



WORKBOOK: LEVEL 3

WRITING WITH EASE

Susan Wise Bauer

the
Complete
WRITER

THE COMPLETE WRITER

Level Three
Workbook for Writing with Ease

INSTRUCTOR SECTION

By

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READING SELECTIONS

- Week 1:** “The Straw, the Coal, and the Bean” and “Cat and Mouse in Partnership” by Jacob and Wilhelm Grimm
- Week 2:** *Mr. Revere and I* by Robert Lawson
- Week 3:** *And Then What Happened, Paul Revere?* by Jean Fritz and *The Many Rides of Paul Revere* by James Cross Giblin
- Week 4:** *Homer Price* by Robert McCloskey
- Week 5:** “Jabberwocky” by Lewis Carroll and “Stegosaurus” by Jack Prelutsky
- Week 6:** *Time Cat* by Lloyd Alexander
- Week 7:** *The Story of the World, Volume 1: Ancient Times* and *The Story of the World, Volume 2: The Middle Ages* by Susan Wise Bauer
- Week 8:** *The Lion, the Witch and the Wardrobe* by C. S. Lewis
- Week 9:** *C. S. Lewis: The Man Behind Narnia* by Beatrice Gormley and *Everyday Life: World War I* by Walter A. Hazen
- Week 10:** *Farmer Boy* by Laura Ingalls Wilder
- Week 11:** *Tales of Ancient Egypt* by Roger Lancelyn Green and *The Histories* by Herodotus, trans. by Robin Waterfield
- Week 12:** “Ali Baba and the Forty Thieves” by Jacob and Wilhelm Grimm
- Week 13:** *The Four-Story Mistake* by Elizabeth Enright
- Week 14:** *The Moffats* by Eleanor Estes
- Week 15:** *The Lemonade Trick* by Scott Corbett
- Week 16:** *Magic...Naturally! Science Entertainments and Amusements* by Vicki Cobb, and Adapted from *Magic Through Science* by Robert Gardner
- Week 17:** *Harry Houdini, Young Magician* by Kathryn Kilby Borland and *Harry Houdini: Death-Defying Showman* by Rita Thievon Mullin
- Week 18:** *Paul Bunyan Swings His Axe* by Dell J. McCormick and *The Story of Canada* by Janet Lunn and Christopher Moore
- Week 19:** *The Story of the Declaration of Independence* by Norman Richards and *The Young Oxford History of Britain & Ireland* by Mike Corbishley and Kenneth O. Morgan
- Week 20:** “The Garden of Live Flowers” and “Queen Alice” from *Through the Looking-Glass* by Lewis Carroll
- Week 21:** “Stopping by Woods on a Snowy Evening” by Robert Frost and “The Listeners” by Walter de la Mare
- Week 22:** *The Furious Flycycle* by Jan Wahl
- Week 23:** *Laura Ingalls Wilder, Young Pioneer* by Beatrice Gormley and *Dr. Seuss, Young Author and Artist* by Kathleen Kudlinski
- Week 24:** *Mrs. Piggie-Wiggle’s Magic* by Betty MacDonald
- Week 25:** *Money, Money, Money: Where It Comes From, How to Save It, Spend It, and Make It* by Eve Drobot and *The Everything Kids’ Money Book* by Diane Mayr
- Week 26:** *Babe: The Gallant Pig* by Dick King-Smith
- Week 27:** *Hunting and Herding Dogs* by Marie-Therese Miller and *A Dog’s World*, edited by Christine Hunsicker
- Week 28:** *Anne of Green Gables* by Lucy Maud Montgomery and *Pioneers in Canada* by Harry Johnston
- Week 29:** *The Young Folks’ History of England* by Charlotte Yonge
- Week 30:** *The Black Stallion* by Walter Farley
- Week 31:** *King Arthur and His Knights of the Round Table* by Roger Lancelyn Green
- Week 32:** “The Valiant Little Tailor” by Jacob and Wilhelm Grimm
- Week 33:** *Bambi: A Life in the Woods* by Felix Salten
- Week 34:** “Prince Wicked and the Grateful Animals” from *More More Jataka Tales* by Ellen Babbitt
- Week 35:** *The Jungle Book* by Rudyard Kipling
- Week 36:** *Rabbit Hill* by Robert Lawson

WEEK 5

DAY ONE: Poetry Exercise

Student Pages 32–33

Focus: *Definitions of poetic terms*

Pull out Student Pages 32 and 33.

Allow the student to read the poem on Student Pages 32–33, either silently or aloud.

Tell the student that, instead of asking questions about the poem, you are going to discuss it with her.

Note: It is not necessary for the student to memorize (or even fully understand) everything that follows. This is simply an introduction to poetry; the concepts will be presented again and again so that the student has a chance to master them.

Look at the poem with the student and point out the following. Definitions are provided on Student Page 33.

1. This poem is written in “quatrains.” A quatrain is a set of four lines that belong together.
2. You can discover the “rhyme scheme” (the pattern of rhyming words) within each quatrain by finding the words that rhyme with each other and giving each rhyming sound a different letter of the alphabet as its name. Look at the first quatrain of the poem. The word “toves” is at the end of the first line, so we give the ending sound “oves” the letter A as its name. The word “wabe” is at the end of the second line, so we give the ending sound “abe” the letter B as its name. The word “borogoves” is at the end of the third line. It ends with the sound “oves,” so we give that sound its name: A. The word “outgrabe” is at the end of the fourth line. It ends with the sound “abe,” so we give that sound its name: B.

The rhyme scheme for the first quatrain is ABAB.

Now ask the student to fill in the rhyme pattern for the second quatrain. She should come up with ABAB for this quatrain as well; “son” and “shun” are A rhymes, “catch” and “snatch” are B rhymes.

Look at the third quatrain. We give the rhyming sound “and” (as in hand) the name A. “Ought” (as in “sought”) is B. “Tree” ends with a new sound, “ee.” Since this doesn’t rhyme with either A or B, we have to call it C. The fourth line ends with the “ought” sound again, so the rhyme pattern is ABCB.

Now ask the student to fill in the rhyme pattern for the next four quatrains. The correct answers are:

Fourth quatrain	ABAB
Fifth quatrain	ABCB (If the student points out that “dead” and “head” rhyme, you may tell her that this is called an “internal rhyme.”)
Sixth quatrain	ABCB

Seventh quatrain ABAB

3. Tell the student that you are now going to talk about “meter.” Before she can understand meter, though, she will have to understand three new words.

The first word is “syllable.” This may not be a new word for the student, but if she is unfamiliar with it, explain that a “syllable” is a part of a word containing one vowel sound. Read the following words to the student and ask the student to clap once for each vowel sound:

baseball	base	ball	two syllables	
airplane	air	plane	two syllables	
drumbeat	drum	beat	two syllables	
elephant	el	e	phant	three syllables

The second word is “stress.” When you “stress” part of a word, you let your voice emphasize that part of it. Read the words again, this time emphasizing the bolded syllable:

- b**aseball
- air**plane
- drum**beat
- e**lephant

Explain that in each of these words, the stress falls on the first syllable. Read the words again, stressing the last syllable instead, and ask the student whether the words sound right. (The answer should be “no.”)

The third word is “foot.” In poetry, a “foot” is a certain number of syllables that always fall into the same pattern of stresses. These patterns create rhythms that help make a poem a poem.

Ask the student to read the lines from the poem printed on Student Page 33 aloud, stressing the bolded syllables with her voice. After she reads, point out that the syllables always fall into the same pattern:

- unstress **stress**
- unstress **stress**
- unstress **stress**

In this poem, each “foot” has two syllables, and those syllables always fall into the pattern “unstress **stress**.”

Ask the student to circle each foot in the quatrain on Student Page 33. Her quatrain should look like this:

One, **two!** One, **two!** And **through** and **through**
The **vorp**al **blade** went **snicker-snack!**

He left it dead, and with its head
 He went galumphing back.

Tell her that this pattern (sets of two syllables in the pattern “unstressed **stress**”) is called **iambic**. Anytime a poem uses this particular rhythm, we say that the meter is iambic. “Meter” is the word we use to refer to the rhythm of a poem.

Optional: for students who are comfortable with identifying parts of speech.

Even though so many words in the poem are made up, you can still tell what part of speech each word is. “Slithy” and “toves” are both made-up words, but if you know that “slithy toves” are “gyring and gimbling,” you know that “toves” has to be a noun. The toves are **doing** the verbs in the sentence, so they have to be persons, things, or animals. “Slithy” describes “toves.” We know that a word that describes a noun is an adjective, so “slithy” must be an adjective.

DAY TWO: Dictation Exercise

Student Page 34

Focus: Action verbs

Pull out Student Page 34. Ask the student to write her name and the date.

Tell the student that today’s dictation sentence is also from *Through the Looking-Glass* by Lewis Carroll. In these two sentences, Humpty Dumpty is explaining to Alice what some of the words in “Jabberwocky” mean.

Dictate the following sentences to the student two times. Before you read, tell the student that you will pause significantly at each comma, but that you will pause even longer at the period that separates the two sentences. Also tell the student to listen for the word “they’re.” Explain that this is the contraction for “they are,” not the adverb “there.” If necessary, remind the student to put an apostrophe where letters are left out of the contraction.

Toves are something like badgers, they’re something like lizards,
 and they’re something like corkscrews. They make their nests under
 sundials and live on cheese.

Now ask the student to repeat the sentences back to you before she writes. If she cannot repeat both sentences, you may repeat them additional times.

Watch the student as she writes, and correct her at once if she begins to make a mistake. When she is finished, point out that there are two different kinds of verbs in these sentences. The verb “are” is a *linking verb*. It links “toves” to “something.” The verbs “make” and “live” are *action verbs*.

DAY THREE: Poetry Exercise

Student Page 35

Focus: *Definitions of poetic terms*

Pull out Student Page 35.

Allow the student to read the poem on Student Page 35, either silently or aloud.

Tell the student that, instead of asking questions about the poem, you are going to discuss it with her.

This poem is written in sets of four lines. Ask the student if she can remember the name for a set of four lines that belong together. If necessary, remind her that the name is “quatrain.” Help her to write “quatrain” on Line 1 below the poem.

Ask the student to give each ending rhyme a letter, as she did for “Jabberwocky.” She should write these letters in the blanks at the end of the lines. The pattern is:

A

B

A

B

A

B

A

B

Remind her that this is called a “rhyme scheme.”

Now ask the student to read the two lines written below Line 1 out loud, stressing each bolded syllable.

When she is finished, tell her that this is the opposite of iambic meter. Iambic meter falls into this pattern: unstress **stress**. Help the student to write “iambic” on Line 2, after the words “unstress **stress**.”

In this poem, each pair of syllables falls into the pattern **stress** unstress. Ask the student to circle each “foot” in the two lines she just read. Remind her that in this poem, each foot is two syllables. Her answer should look like this:

Stegosaurus blundered calmly through the prehistoric scene,
never causing any other creature woe.

This is called “trochaic” meter: a stressed syllable followed by an unstressed syllable. You will probably need to point out to the student that Jack Prelutsky ends each line with a half foot: he drops the second, unstressed syllable in each final foot because it makes the poem sound choppy, like a stegosaurus lumbering and blundering along.

DAY FOUR: Dictation Exercise

Student Page 36

Focus: Poetic form

Pull out Student Page 36. Ask the student to write her name and the date.

Tell the student that today's dictation exercise is from the poem "The Walrus and the Carpenter," found in Lewis Carroll's book *Through the Looking-Glass*. Begin by reading the first stanza of the poem to the student:

The sun was shining on the sea,
 Shining with all his might,
 He did his very best to make
 The billows smooth and bright—
 And this was odd, because it was
 The middle of the night.
 The moon was shining sulkily,
 Because she thought the sun
 Had got no business to be there
 After the day was done—
 "It's very rude of him," she said,
 "To come and spoil the fun!"

Now read the first four lines to the student, emphasizing the bolded syllables:

The **sun** was **shining on** the **sea**,
Shining with **all** his **might**,
 He **did** his **very best** to **make**
 The **billows smooth** and **bright**—

Remind her that this is iambic meter; each pair of syllables falls into the pattern "unstressed stress."

Now remind the student that, in poetry, each line begins directly underneath the previous line, and each line begins with a capital letter. Read these four lines twice more, pausing significantly at the end of each line. Now ask the student to repeat them back to you, reproducing your pauses. If she cannot remember all four lines, repeat them additional times.

Tell the student to stop at the end of each line so that you can tell her the proper punctuation (do not expect her to guess, correctly, that the first two lines end with commas and the last ends with a dash—there's no way she could know this). Watch her as she writes, and correct her at once if she begins to make a mistake.

WEEK 32

DAY ONE: Narration Exercise*Student Pages 236–238***Focus:** *Identifying the central narrative thread in a passage*

Pull out Student Pages 236–237 and 238. Ask the student to write his name and the date on Student Page 238.

Allow the student to read the story on Student Pages 236–237, either silently or aloud.

You will now ask the student to summarize the passage. This selection lends itself to a narrative, story-like retelling. To guide the student towards this type of summary, say to him, “Tell me in three sentences why the tailor wrote ‘Seven in one stroke’ on his belt.” His answer should resemble one of the following:

“The tailor bought some jam from a peasant woman. The flies descended on the jam, so the tailor hit them with a cloth. He killed seven flies, so he wrote ‘Seven at one stroke!’ on his belt.”

“A woman came along selling jam, and the tailor bought some. He was finishing a jacket, so he left the jam on the table. Then he killed seven of the flies that swarmed around the jam with one blow.”

“The little tailor bought some jam and spread it on bread. He left the bread and jam on the table, and flies swarmed all around it. The little tailor killed seven of them with a cloth, and wrote ‘Seven at one stroke!’ on his belt.”

If the student has difficulty with this summary, ask the following three questions to help focus his thoughts:

What did the tailor buy from the woman?

What happened to the jam while it was sitting on the table?

What did the tailor kill?

The answers to these questions will make up the student’s summary.

Write the narration down on Student Page 238 as the student watches.

DAY TWO: Dictation Exercise

Student Page 239

Focus: Direct quotations at beginning, middle, and end of sentences

Note: Today's exercise covers direct quotations at the beginning, middle, and end of sentences. The student should have learned the rules for writing direct quotations from his grammar program. If he has not (or needs a reminder), show him the following rules and read through them with him. Ask the student to find the place where each rule is demonstrated in the dialogue.

"If the direct quote is at the beginning of a sentence, it should have a comma after it," the teacher said. "The comma should go inside the closing quotation mark. The first word after the quotation should not be capitalized."

"What if the quote is a question?" the student asked.

"Good point!" the teacher said. "Question marks and exclamation points go inside the closing quotation mark as well. But you still shouldn't capitalize the first word after the quotation."

The student said, "What if the quotation is at the end of the sentence?"

The teacher said, "Then the comma should come right before the direct quotation, and the quotation should begin with a capital letter."

"What if the words 'he said' come in the middle of the quotation?" the student asked.

"In that case," the teacher said, "commas come after the first part of the quotation and also after the word 'said.'"

Pull out Student Page 239. Ask the student to write his name and the date.

Tell the student that today's dictation sentences are from the fairy tale "Briar Rose," another story collected by the Brothers Grimm. He may know it by the name "Sleeping Beauty."

Before you dictate, read the first paragraph of the story to the student: "A king and queen once upon a time reigned in a country a great way off, where there were in those days fairies. Now this king and queen had plenty of money, and plenty of fine clothes to wear, and plenty of good things to eat and drink, and a coach to ride out in every day: but though they had been married many years they had no children, and this grieved them very much indeed. But one day as the queen was walking by the side of the river, at the bottom of the garden, she saw a poor little fish, that had thrown itself out of the water, and lay gasping and nearly dead on the bank. Then the queen took pity on the little fish, and threw it back again into the river."

Now dictate the following sentences to the student three times. Before you read, tell the student that you will read the sentences only three times before asking him to write, and will not repeat them afterwards. Also tell him that there is a direct quote in the selection. Remind him that a direct quote should have quotation marks around it, and that it should be separated

from the sentence before it by a comma. Be sure to use a different voice for the fish's exact words.

Before the little fish swam away, it lifted its head out of the water and said, "I know what your wish is, and it shall be fulfilled, in return for your kindness to me. You will soon have a daughter."

Now ask the student to repeat the sentences back to you before he writes. If he forgets, tell him to go back to the beginning of the sentences and recite them again to jog his memory. If necessary, you may then prompt the student with single words.

Watch the student as he writes, and correct him at once if he begins to make a mistake. If he writes "it's" instead of "its," remind him that "its" is the possessive form of "it," while "it's" is a contraction for "it is" ("it lifted it is head out of the water" wouldn't make any sense!).

DAY THREE: Narration and Original Sentence Exercise

Student Pages 240–242

Focus: *Identifying the central narrative thread in a passage and writing original sentences*

Pull out Student Pages 240–241 and 242. Ask the student to write his name and the date on Student Page 242.

Today's exercise will require the student to write an original sentence. Allow the student to read the story on Student Pages 240–241, either silently or aloud.

You will now ask the student to summarize the passage. This selection lends itself to a narrative, story-like retelling. To guide the student towards this type of summary, say to him, "Tell me the three things that the tailor did to impress the giant." (Do not give him a sentence limit.) His answer should resemble one of the following:

"First, the tailor squeezed the liquid out of a cheese, and the giant thought he was squeezing a rock. Then, the tailor threw a bird into the air, and the giant thought he was throwing a stone. Then the tailor told the giant he would carry the branches of a tree, but instead he rode on it while the giant carried it."

"The giant squeezed a rock until water ran out, and the tailor did the same thing with a piece of cheese. Next the giant threw a rock into the air. The tailor threw a bird, which flew up out of sight. Then the giant told the tailor to carry a tree. Instead, the tailor let the giant carry it while he rode in the branches."

"When the giant told the tailor to squeeze water out of a rock, the tailor squeezed water out of a cheese. The giant threw a rock high into the air and told the tailor to do the same. The tailor threw a bird into the air, and the bird did not come back. Then the giant told the tailor to help carry a tree. The tailor said that he would carry the branches, but he let the giant do all the work while he rode on the tree."

If the student has difficulty with this summary, ask the following three questions to help focus his thoughts:

Why did the tailor squeeze the cheese?

Why did the tailor throw the bird into the air?

Why did the tailor ride in the branches of the tree?

Then have the student repeat his answers in order; this will form his brief summary. Write down the student's narration on the lines below, but do not allow him to watch.

Now ask him whether he can repeat the first sentence (or first and second sentences, depending on length) of the narration to himself. If not, read him the first one or two sentences of the narration only. Tell him to listen carefully, since you will only read once. Encourage him to repeat the sentence or sentences to himself until he can remember, and then to say the words out loud to himself as he writes on Student Page 242.

Give all necessary help in spelling and punctuation.

DAY FOUR: Dictation Exercise

Student Page 243

Focus: Direct quotations at beginning, middle, and end of sentences

Pull out Student Page 243. Ask the student to write his name and the date.

Tell the student that today's dictation sentences are also from the fairy tale "Briar Rose." Read the following paragraphs of the story to the student:

The queen had a little girl, so very beautiful that the king said he would hold a great feast and make merry, and show the child to all the land. So he asked his kinsmen, and nobles, and friends, and neighbours. But the queen said, "I will have the fairies also, that they might be kind and good to our little daughter." Now there were thirteen fairies in the kingdom; but as the king and queen had only twelve golden dishes for them to eat out of, they were forced to leave one of the fairies without asking her. So twelve fairies came, and after the feast was over they gathered round in a ring and gave all their best gifts to the little princess. One gave her goodness, another beauty, another riches, and so on till she had all that was good in the world.

Just as eleven of them had done blessing her, a great noise was heard in the courtyard, and word was brought that the thirteenth fairy was come.

Now, as she had not been asked to the feast she was very angry, and scolded the king and queen very much, and set to work to take her revenge. So she cried out, "The king's daughter shall, in her fifteenth year, be wounded by a spindle, and fall down dead." Then the twelfth of the friendly fairies, who had not yet given her gift, came forward, and said that the evil wish must be fulfilled, but that she could soften its mischief; so her gift was, that the king's daughter, when the spindle wounded her, should not really die, but should only fall asleep for a hundred years.

However, the king hoped still to save his dear child altogether from the threatened evil; so he ordered that all the spindles in the kingdom should be bought up and burnt. But all the gifts of the first eleven fairies were in the meantime fulfilled; for the princess was so beautiful, and well behaved, and good, and wise, that everyone who knew her loved her.

It happened that, on the very day she was fifteen years old, the king and queen were not at home, and she was left alone in the palace. So she roved about by herself, and looked at all the rooms and chambers, till at last she came to an old tower, to which there was a narrow staircase ending with a little door. In the door there was a golden key, and when she turned it the door sprang open, and there sat an old lady spinning away very busily.

Tell the student that the next two sentences of the story are today's dictation exercise. Dictate the following sentences to the student three times. Before you read, tell the student that you will read the sentences four times before asking him to write, since he will need to remember several different types of punctuation as he writes.

Be sure to use different voices for the princess and the old lady. Indicate the question at the end of the first sentence with your voice. Pause briefly at each comma.

"Why, good mother," said the princess, "what are you doing there?"
"Spinning," said the old lady, and nodded her head, humming a tune.

Now ask the student to repeat the sentences back to you before he writes. If he forgets, tell him to go back to the beginning of the sentences and recite them again to jog his memory. If necessary, you may then prompt the student with single words.

Remind the student that there should be commas between each speech and the words "said" in each sentence. Also remind him that in the first sentence, the word "what" should not be capitalized because it is part of the same sentence as "Why, good mother."

Watch the student as he writes on Student Page 243, and correct him at once if he begins to make a mistake. You will probably need to tell him to begin a new paragraph with the second speech.

When the student is finished writing, tell him that when an author writes a story, he usually begins a new paragraph whenever a new speaker begins to talk.