

Advanced U.S. History- Based Writing Lessons

Implementing the Structure and Style® Writing Method

Student Book

by Lori Verstegen

Illustrated by Anthea Segger

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

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Advanced U.S. History-Based Writing Lessons: Implementing the Structure and Style® Writing Method Student Book

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Introduction

It is assumed that students using this book are already fairly comfortable with most of the basic elements of style (dress-ups, sentence openers, and decorations) and models of structure taught in IEW's *Teaching Writing: Structure and Style*. The beginning of this course does review and refine these elements, but at a rapid pace. The lessons soon progress to more advanced concepts.

In these lessons students will write many variations of the basic essay model, including responses to literature, literary analysis, timed essays, a super-research-essay (9–13 paragraphs), a contrast essay, narrative essays, personal essays, and persuasive essays. Students will learn MLA format including in-text citation of sources.

Literature

The lessons in this book comprise the writing and vocabulary portions of a high school level English course. Some literature assignments are included but not enough for a complete English course. We recommend that you complement these with *American Literature* by Janice Campbell (available through IEW). The *Advanced U.S. History-Based Writing Lessons* will instruct you when to use which pages of *American Literature* if you choose to use it.

Regardless of the literature program you use, students should be reading quality literature. As they do, the assignments will instruct them to note elements of style that they especially like. To do this, they should look particularly for the elements of style reviewed in these lessons: strong verbs, quality adjectives, similes, metaphors, personification, duals and triples, and five senses descriptions. Each week, they should write and turn in at least three from their reading.

For the lessons in this book, you will need to obtain the following books:

Uncle Tom's Cabin by Harriet Beecher Stowe ISBN 0-553-21218-4 (446 pages, Bantam Classic Edition 1981) See the blue page for information about alternate UTC page references.

To Kill a Mockingbird by Harper Lee ISBN 0-06-093546-4

The Gardener by Sarah Stewart (a children's book)

The Boy on the Wooden Box by Leon Leyson

If you will be using Janice Campbell's *American Literature* as well, you need these:

The Last of the Mohicans by James Fenimore Cooper

The Autobiography of Benjamin Franklin

Huckleberry Finn by Mark Twain

**The Old Man and the Sea* by Ernest Hemingway

ISBN numbers are given for *Uncle Tom's Cabin* and *To Kill a Mockingbird* because discussion notes in the lessons that cover these books refer to page numbers of passages. These page numbers will not match other editions of the books.

* *The Old Man and the Sea* is suggested as one option for the subject of the essay in Lesson 29, so even if you do not use *American Literature*, you may want to read *The Old Man and the Sea*.

Student Book Contents

A Scope and Sequence Chart (pages 8–10)

This chart is a brief overview of the material covered in the lessons, categorized by writing concepts, history subjects, and literature.

The Lesson Pages

This is the majority of the text. It contains the instructions, source texts, worksheets, and checklists students will need for each lesson.

Appendix I: MLA Format Guidelines

Appendix II: Grammar Rules at a Glance

Grammar is reviewed in these lessons using the grammar section of the *Student Resource Notebook* (SRN) described below. The grammar section contains the grammar rules students most frequently break. For easy reference, these rules are summarized in Appendix II. When a teacher grades papers, she may mark grammar errors by simply writing the rule number above the error. To correct the error for a polished draft, you should look up the rule. Please see Appendix II for a detailed explanation of how to do this. It would be a good idea for you to read through the “Grammar Rules at a Glance” at the beginning of the year. They will be reviewed periodically in the lessons.

Appendix III: *Uncle Tom’s Cabin* Worksheets

Appendix IV: Student Samples

Selected lessons include student samples.

Appendix V: Vocabulary Quizzes, Chart, 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 be expected 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.

Checklists

Each lesson includes a checklist. Checklists detail all the requirements of the assignment for the student and teacher. You should check off each element when you are sure it is included in your paper. Checklists should be turned in with each assignment to be used by the teacher for grading.

The Student Resource Notebook (SRN)

The *Student Resource Notebook* is a free download used throughout these lessons. Please follow the instructions on the blue page of this book for downloading this very helpful resource.

If you prefer not to download so many pages, you may purchase a hard copy from IEW.

Note: You do not need the checklists from page 94+ because the Student Book contains all necessary checklists.

Polished Draft Notebook

You should polish each of your final drafts as soon as they have been checked and returned by a teacher. To do so, you must make the corrections noted. This last draft is referred to as “the polished draft” and does not have to be labeled. It should be turned in the class after the final draft was returned. The final draft should be attached to the polished draft, so teachers can see that corrections have been made. It is worth 25 points.

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, you will have a collection of a variety of types of compositions that move through major themes in American history.

Teacher’s Manual (TM)

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

Dress-Ups, Decorations, and Delightful Diversions is an optional supplement that provides more practice and fun with the elements of style taught in this program. It is available through IEW.com.

Scope and Sequence

Lesson	Style, Structure, and Grammar	Subject	Basic Lit. Option	Advanced Lit.
Unit 1 1	-ly Adverbs Who-Which Clauses (+ invisible) Titles from Clinchers	Native Americans	Novel of Choice	<i>The Last of the Mohicans</i> by James Fenimore Cooper Do some suggested activities from <i>American Literature</i> (AL) by Janice Campbell, pages 68–75. Challenge: Historical Approach Essay, AL, pages 137–139
Unit 2 2	Strong Verbs, Quality Adj. MLA Format Comma Rules (R1a–f)	Jamestown		
Unit 3 3	5 senses, Decs: Allit, Simile, Metaphor, Dialogue Semicolon Rules (R2)	Rainbow Crow (Native American Myth)		
4	Personification www.asia.b	1st-Person Story: The <i>Mayflower</i> or Plymouth Colony		
Unit 4 5	Topic-Clincher Rule	French and Indian War (historical background of <i>The Last of the Mohicans</i>)	<i>Uncle Tom's Cabin</i> (UTC), Ch. 1–5	<i>Autobiography of Benjamin Franklin</i> with pages 49–56 of AL Do the Week 2 idea on page 57.
6	Dramatic Opener, Quoting and Paraphrasing, Colon Rules (R3)	Loyalty or Liberty?	UTC, Ch. 6–7	
7	SO #2, 3, 4	The American Revolution	UTC, Ch. 8–10	
8	Transitional Words and Phrases	The Constitutional Convention	UTC, Ch. 11–14	
Unit 5 9	Past Perfect Tense, Showing Emotion, Allusions in Literature	Trail of Tears	UTC, Ch. 15–17	<i>Uncle Tom's Cabin</i> (UTC), Ch. 1–5
10	2x, 3x, 3sss, SO #5, 6	Gold Rush	UTC, Ch. 18–19	UTC, Ch. 6–10
Unit 6 11	Research Report Avoiding Plagiarism	The Underground Railroad	UTC, Ch. 20–23	UTC, Ch. 11–17
12	Research Biography, Part 1 MLA Citations	Civil War	UTC, Ch. 24–28	UTC, Ch. 18–23
13	Research Biography, Part 2 Works Cited, Parallelism (R11)	Civil War	UTC, Ch. 29–33	UTC, Ch. 24–33
Poem 14	Tanka, Repetition in Poetry Rule 7c, Which, That, or Who Tricky Words (R5–6)	Pickett's Charge or Gettysburg	UTC, Ch. 34–45	UTC, Ch. 34–45
Unit 7 15	Literary Analysis: Contrast Essay (quoting from book)	<i>Uncle Tom's Cabin</i>		
Unit 7/8 16	Literary Analysis: Introduction and Conclusion Tricky Words (R6)	<i>Uncle Tom's Cabin</i>		

Lesson	Style, Structure, and Grammar	Subject	Basic Lit. Option	Advanced Lit.
17	Argumentative and Timed Essays, TRIAC	Transcontinental Railroad	Novel of Choice	AL, <i>Huckleberry Finn</i> by Mark Twain with pages 93–102
18	Argumentative and Timed Essays, Teeter-Totters More Tricky Words (R6)	Big Business: “Robber Barons”		
19	Creative/Persuasive Essay Decs: Question and Command	Thomas Edison: Inventions		
20	Speech (Optional Lesson: Literary Analysis Essay)	Inventions, AL Optional: <i>Huckleberry Finn</i> Essay		AL, pages 101–102
Unit 6/8 21	6-Para Research Essay with Sub-topics and Works Cited Review all grammar.	World War I, Part 1	<i>To Kill a Mockingbird</i> by Harper Lee	<i>To Kill a Mockingbird</i> by Harper Lee
22		World War I, Part 2		
Unit 9 23	Critique, Critique Vocabulary Pronoun Usage (R12) Avoid Indefinite “You” (R10)	The Great Depression: <i>The Gardener</i>		
Unit 8/9 24	Literary Analysis	<i>To Kill a Mockingbird</i> Essay		
Unit 8 25	Super-Essay Model (10 paragraph model with option for 14 paragraphs)	World War II, Essay 1	<i>The Boy on the Wooden Box</i> by Leon Leyson	<i>The Boy on the Wooden Box</i> by Leon Leyson
26		World War II, Essay 2		
27		WW II: Finish super-essay with Works Cited.		
28	Personal Essay: Narrative	Modern Times: A Personal Experience	<i>The Old Man and the Sea</i> by Ernest Hemingway	<i>The Old Man and the Sea</i> by Ernest Hemingway
29	Personal Descriptive Essay or Response to Literature Pronoun-Antecedent Agreement	Modern Times (1950 +) A Person You Admire or <i>Old Man and the Sea</i> Essay	Do one of the essays suggested on page 127 AL.	Do one of the essays suggested on page 127 AL.
30, 31	Persuasive Essay with Research	Current Issues		
32	Present persuasive essays. Vocabulary Stories			

SAMPLE

UNITS 1 AND 2: NOTE MAKING AND OUTLINES AND WRITING FROM NOTES

Lesson 1: Native Americans

If you will be using *American Literature* by Janice Campbell (AL), read *The Last of the Mohicans* by James Fenimore Cooper while working through Lessons 1–5 of the writing lessons. Do some suggested activities from pages 68–75 of AL.

It is assumed that you have already been using some of the models of structure and elements of style taught in the IEW method, so this course will briefly review the basics, work on refining them, and then teach more advanced elements of both structure and style.

Style: Dress-Ups

We will begin with the elements of style. In the IEW method, elements of style are grouped into three categories: *dress-ups*, *sentence openers*, and *decorations*. This lesson will review two of the most basic dress-ups: -ly adverbs and the who-which clause. We will also learn a more sophisticated use of the who-which clause.

-ly Adverbs

Many -ly words are simply adverbs that end in -ly. These are fairly easy to add to your writing because they can be used to modify both verbs and adjectives. There is a lengthy list of -ly adverbs on pages 25–26 of the SRN that can help you. However, caution should be used when choosing an -ly adverb. The -ly adverbs you choose must add to the ideas being communicated, not distract from them. Do not randomly choose -ly adverbs just to meet the checklist requirement! Choose -ly adverbs that express the precise idea you wish to communicate. For example, look at the sentence below:

The young brave darted through the forest.

What -ly adverb best describes how you picture the brave darting? _____

How would each of the following -ly adverbs change the image: confidently, tentatively, aimlessly, angrily, ecstatically, stealthily, clumsily, warily.

Do you see how one word can drastically change an image and make it more precise? That is the goal of using an -ly adverb: to create the precise image you desire.

Would a word like *amazingly* add to the image? No, it would not. Avoid pointless -ly adverbs when you write.



The 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 provides more information about a person, place, or thing.

The canoe, *which was laden with game from the hunt*, suddenly capsized and spilled the two hunters, *who then scrambled to the shore*.

Notice that each of the italicized who-which clauses is separated from the rest of the sentence by commas. That is because they are inserted into a sentence that was already complete. You can take them out of the sentence and still have a complete sentence left. Try it and see.

The Invisible Who-Which Clause

If you are comfortable using a basic who-which clause, you can try a more sophisticated version of this dress-up: an invisible who-which clause. To do so, first write a sentence with a who or a which clause. Then, remove the words *which* or *who* and the verb that follows it. If the sentence still makes sense, it is probably better. If it does not make sense, the invisible clause will not work in that spot. Try it with the clauses in the sentence in the above box. Which can be made invisible?

Only the first can be made invisible. The new sentence would look like this:

The canoe, *laden with game from the hunt*, suddenly capsized and spilled the two hunters, *who then scrambled to the shore*.

Do you hear how it sounds a bit more sophisticated than the original sentence?

Structure: Key Word Outlines

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

Structure is how you organize the things you write. Regardless of the type of composition you are working on, key word outlining will help you gather and organize information. Outlining is imperative to clear, concise writing.

When you outline, you will want to use some symbols or abbreviations to help write quickly. There are some commonly accepted symbols on page 93 of the *Student Resource Notebook*. Below are a few symbols that we could use today. Some are from page 93. What do you think each means?

B4	=	⊖	>	→	☹
before	is, is the same, is like	no, not	greater than, more, a lot, big	causes, leads to, go, went	sad, unhappy

In the first two lessons, you will be getting used to outlining again, so the method of outlining will be very simple. Practice key word outlining by following the assignment instructions.

The Assignment

Day 1

1. Read the source text on page 14. Then read it again. One sentence at a time, write *no more than three key words* that will best help you remember the key idea of the sentence. Using your own words will help prevent copying too many of the source text words into your composition. Write the words on page 15.

Note: You may use symbols, abbreviations, and pictures freely. They do not count as words. However, be sure you will 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. (see Appendix V)
4. On page 16, brainstorm ideas for including the basic dress-ups learned.

Days 2–4

1. Reread the source text; then, turn the page so you cannot see it. Using only your key word notes, 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; then, state the ideas in your own words.
2. Using your key word outline, your brainstorming ideas, and the checklist to guide you, write a report about Native Americans *in your own words*. Include at least one of each checklist dress-up in each paragraph, and underline them.

As you write, be especially careful not to copy the words of the source text. You may combine more than one line into one sentence. You may use more than one sentence to communicate the information in one line. You may expand on ideas with knowledge you have gained from your own history studies. The idea is to communicate the ideas *in your own words*.

Check off each item on the checklist when you are sure you have done it. You will turn in a copy of the checklist with your paragraph.

3. Vocabulary: Cut out and learn the vocabulary words for Lesson 1. (Appendix V)
4. Literature: Choose a classic novel to begin reading. If you will be using *American Literature* (AL) by Janice Campbell, begin *The Last of the Mohicans* by James F. Cooper. Read Chapters 1–6. Do a few of the activities on pages 68–75 of AL. If you are not using AL, choose a novel that you can complete in four weeks. *The Scarlet Letter* is one possibility.

From whichever novel you read, underline elements of style you like. This week, look especially for -ly adverbs and who-which clauses, but also note anything that you believe is expressed eloquently. Turn in your three favorites.

Source Text

Native Americans

American history began centuries before European explorers voyaged here. Many archaeologists believe that nomads may have traveled to North America from Asia. These people spread out over the vast land, grouping into small villages. By the late 1400s, there were over two thousand tribes in North and South America. Each tribe had its own distinct culture. Most of these people, who are often referred to as Native Americans, lived simple lives on land shared by all. However, in what is now Mexico, a very extensive, wealthy, advanced society flourished—the Aztecs, who amazed Spanish explorers when they arrived.

Each tribe's way of life depended upon where it lived. For example, in North America, Native Americans in the North built homes out of timber. They hunted in forests and fished. They built watercraft that helped connect them to villages scattered throughout a vast area. In the plains, the people of some tribes built teepees out of animal hides and hunted bison. In the Southwest, Native Americans built extensive clay homes on the sides of cliffs. But all Native Americans had a great respect for nature and considered every element in it sacred. They did not abuse the land for its resources.

When Europeans traveled to North America, the Native American way of life clashed with their industrial way of thinking. Europeans, not understanding these natives, thought them savage and viewed the land as a resource to be exploited. Consequently, conflicts frequently broke out, with many lives lost on both sides. But the Native Americans suffered drastically. More and more waves of Europeans pushed them off their homelands and brought diseases that the natives had no immunity to. Thousands died from chicken pox and measles. It has been estimated that between 4 and 10 million Native Americans stretched across what is now North America before the Europeans arrived, but by 1890 only about 250,000 remained in what is now the United States, most living on reservations far from their native homes. The plight of Native Americans after the “white man” arrived is indeed sad.

Nash, Gary B., Julie Roy Jeffrey, John R. Howe. *The American People: Creating a Nation and a Society*. Concise 6th Edition. New York: Pearson Education, 2008. Print.

Newman, John J. and John M. Schmalbach. *United States History: Preparing for the Advanced Placement Exam*. USA: Amsco Publication, Inc., 2010.

Key Word Outline

Native Americans

I.

1.

2.

3.

4.

5.

6.

II.

1.

2.

3.

4.

5.

6.

7.

III.

1.

2.

3.

4.

5.

6.

7.

Brainstorming

-ly Adverbs

Look at your key word outline. Choose a phrase from each paragraph to which you could add an -ly adverb. Choose your -ly adverbs carefully. Write three ideas below.

1. _____
2. _____
3. _____

Who-Which Clauses

Look at your key word outline again. Find a place in each paragraph to write a sentence with a who or a which clause. Make at least one of them an invisible who-which clause.

Write your ideas below. Be sure to punctuate correctly. If the clauses are not necessary but simply add information, separate the clauses with commas.

(See Grammar Rule 7c in the SRN for a more detailed explanation of when to set who-which clauses off with commas.)

1. _____
2. _____
3. _____

Titles from Final Clinchers

Creating titles that grab the interest of readers is important. In addition, repeating or reflecting words from the very end of a work in the title helps the work to feel finished, to feel as if it has come full circle. Therefore, to create an effective title for your work in this course, repeat or reflect words from your final clincher (last sentence) in your title.

For example, this is the final clincher of the source text:

The plight of Native Americans after the “white man” arrived is indeed sad.

What possible titles could you create by using or reflecting the ideas of some of the key words in this sentence? Discuss with your class. After you complete your report, use words from your own final clincher in your title.

Lesson 1: Final Checklist

Native Americans

Structure

- Name and date in upper left corner (5 pts) _____
- Size 12 font, double-spaced, paragraphs indented (5 pts) _____
- Title reflects words from final clincher. (5 pts) _____

Style

Each paragraph must contain at least one of each element of style. (worth 5 pts each)

Dress-Ups (Underline one of each per paragraph.)

I

II

III

-ly adverb			
who-which clause (Make at least one invisible.)			

Challenge (optional unless your teacher requires them of you)

- vocabulary word(s) (Bold) _____
- any other IEW elements of style you know _____
- picture _____

Basic total _____ / 45

Custom total _____ / _____

SAMPLE

UNITS 1 AND 2: NOTE MAKING AND OUTLINES AND WRITING FROM NOTES

Lesson 2: Jamestown**Review**

1. Share a sentence from Lesson 1 homework in which you used an -ly adverb.
2. Share a sentence in which you used an invisible who-which clause.
3. Share your favorite element of style from the novel you are reading.

In Lesson 1, we practiced using the -ly adverb and the who-which clause. In this lesson, we will practice two more of the basic IEW dress-ups.

Strong Verbs and Quality Adjectives

Just as it is important to choose -ly adverbs carefully, it is important that you choose *strong* verbs and *quality* adjectives when you write. You most likely learned the banned words—adjectives and verbs that are not allowed in your writing because they are too vague or too overused. These are listed in your SRN on page 6. They are also in the box below. Be sure you have memorized them, and do not use them when you write for this class. (Exception: Banned words may be used in story dialogues because people use banned words when they speak.)

Banned Words	
verbs:	go, went, come, came, say, said, get, got
adjectives:	good, bad, nice, mean, pretty, ugly, big, a lot, interesting

You should always try to use verbs and adjectives that most clearly and vividly communicate your ideas. The verbs and adjectives sections in your SRN have lists of many quality words that can replace the banned words. We will practice using strong verbs and quality adjectives in this lesson.

More about -ly Adverbs

Adverbs (-ly words) can be used to modify or intensify both verbs and adjectives; however, intensifying -ly adverbs like *really*, *extremely*, *completely*, and *totally* should be used sparingly. The word *very*, while it does not end in -ly, is also an adverb that should be used sparingly. It is better to use a strong verb or a quality adjective that does not need intensifying than to use a weak verb or adjective with one of these adverbs.

For example, what single *adjective* could you use in place of the following phrases?

very bad _____

truly sorry _____

extremely happy _____

very tired _____

really careful _____

What single *precise verb* could you use in place of these phrases?

ran very quickly _____

drank really fast _____

read really closely _____

Another potential problem is that if intensifying -ly adverbs are used too frequently, or with strong verbs or adjectives, they may actually rob the strong words of their power. Note how the adverbs are unnecessary with the following quality adjectives and actually take away from the power of them:

very exhausted

extremely ravenous

totally ecstatic

Intensifying -ly adverbs are better used to help weak verbs or adjectives for which you cannot find a stronger synonym. It is better, though, to search for one precise, powerful verb or adjective.

As you write from now on, if you are tempted to use *really* or *very*, try one of two things instead.

1. First, use your thesaurus (or word lists in your SRN) to try to find a stronger verb or adjective than the one you want to place *very* or *really* in front of.
2. If you cannot find a suitable one, then use the really/very list on page 27 of your SRN or pages 25–26 to find a better adverb.

The Assignment

Day 1

1. Read the source text on the next page. Make a key word outline as taught in Lesson 1. Then, cover the source text, and tell the meaning of each line of notes.
2. Note the vocabulary words for Lesson 2.
3. On page 24, brainstorm ideas for including the basic dress-ups learned and avoiding banned words.
4. Study MLA format in Appendix I.

Days 2–4

1. Reread the source text “Jamestown.” Then, turn the page so you cannot see it. Using only your key word notes on page 23, try to tell back the information in complete sentences *in your own words*.
2. Using your key word outline, your brainstorming ideas, and the checklist to guide you, write a report about Jamestown *in your own words*. In each paragraph, include at least one of each dress-up on the checklist, and underline each. Do not use intensifying adverbs like *really* and *very*. Do not use banned words.

As you write, be especially careful not to copy the words of the source text. You may expand on ideas with knowledge you have gained from your own history studies. The idea is to communicate the ideas *in your own words*.

Format your paper in MLA format. (See Appendix I.)

Check off each item on the checklist when you are sure you have done it. You will turn in a copy of the checklist with your paragraph.

3. Grammar: Read through Grammar Rules 1a–f (commas) on pages 56 and 58 in the *Student Resource Notebook*.
4. Vocabulary: Cut out and learn the vocabulary words for Lesson 2.
5. Literature: Continue reading your novel and noting elements of style. Write at least three strong verbs and quality adjectives used in the novel. Write the phrases in which they occur. Turn these in.

If you are reading *The Last of the Mohicans*, read Chapters 6–12. Do some activities from pages 68–75 of AL.

Source Text

Jamestown

After Spain had been successful in establishing colonies and finding gold, silver, and other riches in the New World, other European countries desired to do the same. One group of London merchants financed several expeditions to Virginia, the land along the East Coast north of Spanish Florida. They hoped to find gold, trade with the Native Americans, and establish a settlement. The settlers were to share the riches with the stockholders in London for seven years. However, when the first group arrived, they did not find riches. They found a very swampy, mosquito-infested wilderness and natives too strong to be exploited.

Nevertheless, they attempted to build a settlement and named it Jamestown, after King James I. All food and supplies raised or acquired were placed in a storehouse and distributed equally to all. Unfortunately, this system bred laziness. Few were willing to work to grow food, so the food supply all but ran out. Captain John Smith then stepped in and enforced a rule: *Those who do not work do not eat*. This worked while he was in charge, but an injury soon required him to return to London. Again the food supply dwindled, and during the winter of 1609–1610 the settlers had to eat their dogs, rats, and mice.

The Virginia Company of London did not give up, though. They sent more settlers by offering them free land—as much as fifty acres—in exchange for seven years of work. The poor people of London were very happy for a new chance at life, so they became indentured servants. From 1610–1622 more than nine thousand made the journey. The Virginia Company of London had learned that tobacco, called “the jovial weed,” flourished in the Virginia climate. However, growing a lot of tobacco required much hard labor, and the indentured servants were taken advantage of. Only about one in twenty ever received freedom and the land they were promised. Most died of dysentery, malaria, or mistreatment. But because of their work, Jamestown succeeded and became the first permanent English settlement in the New World.

Nash, Gary B., Julie Roy Jeffrey, John R. Howe. *The American People: Creating a Nation and a Society*. Concise 6th Edition. New York: Pearson Education, 2008. Print.

Thompson, John. *The Journals of Captain John Smith: A Jamestown Biography*. National Geographic Books, 2007. Print.

Key Word Outline**Jamestown**

I. _____

1. _____

2. _____

3. _____

4. _____

5. _____

II. _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

III. _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

Brainstorming

Strong Verbs, Quality Adjectives, Purposeful -ly Adverbs

Practice using dress-ups that create precise images. In the sentences below, replace banned words with stronger verbs or quality adjectives. In addition, try to eliminate *really* and *very*. To do so, first try to find a more precise adjective or strong verb that does not require intensifying. If that is not possible, find a replacement for the -ly adverb. Pages 25–27 of the SRN will be helpful.

Rewrite each sentence with strong verbs or quality adjectives.

1. When they *got off* the ships, they found a *really swampy*, mosquito-infested land.

2. The food supply *became really low*.

3. John Smith enforced a *very good* policy.

4. The poor of England were *very happy* for a new chance at life.

5. Tobacco *grew really well* in Virginia.

6. The settlement was growing *a lot* of tobacco, which required *very hard* work.

7. Indentured servants were taken advantage of by *really mean and greedy* landlords.



Lesson 2: Final Checklist

Jamestown

Structure

MLA Format (See Appendix I.) (5 pts) ____

Title reflects words from final clincher. (5 pts) ____

Style

Each paragraph must contain at least one of each element of style. (worth 5 pts each)

Dress-Ups (Underline one of each per paragraph.)

I

II

III

-ly adverb			
who-which clause (Make at least one invisible.)			
strong verb			
quality adjective			

No banned words, including *really* and *very* (5 pts) ____

Challenge

vocabulary word(s) (Bold) ____

any other IEW elements of style you know ____

picture ____

Basic total ____ / **75**

Custom total ____ / ____

SAMPLE

UNIT 3: RETELLING NARRATIVE STORIES

Lesson 3: "Rainbow Crow"**Review**

1. Play a vocabulary review game from the Teacher's Manual (TM).
2. Discuss Grammar Rules 1a–f in the SRN. If necessary, practice some on page 59.

**The Story Sequence Chart**

In this lesson we will use the IEW method of outlining and writing stories. As in previous lessons, you will be provided with a source text from which to take notes; however, the note taking method will differ. You will fill out a story sequence outline for the story, noting the elements explained below.

Setting and Characters

Stories usually begin by introducing readers to the time and place of the story. This is called the *setting*. Descriptions of the setting should include five-senses words (see page 29) to help the readers feel as if they are there. They should also help create the mood of the story. For example, a happy story might begin with sunshine, cool breezes, and bird singing. A suspenseful story might begin with booming thunder, howling wind, and creaking doors.

Also at their beginnings, stories must introduce their readers to the main people (or animals) of the story—the *characters*.

Conflict and Plot

Then, for a story to be captivating, it must move into the next important element—the *conflict*. This is the problem, want, or need of the main character(s). Stories without some sort of problem to overcome, or need to be met, are not very interesting. Most of the action of the story is simply how the conflict is dealt with—what the characters do, say, think, or feel with respect to the conflict. This is known as the *plot*.

Climax, Resolution, and Theme

If there is a conflict or problem, there must be a way to solve it! We call the event that leads to the problem being solved the *climax* of the story. It is often the most exciting part of the story. We call the result of the climax (how the problem works out) the *resolution*.

The characters and the readers should have learned something from the events of the story. This is the *theme*. A theme gives the story a sense of purpose. Without it, a reader may feel like there was no point to the story. However, themes are not usually stated.

Style in Stories: Decorations

The IEW decorations are particularly useful in stories. In the story for this lesson, you will want to try to include at least one of each of the following.

Alliteration

Alliteration is perhaps the easiest of the decorations to use, and it can be very powerful. This decoration is simply using two or more words close together that begin with the same sound. Look at these examples from great literature:

“The human heart has hidden treasures, in secret kept, in silence sealed.”
(*Jane Eyre* by Charlotte Bronte)

“Over the misty moor, from the dark and dripping cave of the dim lair ...”
(*Beowulf* translated by Ian Serrailier)

Similes and Metaphors

A *simile* says that something is *like* or *as* something else:

“The canoe rose to the swells as lightly as a gull and coasted like a sled down the frothing slopes.” (from *Call It Courage* by Armstrong Sperry)

A *metaphor* says or implies that something *is* something else:

“There she still was, twenty pounds of ring-tailed dynamite.”
(from *Rascal* by Sterling North, referring to a raccoon)

Here are some more examples from *The Last of the Mohicans*. Which are similes, and which are metaphors? Write *sim* or *met* in the right margin.

“We are losing moments as precious as the heart’s blood to a stricken deer.”

“If you would save these tender blossoms from the fangs of the worst serpents”

““Would you set a cloud to chase the wind?” returned the disappointed scout; ‘I heard the imp, brushing over the dry leaves, like a black snake.’”

“with an army ‘numerous as the leaves on the trees’”

Conversation

Stories are more enjoyable to read when there is dialogue—when the characters talk to one another. Review the rules for punctuating dialogue on page 67 of the SRN.

Dress-Ups: Appealing to the Five Senses

You are already using strong verbs, quality adjectives, and purposeful -ly adverbs. In stories, use these to create vivid descriptions of sights, sounds, textures, smells, and tastes. This will help readers experience your story more deeply.

Turn to the SRN pages 36–39, and study the words. 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.

Look at the passage below from *The Last of the Mohicans*. Underline adjectives and verbs that appeal to the five senses. Which senses are appealed to?

The vast canopy of woods spread itself to the margin of the river, overhanging the water and shadowing its dark current with a deeper hue. The rays of the sun were beginning to grow less fierce, and the intense heat of the day was lessened, as the cooler vapors of the springs and fountains rose above their leafy beds, and rested in the atmosphere. Still that breathing silence, which marks the drowsy sultriness of an American landscape in July, pervaded the secluded spot, interrupted only by the low voices of men, the occasional and lazy tap of a woodpecker, the discordant cry of some gaudy jay, or a swelling on the ear, from the dull roar of a distant waterfall.

Practice

Describe a snow-covered forest with several five-senses words. (What do you see, hear, feel, smell?) *Include a simile or metaphor.* Try to add some alliteration as well. Paint as vivid a picture as you can. Consider the ground, the trees, the sky, the animals, the wind, the snow. Write at least four sentences. (Use a separate sheet of paper if there is not enough room below.)

The Assignment

Day 1

1. Read “Rainbow Crow” on the following page. Then, complete the outline by answering the Story Sequence Chart questions. Your outline should be brief. You can add more details when you actually write your own version of the story.

Notes do not necessarily need to be placed on the line across from the questions they answer. For example, in Section I, it does not matter whether you introduce the setting or the characters first. You may also need more than one line to answer one question. You may be able to answer two questions on one line.

2. Students take turns telling back the story, using one line of the outline at a time.
3. Begin to brainstorm ideas for elements of style on page 33.
4. Go over the checklist on page 34. Note that each of the three sections of the story should include all dress-ups you have learned, but each decoration is only required once anywhere throughout the story.
5. Note the vocabulary words for Lesson 3.

Days 2–4

1. Polish the Native American report from Lesson 1 by making any corrections noted on your final draft. (See page 7 for an explanation of the polished draft.)
2. Write your own version of “Rainbow Crow,” using your key word outline and brainstorming ideas. *Write in your own words. Add plenty of description.* Include and label everything on the checklist. Each of the three sections of your story should have all dress-ups. Each decoration should be used at least once anywhere.
3. Grammar: Read Grammar Rule 2 (semicolons) on page 60 and Rule 4 (punctuating dialogue) on page 67 in the SRN.
4. Vocabulary: Cut out and learn the vocabulary words for Lesson 3. Review all. Try to use some in your story.
5. Literature: Continue reading your novel and noting elements of style, especially the decorations (alliteration, similes, metaphors) and five-senses words. Turn in three of your favorite.

If you are reading *The Last of the Mohicans*, read chapters 13–18. Do some activities from pages 68–75 of *American Literature*.

Source Text

Rainbow Crow *A Myth from Native Americans of the Northeast*



Many, many moons ago, the animals of the forest became delighted when icy white flakes began to float down from the sky. At first the flakes melted on their noses and provided hours of fun and games for the little ones. However, over time more and more fell, until a cold white blanket covered the forest and their homes. And worse, the flakes were now riding on very cold winds. It was not fun anymore. The shivering animals wondered what this strange, cold spirit was.

“We must go to Kijamub Ka’ong, the Great One, and ask him to make the forest warm again,” the wise owl pronounced. “He must kill this spirit.”

The animals agreed, but who would go? They decided to ask the most beautiful bird in the woods, Rainbow Crow, to make the journey and sing a charming song for the Great One so that he would grant their request. So, Rainbow Crow soared up into the sky. She passed the treetops. She passed the mountaintops. She passed the clouds. She even passed the sun. After three days she reached Kijamub Ka’ong and began her melody.

“Beautiful Rainbow Crow, what can I do for you today?” asked the Great One.

“Please send the cold, white spirit that covers our forest away.”

“That I cannot do, for this spirit must live, too. But I can give you something to help.” And in saying this, he stuck his rod into the sun until it blazed with orange, hot flames. “This is called fire. It will warm you when the cold spirit comes. Take it and go quickly, so it does not burn out before you reach home.”

As Rainbow Crow plummeted toward the earth, the fire grew hotter and hotter and got closer and closer to her feathers. Smoke and soot covered her body and got into her throat. By the time she landed in the forest, her previously rainbow feathers were very black. And even worse, her beautiful song was an awful caw. But the fire warmed the animals, and they were grateful.

As the animals were rejoicing, Rainbow Crow sat sullenly, looking at her black feathers and lamenting her raspy voice. Kijamub Ka’ong saw Crow and appeared to her.

“Do not despair,” he comforted. “I have made your flesh taste like smoke, so neither man nor animal will want to eat you. I have made your feathers black and your voice a caw, so men will not cage you. For your noble service to your friends, you will always be free. And so your deed will never be forgotten, I will make your feathers shiny. When the sun strikes them, a little rainbow will appear on each one.”

I. Setting, Characters, Background

What is the setting?

Describe it.

Who are the characters?

Tell about them.

1. _____
2. _____
3. _____
4. _____
5. _____

What is the problem?

What do the characters do, say, think, and feel?

What happens before the climax?

II. Conflict (Plot)

1. _____
2. _____
3. _____
4. _____
5. _____

III. Climax and Resolution

What leads to the conflict being solved (the climax)?

What happens as a result?

1. _____
2. _____
3. _____
4. _____
5. _____

Brainstorming Style

Five-Senses Words

When you write a story, help your readers feel as if they are there by including five-senses words. Also, use such words to help show the mood of the story. Fill out the chart below. What would be *seen*, *heard*, or *felt*?

See?	Hear?	Feel?

Decorations

Write an idea for each of the following decorations that you could use in your story.

alliteration: _____

simile: _____

metaphor: _____

Vocabulary

Write ideas for using some vocabulary words in your story.

Lesson 3: Final Checklist

"Rainbow Crow"

Structure

- MLA Format (See Appendix I.) (3 pts) _____
- Story Sequence Chart followed (5 pts) _____
- Title reflects words from final clincher. (5 pts) _____

Style

Each section must contain at least one of each dress-up. (worth 3 pts each)

Dress-Ups (Underline one of each in each section.*)

I

II

III

-ly adverb			
who-which clause (Make at least one invisible.)			
strong verb			
quality adjective			

**Because dialogue requires paragraph breaks, each dress-up does not need to be in every paragraph, but in each of the three story sequence sections.*

Decorations (Use each at least once, anywhere. Underline.) (worth 5 pts each)

alliteration	simile or metaphor	conversation
--------------	--------------------	--------------

Other

- At least 5 five-senses words highlighted (5 pts) _____
- No banned words, including *really* and *very* (5 pts) _____

Challenge

- vocabulary word(s) (Bold) _____
- any other IEW elements of style you know _____
- picture _____

Basic total _____ / 50

Custom total _____ / _____