

# **World History-Based Writing Lessons**

Implementing Structure and Style™

Student Book

by **Lori Verstegen**

**Illustrated by Anthea Segger**

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## Introduction

The lessons in this book teach Structure and Style in writing. As they move through modern world 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. Reproducible checklists are available (see blue page).
- **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 modern world history as well as provide excellent models of Structure and Style.
- **Appendix V: Vocabulary Charts and Quizzes (Cards in Student Book only)**  
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 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 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. With each assignment, turn in the checklist 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.

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

## Teacher's Manual

The Teacher's Manual includes all of the Student Book's contents (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* (SRP) 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 modern world 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.

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 222.*
2. Learn the new 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. 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
<b>The Modern World Begins</b>					
1	<b>Unit 1: Note Making and Outlines</b>	The Printing Press		meticulously, disperse, promote, efficiently	
<b>Era of Discovery and Conquest</b>					
2	<b>Unit 2: Writing from Notes</b>	Christopher Columbus Discovers a New World	-ly adverbs	fervently, exquisite, entice, intrigued	<i>Amos Fortune, Free Man</i> by Elizabeth Yates
3		Cortez Conquers the Aztecs		naively, subdue, impotent, intricate	
4		The Transatlantic Slave Trade	<i>who-which</i> clause title rule	mourn, wield, frenzied, dart	
<b>Scientific Advancement 1600–1700s</b>					
5	<b>Unit 3: Retelling Narrative Stories</b>	Galileo: Father of Modern Science	alliteration	arrogant, simultaneously, refute, scoff	<i>Who Was Galileo?</i> by Patricia Brennan Demuth
6		Isaac Newton	strong verbs	formulate, devastate, ponder, hinder	
7		The Montgolfier Brothers	conversation <i>because</i> clause	spectators, lavishly, mesmerized, relentlessly	<i>Who Was Isaac Newton?</i> by Janet Pascal
8		Borrowing a Conflict		erupt, turmoil, eloquent, mock	
<b>Enlightenment and Revolution 1700–1800s</b>					
9	<b>Unit 4: Summarizing a Reference</b>	Enlightenment Ideas	topic sentences and clinchers	assert, repudiate, prolific, tyranny	<i>The Lacemaker and the Princess</i> by Kimberly Bradley or <i>In the Reign of Terror</i> by G.A. Henty
10		<i>Common Sense</i> Sparks the American Revolution	quality adjectives	detest, deplorable, inflammable, shrewd	
11		The French Revolution	www.asia.b <i>Ban pretty/ugly, big</i>	oust, extravagant, despised, luxurious	
12		Revolution in Latin America (Simón Bolívar)	#2 prepositional opener	valiant, dauntless, prominent, resolute	
<b>Engineering Feats 1800–Early 1900s</b>					
13	<b>Unit 5: Writing from Pictures</b>	Robert Fulton’s Steamboat	past perfect tense	spew, assume, skeptical, jubilantly	<i>Lord of the Nutcracker Men</i> by Iain Lawrence (WWI)
14		The Paris World’s Fair of 1889: The Eiffel Tower	similes and metaphors	no vocab words	
15		The Panama Canal	onomatopoeia	torment, relieve, extensive, laborious	

\*CC – Classical Conversations

Social and Political Struggles of the 1900s					
16	<b>Unit 6: Summarizing Multiple References</b>	Communism Takes Russia	fused outlines #3 -ly adverb opener	uphold, promote, embolden, infiltrate	<i>The Endless Steppe</i> by Esther Hautzig
17		Gandhi's Salt March	#4 -ing opener	commodity, coerce, ban, civil disobedience	
18		Communism Takes Eastern Europe			
19		Communism Takes China	3-paragraph model bibliography		
Twentieth-Century Reflections					
20	<b>Unit 7: Inventive Writing</b>	Winston Churchill: The Power of Words	#5 clausal opener	boost, arouse, incentive, impel	<i>Number the Stars</i> by Lois Lowry
21		Churchill, Part 2	conclusion and introduction	prevail, innovative, renowned, impact	
22		Television: Impacting Culture, Part 1			
23		Television: Impacting Culture, Part 2			<i>Who Was Ronald Reagan?</i> by Joyce Milton
24		Ronald Reagan: Impacting the World	#6 vss		
Prominent People of the Twenty-First Century					
25	<b>Unit 8: Formal Essay Models</b>	Add introduction and conclusion to "Communism" essay			<i>The Giver</i> by Lois Lowry
26		Prominent Person of the 21st Century, Part 1			
27		Prominent Person of the 21st Century, Part 2	dramatic open-close: vss		
Response to Literature					
28	<b>Unit 9: Formal Critique</b>	<i>The Giver</i> by Lois Lowry			
29	Response to Literature: Character Analysis	<i>Number the Stars</i> by Lois Lowry			
30	<b>Vocabulary Story</b>				



## **Adapting the Schedule and Lessons**

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: The Printing Press**

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 soccer. 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 stopped the ball!*

*The determined goalie lunged swiftly forward and snatched the speeding ball that would have meant sudden death for his team.*

You probably like the second better because it is more descriptive. However, what if you were at the soccer game with your friend and the goalie was your big 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 help you 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. 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: *meticulously, disperse, promote, efficiently.*

### 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. Learn the new 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.
3. If you will be reading the suggested literature, for next week obtain *Amos Fortune, Free Man* by Elizabeth Yates.

## Source Text

### The Printing Press

During the Middle Ages books were rare and expensive because they had to be written by hand. Books like the Bible could cost as much as a house, so only very wealthy people could afford them. This made sharing knowledge and news difficult and unreliable. However, in the mid 1400s Johannes Gutenberg invented\* an ingenious modern printing press. It used movable metal letters smeared with ink to print many copies of a page. Using his press, he made around two hundred copies of the Bible in three years. That sounds like a long time, but it was a huge advancement over handwritten copies. Soon many more books, magazines, and newsletters were printed. This resulted in a tremendous growth of knowledge that began a new era of invention, discovery, and exploration.

*Note:* When pluralizing years, such as 400s, do not use an apostrophe.

\*Printing presses are known to have existed in ninth-century China, eleventh-century Korea, and in pre-Gutenberg Europe. Those technologies were less efficient.

## Key Word Outline

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

## UNIT 2: WRITING FROM NOTES

**Lesson 4: The Transatlantic Slave Trade**

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.

Cortez, *who sailed for Spain*, conquered the Aztecs.

The Aztec land, *which Europeans heard was rich with gold*, enticed more Spanish explorers.

Notice that each of the italicized *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 “The Spanish claimed the land,” and simply add the word *who*, notice what you have:

*The Spanish, who claimed the land*

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

*The Spanish, who claimed the land, established their own settlements there.*

You will practice this dress-up when you brainstorm elements of style for your Transatlantic Slave Trade story.

## Sensory 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. When you write your story, try to use sensory words to describe what the characters would see, hear, or feel.

Turn to the sensory 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.



## The 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 sensory words and dress-ups.
3. Learn the new vocabulary words for Lesson 4: *mourn*, *wield*, *frenzied*, *dart*. 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.

### Days 2–4

1. Polish your Columbus paragraph from Lesson 2. (See Appendix II.) The chart of proofreading marks in the SRP may be helpful.
2. Finish writing your Transatlantic Slave Trade 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. Turn in the checklist with your story.  
  
See page 6 for more detailed instructions.
3. If you are reading the literature, obtain *Who Was Galileo?* by Patricia Brennan Demuth for next week.

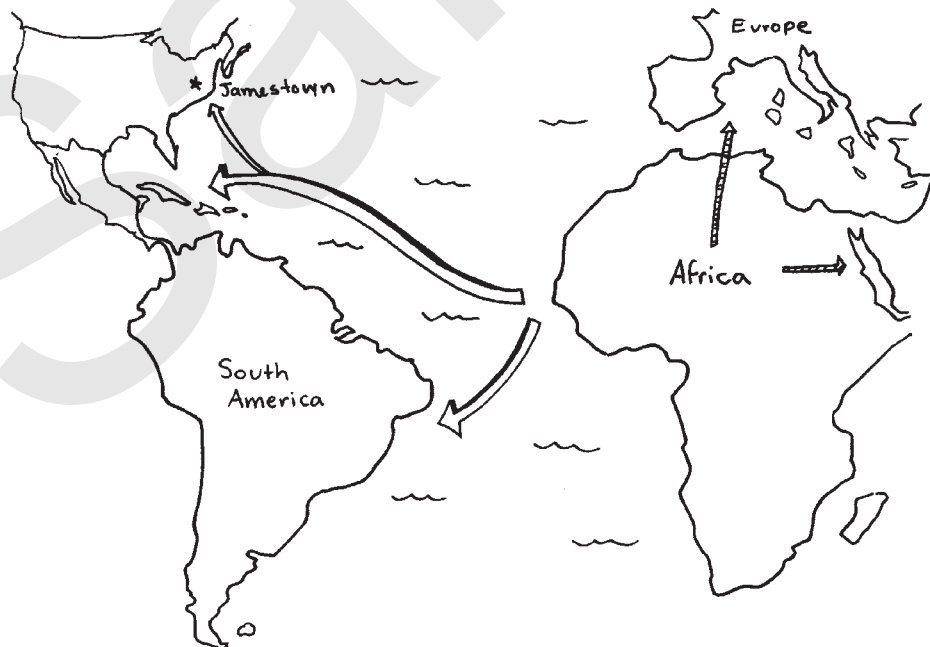
## Background

As European empires expanded in the New World, the need for laborers to work on the huge plantations increased. The slave trade, therefore, grew and became an enormous, prosperous industry.

## Source Text

### The Transatlantic Slave Trade

The sun had long since dropped below the great waters of the African shore, and the stars were shining brightly. A fire was burning in the center of the small village, bidding all to gather. Amadi and his friends were celebrating a bountiful harvest. Suddenly loud blasts and fierce cries surrounded them. Kidnappers, working for slave traders, descended upon them from every direction, holding guns. The frightened villagers tried to run, but there was nowhere to hide. Within minutes Amadi was thrown to the ground and chained with the other young men of his tribe. The cruel men led them away while those left behind cried bitterly.



## Key Word Outline

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