

Character-Based Writing Lessons In Structure & Style

Daniel K. Weber

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Acknowledgements

My dear friend, Andrew Pudewa, provided support and guidance during the creation of this book. It is his foundational program for teaching writing upon which the lessons of this book are structured. I am grateful for Andrew's loving kindness, enthusiasm, vision, creativity, wisdom, and devotion.

I also want to thank Julia Pudewa for her artistic contribution to Unit V: Writing Stories from Pictures. Those wonderful sketches are the product of her gifted hand.

To the Student...

These lessons are designed to help you strengthen your composition skills using readings from selections associated with the lives of Mother Teresa, Abraham Lincoln and St. Francis. I have tried to select stories, excerpts, and historical references that are both interesting and important. I hope you will enjoy the lessons that follow.

Almost every lesson has source text for you to read before you start your assignments. After you have read the source text for a given lesson, please do the assignments in the order they appear. Each lesson builds upon the previous ones, as the checksheets clearly show. The checksheets are meant as guides – use them to remind yourself of the skills you have already learned and to make sure you have incorporated new skills into your compositions.

Spaces for your outlines are provided throughout, however, it may be more convenient to use a separate sheet of paper. This will eliminate the hassle of flipping back and forth from the source text to your outline as you work along.

Some of the later lessons will seem to skip a step in the assignment section. For instance, the assignment may simply say to write a composition. However, by that time, you should already know the model and the process: you must still make a note outline, write at least two drafts, and keep your final composition in the back of this book, or in a special folder.

If something isn't clear, don't hesitate to ask your parent or teacher for help. Discuss each lesson with them. This is not meant to be a workbook that you use all by yourself; it is a book of lessons that should be used under the guidance of your parent or teacher.

Above all, have fun. Say a prayer before you begin each lesson, asking the Lord to direct and inspire you as you read and write. Do your work for the glory of God, and you will be blessed. Peace in Christ.

To the Parent and Teacher...

This book is intended primarily for use with IEW's Teaching Writing: Structure and Style program. If you are not familiar with that course, you may find this book difficult to use. Along those lines, it is important to understand that this is not a workbook that will teach the student writing. It is a collection of lessons that you, the teacher, can use to teach writing. You are the critical element for success with this book.

You will notice that I have included a variety of source text material on three carefully selected historical figures. These three individuals exemplify particular character traits that we would all like to emulate and make our own. Reading about these traits and then writing about these traits has the power to assist young minds in the formation and personalization of these traits.

Different students require different levels of challenge. This book provides checksheets at three levels: Level A – beginner, Level B – intermediate, and Level C – advanced. Level A students progress through the lessons focusing on the fundamentals of style. Level B students are expected to learn the fundamentals and build upon these skills with more detail. Level C students should already be familiar with (or quickly learn) the basics of the skills taught, have a firm grasp of grammar, and be able to employ the advanced techniques which are taught in this book. The checksheets for each lesson, however, are suggested. If your students work at a different pace, that's okay. The lessons aren't rigid. You should adjust the checksheet to include or exclude skills as you progress. The flexibility makes this an ideal book for teaching mixed grade groups.

Some of the punctuation or grammar taught in this book may differ slightly from what you have learned before or normally practice in your home or classroom. You are the teacher, and it is your prerogative to teach your students what you want them to learn. If, for example, you disagree with the absence of a comma before a particular "who/which" clause, put it in. If you believe firmly in using "because" instead of "since" (or vice versa), teach it. These lessons are not meant to be authoritative about grammar and usage, but to be a source of ideas, models, and techniques to broaden composition experience and aptitude.

As you may have noticed, the checksheets throughout the book do not have a section to assign grades. The model checksheet on the next page includes a grading system for those who wish to grade their students' compositions.

Above all, be joyful. Smile and laugh as you teach. Teach with prayer and patience, joy and love.

(Model) Graded Checksheet for Lesson 3

<p>Levels A, B, & C</p> <p>Presentation ___ title centered and underlined (2) ___ name, date (1) ___ clearly presented (1)</p> <p>Mechanics ___ indent paragraphs (1) ___ complete sentences (2) ___ capitals (uppercase) (2) ___ punctuation (2)</p> <p>Style Tools ___ underline dress-ups (one of each) (1)</p>	<p>Level A</p> <p>Dress-Ups “-ly” word _____ (2) “who/which” clause _____ (2)</p>																		
	<p>Level B</p> <p>Dress-Ups “-ly” word _____ (2) “who/which” clause _____ (2) no “to be” verbs with “who/which” clause _____ (2)</p>																		
	<p>Level C</p> <p>Dress-Ups “-ly” word _____ (2) “who/which” clause _____ (2) invisible “who/which” clause _____ (2) no “to be” verbs with “who/which” clause _____ (2)</p>																		
<table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 33%; text-align: center;">Style Point Totals</th> <th style="width: 33%; text-align: center;">Total Points</th> <th style="width: 33%; text-align: center;">Your Grade</th> </tr> </thead> <tbody> <tr> <td>Level A ___/4</td> <td style="text-align: center;">___/16</td> <td>A = 90% - 100%</td> </tr> <tr> <td>Level B ___/6</td> <td style="text-align: center;">___/18</td> <td>B = 80% - 90%</td> </tr> <tr> <td>Level C ___/8</td> <td style="text-align: center;">___/20</td> <td>C = 70% - 80%</td> </tr> <tr> <td></td> <td></td> <td>D = 60% - 70%</td> </tr> <tr> <td></td> <td></td> <td>F = 0% - 60%</td> </tr> </tbody> </table>		Style Point Totals	Total Points	Your Grade	Level A ___/4	___/16	A = 90% - 100%	Level B ___/6	___/18	B = 80% - 90%	Level C ___/8	___/20	C = 70% - 80%			D = 60% - 70%			F = 0% - 60%
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		D = 60% - 70%																	
		F = 0% - 60%																	

If you wish to grade your students’ writing, you may assign points to each of the items on the checksheet. To obtain grade percentages: divide the total number of points the student earns by the number of points possible. Then multiply by 100 to get the percentage. For example, if a Level B student received 5 style points and 15 points total, the percentage would be 83.33%, a B.

Unit III: Summarizing Narrative Stories

Lesson 6: Mother Teresa Speaks on Abortion

Objective

To learn how to summarize narrative stories, a step toward reviewing and critiquing books and movies. In Unit III, you will create outlines primarily by following your level of the Narrative Story Model. This system of creating outlines will be useful when you summarize long or short stories, books or movies, plays, videos or speeches (such as the following excerpt from Mother Teresa's Nobel Lecture during her receipt of the Nobel Peace Prize in Oslo, Norway on December 11, 1979). In each case you follow a 3-paragraph Narrative Story Model.

Source Text

"I was surprised in the West to see so many young boys and girls given into drugs, and I tried to find out why—why is it like that, and the answer was: because there is no one in the family to receive them. Father and mother are so busy they have no time. Young parents are in some institution and the child takes back to the street and gets involved in something. We are talking of peace. These are things that break peace, but I feel the greatest destroyer of peace today is abortion, because it is a direct war, a direct killing—direct murder by the mother herself. And we read in the Scripture, for God says very clearly: Even if a mother could forget her child—I will not forget you—I have carried you in the palm of My hand. We are carried in the palm of His hand, so close to Him that unborn child has been carried in the hand of God. And that is what strikes me most, the beginning of that sentence, that even if a mother could forget something—impossible—but even if she could forget—I will not forget you. And today the greatest means—the greatest destroyer of peace is abortion. And we who are standing here—our parents wanted us. We would not be here if our parents would do that to us. Our children, we want them, we love them, but what of the millions".

"Many people are very, very concerned with the children in India, with the children in Africa where quite a number die, maybe of malnutrition, of hunger and so on, but millions are dying deliberately by the will of the mother. And this is what is the greatest destroyer of peace today. Because if a mother can kill her own child, what is left for me to kill you and you to kill me? There is nothing between. And this I appeal in India, I appeal everywhere: Let us bring the child back, and this year being the child's year: What have we done for the child? At the beginning of the year I told, I spoke everywhere and I said: Let us make this the year that we make every single child born, and unborn, wanted. And today is the end of the year, have we really made the children wanted? I will give you something terrifying. We are fighting abortion by adoption, we have saved thousands of lives, we have sent words to all the clinics, to the hospitals, police

stations—please don't destroy the child, we will take the child. So every hour of the day and night it is always somebody, we have quite a number of unwedded mothers—tell them come, we will take care of you, we will take the child from you, and we will get a home for the child. And we have a tremendous demand from families who have no children that is the blessing of God for us”.

“And also, we are doing another thing that is very beautiful—we are teaching our beggars, our leprosy patients, our slum dwellers, and our people of the street, natural family planning. In Calcutta alone in six years—it is all in Calcutta—we have had 61,273 babies less from the families who would have had, but because they practice this natural way of abstaining, of self-control, out of love for each other. We teach them the temperature meter, which is very beautiful, very simple, and our poor people understand. And you know what they have told me? Our family is healthy, our family is united, and we can have a baby whenever we want. So clear—those people in the street, those beggars—and I think that if our people can do like that how much more you and all the others who can know the ways and means without destroying the life that God has created in us”.

Assignment

1. Read the source text. The Narrative Story Model found on the following page has been adjusted for Levels A-C. The forms are very similar, and all lead to the same result.
2. The first paragraph of a 3-paragraph composition appears on the next page. Using the Narrative Story Model Outline as a guide, write the other two paragraphs, following the checklist on page 34.
3. Save your work as we will revisit this narrative model and critique process in Unit IX.

Structural Tools and Suggestions

This outline format is different from the one you learned in Units I and II. Rather than taking key words from the source text, use the story sequence chart to ask yourself questions about the story. Put the answers in a three-paragraph outline format. The information you put in your outline may not be in the same order as it appears on the original story. Paragraphs should be of approximately equal length. In the last sentence of your last paragraph, include 2-3 key words that also appear in your composition's title. You may wish to wait until writing the last paragraph to decide the title. Your title should repeat the key words of the last sentence.

**Narrative Story Model Note Outline:
Mother Teresa Speaks on Abortion**

**Story Sequence Chart
3 Forms of the Same Model**

	A	B	C
<p>I. West, young people, drugs</p> <ol style="list-style-type: none"> 1. parents, absent, busy 2. young parents, prison 3. kids, gangs 4. peace, broken 5. children, not wanted <p>II. abortion, greatest destroyer</p> <ol style="list-style-type: none"> 1. murder, mother 2. God, holds all 3. India, Africa, too many 4. Year of Child, adoption 5. clinics, hospitals <p>III. poor people, NFP</p> <ol style="list-style-type: none"> 1. Calcutta, 61,273 less 2. self-control, love 3. thermometer, simple 4. poor, understand 5. rich, understand? 	<p>I.</p> <p>Who is in the story? What are they like? Where did they live? What was their situation? When did they live?</p>	<p>I.</p> <p>Who? Like? Where? When? Mood?</p>	<p>I.</p> <p>Characters Setting (Time & Place) Mood</p>
	<p>II.</p> <p>What was the problem? What happened? What did they think? What did they say? What did they do?</p>	<p>II.</p> <p>Problem? What happened? Think? Say? Do?</p>	<p>II.</p> <p>Conflict Plot</p>
	<p>III.</p> <p>Climax? How was the problem solved? How could the problem be solved? What is the moral message?</p>	<p>III.</p> <p>Climax? Solution? Moral? Message?</p>	<p>III.</p> <p>Climax Theme Message</p>

Title Repeats Key Words of Last Sentence

Model First Paragraph: Mother Teresa Speaks on Abortion

The first week of December 1979, Mother Teresa traveled from Calcutta, India to Oslo, Norway so that she could accept the Nobel Peace Prize of 1979. On December 11th, she delivered a speech, as all recipients are expected to do. During her lecture, she pointed out that drug use among young people in the West seems to be very normal. By "West", she meant the advanced, industrialized nations like the United States of America. Mother Teresa pointed out that children might turn to drugs if they feel unwanted by their parents. Many times parents are too young themselves and may be using drugs and may end up in prison. Then who cares for the children? Probably, gangs continue to grow in the United States because of this sad situation. Peace is broken where children are not wanted. Jesus said, "Let the children come to me and do not prevent them; for the kingdom of God belongs to such as these." (Luke 18:16) Like Jesus, Mother Teresa says, "Tell them come, we will take care of you, we will take the child from you, and we will get a home for the child."

who?
characters?
where?
- place
when?
- time

Style Tools and Examples (Level B & C now, Level A later)

The next dress-up element is an adverbial clause, which begins with one of the clausal starters shown here. In each paragraph you write from now on, include and underline an adverb clause that begins with one of these clausal starters. "Because" can also be an adverbial starter, although you will use the "because" along with another clause for several more lessons. Note that the first letter of the words: *when, while, where, as, since, if, although*, when said in that order, can create the Web site-looking acronym "www.asia"

ADVERBIAL CLAUSAL STARTERS: *when while where as since if although (because)*

She inquired of her assistants... when they gathered together.
while dinner was served.
where they would feel at ease.
as soon as she arrived in Oslo.
since they had the keys to her suitcase.
as if she expected good news from them.
although she was exhausted from her trip.
because the prize was at stake.

Practice creating adverbial clauses with the following examples. Ask your parent or teacher for suggestions if you can't think of anything. If you can't write small enough to fit your clause on one line, use a blank paper instead. (This applies to any of the fill-in-the-blank exercises in this book.)

Mother Teresa invested the Nobel Peace Prize money wisely...

when _____.

while _____.

where _____.

as _____.

since _____.

if _____.

although _____.

She took from the lazy assistant the responsibility he had been given...

when _____.

while _____.

where _____.

as _____.

since _____.

if _____.

although _____.

Checksheet for Lesson 6

<p>Levels A, B, & C</p> <p>Presentation ___ title centered and underlined ___ name, date ___ clearly presented</p> <p>Mechanics ___ indent paragraphs ___ complete sentences ___ capitals (uppercase) ___ punctuation</p> <p>Structure ___ follows model ___ paragraphs roughly equal size ___ title reflects key words of last sentence</p> <p>Style Tools ___ underline dress-ups (one of each) ___ no "banned" adjectives</p>	<p>Paragraphs</p>	
	<p>I.</p>	<p>II.</p>
	<p>Level A</p>	
	<p>Dress-Ups "-ly" word "who/which" clause "because" clause quality adjective</p>	<p>___ ___ ___ ___ ___ ___ ___ ___</p>
	<p>Level B</p>	
	<p>Dress-Ups "-ly" word "who/which" clause (no "to be" verbs with "who/which") "because" clause quality adjective adverbial clause (www.asia)</p>	<p>___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___</p>
	<p>Level C</p>	
	<p>Dress-Ups dual "-ly" word "who/which" clause invisible "who/which" clause (no "to be" verbs with "who/which") "because" clause dual adjectives adverbial clause (www.asia)</p>	<p>___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___</p>

Lesson 7: Abraham and the Town Bully

Objective

To practice summarizing narrative stories using Abe's story of virtue found in new friendship and the repression of violence.

Source Text

Abraham Lincoln moved to New Salem, Illinois, in 1831. The Clary's Grove boys lived in a settlement near New Salem. They were a loud, reckless, frontier crowd. They boasted they could wrestle better than any group throughout Illinois. At times they could also be generous and good-natured. Their leader was a man named Jack Armstrong.

Denton Offutt, in whose store Lincoln was a clerk, bragged that his employee was mentally and physically superior to any of the Clary's Grove boys. He openly said Lincoln could whip any man in the community. Hearing of Offutt's boasting, Jack Armstrong challenged Lincoln to a wrestling match. Lincoln accepted.

The entire town turned out for the fight. Offutt bet \$10 Lincoln would win. Other residents wagered money and trinkets. Lincoln was 6' 4" and weighed 185 pounds, but Jack Armstrong was an experienced, formidable opponent. Although he was smaller than Lincoln, he was strong as an ox. The stage was set.

For a time, the two scufflers circled each other warily. They did some grappling and twisting, but neither man was able to throw the other to the ground. Slowly, Armstrong began to get the worst of it. Finally, Lincoln grabbed the bully by the neck, held him at arm's length, and shook him like a little boy. This aroused the Clary's Grove boys, and it suddenly appeared that the entire crowd of people could attack Abe. He backed up against the wall of Offutt's store and offered to take them on one at a time.

Jack Armstrong was impressed with Abraham's display of courage. He came forward, took Lincoln's hand and shook it heartily. He looked at his friends and said, "Boys, Abe Lincoln is the best fellow that ever broke into this settlement. He shall be one of us." From then on, Abraham Lincoln and Jack Armstrong were the best of friends! Abraham had a calming influence on the whole gang of Clary's Grove boys, and his charisma had the effect of repressing their violence.

Later, Jack and his wife, Hannah, allowed Lincoln to stay in their home when he was periodically out of work. Abraham returned the favor in 1858 when Bill Armstrong, son of Jack and Hannah, was falsely accused of murder. Lincoln was the defense attorney, and the jury returned a not guilty verdict. After the trial, when the topic of Lincoln's fee arose, Abraham said, "Why, Hannah, I shan't charge you a cent, never. Anything I can do for you I will do willingly and without charges."

Assignment

1. Read the source text.
2. Construct a 3-paragraph outline which follows the Narrative Story Model, by asking questions about the story from the Story Sequence Chart. (Use 3-5 details per paragraph)
3. From your outline, write a double-spaced, 3-paragraph composition.
4. Proofread your composition, making sure you included all the elements of presentation, structure, mechanics, and style. Get a second opinion if possible. When you are satisfied, prepare a final draft.

Structural Tools and Suggestions

You may limit details in each paragraph, including only 3 or 4 details in one, perhaps 5 in another.

When written out, paragraphs should be approximately the same size to keep your composition balanced, and each paragraph should be at least four sentences long.

If the story is short on details, imagine what the characters might have been thinking, feeling, or saying, and add in some content that complements the story. For example, in this story of Honest Abe as a young man, you might include some dialog such as: *When Mr. Offutt had left the store, one clerk commented, "Since Abe is fighting tomorrow, I think I'll go fishing tonight so I've got something to wager."*

Narrative Story Model Outline: Abraham and the Town Bully

<p>I. Abraham, moved, New Salem</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>5. _____</p> <p>II. Entire town, fight, wagers</p> <p>1. _____</p> <p>2. _____</p>	<p>◆ Who is in the story?</p> <p>◆ What were they like?</p> <p>◆ Where did they go?</p> <p>◆ When did the action occur?</p> <p>◆ What was the problem?</p> <p>◆ What happened?</p>
---	---

<p>3. _____</p> <p>4. _____</p> <p>5. _____</p>	<p>◆What did they think?</p> <p>◆What did they say?</p> <p>◆What did they do?</p>
<p>III. Abe's courage, Jack's friendship, retribution</p>	
<p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>5. _____</p>	<p>◆Climax</p> <p>◆How was the problem solved?</p> <p>◆What is the moral message?</p> <p>◆Title repeats key words from last sentence.</p>

Style Tools and Example (Level B & C now, Level A later)

Strong Verbs

Strengthen your writing by using powerful verbs rather than “weak” ones. Examine the sentences below as they progress from weak and ordinary to powerful.

1. (ordinary verb) He **knocked** on the door.
2. (more powerful verb) He **pounded** on the door.
3. (with an adverb added) He **vigorously pounded** on the door.
4. (dual power verbs) He **vigorously pounded and kicked** the door.
5. (dual “-ly”s and dual verbs) He **loudly and violently pounded on and kicked** the door.

Dual Verbs, Level C

From now on, write dual verbs into each paragraph to strengthen your compositions. Note the conjunctions – *and*, *even*, *then*, and *but*.

He was invited to **and** joined in the wedding feast.
 The bird chirped **even** warbled before dawn.
 She inspected **then** purchased the house.
 She sang **but** faltered half way through.

Triple Verbs, Advanced (optional)

For advanced students, include at least one set of triple verbs in each paragraph of your compositions.

The clerks **hoisted, tipped, and poured** the molasses jars empty.
Kites **glided, dipped, and soared** in the midday sky.

Banned Verbs

Add your own synonyms in the spaces provided.

go/went	see/saw	say/said	eat/ate	think/thought
travel/ed journey/ed wander/ed run/ran	notice/d eye/d peer/ed glimpse/d	yell/ed whisper/ed command/ed ask/ed	gobble/d devour/ed munch/ed slurp/ed	ponder/ed believe/d imagine/d remember/ed
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
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_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
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_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
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_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Checksheet for Lesson 7

<p>Levels A, B, & C</p> <p>Presentation ___ title centered and underlined ___ name, date ___ clearly presented</p> <p>Mechanics ___ indent paragraphs ___ complete sentences ___ capitals (uppercase) ___ punctuation</p> <p>Structure ___ follows model ___ paragraphs roughly equal size ___ title reflects key words of last sentence</p> <p>Style Tools ___ underline dress-ups (one of each) ___ no "banned" adjectives ___ no "banned" verbs (B & C only)</p>	<p>Paragraphs</p> <p>I. II. III.</p>			
	<p>Level A</p> <p>Dress-Ups "-ly" word _____ "who/which" clause _____ "because" clause _____ quality adjective _____</p>			
	<p>Level B</p> <p>Dress-Ups "-ly" word _____ "who/which" clause (no "to be" verbs with "who/which") _____ "because" clause _____ quality adjective _____ adverbial clause (www.asia) _____ strong verb _____</p>			
	<p>Level C</p> <p>Dress-Ups dual "-ly" word _____ "who/which" clause _____ invisible "who/which" clause _____ (no "to be" verbs with "who/which") _____ "because" clause _____ dual adjectives _____ adverbial clause (www.asia) _____ dual (or triple) verbs _____</p>			

Lesson 8: St. Francis and the Animals

Objective

To practice summarizing. In this lesson, limiting becomes important because you will summarize a much longer story.

Source Text

One day a brother brought a rabbit who had been caught in a trap to St. Francis. Francis advised the rabbit to be more alert in the future, then released the rabbit from the trap and set it on the ground to go its way. But the rabbit hopped back up onto Francis' lap, desiring to be close to the saint.

Francis took the rabbit a few steps into the woods and set it down. But it followed Francis back to his seat and hopped on his lap again! Finally Francis asked one of his fellow friars to take the rabbit far into the woods and let it go. That worked. This type of thing happened repeatedly to Francis—which he saw as an opportunity to praise the glory of God. If the simplest creatures could be so endowed with God's wonder, how much the more so we humans!

On another occasion, Father Francis and his companions were making a trip through the Spoleto Valley near the town of Bevagna. Suddenly, Francis spotted a great number of birds of all varieties. There were doves, crows and all sorts of birds. Swept up in the moment, Francis left his friends in the road and ran after the birds, who patiently waited for him. He greeted them in his usual way, expecting them to scurry off into the air as he spoke. But they moved not.

Filled with awe, he asked them if they would stay awhile and listen to the Word of God. He said to them: "My brother and sister birds, you should praise your Creator and always love him: He gave you feathers for clothes, wings to fly and all other things that you need. It is God who made you noble among all creatures, making your home in thin, pure air. Without sowing or reaping, you receive God's guidance and protection."

At this the birds began to spread their wings, stretch their necks and gaze at Francis, rejoicing and praising God in a wonderful way according to their nature. Francis then walked right through the middle of them, turned around and came back, touching their heads and bodies with his tunic. Then he gave them his blessing, making the Sign of the Cross over them. At that they flew off and Francis, rejoicing and giving thanks to God, went on his way.

Later, Francis wondered aloud to his companions why he had never preached to birds before. And from that day on, Francis made it his habit to solicitously invoke all birds, all animals and reptiles to praise and love their Creator.

Perhaps the most famous story of St. Francis is when he tamed the wolf that was terrorizing the people of Gubbio. While Francis was staying in that town he

learned of a wolf so ravenous that it was not only killing and eating animals, but people, too. The people took up arms and went after it, but those who encountered the wolf perished at its sharp teeth. Villagers became afraid to leave the city walls.

Francis had pity on the people and decided to go out and meet the wolf. The people desperately warned him, but he insisted that God would take care of him. A brave friar and several peasants accompanied Francis outside the city gate. But soon the peasants lost heart and said they would go no farther.

Francis and his companion began to walk on. Suddenly the wolf, jaws agape, charged out of the woods at the couple. Francis made the Sign of the Cross toward it. The power of God caused the wolf to slow down and to close its mouth.

Then Francis called out to the creature: "Come to me, Brother Wolf. In the name of Christ, I order you not to hurt anyone." At that moment the wolf lowered its head and lay down at St. Francis' feet, meek as a lamb.

St. Francis explained to the wolf that he had been terrorizing the people, killing not only animals, but humans who are made in the image of God. "Brother Wolf," said Francis, "I want to make peace between you and the people of Gubbio. They will harm you no more and you must no longer harm them. All past crimes are to be forgiven."

The wolf showed its assent by moving its body and nodding its head. Then to the absolute surprise of the gathering crowd, Francis asked the wolf to make a pledge. As St. Francis extended his hand to receive the pledge, the wolf extended its front paw and placed it into the saint's hand. Then Francis commanded the wolf to follow him into town to make a peace pact with the townspeople. The wolf meekly followed St. Francis.

By the time they got to the town square, everyone was there to witness the miracle. With the wolf at his side, Francis gave the town a sermon on the wondrous and fearful love of God, calling them to repent from all their sins. Then he offered the townspeople peace, on behalf of the wolf. The townspeople promised in a loud voice to feed the wolf. Then Francis asked the wolf if he would live in peace under those terms. He bowed his head and twisted his body in a way that convinced everyone he accepted the pact. Then once again the wolf placed its paw in Francis' hand as a sign of the pact.

From that day on the people kept the pact they had made. The wolf lived for two years among the townspeople, going from door to door for food. It hurt no one and no one hurt it. Even the dogs did not bark at it. When the wolf finally died of old age, the people of Gubbio were sad. The wolf's peaceful ways had been a living reminder to them of the wonders, patience, virtues and holiness of St. Francis.

Assignment

1. Read the source text.
2. Create a 3-paragraph outline, carefully following the Narrative Story Model given in Lesson 6, by asking questions from the Story Sequence Chart. Handwrite your outline into the space provided below.
3. Following your outline & checksheet, write a 3-paragraph, double-spaced summary from your outline. Edit, get help, and when you are satisfied, rewrite or type your composition.

Structural Tools and Suggestions

Don't forget to balance your composition. In the conclusion, you are welcome to comment on what the moral or message of this story might be. Remember to use dramatic words from your last sentence to create a title that grabs the reader's attention.

Narrative Story Model Outline: St. Francis and the Animals

<p>I. _____</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>5. _____</p>	<ul style="list-style-type: none">◆ Who is in the story?◆ What were they like?◆ Where did they go?◆ When did the action occur?
<p>II. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>5. _____</p> <p>6. _____</p>	<ul style="list-style-type: none">◆ What was the problem?◆ What happened?◆ What did they think?◆ What did they say?◆ What did they do?

<p>III. _____</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>5. _____</p>	<ul style="list-style-type: none"> ◆ Climax ◆ How was the problem solved? ◆ What is the moral message? ◆ Title repeats key words from last sentence.
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Possible Adjectives

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Checksheet for Lesson 8

	Paragraphs	I.	II.	III.
<p>Levels A, B, & C</p> <p>Presentation ___ title centered and underlined ___ name, date ___ clearly presented</p> <p>Mechanics ___ indent paragraphs ___ complete sentences ___ capitals (uppercase) ___ punctuation</p> <p>Structure ___ follows model ___ paragraphs roughly equal size ___ title reflects key words of last sentence</p> <p>Style Tools ___ underline dress-ups (one of each) ___ no "banned" adjectives ___ no "banned" verbs (B & C only)</p>	<p>Level A</p> <p>Dress-Ups "-ly" word "who/which" clause "because" clause quality adjective</p>			
	<p>Level B</p> <p>Dress-Ups "-ly" word "who/which" clause (no "to be" verbs with "who/which") "because" clause quality adjective adverbial clause (www.asia) strong verb</p>			
	<p>Level C</p> <p>Dress-Ups dual "-ly" word "who/which" clause invisible "who/which" clause (no "to be" verbs with "who/which") "because" clause dual adjectives adverbial clause (www.asia) dual (or triple) verbs</p>			

Congratulations!

You have finished the 24 character-based writing lessons in this book. Undoubtedly, you have improved your writing skills, but hopefully you have also learned to think a bit more about your own character development and the importance of prayer, Holy Scripture, key virtues and solid relationships in your life. It's never about me, it's never about you - it's always about us! The grace of God works most abundantly in the spaces between us. Our character does not develop in a vacuum – it develops in community – in relationship with others.

You also have completed lessons from all nine units of the *Teaching Writing: Structure & Style* syllabus, and should now be able to design your own writing projects using any source of information. Although you probably have your style checklist memorized by now, you might like to remove some of the checksheets, charts and lists from this book and keep them in a notebook for future reference.

I sincerely hope that you have begun a process of writing practice, reading, critical thinking, contemplation, and character development that will continue throughout your life. Remember, virtues are the essence of the human spirit and the content of our character. We become the virtues we practice. May the person you become be for the glory of God! May our gracious Lord bless you and all your efforts abundantly, that you may grow in faith, hope, and love! Peace in Christ Jesus.

About the Author

Daniel Weber currently serves as Chaplain at the Atascadero State Hospital, while teaching part-time at Cal Poly. Previously, he was C.E.O. of a semiconductor equipment company, and holds an M.B.A. from Pepperdine University as well as an M.P.S. (Pastoral Studies) from Loyola University. He has had published a wide range of academic articles and holds four U.S. patents.

He lives in Atascadero, California with his wife of 25 years, their two children and dog, Dixie. Throughout his career and life, Daniel has worked to improve his own character, committing himself to the ideal of servant leadership.