

Following Narnia® Volume 1: The Lion's Song

Writing Lessons in Structure and Style

Teacher's Manual

by Laura Bettis

Third Edition, January 2016

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

Narnia, The World of Narnia, *The Lion, the Witch and the Wardrobe*, and Narnia.com are trademarks of C.S. Lewis Pte. Ltd.
The Chronicles of Narnia is a U.S. Registered Trademark of C.S. Lewis Pte. Ltd.

Also by Laura Bettis

Following Narnia® Volume 1: Writing Lessons in Structure and Style Student Book

The purchase of this book entitles its owner to a free downloadable copy of *The Student Resource Notebook* and the *Following Narnia Volume 1: The Lion's Song Reproducible Checklists* e-book.

(See the blue page for complete download instructions.)

Copyright Policy

*Following Narnia® Volume 1: The Lion's Song
Writing Lessons in Structure and Style*

Third Edition, January 2016

Copyright © 2012, 2016 Laura Bettis. All rights reserved.

ISBN: 978-1-62341-240-1

Our duplicating/copying policy for this **Teacher's Manual**:

All rights reserved.

No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the author, except as provided by USA copyright law and the specific policy below:

Home use: Because this Teacher's Manual may not be reproduced, each family must purchase its own copy.

Small group or co-op classes: Because this Teacher's Manual may not be reproduced, each teacher must purchase his or her own copy.

Classroom teachers: Because this Teacher's Manual may not be reproduced, each teacher must purchase his or her own copy.

Library use: This Teacher's Manual may be checked out of a lending library provided patrons agree not to make copies.

Additional copies of this Teacher's Manual may be purchased from IEW.com/FN1-T.

Institute for Excellence in Writing
8799 N. 387 Rd.
Locust Grove, OK 74352
800.856.5815
info@IEW.com
IEW.com

Printed in the United States of America

IEW is a registered trademark of the Institute for Excellence in Writing, L.L.C.

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

Contents/Scope and Sequence

Introduction

The Magician's Nephew

Lesson	Writing Topic	Page	Structure	Style	Chapter
1	Sherlock Holmes	5	1,2		1
1	Sidney Paget	10	1,2		1
1	Sir Arthur Conan Doyle	12	1,2		1
2	Atlantis	15	2	-ly adverbs	2–4
3	Jadis Tells a Story	23	3	<i>who-which</i> clause	5
4	Sister Tells a Story	29	3	strong verb	6
5	Digory and Jack	35	4	<i>because</i> clause	7
6	First Voice	41	4	quality adjective	8
7	Buckingham Palace	47	4		
8	A Lamp-Post Is Planted	53	5		9
9	Forked End Down	59	5		10–11
10	Take of My Fruit	63	5		12–13
11	Predatory Pitcher Plant	69	6		14
12	Crown Jewels of England	75	6	clausal	15

The Lion, the Witch and the Wardrobe **84**

Lesson	Writing Topic	Page	Structure	Style	Chapter
13	Air Raids	85	4	triple repeating words	1
14	Evacuations from London	91	4		2
15	Diary of an Evacuee	95	7		3
16	The Manipulative Witch	103	4		4
17	The Fearsome Witch	111	4		5–8
18	The Spiteful Witch	115	4		9–11
19	The White Witch	119	8	hooks	12–14
20	Adolf Hitler	123	4	sentence openers 2 and 3	15

Lesson	Writing Topic	Page	Structure	Style	Chapter
21	The Witch and Hitler	129	7		
22	Peter and Edmund	135	7	sentence opener 4	
23	Roosevelt and Churchill	139	4	sentence opener 5	16
24	C.S. Lewis	147	8	sentence opener 6	17
<i>The Horse and His Boy</i>		155			
Lesson	Writing Topic		Structure	Style	Chapter
25	Chores	157	7		1
26	The Lion, the Witch and the Wardrobe	163	9		
27	Bree	167	RTL*	alliteration	2–4
28	Aslan	171	RTL		5–6
29	The Horse, His Boy, and Aravis	173	RTL		7–9
30	The Horse and His Boy	177	RTL		10–15
Bonus Lesson 1	Shasta	181	RTL		1–2
Bonus Lesson 2	Aravis	185	RTL		2–3
Appendix		187			
A Study in Words		189			
	Possible Resource List	190			
	Word Lists by Book and Chapter	191			
	Analyzing Words	192			
	Word Analysis Pages	194			
Student Sample Compositions		197			
Proofreading Marks		247			

* RTL is the acronym for Response to Literature.

Introduction

Thank you for purchasing *Following Narnia: The Lion's Song: 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. Have your TWSS syllabus handy as you go through these assignments with your student. At the beginning of a structural unit, for example, Unit 3: Retelling Narrative Stories, look for a notation about which IEW unit you can study in your TWSS disc and syllabus. 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, answers to questions, review activities, and ideas for motivating students. Instructional information for each lesson is in the grey area surrounding the inset version of the Student Book page. Always read the teacher instructions for each lesson beforehand to familiarize yourself with the lesson and any new material being introduced. The TWSS DVDs and the syllabus 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.

The Order of IEW's Structural Units in This Book: These lessons teach through all nine of the structural units in the *Seminar and Practicum Workbook* (the syllabus which contains the Structure and Style Method for teaching writing). You'll immediately notice that in this *Following Narnia Volume 1* book, the structural units jump around; they're not in numerical order. That is because these *Following Narnia* lessons are based on *The Chronicles of Narnia* chapter books; various structural units pertain to various chapters, but not in the IEW units' numerical order, of course. Parent-Teacher, in your Teacher's Manual, notice the directions for viewing the TWSS discs.

A Study in Words: Students will study some of the words that C.S. Lewis selected and put into the Narnia stories. The Teacher's Manual contains 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.

Introduction

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. Checklists detail all the requirements of the assignment for the teacher too.

There is a checklist for each required writing assignment at the end of each lesson. After teaching a lesson, and *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.

- **Point Values:** As new elements of Structure and Style are introduced in the lessons, they will also appear on the checklist. New elements are given a higher point value, and then the point value may 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:** See the blue page for download instructions.



Checklists, cont.

Again, a checklist shows the requirements of the assignment. After they are sure each requirement is included in the composition, students should check off the element. With every assignment, the checklist is turned in, so the parent-teacher can use it for grading.

- EZ + 1: Every stylistic technique that is introduced will accumulate on the checklists. If the stylistic techniques become too difficult for a particular student, feel free to cross off one or two until the first ones have become easy. Easy means the student can add the stylistic technique without much help and without it sounding goofy most of the time. The style requirements can be filled in by the students with the teacher's direction, based on what stylistic techniques they already know and find easy to do, plus one they are learning to use.
EZ + 1

Always review your expectations with students to be sure they understand what your requirements are. Reproducible checklists are available (see the blue page).

The Student Resource Notebook (SRN)

The *Student Resource Notebook* is a free resource available for downloading. Please follow the instructions on the blue page of this book if you choose to download this very helpful resource. If you prefer not to download so many pages, you may purchase a hard copy from IEW.

Polished Draft Collection

Students should polish each of their final drafts as soon as they have been checked and returned by a teacher. To do so, they must make the corrections noted and resubmit at the next scheduled class meeting. This last draft is referred to as the polished draft and will not be labeled.

Once returned, polished drafts should be kept in a binder in clear protector sheets *with the original, labeled final drafts hidden behind each*. At the end of the year, students will have a collection of a variety of compositions about Narnia that they can be proud of.

Laura Bettis

Structure

For this first lesson, there is more information here in the Teacher’s Manual than you will tell your student. Most of this information is for you to learn and understand. Review ahead of time, and highlight the things you want to point out to your student. Begin by reading the entire source document together out loud.

Talk about key words, and help them find three for each sentence. A sample outline is on the next page.

Explain that you are going to show them how to take some notes on this information. Begin the paragraph again, and read one sentence. Talk to them about picking out key words. They may pick three words only. They may use numbers, abbreviations, or simple symbols, and then they are still allowed three actual words as well. Put a comma between each word or symbol. Repeat this with each sentence, and encourage the students to contribute to the process. Ask them what they think is important or interesting. They will enjoy hearing you say, “What do you think is interesting?”

Model the note-taking on a wipe-off, chalkboard, or a piece of paper while the student writes on his own paper. It is fine if the students just copy what you have on the board at this point. They will feel more comfortable with it as they practice. Right now you are teaching a process, and some students may need more time to become independent.

Younger Students

Younger students may use a highlighter to pick out words. Do not let them highlight phrases. Highlight individual words only. Onto the outline they should transfer only the key words they choose. Younger siblings who cannot write yet may do this orally with you and will greatly benefit.

Units 1–2: Note Making and Outlines; Writing from Notes

Writing Assignment

1. Read the paragraph below about the fictional character of Sherlock Holmes.

Sherlock Holmes was a famous investigator in some of the most memorable detective stories ever written. The fictional character was born in 1854 in London, England. Details of his family are few and are hardly mentioned in any of the stories. Holmes liked classical music and the opera. He was observant, intelligent, and alert. He was also very good with disguises, which he used all the time while investigating crimes.

Key Word Outline

- I. _____
1. _____
2. _____
3. _____
4. _____
5. _____


Here is a sample key word outline (KWO) for paragraph 1. There are many possibilities, but this will give you an idea. Model on the board or on paper while coaxing as many words from students as possible.

Lesson 1: Sherlock Holmes

Great job! Your outline *might* look something like the one below, but it is fine if you put down some different things. There are many possible outcomes for a key word outline.

Sample Key Word Outline

I. Sherlock Holmes, famous, detective,

1. fictional, b. 1854, London
2. details, family, few
3. liked, , opera
4. observant, intelligent, alert
5. disguises, investigating, crimes

Question:

Why the Roman numeral?

Answer:

Each Roman numeral denotes a new paragraph. Each paragraph is a unit of thought and a distinct topic within a bigger subject. Right now you are teaching the basics of note-taking from a single source about one topic, which will become one paragraph. Later, the student will learn to take notes where there are several topics; the student will use more Roman numerals: one for each new topic or paragraph.

Students should test the outline.

An important step here (and one that is often overlooked) is to tell back or test the outline. This step is multifaceted and very powerful. Telling back, or “testing,” the outline will show the student if he chose good words to remind him of the information. Students will learn to select more carefully the more they practice testing the outlines.

When testing the outline, the student should look at the first line of his notes, think about the information, and then look up from the paper and speak to the audience using a complete sentence. Then he may look back down, review the information on the second line, formulate the thought, and look up and speak to the audience using a complete sentence. He should not read directly from the outline but look up and make eye contact with the audience. Students should not be speaking while looking down at their notes. Continue this for the entire outline. Train students to be effective oral as well as written communicators. Think: *speech preparation*.

2. Test the outline by telling it back to someone.

You will need to test your outline to see if you wrote down good words. You will read each line as a sentence. Do not just read the three words. Make them into a complete sentence. If you remember more details from the paragraph, add them in as you speak.

When you tell back the information to another person, do not look at the outline at the same time you are speaking.

- Look at your outline.
- Silently to yourself, read one line of your notes.
- Look up at the person, and say the sentence.
- Repeat with each line of your outline. Try not to say “um,” and try not to fidget. Take your time.

Cover the original paragraph, and look only at your outline notes. Read aloud in complete sentences.

Think about your sentence while you look at the outline. Then look up at your audience and say the sentence.

3. Evaluate your note-taking.

How did you do? Did you remember what your notes meant? Do you think you picked good words? Were you happy with your word choices? You will get better and better at this. Always tell back your outline to someone like your mom or your dog. This will actually help you remember the information permanently. By telling it back and reviewing the information, you will learn it. You are learning to study and think!

After they tell back their outline, ask your students if they think they took good notes. Did they remember what everything meant? As they read aloud, did everything flow together and make sense? Enforcing this step now will help them develop the habit of evaluating themselves by listening to their own voice and evaluating their own note-taking. This is a “how to think for yourself” technique.

Lesson 3: Jadis Tells a Story

Structure: IEW Unit 3: Retelling Narrative Stories

Style: *Who-Which* Clause

Writing Topic: The Destruction of Charn

Student Reading Assignment: Chapter 5

Teaching Writing: Structure and Style

Watch the section for Unit 3 (Retelling Narrative Stories). At IEW.com/twss-help reference the TWSS Viewing Guides.

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

- ✓ to identify the components of a story and their sequence,
- ✓ to make an outline based on the story sequence,
- ✓ to summarize a story from an outline,
- ✓ to understand that each paragraph has a purpose,
- ✓ to use a *who-which* clause,
- ✓ to create a clever title from the last sentence of the story.

Lesson 3: Jadis Tells a Story

UNIT 3: RETELLING NARRATIVE STORIES

Lesson 3: Jadis Tells a Story

Reading Assignment—*The Magician's Nephew*, Chapter 5

In Chapter 5, Digory rings the bell, which awakens Queen Jadis. She tells Digory and Polly the story of how Charn came to be destroyed. The Queen blames everything on her sister, even though she was the one who spoke the Deplorable Word and ended all life on Charn. Now she is the undisputed Queen, but there is no one alive to rule over.

Narrative Stories

In this lesson you will again take notes in an outline, but instead of taking notes from each sentence, you will look for certain components that make up a story. These components are in every story you will read. Usually the components are presented in a particular sequence, so that is how you will outline them.

What are the components of a story?

In a story, certain elements must be introduced or revealed, so the reader can follow and enjoy the story. These elements are: Characters and Setting, Plot and Conflict, Climax and Resolution.

- I. First, the author must introduce *who* is in the story. These people or animals are called **Characters**. The author must also give some clues or information about *when/where* the story takes place. What was the mood or atmosphere? Set the stage for the rest of the story to unfold! This is called **Setting**. These are the things you will watch for and take notes on in the first outline.
- II. The second outline will include what the characters *need* or *want* and what is preventing them from reaching that goal. This is called **Plot** and **Conflict**. Look for things that they say, do, and think about. These details will go into your second outline.
- III. The third and final outline will include the most exciting part of the story. The reader doesn't know yet how everything is going to turn out, but there is an intense building of action or suspense. Then there is an event that reveals how the characters might solve their problem. This is the **Climax** of the story. Then the problem is solved, and they have a **Resolution** to the situation. At the end of your third outline, you will put the key words for your story clincher sentence. This sentence lets readers know that the story is finished. Then select two to three key words from the story clincher to be your title.

Writing Assignment

Open *The Magician's Nephew* to Chapter 5. About two-thirds of the way through the chapter, Jadis begins to tell the story of how Charn was destroyed. Look for the paragraph that begins with: "It was my sister's fault." Read this paragraph and the next two, to gather the needed information. Stop three paragraphs down where Jadis ends with "A moment later, I was the only living thing beneath the sun." This is a short account of the Queen's version of what happened. Ask yourself questions to acquire the information for each outline. After you take some notes and *identify the components*, you will use your outlines to rewrite the story in three paragraphs as if you are Jadis telling the story.

Structure

Characters and Setting, Plot and Conflict, Climax and Resolution

The source text for this assignment is from *The Magician's Nephew*, Chapter 5: The Deplorable Word. About two-thirds of the way through the chapter, Jadis begins to tell the story. Look for the paragraph that begins with, "It was my sister's fault." Read this paragraph and the next two, to gather your information about what happened. Stop three paragraphs down where Jadis ends with, "A moment later, I was the only living thing beneath the sun." Model the key word outline on the board, encouraging the students to give you most of the key words. This time the student is answering specific questions to identify story components. The students may remember details about Charn from a few paragraphs earlier in the chapter. It is fine if they refer there to get a better description of Charn. Direct them to include any other details they remember to help describe.

Draw the chart onto the board just like Andrew does on the DVD. Complete all three outlines together at that time. Model for them how to use the questions to get the information.

While you model the KWO on the board, be sure and explain that they are welcome to put their own key words on their papers. After everyone has an outline, they should tell it back aloud and then begin writing their 3-paragraph story. They are to summarize the story and tell it from Jadis's point of view, just like in the book. When they reach the third paragraph, have them end with a story clincher, and show them how to pull 2–3 words from the story clincher to come up with a unique title.

Question:

How is Unit 3 different from Unit 2?

Answer:

In Unit 2, the students take notes from a source, sentence by sentence. In Unit 3, they now get the key words by asking themselves questions. They then identify the components of a story in a sequence and write down key words for that component. It is important to outline all three sections in one sitting, so the students can see the components. This also introduces the idea that when you write, each paragraph should have a purpose.

When creating a key word outline for a narrative story, do not choose words from each sentence. Choose key words that answer the questions for each paragraph's "theme."

remember:

Teach them to ask themselves questions. Teach them the components and sequence of a story. The end result is that they will be able to identify these components. When they decide to write an original story, they will know what to include and how to plan. Teach them that paragraphs have a purpose.

Unit 3: Retelling Narrative Stories

The Story Sequence Chart

Identifying the Components of Jadis's Story

(Polly and Digory are not characters in the story Jadis is telling.)

Last Living Queen

I. Queen Jadis, powerful, merciful

1. Sis, prideful, foolish, weakling
2. Charn, vast, city
3. palaces, Δ, towers, , river

II. war, take-over, throne

1. great, battle, 3, days
2. last, soldier, fallen
3. Sis, rebels, charging

III. choice

1. eyes, faces, victory
2. not, 4, U, "Deplorable Word"
3. Answers will vary.

Story clincher

I. Characters/Setting

Who is in the story?
When does it happen?
Where are they?
Describe this place.

II. Plot/Conflict

What do they need/want?
What is stopping them?
What do they think?
What do they say and do?

III. Climax/Resolution

What is the climactic moment that begins to solve the problem?
How is the problem resolved?
What happens in the end?
What lesson is learned?
Title will come from your →

Style

There are some dress-up activities in the Student Book. You may always choose to do the activities before or after the outline. Give them some nouns to start with. Also have the students think of their senses when coming up with descriptions. How do things look, smell, or feel?

Lesson 3: Jadis Tells a Story

Who-Which Clause

The *who-which* clause dress-up is very useful because it helps you combine information. As a general rule, use *who* when talking about people or creatures who speak. Use *which* for things or regular animals. The main rule is that the *who* or the *which* must come immediately after the noun it is referring to. Usually, use commas on each side of the clause. Examples:

Jadis, who was very powerful, used the deplorable word on Charn.

This is a *who* clause.

It is describing the noun, Jadis.

Charn, which was a beautiful world at one time, is now a charred ruin.

This is a *which* clause.

It is describing the noun, Charn.

When you retell Jadis' story, simply choose a noun (person, place, thing, or idea), and select a *who-which* clause. Brainstorm some ideas for *who-which* clauses.

Jadis, who *plots evil things, causes chaos, tells lies*, is a demanding person.

The Deplorable Word, which *can kill, Jadis used deliberately*, was the secret of secrets.

My sister's rebels, who *fought for control, broke promises*, were too late.

(Describe the rebels, not the sister.)



UNIT 7: INVENTIVE WRITING

Lesson 22: Peter and Edmund**Writing Assignment**

In this lesson you will write a paragraph comparing *one* event that Peter and Edmund had in common, but then you will contrast how they each handled the situation. You will ask yourself questions like you did in Lesson 21 to come up with the details.

Begin by listing the bigger ideas that you might compare. Then break it down into smaller pieces for the specifics. You will be providing specific examples that you remember from your reading.

Peter and Edmund experience many events that are similar, but they each handled them in different ways. Here are some events that would be possible paragraph topics. See if you can think of more. You will choose only one to write about.

Lucy told them both that she had been to a magical country through the wardrobe.

Both went to Mr. Beaver's house.

Both had a first meeting with Aslan.

Both had a first meeting with the Witch.

Both of the boys made decisions that affected others.

You may think of more, but once you decide on *one* topic that you like, you will need to search your memory for information and details to show how Peter and Edmund handled these situations differently. If you need to look back in the book to verify the information, that is fine, but try to do most of it from your thoughts and memory. Then begin to fill in your outline, so you can organize your thoughts. The question box is there to help you come up with more details as well, so think about the who, where, when, etc. Here is an example outline:

Who? How? Outcome? or Effects?	I. <u><i>P, E, meet, Aslan</i></u>
	1. <u><i>P, 1st, meets, A, fighting, wolves</i></u>
	2. <u><i>defending, girls, killed</i></u>
	3. <u><i>A P, praise, advice, affirmation</i></u>
	4. <u><i>E, 1st, meets, A, rescued</i></u>
	5. <u><i>E, chose, WW, A, sacrificed, self</i></u>
Who? How? Outcome? or Effects?	6. <u><i>A P, private, admonished, E, sorry</i></u>
	Clincher



Key Word Outline

Peter and Edmund

I. _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

Clincher



Sentence Opener #4: -ing

In this lesson, practice starting sentences with -ing words, like this:

- [4] Shaking his head, Edmund did not believe Lucy's story about the wardrobe.
- [4] Questioning the Professor, Peter began to believe Lucy was telling the truth.
- [4] Following the robin, the children met the Beaver.

A comma goes after the -ing opener. Put a number 4 in the margin to indicate that you're using an -ing sentence opener.

No Dangling Allowed

Before you write an -ing opener, ask yourself this question: Is the person or thing after the comma doing the inging? If the person or thing after the comma is not the one doing the inging, the dangling participle sometimes causes a nonsensical sentence:

Feeling around for the wardrobe's door, the snowy wood met Edmund instead.

(The wood isn't feeling around; Edmund is.)

Shining like a diamond, Edmund saw a drop of steamy liquid.

(Edmund isn't shining; the drop is.)

Practice

With your teacher, make up two sentences which start with -ing words. She can write them on the whiteboard. Or write them here:

- [4] Seeing Edmund's eyes, Mr. and Mrs. Beaver knew Edmund had betrayed them all.
- [4] Trusting the brother of Edmund, Aslan gave Peter the battle plans.

Lesson 23: Roosevelt and Churchill

Structure: IEW Unit 4: Summarizing a Reference

Style: Sentence Opener 5

Writing Topic: Roosevelt and Churchill

Student Reading Assignment: Chapter 16

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

- ✓ to take notes from a multi-paragraph source,
- ✓ to practice limiting in the note-taking process,
- ✓ to write a concise paragraph that stays focused,
- ✓ to use sentence opener 5.

Teaching Writing: Structure and Style

Watch the section for Unit 4 (Summarizing a Reference). At IEW.com/twss-help reference the TWSS Viewing Guides.

Lesson 23: Roosevelt and Churchill

UNIT 4: SUMMARIZING A REFERENCE

Lesson 23: Roosevelt and Churchill

Reading Assignment—*The Lion, the Witch and the Wardrobe*, Chapter 16

At the end of Chapter 16, Aslan comes to the aid of Peter and his army. Peter's tired army cheered, and the newcomers roared. This is similar to Roosevelt and the Americans coming to the aid of Churchill and the British.

Writing Assignment

As Hitler was attacking countries in Europe, Japan decided to attack America. This allowed the U.S. President to join the fight across the Atlantic and come to the aid of a friend.

In this lesson you will write one paragraph about Roosevelt and one paragraph about Churchill. You will then put both of these paragraphs into an essay along with another paragraph about C.S. Lewis that you will write in Lesson 24.

Take a few moments now to read both source documents from Lessons 23 and 24. This way you will see what information is available. Your essay in Lesson 24 will tie all three men together.

Example:

Each of these men had a positive outlook on life and learning which molded them into the type of men who would contribute to changing the course of history.

Choose an idea that relates the men together, and keep that in mind as you take notes. What other ideas might tie them together?

leadership
education
integrity
doing what is right



U.S. President Franklin D. Roosevelt and British Prime Minister Winston Churchill.

Public domain pictures courtesy of the National Archives and Records Administration.

In this lesson the students will write a paragraph on each of these two men. In Lesson 24 they will write one paragraph on Lewis, and then they will write a conclusion paragraph and introduction paragraph. Instruct the students to read the source texts about Roosevelt and Churchill and also to look ahead and read the source text about Lewis. Do the students notice anything that all three men have in common? Leadership abilities? Education? Integrity? Doing what is right? What else can your students see? Make a list on the board. This is to get them thinking about what ties these three men together. The entire five-paragraph essay, both lessons, will take two weeks.

A Study in Words

There are different ways to approach a study of vocabulary words. Your goals and objectives should be taken into account when you begin.

- If memorization of many words with quick, short definitions is the goal, then making flashcards would be a good choice. Write the word on one side of an index card, and have the student look up and write the definition on the back. Illustrations and an example sentence can also aid the memory.
- If a more thorough knowledge of words at a more thoughtful pace is the goal, then doing a more in-depth word analysis would be a good choice. This section includes the word analysis pages for the student. A younger student might only complete the first page of the word analysis, while an older student may be able to complete both pages. Either way, do the first word analysis with the students, so you know they understand, and you will know how long it might take them on their own. They will not always find something to go in every section. That is okay.

If you choose to have your students complete the word studies, it is not mandatory that they do all the words, nor is it necessary that they do them along with the writing lesson. It is fine if the writing lesson and the vocabulary words do not coincide. Read through the list, and choose the words to personalize a list for your students. All of the words are taken out of the Narnia books. The next few pages give an overview and example of a completed word analysis.

Show the students where print resources are kept, and make sure they are easily accessible for the necessary research. On the next page is a list of possible resources along with some Internet links that may prove helpful if all of the suggested resources are not available for your student in print form.

Analyzing Words

Use this word study sheet to the extent that will benefit your student. Younger students may not be able to research and fill out the entire study without help. This type of in-depth study will teach students valuable study and research skills and will ensure they internalize and own the knowledge.

First Page

Date started: July 11, 2015

The word to be studied

What part of speech is it?

Divide by syllables and mark the spelling according to your spelling program.

The student will use two different sources to look up the definitions. It is highly recommended that one of these sources be *Webster's 1828 Dictionary*. Have students note the titles of their sources.

They may be able to find a Bible concordance reference or Scripture reference.

The student will come up with a short original sentence.

Synonyms and antonyms are listed.

Word Analysis	
<i>precise</i>	part of speech: <i>adjective</i>
syllables and spelling markings: <i>pre cise</i>	
First definition from: <i>Webster's 1828 Dictionary</i>	
1. <i>exact; nice; definite; having determinate limitations; not loose, vague, uncertain or equivocal</i>	
2. <i>formal, superstitiously exact; excessively nice</i>	
Second definition from: <i>DK Illustrated Oxford Dictionary</i>	
1a. <i>accurately express</i>	1b. <i>definite, exact</i>
2. <i>punctilious; scrupulous in being exact, observing rules</i>	
3. <i>identical; exact</i>	
Bible concordance or Bible references:	
Original sentence:	
<i>I hope my surgeon is very precise.</i>	
Synonyms:	<i>exact, specific, strict, true, clear-cut, explicit</i>
Antonyms:	<i>inexact, indefinite, ambiguous, vague, careless</i>

They may not be able to fill in everything from each source. That is fine. Filling in the boxes is not the objective. The goal is to get the student to see more deeply into the word. Every portion need not be filled in to accomplish that.

When students research and study a word, they may come across another word that they are unfamiliar with, such as *determinate* or *equivocal* from the definition above. They could begin a word study on that word as well. However, do not give the students so many words that they are exasperated by this effort. You may wish to have the students keep their word studies alphabetized in a notebook. Give them the vocabulary, so they can think the thought!