

Following Narnia® Volume 2: Aslan's Country

Writing Lessons in Structure and Style

Teacher's Manual

by Laura Bettis

Illustrated by Christin Jaynes

First Edition, June 2016

Institute for Excellence in Writing, L.L.C.

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Also by Laura Bettis

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Following Narnia® Volume 2: Aslan's Country

Writing Lessons in Structure and Style

First Edition, June 2016

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Unless otherwise noted, all Bible verses are from the New International Version.

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*When using Lewis' words, the spelling has been left as he spelled them (British spelling), not changed to American spelling, e.g., *armour* instead of *armor*.

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**RTL- Response to Literature

Introduction

Thank you for purchasing *Following Narnia Volume 2: Aslan's Country: Writing Lessons in Structure and Style*.

Main Purpose of This Book: The intent of *Following Narnia* is to help you see how you can integrate the IEW techniques with your other subjects. Your student will write on topics from the Narnia stories, but also from history and science, while using all of the IEW structural models.

Course Prerequisite: The parent-teacher should have viewed the *Teaching Writing: Structure and Style* (TWSS) DVDs or attended a live TWSS workshop with Andrew Pudewa. Have your TWSS syllabus handy as you go through these assignments with your student. At the beginning of each structural unit, watch the DVD to review that unit. There is no prerequisite for the student.

Schedule: The lessons are designed to be taught once a week. After teaching the lesson, students will use the rest of the week to write, edit, and rewrite. Allow the student extra time if needed.

Teacher's Manual: The Teacher's Manual (TM) includes everything in the Student Book, plus added instructions for teachers, including sample key word outlines, brainstorming ideas, suggested answers to questions, review activities, and ideas for motivating students. Instructional information for each lesson is in the gray area surrounding the inset version of the Student Book page. Always read the teacher instruction for each lesson beforehand to familiarize yourself with the lesson and any new material being introduced. The TWSS DVDs and the *Seminar Workbook* provide the core training for all IEW programs; review them as necessary.

Reading *The Chronicles of Narnia*: Listed at the beginning of each lesson is a reading assignment, which may be completed while the student works on the writing lesson. In a few instances, it would be helpful for the student to read the assigned chapters before class. These are Lessons 5, 6, 10, 11, and 19.

Students' Sample Compositions: There is at least one sample composition for each of the IEW structural units included in Appendix 4 as a model to help the parent-teacher and to inspire the student.

A Study in Words: Students and teachers have the option to study some of the words that C.S. Lewis selected and put into the Narnia stories. Appendix 3 contains all the information needed including the list of words and which chapter they came from. Please read all of the instructions for a more thorough explanation of this wonderful option.

Checklists: Checklists should be used in order to help the students see where they might improve and if they followed all of the directions, but also they should be a way of imparting the habit of self-governing their writing decisions. There is a checklist for each writing assignment. After teaching a lesson but *before they begin to write*, be sure that you and your student turn to the checklist and review each item. This will ensure a complete understanding of your requirements. Feel free to adjust the checklist for each student in order to personalize the learning as needed.

- **Point Values:** As new elements of structure and style are introduced in the lessons, they will also appear on the checklist. New elements are usually given a higher point value, and then the point value might decrease in subsequent lessons as other new elements are being emphasized. Customize the point values as your student needs.
- **Stylistic Techniques:** If previously taught stylistic techniques have not become easy for a student, it is not necessary to require the new technique just because it has been introduced in a lesson. Many times if the stylistic techniques are introduced too quickly, the student can feel overwhelmed. If needed, cross off any new stylistic techniques on the checklist until the student feels confident with the ones from previous lessons.
- **Reproducible Checklists:** For the parent-teacher's convenience, downloadable reproducible checklists are available. See the blue page for download instructions.



Lesson 5: Fix Your Eyes on Aslan

Structure: Unit 3: Retelling Narrative Stories

Style: quality adjective

Writing Topic: Lucy's obedience to Aslan

Student Reading Assignment: *Prince Caspian*, Chapters 9–11

The teaching goals of this lesson are to model and explain how

- ✓ to identify the story sequence,
- ✓ to craft an outline by asking questions from the Story Sequence Chart,
- ✓ to summarize the story from the outline,
- ✓ to correctly add a quality adjective in each paragraph,
- ✓ to fulfill a checklist while writing a rough draft composition.

UNIT 3: RETELLING NARRATIVE STORIES

Lesson 5: Fix Your Eyes on Aslan

Reading Assignment—*Prince Caspian*, Chapters 9–11

In Chapter 9, the children realize that the lands of Narnia do not look exactly the same as they remember. They are all frustrated and realize they are probably lost, when Lucy exclaims that she knows which way to go because she can see Aslan, and he wants the children to follow him. They all vote, and Edmund is the only one who supports and believes her. Later in Chapter 10, Lucy hears Aslan calling to her. By Aslan's growl and stern look, Lucy understands that she should have followed him even when no one else would. In Chapter 11, Lucy gets another chance.



Writing Assignment

This assignment is three paragraphs. On the next page is a shortened version of what happens mostly in Chapter 11. As you identify the elements of the story and rewrite it, go ahead and add in other details that you remember to make your story more exciting.

The goal of the assignment is to identify the story sequence so that you will be better equipped to write your own original stories. The sequence usually contains particular elements. The author must give us certain information.

First, he must tell the reader who is in the story. He gives us details so that we begin to form a mental picture of the *characters*. All the while he is also giving us details so that we can see the *setting* in our minds.

After the reader is comfortable with the *who*, *when*, and *where*, the author can insert some action. The plot will give the reader something to be interested in, and it will also pose a *problem or conflict*. This is whatever the character needs or wants but cannot get.

Near the end there is a climactic moment, decision, or event where the action reaches its highest point. Then something is revealed that begins to unravel the conflict and solve the problem, either to the liking of the characters or not. Either way, the conflict will be resolved somehow, and the story will come to a close. So the last part consists of the *climax and resolution*.

Read the entire story before you begin your outline. As you read about Aslan, Lucy, and the others, listen for the elements of the story. Then go back and begin to fill out your outline for your own retelling. Although it is based on actual facts, this is a fictional story, so it is okay to embellish or change your story to some degree.

Looking Ahead

In Lesson 6, there is an optional activity that will require you to gather a few items and have another adult helper present.

Turn to page 50 to preview the activity in order to decide if you want to prepare for this option.

The activity could easily be done without the extra props; the students will simply use their imaginations.

Read the entire story aloud to your students.

UNIT 3: RETELLING NARRATIVE STORIES

Source Text**Fix Your Eyes on Aslan**

The others would not follow. They would not listen. They would not believe. Lucy saw Aslan and excitedly told them so. They discussed the option of following her, but ultimately she lost the debate. She was devastated and outvoted, and now everyone was going the wrong way. Not wanting to traverse alone, she followed her siblings, bitterly crying. During the night she heard Aslan calling her. She quietly put on her shoes and wandered through the dancing trees to find him waiting for her. They had a joyful reunion frolicking in the meadow in the moonlight. Then the conversation turned serious. As she and Aslan walked and talked together, they began making their way back through the dancing trees, which all bowed gracefully as he passed by. Lucy knew the others might not listen when she gave them the message from Aslan, but she had to try.

“I will wait here for you,” he said as he nudged her with his warm nose. She ran off to wake the others, fully knowing that waking sleeping people who do not want to be awoken is never a fun task. She began with Peter, thinking that if she could get him up and on her side, the others would follow suit. Alas, Peter only rolled back over and continued snoring. She shook Susan next, who told her in a very condescending manner that she was dreaming and to go back to sleep. Next, Lucy tried Edmund, who was difficult to wake, but when he did, he sat straight up appearing out of sorts and quite ruffled. He squinted at her and tried to get his bearings. She repeated that Aslan wanted to see them immediately. Excitedly he jumped up and tried to see where she was pointing, but he saw nothing in the darkness. Lucy knew Aslan’s eyes were fixed right on her. Why couldn’t Edmund see the glorious lion resting in the moonlight? Everyone was stirring now that there was more commotion. Whining and complaining quickly ensued as she explained that Aslan wanted to meet with them this very night.

After more cajoling she announced in a quivering voice, “If you decide not to come with me to where Aslan is waiting, I must go on my own.” The dwarf and

Lesson 5: Fix Your Eyes on Aslan

Susan added more oppositional arguments, when Edmund boldly stood up and urged everyone to pipe down and get going.

Suddenly Susan made a haughty announcement, “Suppose I began acting as childish as that? I could just as easily throw a fit and stay here. Then what would you all do?” Lucy could wait no more. She turned to lead the group toward Aslan. Whether they followed or not was no longer her concern.

Suddenly she felt a peace and forgot all about the quarrels and her siblings. She fixed her eyes on Aslan and followed his exact paw steps. For a long while he led them along the edge of the steep cliff until he suddenly turned in among some small, delicate trees. Lucy hurried after him. Whether the others were still following and still complaining, she did not know. Her eyes were fixed on Aslan. She emerged from the little trees just in time to see Aslan begin to descend down the gorge, and she followed without hesitation. The others had trouble seeing the path and thought she was going to fall down the sheer face of the cliff, when suddenly it became visible to Edmund.

As they reached the bottom of the path, the roar of the waterfall was deafening. Lucy could see that Aslan was crossing the river on certain rocks, and she was careful to note which ones. Edmund came up behind her just in time to see Aslan take a drink and then give his mane a glorious shake. Edmund was sure he was seeing Aslan, and a surge of joy resonated through his whole body.

Aslan now went bounding up the other side of the gorge, and the children scampered after him as if in a dream. Susan and the dwarf followed with low grumbling. However, Peter, Edmund, and Lucy felt rejuvenated and were happily following the lion.

Now the Great Lion turned to face all of them. Peter and Edmund approached while Susan and the dwarf timidly retreated. Peter was forgiven for not believing sooner, and Edmund was commended for listening to Lucy and helping her convince the others. He called to Susan, who was now crying, but he gently breathed a renewing air of bravery over her. She, too, was quickly and completely forgiven. The dwarf was last, and having never actually seen a real lion, he was truly terrified. Laughing, Aslan scooped him up, threw him in the air, and gently caught him in his giant paw. All was as it should be.

UNIT 3: RETELLING NARRATIVE STORIES

Quality Adjective Activity

There are so many aspects of a great story! One of the first things an author needs to do is give the reader a good picture of the setting and the characters. This is called imagery. There are many tools for creating imagery and quality adjectives are one such tool.

The story from *Prince Caspian* that you are retelling is set in a wooded area alongside a cliff with a stream at the bottom. What adjectives will you choose to help the reader see the woods? the cliff? the stream? With your instructor brainstorm some ideas. Look in your thesaurus or synonym finder to locate the best words to describe with, and add to the list below.

Noun	Possible Quality Adjectives
cliff	<i>steep, sheer, vertical, vertiginous, rocky</i>
stream	<i>rapid, clear, cool, fresh, murmuring, deep</i>
woods	<i>stately, quiet, towering, thick, emerald-green</i>
forest	<i>rustling, thick, old, dense, grassy</i>
night sky	<i>clear, brilliant, fresh, crisp</i>
night air	<i>energizing, still, song-filled, cold</i>
meadow	<i>mossy, broad</i>
moon	<i>glimmering, bright, gleaming, silvery</i>

Now try describing the characters that will be in your retelling. Assume the person reading your story has never read *Prince Caspian* or any Narnia books. Help your reader understand what these characters are like.

Noun	Possible Quality Adjectives
Lucy	<i>intelligent, sensitive, innocent, loving</i>
Aslan	<i>warm, powerful, wise, mysterious</i>
Edmund	<i>sarcastic, impulsive, moody, brotherly</i>
Peter	<i>responsible, intuitive, forthright, patient</i>
Susan	<i>practical, parental, careful</i>
the dwarf	<i>skeptical, stubborn, talkative, small, confused</i>

View the next page for two boring, banned adjectives and also a list of fantastic quality adjectives.

Lesson 9: Something like Scales

Structure: Unit 4: Summarizing a Reference

Style: #3 -ly adverb sentence opener

Writing Topic: dragons

Student Reading Assignment: *The Voyage of the Dawn Treader*, Chapters 5–7

The teaching goals of this lesson are to model and explain how

- ✓ to choose one topic for the paragraph,
- ✓ to take notes from one longer source,
- ✓ to limit the note-taking,
- ✓ to craft topic and clincher sentences,
- ✓ to use a #3 -ly adverb sentence opener,
- ✓ to correctly format a bibliography.

Lesson 9: Something like Scales

UNIT 4: SUMMARIZING A REFERENCE

Lesson 9: Something like Scales

Reading Assignment—*The Voyage of the Dawn Treader*, Chapters 5–7

While escaping work at the camp, Eustace stumbles onto a cave and finds mounds of treasure inside. He takes a long nap on top of a huge pile of gold. When he wakes up, he is terrified to discover that he is no longer a boy, but a dragon. How will he ever get himself out of this mess? Later, it is only with Aslan's help that he is able to recognize his wrongdoing and become whole again. Aslan scrapes away the tough dragon layers and throws Eustace into some water where he happily discovers he is a boy again. A changed boy.



Writing Assignment

In this lesson you will write one paragraph as you did in Lesson 8; only this time you will write about dragons! Like before, the source text is too long. You must narrow down the topic of “dragons.” Then limit your note-taking. Before you begin taking notes, read the entire paragraph, so you see the full scope of available information. In this lesson you will also learn about the third sentence opener, the #3 -ly adverb opener.

Plan ahead.

Students will need this composition for Lesson 23. That is, this Lesson 9 paragraph about dragons will become one of the body paragraphs for an essay they'll write in Lesson 23.

How will you help students save their paragraph—in a binder? Or maybe you and they will store electronic versions of their dragon composition. In general, periodically you want to help student writers keep assignments organized and saved.

Save this Lesson 9 paragraph about dragons for an essay you'll write in Lesson 23.

UNIT 4: SUMMARIZING A REFERENCE

Source Text**Defeating Dragons**

Dragons have been in the imaginations, stories, and possibly the lives of mortals for centuries. In the Middle Ages it was quite well known that a fire-breathing dragon fiercely guarded every treasure. Many good knights attempted to slay a dragon and claim the gold, jewels, and other treasures. However, stories of dragons can be found in many cultures and cover a vast period of time. Sea monsters, giant reptiles, dinosaur-like creatures, and other various beasts can be found in literature dating back some four thousand years. In most stories the dragons can fly, which is quite puzzling when one considers the size and presumed weight of these creatures. Dragons usually lived in far-off caves, mountains, rocky cliffs, or other locations difficult for humans to access. Clearly, they preferred their solitude. Often, the dragons were wise creatures that had the ability to speak. These dragons could either be evil or friendly depending on the story. Numerous tales reveal loyal friendships between a dragon and a man. Evil, dangerous, and greedy are more commonly the characteristics displayed by these creatures, and most people steered clear. In modern dragon stories the color of the dragon may reveal some important traits. For instance, the gaunt, gray, or black dragon is usually associated with death and prefers to dine on rotting flesh while an emerald green dragon is associated with greed, envy, and cruelty and is partial to munching on small reptiles and the occasional elf or leprechaun. Whatever the diet, all dragons are the same when it comes to their offspring. The egg that the baby dragon crawls out of will be the same color as the mother's scaly plates. The baby's outer layer will be quite soft and springy, and as it grows, its plates harden into something like scales. The baby will also develop the other characteristics that the parents possess. No matter the story, no matter the culture, dragons are monsters to be feared and respected. Only the knights of old ever dared to defeat these fearsome, fiery dragons of folklore and fantasy.

**Bibliography**

Layton, Robin. "The History of Dragons." *Draconika Dragons*, n.p, n.d. Web. 3 Mar 2016.

UNIT 4: SUMMARIZING A REFERENCE

Stylistic Technique: Sentence Opener #3

The third type of sentence opener is very similar to the -ly adverb dress-up, except that now you will purposefully place the -ly adverb at the beginning of your sentence.

Here are some -ly adverbs which may fit nicely with this assignment. See which -ly opener goes best with the sentences given. There could be many combinations.

Oddly Frighteningly Greedily Incredibly Dangerously Hungrily

To the sentences marked 2, add a prepositional opener. Add an -ly adverb opener to the 3s. First, study the comma guidelines below, and remember, a #2 prepositional opener of five or more words does require the comma.

2 *According to literature,*
2 *Within storytellers' memories* _____ dragons lived in far-off mountains or caves.

3 *Frighteningly,*
3 *Usually,* _____ dragons lived in far-off mountains or caves.

2 *Without a doubt* _____ these creatures prefer their solitude.

3 *Oddly,*
3 *Fortunately,* _____ these creatures prefer their solitude.

2 *Despite their great size and weight,* _____ most dragons can fly.

3 *Incredibly,*
3 *Wondrously,* _____ most dragons can fly.

Comma Guidelines for the #3 -ly Adverb Opener

The opening -ly adverb takes a comma if you can convert it into the phrase “it is ____ that” with the adjective form of that adverb in the blank.

It is odd that these creatures prefer their solitude. We can convert *oddly* into “it is odd that,” so in this instance the -ly adverb takes a comma. *Oddly, these creatures prefer their solitude.*

It is hungry that dragons lived in far-off mountains or caves. “It is hungry that” does not make sense! Therefore, in this instance the -ly adverb opener needs no comma. *Hungrily dragons lived in far-off mountains or caves.*

Refer to the -ly adverb list from Lesson 1, and include at least one #3 -ly adverb opener in your paragraph, along with at least one #2 prepositional opener.

Lesson 14: Ulysses and the Sirens

Structure: Unit 6: Summarizing Multiple References

Style: sentence opener #6, the very short sentence (vss)

Writing Topic: Ulysses (Odysseus)

Student Reading Assignment: *The Voyage of the Dawn Treader*, Chapter 16

The teaching goals of this lesson are to model and explain how

- ✓ to choose one topic for the paragraph,
- ✓ to take notes from multiple sources,
- ✓ to limit the note-taking,
- ✓ to fuse the notes into one logically ordered key word outline,
- ✓ to craft topic and clincher sentences,
- ✓ to use sentence opener #6, the very short sentence (vss),
- ✓ to correctly format a bibliography.

Teaching Writing: Structure and Style

Watch the section for Unit 6:
Summarizing Multiple References.
At IEW.com/twss-help reference the
TWSS Viewing Guides.

UNIT 6: SUMMARIZING MULTIPLE REFERENCES

Lesson 14: Ulysses and the Sirens

Reading Assignment—*The Voyage of the Dawn Treader*, Chapter 16

In the last chapter the *Dawn Treader* reaches what seems to be the end of the Silver Sea, and Caspian declares that he will continue on alone. Edmund and Drinian tell him that he cannot go. Some arguing ensues, and Caspian begins to throw a temper tantrum. Finally Reepicheep announces that they will have to disarm him and bind him until he comes to his senses. Edmund adds that it will be just like his crew did with Ulysses when he wanted to go near the Sirens.

C.S. Lewis loved mythology. He, J.R.R. Tolkien, and others would sit around talking about the different stories. A favorite of Lewis' was *The Odyssey*. The main character was Ulysses, also known as Odysseus. Ulysses was tempted to follow something he should not have, just like Caspian.

Writing Assignment

In this lesson you will write one paragraph about Odysseus (Ulysses) from three source texts. Before you begin, you may want to read all three sources so that you are aware of what type of information is available. Then decide *what topic* you wish to focus on, for example, the clever ideas Odysseus always came up with. Once you narrow your focus down to a particular topic, begin taking notes from the first source text. Choose facts that support your topic. You will take *limited* notes from each source, choosing what you think is the most interesting or important. Then you will combine, or *fuse*, the notes into one outline for a paragraph. As you fuse, some information will have to be left out. Some information from the three outlines might get combined together. You will rearrange your notes in a logical order as you combine the facts you gathered.



To begin this 1-paragraph assignment, let's look at a brief example of what you will be doing. On the next page are two sources containing facts about the friends Tolkien and Lewis. Underneath each paragraph is a key word outline. On page 105, you will see how some facts were fused together from each outline, and the rest was simply left unused.

Lesson 14: Ulysses and the Sirens

Each student will need two different colored highlighters to examine the samples on the next page.

They will use one color for Lewis and a different color for Tolkien.

If possible bring plenty of extra highlighters for this visual aid in learning.

Take plenty of time to talk about the bibliography as you did in Lessons 8 and 9. As students move toward high school, this is a skill that needs to become a habit. Keeping track of books that were read or websites that were accessed for research (a working bibliography) is paramount in high school and college. Remember, once students directly quote from other persons' previous research, the list of directly quoted resources becomes a works cited page (according to MLA style).

UNIT 6: SUMMARIZING MULTIPLE REFERENCES

Bibliography

This assignment is to produce one paragraph about Odysseus, as he was known in Greek. (His Latin name was Ulysses.) Normally when you take notes, you will need to keep track of certain information from each source you use. In this case, the same author wrote all three Odysseus sources, so you will use the title page or copyright information from the front of this book. Insert the composition's title in quotation marks. Later you will use this information to practice crafting a properly formatted bibliography.

- ✓ Author's name
- ✓ Title
- ✓ Place of publication
- ✓ Name of publisher
- ✓ Date published

A bibliography is simply a list of sources you referenced and took notes from. Below is a sample bibliography for the two sources on the previous page.

- Begin by alphabetizing your list by the author's last name. → Barratt, David. *Narnia: C.S. Lewis and His World*.
- In each entry, indent all lines after the first. → Grand Rapids: Kregel, 2005. Print.
- If there is no name, then alphabetize by the first word (not including *a*, *an*, or *the*). → Bulfinch, Thomas. *Bulfinch's Mythology: The Age of Fable*. Garden City: Doubleday Book & Music Club, 1968. Print.
- Double space.
- For most resources you will need the author, the title, and the place and date of publication. → "The Coalbiters." Web log post. The Inklings. N.p., Aug. 2008. Web. 20 Apr. 2016.
- For more detailed information please refer to Purdue Online Writing Lab's MLA Formatting and Style Guide. <http://owl.english.purdue.edu/owl/resource/747/01/> → Hojbjerg, Martin. "The Nine Worlds." *Viking Mythology*. N.p., 1 June 2011. Web. 20 Apr. 2016.

For future reference, be aware that there are a few different formats for constructing your bibliography (MLA, APA, and the *Chicago Manual of Style*, among others). The process really becomes a test of your ability to follow directions. If you can do that, then it does not matter if you have memorized *this* format or *that* format. You will simply follow the directions for the specific format your instructor requires.

The next three sources were written by the same author, me, Laura Bettis. Turn to the title or copyright pages to get the information you will need. Beneath each source I have shown the list of books I referenced in order to write each source for you. Carefully examine each list, so you can become familiar with how to write a bibliography.

Lesson 24: Gothic Architecture: Flying Buttresses and Ribbed Vaults

Structure: Unit 8: Formal Essay Models

Style: Review stylistic techniques.

Writing Topics: flying buttresses and ribbed vaults

Student Reading Assignment: *The Last Battle*, Chapters 5–6

The teaching goals of this lesson are to model and explain how

- ✓ to find useful sources,
- ✓ to take limited notes from multiple sources,
- ✓ to fuse the information,
- ✓ to craft topic-clincher sentences,
- ✓ to keep a working bibliography.

Lesson 24: Gothic Architecture: Flying Buttresses and Ribbed Vaults

UNIT 8: FORMAL ESSAY MODELS

Lesson 24: Gothic Architecture: Flying Buttresses and Ribbed Vaults

Reading Assignment—*The Last Battle*, Chapters 5–6

In Chapter 5, Aslan sent Eustace and Jill to aid King Tirian. As they were walking along and catching each other up on the latest news, they arrived at a garrison tower, which in this case was stockpiled with weapons, armour, and supplies. Throughout *The Chronicles of Narnia*, the buildings, tools, menus, and usual occupations were similar to what we would have found during Medieval times in our world.

Writing Assignment

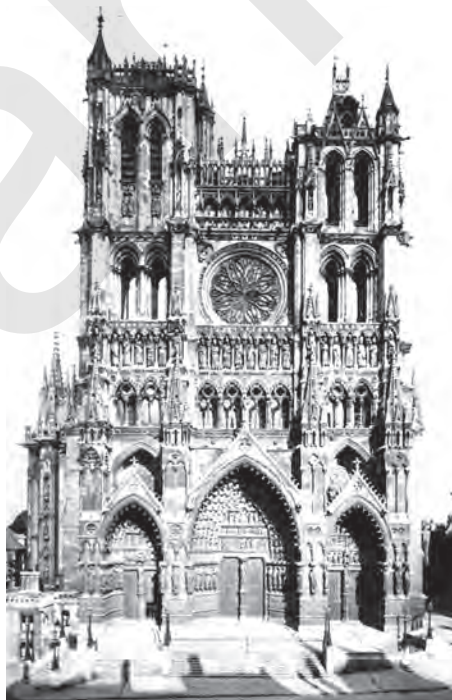
In this lesson and the next two lessons, you will write a six-paragraph essay on Gothic architecture.

Make every effort to go to your local library, find books on Gothic architecture, and do your own research. Take notes on each topic from those resources as well, and fuse the outlines appropriately.

On the next page you will find the four assigned topics. The source texts might not specifically be about these topics, but the topics may be mentioned. Careful reading will allow you to pluck out facts you need.

Because you must 1) research and 2) find facts in paragraphs that are not on one topic only, this essay is a more advanced writing assignment. Pace yourself: For this lesson, write one paragraph on flying buttresses and one on ribbed vaults.

Be sure to save both paragraphs.



Notre-Dame d'Amiens, Gothic cathedral. Public domain.

Lessons 24–25 provide source texts for your students. This week, they should also go to the library.

If it is possible to go as a class, you can show students ways to search for books on architecture and cathedrals. Also look for specific cathedrals, such as Chartres or Notre Dame. Be sure to check in the juvenile and adult sections. Ask a librarian for help.

By the end of Lesson 26, they will have composed a six-paragraph essay on Gothic architecture. As you talk about the structure of this essay, tell students to flip through the rest of this lesson and look ahead to Lessons 25–26, just to get the big picture. This is the same type of essay as the one on mythological creatures; only now they will research independently in some sources other than the Student Book.

Students should write the title of each resource to the left of the notes. They should use a fresh sheet of paper for each topic. For printed matter, be sure they note the title, author, publisher, place of publication, and year. If they write down a book's ISBN, students can go to easybib.com and plug in the ISBN. *EasyBib* can format everything and alphabetize by author for them. Students copy and paste information and then verify font, size, and spacing issues.

The *Purdue Online Writing Lab* also offers MLA citation helps. Visit owl.english.purdue.edu.

Lesson 24: Gothic Architecture: Flying Buttresses and Ribbed Vaults

Organizing Your Research

Over the next two weeks you will take notes from the provided source texts, from library books, and possibly from Internet sources. You must keep track of all sources you use. As you read and look for facts about the four topics, consider using a spiral notebook to keep all your notes together. Use one sheet of paper for each topic. Take key word notes from one source. When you are finished with that source, draw a line underneath. Then continue to the next source, and look for more. You are likely to find facts on different topics from one source as you read, so keep a separate sheet for each topic. Here is an example of how you can stay organized:

Topic listed at the top

Source listed to the left side

Key word outlines on the right side

Topic: Flying Buttress	
Sources:	1. arched, support
<i>Cathedrals</i> by	2. 90 angle, wood, frame
Lorenzo Ghee	3.
(book, p. 28)	4.
	5.
<hr/>	
<i>Architecture</i> by	1. 11th century, Suger
Maria Albert	2. idea, added, support
(book)	3. multilayered
	4.
	5.

Topic: Ribbed Vault	
Sources:	1. easier, build
<i>Cathedrals</i> by	2.
Lorenzo Ghee	3.
(book, p. 28)	4.
	5.
<hr/>	
<i>The History of</i>	1. redistribute, weight
<i>Ceilings</i> by	2.
Henry Wayne	3.
	4.
	5.

You can certainly go to a second page if necessary. When you are done gathering information for one topic, have a fresh sheet of paper ready to fuse everything together. This is just one idea. Use a system that is comfortable for you. Remember, keep everything organized. If you want to quote a book or website but cannot remember where the quote came from, you risk plagiarizing. It is very time consuming to try to go back through all of your books and find where the quote came from. In addition to the spiral notebook, another idea is to use a sticky note or sticky tab to mark pages where you found some information. If you use a different colored sticky tab for each topic, then you can easily return to something if needed.

As students cite each of the source texts from *Following Narnia*, they only need to change the source text's title each time.

Bettis, Laura. "Beautiful Flying Buttresses." Locust Grove: Institute for Excellence in Writing, 2016. Print.

UNIT 8: FORMAL ESSAY MODELS

Source Text 2**Beautiful Flying Buttresses**

The Gothic architectural style used flying buttresses to support the weight of the walls and the heavy roof, but that did not mean they were ugly or obtrusive. The flying buttress was decorated and designed in such a way that it added beauty and dimension to the cathedral (McNutt 40). Various curves were used to complete the exterior look of each cathedral. The architects also used these structures to direct water away from the building, and they often put a decorative gargoyle on the end of a downspout. Water poured from its mouth. Some buttresses were four tiers high, while others were a single tier. As the years went on, the different Gothic styles added more adornment to the flying buttress. Because of the style of the Flamboyant Gothic builders in the fifteenth century, pointy pinnacles were added to the tops of the columns of the buttresses (McNutt 38). They also added rows of pointed arches within the design at this time. The cathedrals often have many rows of buttresses, and some follow the rounded end of the choir and then traverse down the other side as they do at the Notre-Dame Cathedral in Paris, France. While they are needed for strategic engineering purposes, the flying buttresses also add a layer of beauty and elegance.



Flying buttresses. Laura Bettis.

Works Cited

McNutt, Stacey. *Churches & Cathedrals: Masterpieces of Architecture*. New York: Smithmark, 1997. Print.

Lesson 28: *The Silver Chair*

Structure: Unit 9: Formal Critique

Style: Review stylistic techniques.

Writing Topic: the story of *The Silver Chair*

Student Reading Assignment: *The Last Battle*, Chapter 12

The teaching goals of this lesson are to model and explain how

- ✓ to write the conclusion paragraph of a critique,
- ✓ to express a recommendation without using the word “I,”
- ✓ to state an opinion about the best or worst part of the novel and why,
- ✓ to analyze a lesson or moral,
- ✓ to write the introduction paragraph of a critique,
- ✓ to draw in a reader by using an attention-getting hook,
- ✓ to offer background information,
- ✓ to join introduction, three existing body paragraphs, and conclusion into a five-paragraph critique that flows smoothly.

UNIT 9: FORMAL CRITIQUE

Lesson 28: *The Silver Chair*

Lesson 28: *The Silver Chair*

Reading Assignment—*The Last Battle*, Chapter 12

How strange to suddenly be in a different place with different people, and yet they are the same people you knew in life or in a dream.

Writing Assignment

Again, this lesson’s reading assignment is short because you will need to think back to *The Silver Chair* to write two paragraphs: the conclusion and the introduction. Those paragraphs will complete your five-paragraph critique of *The Silver Chair*. A critique can be very important, and many people have found a career being a critic because it helps people know if this product (book, movie, restaurant, university) is something they might want to invest some time or even money in.

In the last lesson, you wrote a three-paragraph retelling of *The Silver Chair*. Now you will add two more paragraphs for a complete five-paragraph critique.

First, you will write a conclusion paragraph that will include what you liked and or disliked and why; however, you will not use the word “I.” You are the expert, so you will just state your opinion as a fact. Would you recommend this book? Also include what you think the author may have been trying to teach the reader with his story. End the conclusion with the essay clincher, which will then repeat a few words in your title.

Next, you will write the introduction paragraph. Choose an attention-getting opener to hook your reader (see page 205). Be sure to give the author’s name and the title of the book. You may also include other pertinent information or any background information on the author or the other books he has written. What is pertinent is up to you. What else might be appropriate for a reader to know?



Hand back the body paragraphs to your students.

Here are suggested activities:

- 1) Read the Writing Assignment together.
- 2) Read aloud the sample essay, pages 251–252.
- 3) Together, consider how a critique is structured:

“What is the first component?”
(characters and setting)

“The second component?”
(conflict)

“The third component?”
(climax and resolution)

“What elements seem to be present in the introduction?”
(hook, author, title, background info)

“And in the conclusion?”
(lesson, recommendation, analysis, and significance)

From the second-to-last sentence, the writer chose key words for his title.

For Lesson 29, direct students to bring *The Last Battle* to class.

Lesson 28 Final Checklist - *The Silver Chair*

FORMAT

- ☐ Modified MLA format (See Appendix 1.) _____ (8 pts)
- ☐ Title centered; reflects key words of essay clincher _____ (2 pts)

INTRODUCTION

- ☐ Hook grabs attention. _____ (10 pts)
- ☐ Includes name of author and title of story _____ (10 pts)
- ☐ Includes type of book, background information, possibly author information _____ (10 pts)

THREE BODY PARAGRAPHS

- ☐ Story follows Story Sequence Chart. _____ (30 pts)

CONCLUSION

- ☐ Your opinion of the best or worst part and why _____ (10 pts)
- ☐ Lesson about life; recommendation to reader _____ (10 pts)
- ☐ No "I" or "we" _____ (2 pts)
- ☐ Final sentence reflects the title. _____ (5 pts)

STYLE Each paragraph must contain at least one of each element of style.

Dress-Ups

(1 pt each)

- | | | |
|-------------------------|-------------------|-------------|
| -ly adverb | quality adjective | strong verb |
| <i>who-which</i> clause | www.asia.b clause | |

Sentence Openers (numbered: one of each in every body para.)

(1 pt each)

- | | | |
|-------------------|----------------|----------------------------|
| [1] subject | [3] -ly adverb | [5] clausal , (www.asia.b) |
| [2] prepositional | [4] -ing , | [6] vss (2–5 words) |

*The number of sentence openers required depends on the number of sentences present in the paragraph.

Decorations (Italicize or "Dec." in margin. One dec. per para.)

(1 pt each)

- ☐ alliteration (*allit*) _____ (1 pt)
- ☐ simile or metaphor _____ (1 pt)

Literary Devices (Underline or italicize one per para.)

(1 pt each)

- ☐ assonance (optional) _____ (1 pt)
- ☐ personification (*PER in margin*) _____ (1 pt)
- ☐ onomatopoeia _____ (1 pt)

Advanced Style ("Trip" or italicize one per para.)

(3 pts each)

- ☐ triple strong verbs _____ (3 pts)

MECHANICS

- ☐ capitalization, punctuation, spelling, grammar _____ (8 pts)
- ☐ banned words: come/came go/went see/saw get/got good, bad, sad, big _____ (-1 pt)

Total _____

Reproducible checklists are available (see blue page).