student from the beginning to the end of the Unit 8 section (stop when Mr. Pudewa moves onto Unit 9).

Unit 9: Critique

Watch Disc 6 of your TWSS with your student starting at "Unit IX: Critiques." Complete the practicum with your student, and then practice on another story. For more depth in literary analysis, consider *Teaching the Classics* by Adam Andrews. See www.excellenceinwriting.com/tcs

Continue with Advanced Writing Materials

Since your student is older and has learned the basics, check out any of our Advanced Writing courses. *The Elegant Essay* would be an excellent next step followed by *Speech Boot Camp* or *Windows to the World: An Introduction to Literary Analysis*.

The Elegant Essay

Since mastering the essay is a critical skill for high school and college, you may want to use *The Elegant Essay* next. This course will explore the Unit 7 essay and provide your student with more instruction to create strong thesis statements, more tools to flesh out body paragraphs and improve introductions and conclusions.

Speech Boot Camp

Speech is another critical skill for high school and college. *Speech Boot Camp* will prepare your student to give introductory, narrative, expository, and persuasive speeches.

More Writing Lessons

If you would like to have Andrew continue to teach your students to write more in-depth research reports, writing from pictures, essays, not to mention proofreading their own papers, then you will want to get **Student Writing Intensive Continuation Course Level C (SICC level C)**. This course picks up where the *Student Writing Intensive* left off and offers 9 more DVDs with 32 more suggested lessons. See www.excellenceinwriting.com/sicc for more information.

If you would rather teach your student yourself, check out any **Level C Theme Based Writing Lessons**.