

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

Implementing the Structure and Style Writing Method™

Student Book

by **Lori Verstegen**

**Illustrated by Anthea Segger**

First Edition © February 2017  
Institute for Excellence in Writing, L.L.C.

## Contents

<b>Introduction</b> .....	5
<b>Scope and Sequence</b> .....	8
<b>Note Making and Outlines (IEW Unit 1)</b>	
Lesson 1    Christopher Columbus .....	11
<b>Writing from Notes (IEW Unit 2)</b>	
Lesson 2    The Lost Colony .....	17
Lesson 3    Jamestown .....	25
Lesson 4    The <i>Mayflower</i> Mishap .....	31
<b>Retelling Narrative Stories (IEW Unit 3)</b>	
Lesson 5    The Boston Massacre .....	39
Lesson 6    The Boston Tea Party .....	49
Lesson 7    “The Shot Heard Round the World” .....	57
Lesson 8    Borrowing a Conflict .....	67
<b>Summarizing a Reference (IEW Unit 4)</b>	
Lesson 9    Colonial Life .....	71
Lesson 10   The Declaration of Independence .....	83
Lesson 11   The Louisiana Purchase .....	89
Adjective Poem: “America” .....	
Lesson 12   The Trail of Tears .....	99
<b>Writing from Pictures (IEW Unit 5)</b>	
Lesson 13   The Gold Rush .....	107
Lesson 14   Escape on the Underground Railroad .....	113
Lesson 15   The Battle .....	119
<b>Summarizing Multiple References (IEW Unit 6)</b>	
Lesson 16   The Civil War .....	125
Lesson 17   Great Inventors: Thomas Edison .....	131
Lesson 18   Great Inventors: Alexander Graham Bell .....	139
Lesson 19   Great Inventors: The Wright Brothers .....	145
The 3-Paragraph Report .....	

**Inventive Writing (IEW Unit 7)**

Lesson 20	The Statue of Liberty: Hopes and Dreams, Part 1	153
Lesson 21	The Statue of Liberty: Hopes and Dreams, Part 2	161
Lesson 22	World War I: Soldiers	167
Lesson 23	Nationalism: The American Flag	173
Lesson 24	Civil Rights: Freedom of Religion	179

**Formal Essay Models (IEW Unit 8)**

Lesson 25	Expanding Unit 6 Summaries	185
Lesson 26	Library Research: The Space Race, Part 1	189
Lesson 27	Library Research: The Space Race, Part 2	197

**Formal Critique (IEW Unit 9) and Response to Literature**

Lesson 28	<i>Journey to Topaz</i>	203
Lesson 29	Character Analysis	211

**Fun with Vocabulary**

Lesson 30	Vocabulary Story	217
-----------	------------------	-----

**Appendices**

I.	Modified MLA Format	221
II.	Polished Draft Notebook and Keepsake	223
III.	Student Samples	225
IV.	Adding Literature	249
V.	Vocabulary (Charts, Quizzes, and Cards)	253

## 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

## 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.

## 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.

## Scope and Sequence

Lesson	Structural Model	Topic	Style (First Introduced)	Vocabulary	Literature Suggestions
1	<b>Unit 1: Note Making and Outlines</b>	Christopher Columbus Advanced: Europe Meets America		pillar, prosperity, transfixed, coax	<i>The Witch of Blackbird Pond</i> by Elizabeth George Speare
2	<b>Unit 2: Writing from Notes</b>	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	Lessons 1–4
4		The <i>Mayflower</i>	<i>who-which</i> clause title rule Advanced: Show emotions.	hostile, subside, perilous, secluded	
5	<b>Unit 3: Retelling Narrative Stories</b>	The Boston Massacre	alliteration	animosity, provoke, indignant, audacious	<i>Johnny Tremain</i> by Esther Forbes
6		The Boston Tea Party	strong verbs Advanced: similes	warily, vehemently, destined, confront	Lessons 5–10
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	<b>Unit 4: Summarizing a Reference</b>	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	<b>Unit 5: Writing from Pictures</b>	The Gold Rush	past perfect tense Advanced: dual dress-ups	incessant, zealous, trepidation, exemplary	<i>By the Great Horn Spoon!</i> by Sid Fleishman
14		Escape on the Underground Railroad	similes and metaphors		
15		The Battle	onomatopoeia	fathom, imperative, impotent, placidly	

Lesson	Subject and Structure	Topic	Style (First Introduced)	Vocabulary	Literature Suggestions
16	<b>Unit 6: Summarizing Multiple References</b>	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	<b>Unit 7: Inventive Writing</b>	The Statue of Liberty: Hopes and Dreams, Part 1	question starter words #5 clausal opener	aspire, elated, auspicious, adverse	
21		Hopes and Dreams, Part 2	conclusion and introduction 4-paragraph model	revel, jaunty, encounter, lure	<i>Hattie Big Sky</i> by Kirby Larson  Lessons 21–23
22		WWI: Soldiers			
23	Nationalism: The American Flag	(narrative: one paragraph) #6 VSS; 3sss			
24		Civil Rights: Freedom of Religion			Advanced: <i>Who Was Thomas Edison, Bell, or Wright Brothers?</i>
25	<b>Unit 8: Formal Essay Models</b>	Introduction and Conclusion to Inventor Paragraphs from Lessons 17–19	Advanced: anecdotal opener		
26		Space Race or Famous Astronaut, Part 1			<i>Journey to Topaz</i> by Yoshida Uchida Lessons 25–27
27		Space Race or Famous Astronaut, Part 2 Introduction and Conclusion	dramatic open-close: vss		
28	<b>Unit 9: Formal Critique</b>	<i>Journey to Topaz</i> Internment of Japanese- Americans			
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		<b>Vocabulary Story</b>			



## **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

## 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.

## 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.

## 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.

## 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.

## Key Word Outline

- I. \_\_\_\_\_
- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_
- 6. \_\_\_\_\_
- 7. \_\_\_\_\_

## 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.

## 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.



## 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*.

## 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.



## Key Word Outline

I. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

II. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_