

# **U.S. History-Based Writing Lessons**

Implementing the Structure and Style® Writing Method

Teacher's Manual

by Lori Verstegen

Illustrated by Laura Holmes

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

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These lessons are not intended as a history curriculum replacement, but rather their purpose is to broaden subject knowledge while students learn to write.

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Welcome to *U.S. History-Based Writing Lessons*. This Teacher's Manual shows reduced copies of the Student Book pages along with instructions to teachers and sample key word outlines. Please be aware that this manual is not an answer key. The samples provided in this book are simply possibilities of what you and your students could create.

Lesson instructions are directed to the student, but teachers should read them over with their students and help as necessary, especially with outlining and structure and style practice. It is assumed that teachers have viewed and have access to IEW's *Teaching Writing: Structure and Style* video course and own the *Seminar Workbook*. Before each new unit, teachers should review the appropriate information in that workbook and video. You can find references to the *Teaching Writing: Structure and Style* course in the teacher's notes for each new unit.

Introduction

## Introduction

The lessons in this book teach Structure and Style® in writing. As they move through various American History themes and topics, they incrementally introduce and review the models of structure and elements of style found in the Institute for Excellence in Writing's *Teaching Writing: Structure and Style*®.

It is important to note that these lessons are not intended as history curriculum replacement, but rather their purpose is to broaden subject knowledge while students learn to write. The primary purpose is for students to learn structure and style in writing.

## Student Book Contents

- **Scope and Sequence Chart** (pages 8–9)
- **The Lesson Pages**  
This is the majority of the text. It contains the instructions, source texts, worksheets, and checklists you will need for each lesson.
- **Appendix I: Modified MLA Format**
- **Appendix II: Magnum Opus Notebook and Keepsake**  
This appendix explains the Magnum Opus Notebook and includes a checklist.
- **Appendix III: Mechanics**  
This appendix contains a compilation of the correct mechanics of writing numbers, punctuating dates, referencing individuals, etc. that is found in many of the lessons. Well-written compositions are not only written with structure and style, but they also contain correctly spelled words and proper punctuation.
- **Appendix IV: Critique Thesaurus**  
This appendix provides a list of literary terms and their synonyms that are often used when critiquing various forms of literature. This page will be used in Unit 9.
- **Appendix V: Adding Literature**  
This appendix suggests various American novels to be read or listened to. It also includes templates of literature-response pages for you to use if your teacher assigns such pages. Teachers should read the books before assigning them to their students.
- **Appendix VI: Vocabulary Chart and Quizzes** (Cards in Student Book only)  
This appendix provides a list of the vocabulary words and their definitions organized by lesson as well as quizzes to take periodically. Twenty lessons include new vocabulary words to cut out, study, and learn. Every lesson includes vocabulary practice. The goal is that these great words will become part of your natural writing vocabulary.

### 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 and does not include the vocabulary words. If this is used, add the appropriate amount of points and write the new total on the custom total line.

**Important:** Teachers and parents should remember IEW's EZ+1 Rule when introducing IEW stylistic techniques. The checklist should include only those elements of style that have become easy plus one new element. 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.

Reproducible checklists are available. See the blue page for download information.

Introduction

### **Checklists**

Each lesson includes a checklist that details all the requirements of the assignment. Tear the checklist out of the book so that you can use it while writing. Check off each element when you are sure it is included in your paper. With each assignment, turn in the checklist to be used by the teacher for grading. Reproducible checklists are available. See the blue page for download information.

### **Teacher's Manual**

The Teacher's Manual includes all of the Student Book contents (except the vocabulary cards) with added instructions for teachers, including sample key word outlines and style practice ideas. Teachers may teach directly from this manual without the need of their own copy of the Student Book.

### **Teaching Writing: Structure and Style**

Along with the accompanying Teacher's Manual for this Student Book, it is required that the teacher of this course has access to *Teaching Writing: Structure and Style*. This product is available in DVD format or online streaming. For more information, please visit [IEW.com/TWSS](http://IEW.com/TWSS)

### **Adapting the Schedule**

Groups who follow a schedule with fewer than thirty-one 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 lessons that introduce new concepts and omit some of those that do not.

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Institute for Excellence in Writing

### 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 across from 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 possible (or your custom total).

**Note:** Students should have checked the boxes in front of each element they completed.

Encourage students to bring a thesaurus to class. Most students enjoy using an electronic thesaurus, but for those who prefer books, IEW offers a unique one entitled *A Word Write Now*.

This schedule is provided to emphasize to parents and students, particularly in a class setting, that teachers and students should not expect to complete an entire lesson in one day. Spreading 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

All of the instructions for what to do each week are included in the Assignment Schedule located on the first page of each lesson. While there may be slight variations, most lessons are organized as follows:

#### Day 1

1. Review vocabulary words or past lesson concepts.
2. Learn a new structural model and/or writing concepts.
3. Read the source text, write a key word outline (KWO), and tell back the meaning of each line of notes.

#### Day 2

1. Review the key word outline from Day 1.
2. Learn a new stylistic technique and complete practice exercises.
3. Study the vocabulary words for the current lesson and complete vocabulary exercises.
4. Begin the rough draft using the KWO. Follow the checklist.

#### Day 3

1. Review vocabulary words.
2. Finish writing your composition and check each item on the checklist.
3. Submit your composition to an editor with completed checklist attached.

#### Day 4

1. Write or type a final draft making any corrections your editor asked you to make.
2. Paperclip the checklist, final draft, rough draft, and KWO together. Hand them in.

The lessons are organized in such a way that all new concepts regarding structure are introduced on day 1, and new style concepts and vocabulary words are introduced on day 2.

Students will benefit from learning new structure and style concepts with a teacher. In addition, students should plan to read the source text and begin KWOs with a teacher. These instructions are also found on day 1.

The instructions on day 3 and day 4 may be completed by students more independently. However, teachers and/or parents should be available to help and to edit.

## Scope and Sequence

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words	Literature Suggestions
Unit 1 1	Native Americans Meet Christopher Columbus introduction to structure	introduction to style	reverently presume transfixed, hostile	<i>Squanto, Friend of the Pilgrims</i> by Clyde Robert Bulla
Unit 2 2	Spanish Explorers Arrive in America	-ly adverb	zealously futilely prosperity, quest	
3	Englishmen Arrive in America		audaciously inevitably endeavor, eerily	Elementary: <i>A Lion to Guard Us</i> by Clyde Robert Bulla Junior and Senior High: <i>Night Journeys</i> by Avi
4	The <i>Mayflower</i> Mishap title rule	<i>who/which</i> clause	perilously imprudently subside vehemently	
Unit 3 5	Ambush in the Wilderness		animosity, adroitly onrush, warily	
6	The Boston Massacre	strong verb banned words: <i>go/went, say/said</i>	confront, provoke obstinately indignantly	
7	The Boston Tea Party	<i>because</i> clause	squander, waver cunningly, venture	Elementary: <i>Ben and Me</i> by Robert Lawson Junior and Senior High: <i>Give Me Liberty</i> by L.M. Elliot
8	The Shot Heard Round the World		persevere, compel destined, appalled	
Unit 4 9	Benjamin Franklin topic-clincher sentences		draft, diligently acknowledge resolve	
10	George Washington Bonus: Quality Adjective Poem	quality adjective banned words: <i>good, bad</i>	exemplary esteemed prominent conceive	Girls: <i>Tolliver's Secret</i> by Esther Wood Brady Boys: <i>Guns for General Washington</i> by Seymour Reit
11	Thomas Jefferson	<i>www.asia</i> clause	stirring, affirm tyrant, adept	
12	The Louisiana Purchase	#2 prepositional opener banned words: <i>pretty, big, small</i>	grueling stupendous extensive formidable	<i>By the Great Horn Spoon!</i> by Sid Fleischman
Unit 5 13	The Westward Movement		laden, fathom incessant trepidation	
14	The Underground Railroad	#3 -ly adverb opener	deplorable, loom imperative, distraught	



## Scope and Sequence

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words	Literature Suggestions
15	The Civil War		diminish awestruck, solemn encounter	Elementary: <i>Mr. Lincoln's Drummer</i> by G. Clifton Wisler
<b>Unit 6</b> 16	Oklahoma Land Rush of 1889 source and fused outlines			Junior and Senior High: <i>Behind Rebel Lines</i> by Seymour Reit
17	Transportation Milestones, Part 1	#6 vss opener		
18	Transportation Milestones, Part 2 bibliography		milestone, thrive innovative profound	
19	The Sinking of the <i>Lusitania</i>			<i>Hattie Big Sky</i> by Kirby Larson
<b>Unit 7</b> 20	Hopes and Dreams, Part 1 body paragraphs		espouse, adverse aspire, lofty	
21	Hopes and Dreams, Part 2 introduction and conclusion	#5 clausal opener <i>www.asia.b</i> clause	enthral, persistent emblem, elated	
22	The Preamble to the Constitution, Part 1			
23	The Preamble to the Constitution, Part 2			<i>Journey to Topaz</i> by Yoshiko Uchida
24	The American Flag	#1 subject opener #4 -ing opener		
<b>Unit 8</b> 25	Transportation Milestones, Part 3		achievement flourish transformation efficient	
26	A Prominent American, Part 1			
27	A Prominent American, Part 2			<i>Cheaper by the Dozen</i> by Frank B. Gilbreth Jr. and Ernestine Gilbreth Carey
<b>Unit 9</b> 28	Davy Crockett, Part 1		narrative intrigue recount triumph	
29	Davy Crockett, Part 2			
30	John Henry character analysis			
Bonus	Vocabulary Story			

## Lesson 1: Native Americans Meet Christopher Columbus

<b>Structure:</b>	Unit 1: Note Making and Outlines
<b>Style:</b>	Introduction to Structure and Style
<b>Writing Topic:</b>	Native Americans Meet Christopher Columbus
<b>Literature Suggestion:</b>	<i>Squanto, Friend of the Pilgrims</i> by Clyde Robert Bulla

### Teaching Writing: Structure and Style

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

Lesson 1: Native Americans Meet Christopher Columbus

#### UNIT 1: NOTE MAKING AND OUTLINES

### Lesson 1: Native Americans Meet Christopher Columbus

#### Goals

- to learn the Unit 1 Note Making and Outlines structural model
- to create a key word outline (KWO)
- to retell the content of a source text using just your outline
- to correctly use new vocabulary words: *reverently, presume, transfixed, hostile*

#### Assignment Schedule

##### Day 1

1. Read Introduction to Structure and Style and New Structure—Note Making and Outlines.
2. Read “Native Americans Meet Christopher Columbus.” Read it again and write a key word outline (KWO).

##### Day 2

1. Review your KWO from Day 1.
2. Look at the vocabulary cards for Lesson 1. Discuss the words and their definitions and complete Vocabulary Practice.
3. Try to add at least one vocabulary word to your KWO.

##### Day 3

1. Prepare to give an oral report using your KWO. Read. Think. Look up. Speak. Practice telling back the information one line at a time. Read a line; then, look up and talk about it. Then read the next line, look up, and talk about it. Continue through the outline this way.
2. Practice until the presentation of the paragraph is smooth. It is important to realize that you are not trying to memorize the exact words of the source text. You are trying to remember the ideas and communicate those ideas in your own words.

##### Day 4

1. Review the vocabulary words.
2. After practicing, use your KWO and give an oral report to a friend or family member as explained on Day 3. If applicable, be prepared to give the oral report in class.

#### Literature Suggestion

Acquire and begin reading *Squanto, Friend of the Pilgrims* by Clyde Robert Bulla for Lessons 1–2.

Students will benefit from reading the source text and beginning KWOs with a teacher. Teachers should plan to teach New Structure, New Style, and introduce the vocabulary words. These items are always found in Day 1 and Day 2 of the Assignment Schedule.

#### Beginning the KWO

In a classroom setting, write class ideas on a whiteboard. Students may copy these or use their own ideas. See the sample key word outline (KWO) on page 15.

#### Vocabulary

Use a student’s book. Hold up the page of cards for Lesson 1. Read each definition and ask your student to guess which word it matches by looking at the pictures.

## Introduction to Structure and Style

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? The dictionary defines structure as “the arrangement of and relations between the parts or elements of something complex.”

What has structure? Think of a ship. What had to happen before the ship was built? Someone had to draw out the plans for the builders to follow. The builders had to follow the plans so that each part was in its proper place. The captain certainly would not want the helm (steering wheel) placed in the hold nor the anchor in his cabin. Each part had to be placed in its own special spot, and each step had to be completed in its proper order, giving the ship its proper structure.

Writing a paper, in some ways, is similar to building a ship. A paper contains many facts and ideas. If you were just to begin writing without planning, your facts and ideas would probably not be arranged in the most logical way. Your composition would not be structured well and would not communicate your 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 of structure 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. One would dress differently to attend a wedding than to go to a baseball game. That is because formal events require a formal style of clothing, whereas casual settings do not.

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

He hit the ball!

The determined little leaguer firmly smacked the spinning baseball with all his might.

You probably like the second sentence better because it is more descriptive. If it were part of a written story, the second would most likely be better. However, what if you were at the ball game with your friend and the little leaguer was your brother? Which of the above sentences would you be more likely to exclaim? He hit the ball! would be more appropriate in this case. The second would sound silly. Why the difference?

When you are speaking to people, they are with you, experiencing the same scene and event as you are. You do not need to fill in 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. This means that you must fill in the details and paint vivid pictures with your words. Descriptive words will help readers see, hear, feel, and experience the scene you are writing about as the second sentence does. The IEW elements of style will give you the tools you need to do just this.

**New Structure****Note Making and Outlines**

In Unit 1 you will practice choosing key words to form an outline—a key word outline (KWO). A KWO is one way to take notes. Key words indicate the main idea of a sentence. By writing down these important words, you can remember the main idea of a text.

Read the source text. Then locate two or three important words in each sentence that indicate the main idea. Transfer those words to the KWO. Write the key words for the first fact of the KWO on the Roman numeral line. Write no more than three words on each line.





Symbols, numbers, and abbreviations are “free.” Symbols take less time to draw than it would take to write the word. Abbreviations are commonly accepted shortened forms of words. Can you guess what each of the following might stand for?

    123 ppl Amer. w/

As you form the KWO, separate key words, symbols, numbers, and abbreviations with commas.

After you have completed the KWO, you must test it to ensure the words you chose will help you remember the main idea of the sentence. For this reason whenever you finish writing a KWO, put the source text aside and use your outline to retell the paragraph line by line, sentence by sentence.

Encourage students to use symbols, numbers, and abbreviations. A symbol is legal if it can be written in less time than it takes to write the word.

Symbols   = people  = more/after/greater than/larger  = see

Numbers 123 = numbers

Abbreviations ppl = people Amer. = America w/ = with

*Read and Discuss*

Read each source text with your students and ask questions to get them thinking about the information they will be working with. It is also important to make sure students understand words that may be unfamiliar to them in the text.

*Locate Key Words*

Model how to find key words. Reread the first sentence. Ask your students, "If I want to remember the main idea of that sentence, what three words are key words?" (Underline those words.) Sentence by sentence, repeat the process as the students give key word suggestions.

**Source Text****Native Americans Meet Christopher Columbus**

In the fifteenth century the people living in the Americas were very different from the people living in Europe. Most of the Native Americans lived very simple lives in small villages. They greatly respected nature and worshiped elements of nature like the sun and the moon. They also did not believe men should own land, so everyone in a tribe shared all the land they lived on. They did not build large cities with shops and roads. Even their boats were just simple, small canoes. Then, in 1492, Native Americans of San Salvador watched in amazement as massive ships from across the ocean neared their shore. Soon light-skinned men in strange clothes stepped onto the land, led by a man named Christopher Columbus. Would they be friendly?



The KWOs in the Teacher's Manual are only samples. Every class and each student will have unique outlines.

## Sample

Lesson 1: Native Americans Meet Christopher Columbus

### Key Word Outline

On the lines below, write no more than three key words from each sentence of the source text. Choose words that will best help you remember the meaning of the sentence. Use symbols, numbers, and abbreviations freely. They do not count as words. However, be sure you can remember what they mean.

- I. 15th century, ppl, Amer., different, ppl, Europe
1. simple, lives, -- villages
  2. respected, nature, worshiped ☀️🌙
  3. X own, land, shared
  4. 0 ++ cities, w/ shops, roads
  5. boats, -- canoes
  6. 1492, San Salvador, 👁️👁️ ++ ships
  7. strange, 👤 👤, w/ Columbus, stepped
  8. friendly?

Cover the source text and tell the meaning of each line of notes in your own words. If a note is unclear, check the source text and add what you need to in order to make it clear.

### Tell Back

Telling back the KWO is an important step in the prewriting process.

Read.  
Think.  
Look up.  
Speak.

Andrew Pudewa teaches, "You may look at your notes, and you may speak to your audience, but you may not do both at the same time."

### Vocabulary

Students study vocabulary to become better thinkers, speakers, and writers.

Allow students to use derivatives of words.

#### UNIT 1: NOTE MAKING AND OUTLINES

### **Vocabulary Practice**

Look at the vocabulary words for Lesson 1. Fill in the blanks with a word that makes sense.

1. Native Americans treated the land and nature \_\_\_\_\_ *reverently* \_\_\_\_\_.
2. The Native Americans stood \_\_\_\_\_ *transfixed* \_\_\_\_\_ and watched as strange boats approached.
3. The Native Americans hoped the visitors would not be \_\_\_\_\_ *hostile* \_\_\_\_\_.

## Lesson 4: The *Mayflower* Mishap

<b>Structure:</b>	Unit 2: Writing from Notes title rule
<b>Style:</b>	<i>who/which</i> clause
<b>Writing Topic:</b>	<i>Mayflower</i>
<b>Literature Suggestion:</b>	Elementary: <i>A Lion to Guard Us</i> by Clyde Robert Bulla Junior and Senior High: <i>Night Journeys</i> by Avi

Lesson 4: The *Mayflower* Mishap

### UNIT 2: WRITING FROM NOTES

## Lesson 4: The *Mayflower* Mishap

### Goals

- to practice the Units 1 and 2 structural models
- to create a 2-paragraph KWO
- to write a 2-paragraph summary about the *Mayflower*
- to correctly add a new dress-up: *who/which* clause
- to correctly create a title
- to correctly use new vocabulary words: *perilously*, *imprudently*, *subside*, *vehemently*

### Assignment Schedule

#### Day 1

1. Read “The *Mayflower* Mishap.” Read it again and write a KWO.
2. Read New Structure—Titles.

#### Day 2

1. Review your KWO from Day 1.
2. Learn a new dress-up, the *who/which* clause. Read New Style and complete Style Practice.
3. Look at the vocabulary cards for Lesson 4. Discuss the words and their definitions and complete Vocabulary Practice.
4. Using your KWO and Style Practice to guide you, begin writing a rough draft in your own words.
5. Go over the checklist. Put a check in the box for each requirement you have completed.

#### Day 3

1. Review all vocabulary words learned thus far.
2. Finish writing your 2-paragraph summary. Include an -ly adverb dress-up and a *who/which* clause dress-up in each paragraph. Italicize *Mayflower*. (Underline if you are handwriting.)
3. Turn in your rough draft to your editor with the completed checklist attached.

#### Day 4

1. Write or type a final draft making any corrections your editor asked you to make.
2. Paperclip the checklist, final draft, rough draft, and KWO together. Hand them in.
3. If you are making a Magnum Opus Notebook, revise your Spanish Explorers summary from Lesson 2. (See Appendix II.)

Point out that the source text for this lesson has two paragraphs. Each Roman numeral on the KWO represents one of those paragraphs.

Day 4 encourages students to revise their Spanish Explorers summary from Lesson 2 to begin a Magnum Opus Notebook. If your students are creating a Magnum Opus Notebook, take time to look at Appendix 2.



**Literature Suggestion**

Continue reading *A Lion to Guard Us* by Clyde Robert Bulla or *Night Journeys* by Avi.

**Source Text**

### The *Mayflower* Mishap

In 1620 Goodman John Howland boarded an old, creaky merchant ship called the *Mayflower* with a group of Englishmen seeking religious freedom. They ventured across the vast Atlantic Ocean toward America. During the trip there was a terrible storm. Lightning flashed, thunder crashed, wind roared, and massive waves violently rocked the boat. The passengers stayed below in the gun deck, hoping the ship would not sink. It was crowded, and they were wet, cold, and scared.

Goodman Howland 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. He was relieved and grateful to be back on the boat. However, Goodman Howland knew that this journey to the New World would be a long and difficult one.

**Mechanics**

*Mayflower* is italicized. Names of ships, aircraft, and spacecraft are italicized. If a report is handwritten, the names of these vessels are underlined.

*Sample*Lesson 4: The *Mayflower* Mishap**Key Word Outline**

Each Roman numeral represents one paragraph.

I. 1620, Goodman Howland, Mayflower1. cross, Atlantic → America2. during, trip, storm3. ⚡ thunder, wind, ~~~~~ rocked4. passengers → gun deck5. wet, cold, scaredII. G. Howland, ☹️ → upper deck1. ship, rolled, GH, ocean2. grabbed, rope3. dangled, screamed, help4. sailors, 👁️👁️5. saved, w/ boat hook6. relieved, grateful7. knew, difficult, journey

Cover the source text and tell the meaning of each line of notes in your own words. If a note is unclear, check the source text and add what you need to in order to make it clear.

## New Structure

### Titles

An interesting title grabs a reader’s attention. To make an intriguing title, repeat one to three key words from the final sentence.

The last sentence of “Spanish Explorers Arrive in America” (Lesson 2 source text) says, “This settlement began as a small fort but grew into a city that still exists today.” An intriguing title might be “The Fort That Became a City.”

The last sentence from “Englishmen Arrive in America” (Lesson 3 source text) states, “The settlers experienced many hardships, but over time Jamestown became a prosperous city.” An intriguing title might be “A Prosperous City.”

**Title repeats one to three key words from final sentence.**

Titles have simple rules for capitalization:

Capitalize the first word and the last word.

Capitalize all other words except articles (a, an, the), coordinating conjunctions (for, and, nor, but, or, yet, so), and prepositions (such as in, over, on, without).

### Practice

You do not know what your final sentence for this writing assignment will be. However, you can practice forming titles using the source text. The final sentence of the source text with key words in bold is below. Create an intriguing title that includes one to three of these words. Write two or three ideas.

However, **Goodman Howland** knew that this **journey** to the **New World** would be a **long** and **difficult** one.

*A Long and Difficult Journey*

*Goodman Howland’s Unforgettable Journey*

*Close Call on the Journey to the New World*

From now on, make a title for your compositions by repeating one to three key words from the final sentence. If you develop your title first, ensure you follow the title rule by incorporating key words from the title into your final sentence.

To form a title, key words in a last sentence sometimes need to be changed. That is fine. If students ask, offer suggestions.

**New Style*****Who/Which* Clause Dress-Up**

In this lesson you will learn another dress-up: *who/which* clause.

A *who/which* clause is a clause that provides description or additional information.

The sailors, who heard John's screams, grabbed a boat hook.

The waves, which leapt from the sea, tossed the ship.

**Notice:**

1. A *who/which* clause begins with the word *who* or *which*.

Use *who* when referring to people and *which* when referring to things.

To indicate a *who/which* clause, underline only the first word of the clause: *who* or *which*.

2. The *who/which* clause gives information about a noun—a person, place, thing, or idea.

The sailors, who heard John's screams, grabbed a boat hook.

The waves, which leapt from the sea, tossed the ship.

3. The *who/which* clause is added to a sentence that is already complete.

If you remove the *who/which* clause, a sentence must remain.

*The sailors, who* heard John's screams, *grabbed a boat hook.* (sentence)

If you only insert the word *who* or *which*, you will have a fragment.

*The sailors, who* heard John's screams (fragment)

- 9 A nonessential *who/which* clause is set off with commas; an essential clause has no commas.

John, who climbed up the deck, fell into the ocean. (nonessential, commas)

Passengers who sought religious freedom trusted God. (essential, no commas)

**Practice**

Add a *who/which* clause to each sentence. Place a comma at the end of each *who/which* clause.

1. The Englishmen, who *desired a new life in the New World,* \_\_\_\_\_

\_\_\_\_\_ hoped the ship was safe.

2. The thunder, which *boomed incessantly,* \_\_\_\_\_

\_\_\_\_\_ shook the tiny ship.



From now on, include a *who/which* clause in each paragraph you write.  
Mark the *who/which* clause by underlining the word *who* or *which*.

Two dress-ups now appear on the checklist.

*Who/which* clauses are set off with commas if they are nonessential but take no commas if they are essential.

*Passengers who sought religious freedom trusted God.*

Not all passengers trusted God. The *who* clause is essential to the sentence.

For younger students simply encourage them to place commas around all *who/which* clauses and only later teach essential and nonessential *who/which* clauses.

Read the sentences and orally fill in the blanks several times. When students understand the pattern of the *who/which* clause, direct them to write.

## UNIT 2: WRITING FROM NOTES

**Style Practice****Who/Which Clause Dress-Up**

Add a *who/which* clause to each sentence. Place a comma at the end of each nonessential *who/which* clause unless it is at the end of a sentence. Underline the word *who* or *which*.

1. A massive wave, which *leapt over the rail*,  
\_\_\_\_\_ swept Goodman Howland from the deck.
2. The sailors rescued Goodman Howland, who *then collapsed onto the deck*.  
\_\_\_\_\_

**-ly Adverb Dress-Up**

You must also continue to include an -ly adverb in each paragraph you write. Write a few ideas on the lines below each sentence. Choose your favorite to write on the blank in the sentence.

1. The hostile waves beat \_\_\_\_\_ *relentlessly* \_\_\_\_\_ upon the helpless ship.  
-ly adverbs *violently, vehemently, relentlessly, mercilessly, savagely*
2. Goodman Howland \_\_\_\_\_ *imprudently* \_\_\_\_\_ climbed to the upper deck.  
-ly adverbs *foolishly, naively, imprudently, grumpily, audaciously*

**Vocabulary Practice**

Look at the vocabulary words for Lesson 4. Fill in the blanks with a word that makes sense.

1. The passengers hoped that the storm would \_\_\_\_\_ *subside*.
2. Goodman Howland dangled \_\_\_\_\_ *perilously* \_\_\_\_\_ over the sea.

Look at the vocabulary chart on page 322. Try to use words from Lessons 1–4 in sentences or phrases that could be in your summary about the *Mayflower*. Write at least two ideas below.

- They were on an **audacious quest** for religious freedom.*
- Howland gripped the rope **vehemently** as he **endeavored** to hold on.*



## Unit 2 Composition Checklist

### Lesson 4: The *Mayflower* Mishap

Writing  
from  
Notes

Name: \_\_\_\_\_



Institute for  
Excellence in  
Writing  
Learn. Speak. Read. Write. Think!

#### STRUCTURE

- MLA format (see Appendix I) \_\_\_\_\_ 6 pts
- title centered and repeats 1–3 key words from final sentence \_\_\_\_\_ 5 pts
- checklist on top, final draft, rough draft, key word outline \_\_\_\_\_ 5 pts

#### STYLE

- ¶1 ¶2 Dress-Ups** (underline one of each) (5 pts each)
- ly adverb \_\_\_\_\_ 10 pts
  - who/which* clause \_\_\_\_\_ 10 pts

#### MECHANICS

- capitalization \_\_\_\_\_ 1 pt
- end marks and punctuation \_\_\_\_\_ 1 pt
- complete sentences (Does it make sense?) \_\_\_\_\_ 1 pt
- correct spelling \_\_\_\_\_ 1 pt

#### VOCABULARY

- vocabulary words - label (*voc*) in left margin or after sentence \_\_\_\_\_

Total: \_\_\_\_\_ 40 pts  
Custom Total: \_\_\_\_\_ pts

The two boxes under style indicate two paragraphs. Students should include and mark an -ly adverb and a *who/which* clause in each paragraph.

Remind students to italicize the name of the ship, *Mayflower*. Suggest that they add this to their checklist so they do not forget.

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

## Appendix V: Adding Literature

Great literature will be a valuable addition to these lessons. There are many great books set in U.S. history. The books below are suggested because their stories provide background to the compositions students will write in these lessons. Many of them make good read-aloud stories. Teachers should read the books before assigning them to their students.

Lessons	Books
1–2	<p><i>Squanto, Friend of the Pilgrims</i>, retold by Clyde Robert Bulla</p> <p>This is the story of the life of the Wampanoag Indian best known for befriending and helping the Pilgrims. His life was filled with surprising adventure on both sides of the Atlantic that highlight the struggles between Native Americans and Europeans who desired to settle their land. Written for young readers, the story is simply but engagingly told.</p>
3–5	<p>For elementary students: <i>A Lion to Guard Us</i> by Clyde Robert Bulla</p> <p>This is the story of three children who, after the death of their mother, set out on their own from England to America to find their father. It is a classic, inspiring story of “faith, courage, and a great deal of grit” that <i>The New Yorker</i> called “An exciting tale. Top-notch writing.”</p> <p>For junior and senior high students: <i>Night Journeys</i> by Avi</p> <p>In 1768, when Peter York loses his parents, he is taken in by a deeply religious Quaker. Peter does not understand this man’s ways and longs to break away. But when he crosses paths with a runaway indentured servant, he is faced with a difficult choice that will change his life and his views. This book is written in the powerful, adventure-filled style of Avi, a much-loved writer of more than sixty books for children and teens, three of which are Newbury Award and Honor books.</p>
6–9	<p>For elementary students: <i>Ben and Me</i> by Robert Lawson</p> <p>This is a beloved classic story. It is humorously told by a mouse named Amos who boldly claims to be the mastermind behind Franklin’s many inventions and other successes. Kids will grow to love Amos as they laugh their way through the events of one of America’s most significant time periods.</p> <p>For junior and senior high students: <i>Give Me Liberty</i> by L.M. Elliot</p> <p>Nathaniel is an indentured servant in Virginia just prior to the Revolutionary War when Basil, a kind schoolmaster, takes him in. Basil exposes him to music, books, and new philosophies about equality and liberty for all. When war breaks out, both Nathaniel and Basil are swept into it. L.M. Elliot does an excellent job of weaving historical events and people into this story that ALA <i>Booklist</i> says is “filled with action, well-drawn characters, and a sympathetic understanding of many points of view.” It is a lengthy book (384 pages), but well worth the read.</p>

## APPENDICES

10–11 For girls: *Tolliver’s Secret* by Esther Wood Brady

When her grandfather is injured, ten-year-old Ellen Tolliver must deliver a secret message hidden in a loaf of bread to General Washington. To do so, she must disguise herself as a boy and cross New York Harbor all by herself. Though she meets many unexpected difficulties along the way, she eventually succeeds. Even though this is marked “for girls,” boys will enjoy the story, too.

For boys: *Guns for General Washington* by Seymour Reit

This is the true story of how Henry and Will Knox led a group of American soldiers in doing what all the other officers thought was impossible. They transported 183 cannons across three hundred miles of dangerous terrain in the dead of winter to bring them to General Washington in Boston just before the British were to attack.

12–14 *By the Great Horn Spoon!* by Sid Fleischman

This is a fun, humorous tale of a young boy named Jack and his butler, Praiseworthy, who head to California to strike it rich in the gold rush. Their journey begins on a ship sailing from Boston, which must sail all the way around South America. All kinds of adventures meet them both on the ship and once they reach California. The story is jam-packed with IEW dress-ups and decorations.

15–17 For elementary students: *Mr. Lincoln’s Drummer* by G. Clifton Wisler

Willie Johnston is only ten years old, but when his father joins the Union Army during the Civil War, Willie decides to join as a drummer boy. The story is based on the real experiences of the real Willie Johnston, the youngest soldier ever to receive the Medal of Honor.

**Warning:** This book is about war. There are two places that contain fairly graphic depictions of death. One is in the middle of chapter 7 when Willie’s friend is shot in the chest. The other is at the end of chapter 10 when the narrator describes the dying and amputated men in the hospital.

For junior and senior high students: *Behind Rebel Lines* by Seymour Reit

Emma Edmonds is a woman who did not want to sit on the sidelines during the Civil War. She disguised herself as a man, joined the Union army, and became an expert spy and master of disguises. This book is based on an unbelievable but true story filled with suspense, danger, and intrigue. Although it is recommended for junior and senior high, elementary students will enjoy this tale as well.



18–21 *Hattie Big Sky* by Kirby Larson

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.

22–25 *Journey to Topaz* by Yoshiko Uchida

Yuki and her family are Japanese Americans who live in California when Pearl Harbor is bombed. Her father is suddenly whisked away, and she is moved to an internment camp with the rest of her family. This story is based on the real experiences of the author. It gives much insight into a tragic time for the Japanese in America that is too often overlooked when studying WWII.

26–29 *Cheaper by the Dozen* by Frank B. Gilbreth Jr. and Ernestine Gilbreth Carey

This is a humorous, heartwarming story of a family with twelve children. The parents are both industrial engineers. Father is an efficiency expert, helping assembly-line factories run more smoothly. Mother factors in human emotions. They apply their skills to running their household, which leads to unique, entertaining ways of educating and nurturing their children. Book Rags says, “The book is filled with delightful adventures and lessons learned in this loving household.”

## APPENDICES

**Weekly Literature Response Sheet**

**As you read**, do the following:

1. Circle unfamiliar words or words that you particularly like and might want to use in your own writing.
2. Highlight or underline a few elements of style that you particularly like, such as dress-ups and decorations that you have learned and vivid descriptions. *(If you are not allowed to mark in your book, use sticky notes.)*

**After you finish reading each section**, do the following:

At the top of a paper, under your name and date, write the book title and the chapter numbers you read. Then format your paper like this:

**Vocabulary**

Under this heading, write two of the words you circled. Follow each with its definition and the sentence and page number in which it was used in the book.

**Dress-Ups**

Under this heading, write one of the dress-ups you highlighted or underlined. Write the entire sentence in which it occurs and underline the dress-up.

**Summary**

Write the most significant events of each chapter you read. Write three to five sentences per chapter.

**When you finish the entire book**, fill out the Final Literature Response Sheet instead of doing the above.

**Final Literature Response Sheet**

After you finish a book, use your own paper to answer the following questions.

1. What is the title and author of the book?
2. What is the setting of the book? Describe it.
3. Describe each main character (no more than four).
4. What is the main conflict of the story? (What is the main problem, want, or need of the main character?) Write in complete sentences, but be brief.
5. Are there other important conflicts?
6. What is the climax of the main conflict? (What event leads to the conflict being solved?)
7. What is the resolution? (How do things work out in the end?)
8. Is there a message in the story? If so, what did the main character learn, or what should you, as the reader, have learned?
9. What is your favorite part of the story? Why?
10. What other things do you like or not like about the story?