

U.S. History-Based Writing Lessons

Implementing the Structure and Style Writing Method™

Teacher Manual

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

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Welcome to *United States History-Based Writing Lessons*! We are thrilled to offer this Teacher's Manual in an exciting new format. It now includes reduced copies of the Student Book pages. Instructions to teachers, answers to questions, sample key word outlines, brainstorming ideas, review games, and helps for motivating students are inserted. This format allows a teacher to teach directly from the Teacher's Manual without the need of her own copy of the Student Book. Simply read through the Teacher's Manual and follow the special inserted instructions and helps.

Lesson instructions are directed to the student, but teachers should read over them with their students and help as necessary, especially with outlining and brainstorming.

It is assumed that teachers have attended IEW's *Teaching Writing: Structure and Style* seminar, either live or via DVD, and own the *Seminar Workbook*. Before each new unit, teachers should review the appropriate information in that workbook and DVD.

Introduction

Introduction

The lessons in this book teach Structure and Style™ in writing. As they move through U.S. history themes, they incrementally introduce and review most of the models of structure and elements of style found in the Institute for Excellence in Writing's *Teaching Writing: Structure and Style*.

Student Book Contents

- **Scope and Sequence Chart** (pages 8–9)
- **The Lesson Pages**
This is the majority of the text. The lesson pages contain the instructions, source texts, worksheets, and checklists you will need for each lesson.
- **Appendix I: Modified MLA Format**
- **Appendix II: Polished Draft Notebook and Keepsake**
This appendix explains the polished draft notebook and includes a checklist that may be copied and used if teachers require polished drafts to be turned in for grading.
- **Appendix III: Student Samples**
At least one student sample from IEW Units 2–9 is included to help clarify instructions and inspire you.
- **Appendix IV: Adding Literature**
This appendix suggests various historical fiction novels to read alongside the lessons. It also includes templates of literature-response pages if teachers would like to assign such pages for students who will be adding the literature. These great stories will enhance students' understanding of American history as well as provide excellent models of structure and style.
- **Appendix V: Vocabulary (Chart, Quizzes, and Cards)**
The vocabulary words are an important part of these lessons. You will be instructed to cut out one set of cards for some of the lessons. You should try to include some of these words in each composition you write. You will also be quizzed over the words periodically. The goal is that these great words will become part of your natural writing vocabulary.

U.S. History-Based Writing Lessons Blackline Masters

These optional, more advanced source texts, along with a few suggestions for more advanced Structure and Style that may be added to some of the lessons, will keep veteran IEW students progressing. (Sample key word outlines are also available for these. See the blue page at the front of this book for instructions for downloading both.)

*Structure and Style is a trademark of the Institute for Excellence in Writing, L.L.C

Have students look at and tab each section below in their books.

This Teacher's Manual includes an additional **Appendix VI: Motivating Students: Tickets and Games**. Some games require a little preparation, so be sure to read the Teacher's Manual a few days before class. Many games require the use of dice, so be sure to have some.

Customizing the Checklist

The total point value of each assignment is indicated at the bottom of each checklist. This total reflects only the basic items, not the more advanced additions. If these are used, add the appropriate amount of points, and write the new total on the custom total line.

Important: If students are not yet ready for a basic element on the checklist, simply have them cross it out. Subtract its point value from the total possible, and write the new total on the custom total line at the bottom.

If you would like to add elements to the checklist, assign each a point value, and add these points to the total possible, placing the new total on the custom total line. However, I like to make extra elements of style (e.g., vocabulary words and decorations) worth extra credit tickets instead (see Appendix VI). I find this to be more motivating to students than points toward their grades. I encourage all students to include vocabulary words.

Grading with the Checklist

To use the checklists for grading, do not try to add all the points earned. Instead, if an element is present, put a check in the blank or box next to it. If an element is missing, write the negative point value on its line or box. Total the negative points, and subtract them from the total points possible (or your custom total). *Hint: Use a different color of ink from the color the student used on the checklist.*

In addition to the SRP, encourage students to bring a thesaurus to class. Most kids enjoy using an electronic thesaurus, but for those who prefer books, IEW offers a unique one entitled *A Word Write Now*. A more traditional one that I like for elementary students is *The Clear and Simple Thesaurus and Dictionary* by Harriet Wittles and Joan Greisman. For older students, I highly recommend *The Synonym Finder* by J.I. Rodale. You can buy multiple copies of the latter two (used) very cheaply on the Internet and have them available in class.

Introduction

Checklists

Each lesson includes a checklist that details all the requirements of the assignment for you and your teacher. You (students) should check off each element when you are sure it is included in your paper. Turn in the checklist with each assignment to be used by the teacher for grading.

More advanced additions are in gray boxes on the checklist. You will see *vocabulary words* in this box. This is because you are encouraged to use some vocabulary words in each composition you write. Doing so will help you master these quality words. Your teacher will decide how to reward you for using them. She may also sometimes ask you to add another element of style to the gray box that she would like you to try. If she will assign point values to these, she will have you write the new total points possible on the custom total line.

Teachers are free to adjust a checklist by requiring only the stylistic techniques that have become easy, plus one new one. "EZ+1"

Reproducible Checklists are available. View the blue page for download information.

Teacher's Manual

The Teacher's Manual includes all of the above (except the vocabulary cards) with added instructions for teachers, including sample key word outlines and brainstorming ideas, answers to questions, review games, vocabulary quizzes, and ideas for motivating students. Teachers may teach directly from this manual without their own copy of the Student Book.

The Student Resource Packet

The *Student Resource Packet* is a download used throughout these lessons. Please follow the instructions on the blue page for downloading this very helpful resource at no cost. If you prefer not to print so many pages, you may purchase a hard copy from IEW.

The Polished Draft Notebook

You should polish and illustrate each of your final drafts as soon as they have been checked and returned by your teacher. To do so, make the corrections noted, and add a picture. This last draft is referred to as "the polished draft" and does not have to be labeled. Polished drafts should be kept in a binder in clear sheet protectors *with the original, labeled "final draft" hidden behind each*. At the end of the year, you will have a collection of a variety of types of compositions that moves through major themes in U.S. history.

See Appendix II for more details about this notebook.

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Institute for Excellence in Writing

This schedule is provided to emphasize to parents and students, particularly in a class setting, that students should not expect to complete an entire lesson in one day. Spreading the work throughout the week will produce much better writing with much less stress. Parents teaching their own children at home should follow a similar schedule.

Introduction

Suggested Weekly Schedule

In general, lessons are designed to be taught weekly and to be completed as follows.

Day 1:

1. Review concepts from previous lessons using activities in the Teacher's Manual.
2. Together, teacher and students read the new concept introduced in the lesson and do suggested activities. Then, follow Day 1 instructions to read the new source text, make a key word outline, and tell back the meaning of the notes.
3. Use the brainstorming page to discuss ideas for including elements of style.
4. Discuss the vocabulary words for the present lesson.
5. Experienced IEW students who are ready for a more advanced assignment can be instructed to additionally do the extra source text in *U.S. History-Based Writing Lessons Blackline Masters* if there is one, or add advanced elements of style.

Days 2–3:

1. Before returning to the new lesson, if work from a previous lesson has been returned with corrections to be made, polish this work with the help of a parent. Add a picture. Stylistic techniques do not need to be labeled. The polished draft will be placed in the polished draft notebook (see page 6) with the original, labeled final draft behind it, in the same sheet protector. *There is a polished draft checklist on page 224.*
2. Cut out and learn the vocabulary words for the present lesson. Review previous.
3. Review the key word outline from Day 1 of the new lesson. If a note is unclear, check the source text, and add what you need in order to make it clear. After you are sure you understand your notes, use the outline and the brainstorming ideas to write or type a composition *in your own words*. Try not to look back at the source text while you are writing. Include and label everything on the checklist. Let an editor proofread.

Day 4:

1. Review all vocabulary words learned thus far.
2. Write or type a final draft by making any corrections your editor asked you to make. (This will be fairly easy if the first draft was typed.) Check off each item on the checklist when you have included *and labeled* it.
3. Let an editor proofread again. He or she should check that all elements of Structure and Style are included and labeled as instructed on the checklist. Paperclip the checklist to your final draft to be turned in.

Labeling Dress-Ups

The lessons require one of each dress-up to be underlined in each paragraph. In addition, you may ask students to label each in the right margin using abbreviations (-ly, w-w, v, b/c, adj). Labeling will make grading simpler for teachers, and it will help students keep track of the elements to be sure that they use one of each.

Scope and Sequence

Lesson	Structural Model	Topic	Style (First Introduced)	Vocabulary	Literature Suggestions
1	Unit 1: Note Making and Outlines	Christopher Columbus Advanced: Europe Meets America		pillar, prosperity, transfixed, coax	<i>The Witch of Blackbird Pond</i> by Elizabeth George Speare Lessons 1–4
2	Unit 2: Writing from Notes	The Lost Colony Advanced: John White and Virginia Dare	-ly adverbs	resolve, endeavor, appalled, frivolous	
3		Jamestown Advanced: Slavery Arrives in America		askew, presume, flank, reverently	
4		<i>The Mayflower</i>	<i>who-which</i> clause title rule Advanced: Show emotions.	hostile, subside, perilous, secluded	
5	Unit 3: Retelling Narrative Stories	The Boston Massacre	alliteration	animosity, provoke, indignant, audacious	<i>Johnny Tremain</i> by Esther Forbes Lessons 5–10
6		The Boston Tea Party	strong verbs Advanced: similes	warily, vehemently, destined, confront	
7		The Shot Heard Round the World	conversation <i>because</i> clause	inevitable, squander, waver, diligent	
8		Borrowing a Conflict (original story)		cunning, contemplate, gravity, persevere	
9	Unit 4: Summarizing a Reference	Colonial Life Advanced: Care of the Sick	topic sentences and clinchers	compliant, obstinate, compel, deliberate	
10		The Declaration of Independence Advanced: Constitution	quality adjectives	solemn, tyrant, adept, enthrall	
11		The Louisiana Purchase	www.asia Ban <i>pretty/ugly, big.</i>	amiable, antagonist, distraught, awestruck	<i>The Sign of the Beaver</i> by Elizabeth George Speare
12		The Trail of Tears Advanced: Texas War for Independence	#2 prepositional opener	trite, formidable, obscure, laden	
13	Unit 5: Writing from Pictures	The Gold Rush	past perfect tense Advanced: dual dress-ups	incessant, zealous, trepidation, exemplary	
14		Escape on the Underground Railroad	similes and metaphors		by Sid Fleishman
15		The Battle	onomatopoeia	fathom, imperative, impotent, placidly	

Scope and Sequence

Lesson	Subject and Structure	Topic	Style (First Introduced)	Vocabulary	Literature Suggestions
16	Unit 6: Summarizing Multiple References	The Civil War	fused outlines #3 -ly adverb opener	prominent, privily, affirm, espouse	<i>Rifles for Watie</i> by Harold Keith Lessons 16–20
17		Great Inventors: Thomas Edison	#4 -ing opener more banned words: <i>good, bad</i>	tedious, implement, scrutinize, potential	
18		Great Inventors: Alexander Graham Bell	Advanced: triple extension		
19		Great Inventors: Wright Brothers	3-paragraph model bibliography		
20	Unit 7: Inventive Writing	The Statue of Liberty: Hopes and Dreams, Part 1	question starter words #5 clausal opener	aspire, elated, auspicious, adverse	<i>Hattie Big Sky</i> by Kirby Larson Lessons 21–23
21		Hopes and Dreams, Part 2	conclusion and introduction 4-paragraph model	revel, jaunty, encounter, lure	
22		WWI: Soldiers			
23		Nationalism: The American Flag	(narrative: one paragraph) #6 VSS; 3sss		
24		Civil Rights: Freedom of Religion			
25	Unit 8: Formal Essay Models	Introduction and Conclusion to Inventor Paragraphs from Lessons 17–19	Advanced: anecdotal opener		Advanced: <i>Who Was Thomas Edison, Bell, or Wright Brothers?</i>
26		Space Race or Famous Astronaut, Part 1			
27		Space Race or Famous Astronaut, Part 2 Introduction and Conclusion	dramatic open-close: vss		
28	Unit 9: Formal Critique	<i>Journey to Topaz</i> Internment of Japanese- Americans			<i>Journey to Topaz</i> by Yoshida Uchida Lessons 25–27
29	Response to Literature: Character Analysis. Advanced: Optional Lesson: Theme Analysis	From a book you have read this year, choose a character, like Praiseworthy from <i>By the Great Horn Spoon</i> .			
30	Vocabulary Story				

Adapting the Schedule

Groups who follow a schedule with fewer than thirty weeks will have to omit some lessons. Because there are several lessons for each of the nine IEW units, this is not a problem. Teach the lessons that introduce new concepts, and omit some of those that do not.

Sample

Lesson 1: Christopher Columbus

Structures:	IEW Unit 1: Note Making and Outlines
Style:	introduction to style
Writing Topics:	Christopher Columbus
Optional Student Reading Assignment:	during Lessons 1–4: <i>The Witch of Blackbird Pond</i>

Teaching Writing: Structure and Style

Watch the sections for Unit 1 (Note Making and Outlines). At IEW.com/twss-help reference the TWSS Viewing Guides.

Lesson 1: Christopher Columbus

UNIT 1: NOTE MAKING AND OUTLINES

Lesson 1: Christopher Columbus

In this book you will learn many ways to make your writing more exciting and more enjoyable to read. You will learn to write with structure and with style.

Structure

What is *structure*? Think of a house. What had to happen before the house was built? The architect had to draw out the plans for the builder to follow. Without those plans, the builder might put a bathtub in the middle of the living room. We wouldn't want that, so we plan how everything will be arranged and in what order each part will be built.

Writing a paper is much the same. If we were just to begin writing without planning, our facts and details would probably not be arranged in the most logical way. Our composition would not be structured well and would not communicate our thoughts effectively. So in this course, you will “draw plans” for everything before you write. Your “plans” will be outlines, and they will follow a particular model for each type of composition.

Style

What comes to your mind when you hear the word *style*? Many people think of clothes. Clothes come in a variety of styles. You would dress differently to go to a wedding than you would to go out to play baseball. That's because formal events require a formal style of clothing, whereas casual events do not.

There are also different styles of language. Below are two sentences that communicate the same information in different styles. Which do you like better? Why?

He hit the ball!

The determined Little Leaguer firmly smacked the spinning baseball with all his might!

You probably like the second better because it is more descriptive. However, what if you were at the baseball game with your friend and the batter was your little brother? Which of the two sentences would be better for you to yell? Obviously, the first would be more appropriate. Your friend would probably think you were crazy if you jumped up and shouted the second one. Why the difference?

When you are speaking to people, they are there with you, experiencing the same scene and event as you are. You do not need to fill in the details. When you write, however, you must realize that the readers are not with you and cannot see, hear, or feel what is in your mind. You must help them see, hear, feel, and experience the scene you are writing about. IEW elements of style will help you do this.

Unit 1: Note Making and Outlines

Key Word Outlines

Before you begin to write, you will practice the first step of learning *structure* in writing: key word outlining.

Structure is how you organize the things you write. Key word outlining will help you gather information and organize it in your compositions.

When you outline, you will want to use or create some symbols or abbreviations to help you write quickly. There are some commonly accepted symbols listed for you in the *Student Resource Packet*. Below are a few symbols that we could use today. What do you think each means?

→	≠	ppl	⊙⊙	b/c
---	---	-----	----	-----

Practice key word outlining by following the assignment instructions on the following page.

→ = lead to; go/went ≠ = different ppl = people ⊙⊙ = see or look b/c = because

Follow Day 1 instructions together. Then, read over Days 2-4, so students understand how to complete the lesson during the remainder of the week

Lesson 1: Christopher Columbus

The Assignment

Day 1:

1. With your teacher, read the paragraph on page 14. Then read it again. As you do, choose no more than three key words from each sentence that will best help you remember the meaning of the sentence. Write the words on the blank outline on page 15.

Note: You may use symbols, abbreviations, and pictures freely. They do not count as words. However, be sure you can remember what they mean.

2. Cover the source text, and tell the meaning of each line of notes.
3. Note the vocabulary words for Lesson 1: *pillar*, *prosperity*, *transfixed*, *coax*.

Day 2:

1. Reread the paragraph on page 14. Then, turn the page so you cannot see it. Using only your key word notes on page 15, try to tell back the information in complete sentences *in your own words*. You should not memorize the source text word for word. Rather, you should let the key words remind you of the key ideas, and state the ideas in your own words.
2. Cut out and learn the vocabulary words for Lesson 1. Put them in a pencil pouch where you can easily retrieve them when writing or studying for a quiz.

Days 3–4:

1. Prepare to give an oral report from your key word outline. Practice telling back the information one line at a time. Look at a line; then look up and talk about it. Then look down at the next line, look up, and talk about it. Continue through the entire outline this way. Practice until the paragraph is smooth.
2. Review the vocabulary words.

Option for experienced Level B students: Complete the lesson in your Student Book first. If your parent or teacher assigns it, you can do the same with the extra paragraph, “Europe Meets America,” in the *U.S. History-Based Writing Lessons Blackline Masters*.

Literature Suggestion

With Lessons 1–4 read *The Witch of Blackbird Pond* by Elizabeth George Speare.

Unit 1: Note Making and Outlines

Source Text**Christopher Columbus**

In the 1400s, people of Europe wanted riches from the East Indies.

Christopher Columbus believed that if the earth were round, he could reach the East by sailing west. He convinced the king and queen of Spain to give him three ships, and he set sail across the Sea of Darkness (the Atlantic Ocean). Some people thought he would fall off the edge of the world or be eaten by sea monsters. But on October 12, 1492, the sailors spotted land. They went ashore, and soon men very different from Europeans emerged from the bushes. Columbus called them Indians because he thought he was in the Indies. However, he had reached land that Europeans knew nothing about, the Americas.



Can you find out where Columbus landed?

Grammar notes: When pluralizing years, do not use an apostrophe. (This is a fairly new rule.) Capitalize direction words when they are used to refer to a region, but not when they are used simply as a direction.

Sample

Lesson 1: Christopher Columbus

Key Word Outline

- I. 1400s, ppl. Eur., wanted, \$\$, E. Indies
1. CC, blvd., earth, round, sail, w E
2. K, Q, Spain, 3 ships, "Sea of Darkness"*
3. thot, ↓ edge, sea, monster
4. Oct. 12, 1492, (∅, ⊙⊙), land
5. ashore, (⊙⊙), ≠, men
6. called, "Indians," b/c thot, E. Indies
7. land, Eur., ∅ know

*Sea of Darkness counts as one word because it is the name of one thing.

Lesson 4: The *Mayflower* Mishap

Structures:	IEW Unit 2: Writing from Notes
Style:	<i>who-which</i> clause; title rule
Writing Topics:	The <i>Mayflower</i>
Optional Student Reading Assignment:	during Lessons 1–4: <i>The Witch of Blackbird Pond</i>

Lesson 4: The *Mayflower* Mishap

UNIT 2: WRITING FROM NOTES

Lesson 4: The *Mayflower* Mishap

Take Vocabulary Quiz 1.

The *Who-Which* Clause

In this lesson you will learn to add another dress-up to your paragraphs: a *who-which* clause.

A *who* or *which* clause (*w-w* clause) is a clause that begins with either the word *who* or the word *which* and tells more information about a person, place, thing, or idea.

A *who* clause will tell more about a person. A *which* clause will tell more about a place, thing, or idea.

Jamestown, which is still prosperous today, was established by the English.

John Smith, who was resolved to help the settlement, enforced his rule.

Notice that each of the *who-which* clauses has a comma before and after it. That is because it is inserted into a sentence that was already complete. You could take it out of the sentence and still have a complete sentence left. Try it and see.

Warning: You cannot just insert the word *who* or the word *which* into a sentence to make a *who-which* clause. If you do, you will create a fragment.

For example, if you begin with *Jamestown is in Virginia*, and simply add the word *which*, notice what you have:

Jamestown, which is in Virginia,

This is a fragment. You must now add more information to make a complete sentence:

Jamestown, which is in Virginia, is the first permanent English settlement in America.

You will practice this dress-up when you brainstorm elements of style for your *Mayflower* story.

Ask a student to read each of the above sentences without the *who* or *which* clauses.

Unit 2: Writing from Notes

Five-Senses Words

The source text for this lesson is a story. You are going to add some of your own details to it. The key word outline is simply a guide. This is *your* story. You may add to the facts from the source text. A fun way to do this is to add more vivid descriptions. In the story for this lesson, there is a storm that will be fun to describe. The more vivid descriptions you can include, the better your reader will experience the storm. When you write your story, you will try to describe what the characters would see, hear, or feel in the storm like *bright flashes* of lightning, *booming* thunder, and *gusty* winds.

Turn to the five-senses words section in the SRP, and study the words there. Do you see how they each describe what something looks like, sounds like, feels like, smells like, or tastes like? Including these kinds of words in stories helps your reader imagine and even seem to experience the scenes.

There is much to do in this lesson. If your students are ready, consider assigning the outline at home, but be sure they feel confident enough to do so. Also, be sure they understand that each Roman numeral on the blank KWO represents a paragraph. This lesson's source text is two paragraphs.

Lesson 4: The *Mayflower* Mishap

Assignment

Day 1:

1. On page 35, make a key word outline of the story on page 34. (Your teacher might ask you to try this on your own at home.)
2. Before you begin writing a paragraph from the outline, use page 36 to brainstorm ideas with your teacher for including five-senses words and dress-ups.
3. See the vocabulary words for Lesson 4: *hostile*, *subside*, *perilous*, *secluded*. Learn them this week. Try to use some in your story.
4. See page 37 to see how to create a fun title for your story.
5. Using your key word outline as a guide, with your teacher's help begin to write your story *in your own words*. As you write, try to include extra details and descriptions from the brainstorming. Follow the checklist on page 38. Each dress-up must be in both of the two paragraphs.

Days 2–4:

1. Polish your Lost Colony paragraph from Lesson 2. (See Appendix II.) The chart of proofreading marks in the SRP may be helpful.
2. Finish writing your *Mayflower* story using your key word outline, your brainstorming ideas, and the checklist to guide you. Check off each item on the checklist when you are sure it is complete. Notice that there are two boxes for each dress-up. That is because both dress-ups are required in each paragraph. Turn in the checklist with your story.
See page 6 for more detailed instructions.
3. If you are reading the literature, obtain *Johnny Tremain* by Esther Forbes for next week.

Option for experienced Level B students: Complete the lesson in your Student Book first. If your parent or teacher assigns it, try to add the advanced style (showing emotions) taught in the *U.S. History-Based Writing Lessons Blackline Masters*.

Note that the name of the ship, *Mayflower*, is in italics. Tell students that when they type names of ships, they should put them in italics. If they hand-write, ship names should be underlined.

Unit 2: Writing from Notes

Source Text*The Mayflower* Mishap

In 1620 John Howland boarded an old creaky merchant ship called the *Mayflower* with a group of Englishmen who wanted to be able to worship God freely as they saw it. They headed across the vast Atlantic Ocean toward America. During the trip there was a terrible storm. Lightning flashed, thunder crashed, wind roared, and massive waves rocked the boat. The Pilgrims stayed below in the gun deck. It was crowded, and they were wet, cold, and scared.

John did not like being cooped up, so he climbed to the upper deck. Without warning the ship rolled, and he fell into the ocean. As he fell, he grabbed a hanging rope. As he dangled over the ocean, he screamed frantically for help. Luckily, the sailors had seen what had happened. They were able to grab him with a boat hook. Goodman Howland was relieved and grateful to be back on the boat. He returned to the gun deck where his friends were glad to see that he was safe. However, they knew that this journey to the New World would be a long and difficult one.



Sample

Lesson 4: The *Mayflower* Mishap

Key Word Outline

- I. 1620, John Howland, Mayflower, w/ Eng. worship
1. → Amer.
 2. storm
 3. ⚡ thunder, wind, waves
 4. Pilgrims, ↓ gun deck
 5. crowded, scared
- II. ll. J.H., ⊘ like, cooped
1. ship, rolled, ocean
 2. grabbed, rope
 3. screamed, help
 4. sailors, ⊙ ⊙
 5. grabbed, w/ boat hook
 6. 😊 back, boat
 7. gun deck, w/, friends 😊, ⊙ ⊙
 8. knew, long, difficult

Appendix IV: Adding Literature

Great literature will be a valuable addition to these lessons. The books below are suggested because most are Newberry Honor Books, and their stories provide background to the compositions students will write in these lessons. Some are easy enough for all students to read on their own, but others may be better read aloud. Audiobooks are also a wonderful option. Students can follow along in the actual book.

First Semester

Lessons	Book
1–4	<p><i>The Witch of Blackbird Pond</i> by Elizabeth George Speare</p> <p>Don't let the title trouble you. There are no witches in this wonderful story of Kit Tyler, a girl who must leave her comfortable life on the island of Barbados and try to fit into the Puritan community in colonial Connecticut.</p>
5–10	<p><i>Johnny Tremain</i> by Esther Forbes</p> <p>This is the story of a young silversmith apprentice coming of age just prior to the Revolutionary War. Many exciting conflicts mingled with historical people and events, as well as lessons in character, make this book a must-read.</p>
11–12	<p><i>The Sign of the Beaver</i> by Elizabeth George Speare</p> <p>Thirteen-year-old Matt is left alone to guard his family's cabin in the wilderness of Maine in the late 1700s. When his family is delayed in returning, he must survive on his own. But help does arrive when he is befriended by an Indian chief and his grandson. This book is a wonderful way to gain some insight into the relationship between early settlers and Native Americans (consistently a class favorite).</p>
13–15	<p><i>By the Great Horn Spoon!</i> by Sid Fleischman</p> <p>This is a very fun, humorous tale of a young boy and his butler who head to California to strike it rich in the gold rush. It is jam-packed with IEW dress-ups and decorations.</p>

Appendix IV: Adding Literature

Second Semester

Lessons	Book
16–20	<p><i>Rifles for Watie</i> by Harold Keith</p> <p>Sixteen-year-old Jeff heads off to war with thoughts of glorious victories in battle, but he soon learns that war is not so glorious. He also learns that the people of the South are not the evil enemy he had imagined, and that they, too, are fighting for a just cause. This is a wonderfully realistic story about the Civil War that will help students better understand some of the issues and people involved.</p> <p>The reading level is more advanced than the other books, so it makes a great a read-aloud.</p>
21–23	<p><i>Hattie Big Sky</i> by Kirby Larson</p> <p>Orphaned sixteen-year-old Hattie has been bounced around from one distant relative to another. She longs for a home of her own, and the opportunity comes when an uncle leaves her a homesteading claim in Montana. The story is set in 1918 and is filled with insight into the challenges of those times, including homesteading, WWI, the discrimination against Germans in America, the Spanish influenza, and more.</p>
25–27	<p><i>Journey to Topaz</i> by Yoshiko Uchida</p> <p>(A critique of this book is assigned in Lesson 28. If you opt not to read this book, you will need to substitute another that you can critique.)</p> <p>Yuki and her family are Japanese-Americans who live in California when Pearl Harbor is bombed. Her father is suddenly whisked away, and she, with the rest of her family, is moved to an internment camp. This story is based on the real experiences of the author.</p>

For Week 24, consider one or more of the following short biographies to help with the anecdotal opener assigned in the Blackline Masters of advanced additions suggested for experienced Level B students in Lesson 25:

Who Was Thomas Edison? by Margaret Frith

Who Was Alexander Graham Bell? by Bonnie Bader

Who Were the Wright Brothers? by James Buckley

If you will not be doing the advanced assignment, begin *Journey to Topaz* this week.