

Geography-Based Writing Lessons

*Incorporating Beautiful Feet Books
Geography Through Literature Course*

by
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Teacher's Manual

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How to Use These Writing Lessons

Welcome to *Geography-Based Writing Lessons: Incorporating Beautiful Feet Book's Geography Through Literature Course*. These lessons use the classical system presented by the Institute for Excellence in Writing. **Previous training in the Structure and Style writing method is a prerequisite.**

Materials

A whiteboard will be best—for the parent or teacher to model key word outlines or to list ideas.

Each teacher must purchase his or her own Teacher's Manual. You may make copies of student-related pages for use in your immediate family or in your class.

(See the Contents page.) Pace may vary, but during the appropriate weeks, you must have at least one copy of the read-aloud Holling book on hand:

weeks 1–9: *Paddle-to-the-Sea*

weeks 19–28: *Minn of the Mississippi*

weeks 10–18: *Tree in the Trail*

weeks 29–37: *Seabird*

Quick Start Guide

Step One: Each student should have two three-ring binders.

Student Binder: This binder will hold the student's currently needed handouts, checklists, and rough drafts.

Completed Work Binder: This binder will save the student's completed (graded if applicable) work.

Step Two: Before each lesson, plan your teaching procedure, keeping your *Teaching Writing: Structure & Style Seminar Workbook* at hand.

Step Three: Before each lesson, print the student handout(s) if needed. Some of the handouts are in the body of this Teacher's Manual. Some are in the rear Appendix.

Step Four: Before each lesson, bookmark the read-aloud, if there is one. For example,

Lesson 1.1 Source text: Ch. 1 "How Paddle-to-the-Sea Came to Be" par.#1

Step Five: Have fun thinking and writing together!

Additional Recommendations

Depending on your students' abilities, feel free to speed up the pace or slow it down. Also, you can easily substitute alternative paragraphs or source texts that address learning goals you have in mind.

Introduce stylistic techniques along the way. Composition Checklists are provided for each writing assignment, but you may adjust a checklist to match the skills and ability of your students.

It really is true—when teaching writing, you cannot help a student "too much." As students progress, however, they may want to outline and write independently, which is acceptable.

By completing one lesson per week, this course covers the four Holling books and offers thirty-seven weeks of writing instruction.

Find additional insights for helping your students become effective communicators at IEW.com

Scope and Sequence

Lessons	Structure	Style	Skills	Topics
<i>Paddle-to-the-Sea</i> 1.1–2.2	IEW Unit I Key Word Outlines	quality adjectives strong verbs	Identify key words. Create key word outline. Retell paragraph. No banned words	a canoe, Great Lakes, climate/weather, beavers' dams, pond ecosystem
<i>Paddle-to-the-Sea</i> 3.1–7.4	IEW Unit II Writing from Notes	-ly words	Write a summary of 1 paragraph.	animal behavior, fishing industry, shipwreck, Lake Michigan, forest fire, canoes
<i>Paddle-to-the-Sea</i> 8.1– <i>Tree in the Trail</i> 2.3	IEW Unit III Summarizing Narrative Stories	who/which clause	Ask your brain q's. Realize Story Sequence. Outline 3 ¶s. Write 3-¶ story.	Niagara Falls, N.E. geography, buffalo hunt, Comanches vs. Pawnees
<i>Tree in the Trail</i> 3.1–8.3	IEW Unit IV Summarizing 1 Topic from a 1-¶ Source	adverbial clause	Take notes from facts. Write topic & clincher sent. Write 1-¶ report.	trappers & traders, tornado, West. Expansion, Indian weapons, buffaloes, fort,
<i>Tree in the Trail</i> 9.1–9.4	IEW Unit V Writing from Pictures		Realize central fact of a pic. Write 3-¶ story from 3 pics.	wagon train, lifetime of a tree
<i>Minn of the Mississippi</i> 1.1–6.3	IEW Unit VI Research Reports from Multiple Sources	-ly sentence opener, dramatic opening-closing	Take notes from 2 sources. Fuse 2 outlines. Write 3-¶ report.	snapping turtles, dams on Miss. R.
<i>Minn of the Mississippi</i> 8.1–10.2	IEW Unit VIII Formal Essay		Add intro & concl. ¶s to report. Express opinion; qualify.	floods/levees, Cajun culture
<i>Seabird</i> 1–9	IEW Unit VII Creative Writing with Structure	very short sentence, prepositional sentence opener	Take notes from brain. Write 5-¶ personal letter in descriptive essay format.	whaling industry, atolls, seafaring life, ships, timeline

Paddle-to-the-Sea

Lesson 1 Note Taking (IEW Unit I)

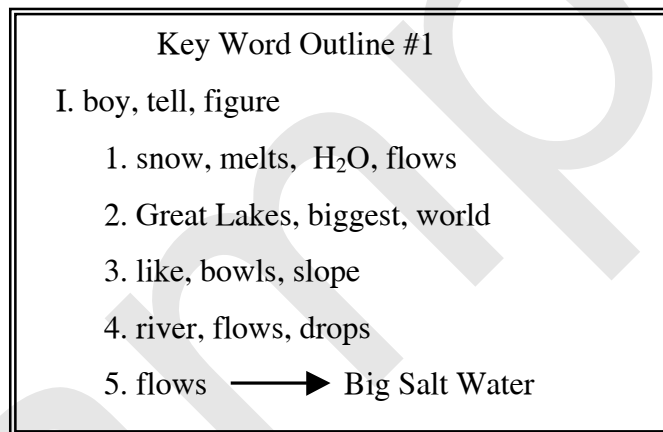
Print pp. A-1 & A-2 for students.

1.1 Source text: Ch. 1 “How Paddle-to-the-Sea Came to Be” par. #1

Key words in sentences help students remember main ideas. After you read the paragraph aloud to the children, together find 2–3 key words in each sentence of the paragraph. Train them to ask their brains questions, for example: Who or what is the sentence about? Where is the story happening?

1.2 Source text: Ch. 2 “Long River Reaching to the Sea” par. #2

After you read aloud, study this outline together.



Sentence by sentence, search for the words in the paragraph that match the key words in the outline above.

Next, looking only at the outline, tell the paragraph back to your students.

Model for them how to verbally make complete sentences out of the key words.



Then have children tell the paragraph back to partners. Memorizing is not the goal. They can reread the paragraph as many times as they need to, but when they speak to their partners, they may use only the outline.

1.3 Source text: Ch. 2 “Long River Reaching to the Sea” par. #3

Read aloud. Then together study Key Word Outline #2, next page. Talk about its structure. A line has 3–4 key words. Each line corresponds to a sentence in the paragraph. For a long sentence, it’s okay to use two lines. Abbreviations, symbols, and numbers don’t count as words.

Key Word Outline #2

I. made, Paddle Person, dream

1. wooden, man, smiled
2. sat, canoe, snowbank
3. dream, come, true
4. Sun Spirit, look, ↓ snow
5. snow, melt
6.  → river → Great Lakes → sea
7. with water, adventures
8. , help, father

Next, instruct students to retell this paragraph to another person. That means to verbally make sentences out of the key words in Outline #2.

Lesson 2

Print pp. A-3 & A-4 for students.

2.1 Source text: Ch. 4 “Brook and Beaver Pond” par. #2

After you read, together choose 2–3 key words from each sentence of the paragraph. As you outline their words on a whiteboard, students should copy your model.

Key Word Outline #3
Beavers

- I. _____
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Have your child retell the paragraph using only the outline.

Lesson 8 Summarizing Narrative Stories (IEW Unit III)

Suggestion: Parent/teacher, in your *Teaching Writing: Structure & Style Syllabus*, review how to teach Unit III.

Print out pp. A-5 & A-6 for students.

8.1 Read the Story Sequence Chart and talk about it. The Story Sequence Chart is a way for students to outline the sections of a story so they can write their own versions. What are the sections of a story?

Section I introduces the reader to the main **characters** and reveals the **setting**, i.e., the time and the place. It usually gives some background information, too.

Section II contains the **conflict**—the problem. The conflict is what the characters need or want. In this section the author shows the reader what the characters think, feel, do, or say to solve the problem.

Section III is usually the most interesting part of a story. The reader finds out the event that solves the problem. That's called the **climax**. Then comes the **resolution** that shows what happens after the climax. By the end of the story, the characters and the reader have learned a lesson. Another word for the lesson is the **moral** of the story.

Here are the story sequence questions:

Story Sequence Chart

- I. **Who** is in the story?
What are they like?
When does it happen?
Where do they live or go?
 - II. **What** do they need or want?
What do they think?
What do they say and do?
 - III. **How** is the need solved?
What is learned?
What happens after?
- Create an ending. *Title repeats final clincher.*

8.2 Source text: Ch. 23 “Lake Ontario—at Last” par. #1–4

Read aloud the paragraphs. Then help students realize the paragraphs’ story sequence by doing an activity such as the following:

Below, on the left side is the Story Sequence Chart. On the right side are words that answer the story sequence questions. Notice, they’re **not** words chosen from each sentence of the paragraph. They’re words that *communicate the story sequence*.

Model how students should ask their brains the questions, and talk with your children about the sample answers, below right. Maybe they would have written different answers! Then using the Story Sequence Outline #1, have partners tell each other their versions of Paddle’s wild ride to Lake Ontario.

Story Sequence Chart	Sample Story Sequence Outline #1
I. Characters + Setting who? like? when? where?	I. Paddle, Horseshoe Falls 1. mist, fell, rain, bow 2. forest, 1 st , wild, brook 3. remembered, rode, mad river 4. fierce, rapids, The Soo
II. Conflict or Problem what? want or need? think? do? say?	II. 30 ft. waves, Niagara R., rolled 1. flew, plunged, rocketed 2. escape, whirlpool, timbers, trees 3. giddy, day? week?
III. Climax + Resolution how? learned? after?	III. miracle, passed 1. calm, L. Ontario, kind people 2. Toronto, Kingston, Thous. Is. 3. falls behind, sea ahead Final Clincher—Title ideas

Lesson 9

Print pp. 21 & A-7.

9.1 Source text: Ch. 25 “Rivers in the Sea” par. #1–4

Read aloud. Then ask your brains the story sequence questions and fill in the story sequence outline, p. 21. Remember, choose words that communicate the story sequence, not words from each sentence. For a title, repeat 2–3 key words from the last sentence.

Characters +
Setting:

I. _____

who?
like?
when?
where?

1. _____

2. _____

3. _____

Conflict:

II. _____

what?
want or need?
think?
say?
do?

1. _____

2. _____

3. _____

4. _____

Climax +
Resolution:

III. _____

how?
learned?
after?

1. _____

2. _____

3. _____

4. _____

* In future compositions *after* you write the last sentence, create the title by repeating 2–3 key words from that sentence.

9.2 Source text: Ch. 25 “Rivers in the Sea” par. #1–4

Reread the story aloud. Then study the Story Sequence Outline #3 together (left column below). Have you trained your children to create the outline by asking their brains the story sequence questions?

Next, read Paddle Arrives at the Sea (below right), a sample 3-paragraph story written from Outline #3.

Story Sequence Chart

- I. **Who** is in the story?
What are they like?
When does it happen?
Where do they live or go?
- II. **What** do they need or want?
What do they think?
What do they say and do?
- III. **How** is the need solved?
What is learned?
What happens after?
Create an ending.

Story Sequence Outline #3

- I. Paddle, 3 yrs, lady, freed
 - 1. spring, St. Lawrence R., Quebec
 - 2. wide, H₂O, mts, forests
 - 3. French, fishermen, close, sea
- II. stranded, rock, 6 hrs.
 - 1. tide, flowed, carried upstream
 - 2. Paddle, caught, battle!
 - 3. river current vs. sea tide
 - 4. months, see, land
- III. entered, Gulf Str., US Atlant. Coast
 - 1. trop., Lab. Curr, Newfoundland, fog
 - 2. fishing, world, Grand Banks

Paddle Arrives at the Sea

The kind lady freed Paddle, who was now three years old. That spring on the St. Lawrence River, he floated past Quebec. There the water was wide and banked by mountains and forests. The French fishermen rarely spoke a word as they watched Paddle canoe on and on, closer and closer to the sea.

Mysteriously, for six hours Paddle became stranded on a rock. Then the strong ocean tide flowed in and carried him far upstream. Paddle was caught in a battle! The river current and then the sea tide pushed him this way and that. It was months before he sighted land again.

At last the small traveler entered the warm Gulf Stream that runs northward along America’s Atlantic Coast. When that tropical current met the icy Labrador Current in the waters off the island of Newfoundland, the fog became thick as pea soup. However, the men in the boats didn’t seem to mind the weather, for they were in the most famous fishing grounds in the world, the Grand Banks. Finally, Paddle had arrived at the sea!

After making the last sentence of his story, the writer chose 3 key words. Then he created the title.

Lesson 9 Writing from Pictures (IEW Unit V)

Print p. 38 & *one copy* of p. A-10 (or copy A-10 onto an overhead projection sheet). Suggestion: Parent/teacher, in your *TWSS Syllabus*, review Unit V.

9.1 Source text: p. 37 of this manual “The Indian Observes a Wagon Train” par. #1–3

Explain that today’s story was written by asking questions about 3 pictures. Show p. A-10. Then read p. 37 aloud.

Assignment: Students will write a three-paragraph story from the three pictures on p. 38. Hand out p. 38. Then create Outline #1 on a whiteboard or overhead while students copy your model onto their blank outlines.

Step 1: Look at the **top picture on page 38**. Ask students what’s going on in the picture, i.e., the central fact. The **central fact of the picture** = the topic sentence of the paragraph. On the first line, write 3–4 key words.

Step 2: Next, help students ask their brains questions:

- + What is the character thinking and feeling?
- + What had happened just before? Why did it happen?
- + What is happening around the scene?

Fill in their answers in 3–4 key words per line. These lines will become the middle sentences of the paragraph.

Step 3: End the paragraph with 3–4 key words for a clincher. The topic sentence and the clincher sentence must repeat or reflect 2–3 key words. *Reflect* means find a synonym. Repeat Steps 1–3 for the second picture.

- + What are the characters doing and saying in the second picture?

Step 4: For the third picture, repeat Steps 1 and 2. Then, near the end of the third paragraph, have students ask their brains:

- + Was there a lesson? What will happen next?

Step 5: The final clincher (last sentence) must repeat or reflect 2–3 key words from the topic sentence of the third paragraph. Then write a title; it must repeat or reflect 2–3 key words from the final clincher.

9.2 Today, help students write the rough draft using their outlines and the checklist on page 39. Hand the rough draft and checklist to an editor.

9.3 Revise and complete the final draft of the story. Save it.

9.4 Have your students read their stories to parents, siblings, or younger schoolmates. You could also plan a day for students to read their stories to an audience of peers.



The Indian Observes a Wagon Train

Central fact An Indian boy watched from the butte as a line of wagons inched along the westward trail. “Father, there are great white animals creeping!” called the curious youth. Yes, in his dreams he had seen them, the father answered from the ground below. Then he taught his son that the animals were actually white, cloth-covered boxes that rolled on strong, round shields. So many questions the boy asked next. Why have they come? Where are they going? And both Indians, the father and the son, who could not know how much the wagons on that trail would change their lives, gazed silently and wondered.

reflects topic

Central fact Months later, the wagon train struggled to cross the Rocky Mountains. Men shouted while the oxen heaved. Following the wagons faithfully, women who carried their babies trudged up the steep trail hour after hour. For three days the pioneers climbed, exhausted. But when the wagons reached the top of the mountain, hope swelled in their hearts.

reflects topic

Central fact The tall wagons noisily lumbered into Santa Fe. Bells rang, as the smiling townspeople greeted the visitors. Children ran alongside the prairie schooners, and music drifted across the plaza. For a week merchants and travelers, local folks and Mexican soldiers stood around and traded goods. Oxen were swapped for mules, and some men, who were continuing on to California, purchased supplies. On the outskirts of the marketplace, a stately Indian stared at the strange train of wagons that had come West from some unknown world.

reflects topic & title



I. Central fact: _____

1. _____

2. _____

3. _____

Clincher: _____



II. Central fact: _____

1. _____

2. _____

3. _____

Clincher: _____



III. Central fact: _____

1. _____

2. _____

3. _____

Clincher: _____

Name _____

Composition Checklist
(3-paragraph story about the tree in the trail)

- Name, date, left & right margins
- Rough draft double-spaced
- Title underlined (italicized)
- Dress-ups underlined
- No banned words

DRESS-UP (middle of sentence; underlined)	I	II	III
who/which clause			
-ly word			
strong verb			
quality adjective			
when, while, where, as, since, if, although			
Clear central fact			
Clincher repeats or reflects 2–3 key words of central fact			

Title repeats or reflects 2–3 key words from final clincher _____

French Trappers in America's Southwest

by Karl

I. T.S. French, trappers, bartered, Southwest

1. beaver, pelts, streams, Rocky Mts.

2. sold → residents, Taos, Santa Fe

3. settled, returned → St. Louis, N.O.

Clincher: French, trappers, profits, Southwest



The Combination
Bow-case and Quiver

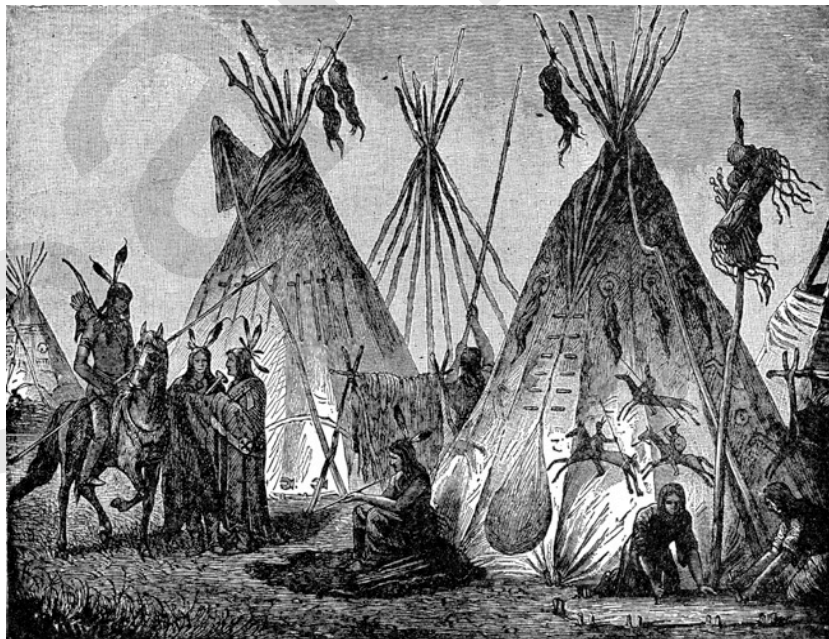
I. T.S. bow-case, equipment, necessary

1. held, weapon, string
2. string=sinew, deer
3. quiver, kept, arrows
4. opening, fur-lined, prevented, clacking

Clincher: combination, bow-case, quiver, imp.

The Combination
Bow-case and Quiver
By Michael

The case that protected a warrior's bow was necessary equipment. Both the weapon and its string were held safely there. From a deer's strong sinews, someone had made the string. The arrows stayed in the quiver because its opening was lined with fur, which also prevented the feathered shafts from clacking together. Clearly, the combination bow-case and quiver was important to an Indian hunter.



Members of the Arapaho, Blackfoot, Cheyenne, Comanche, Cree, Crow, Kiowa, Mandan, Osage, Pawnee, Sioux and other tribes of the Plains dwelt in tipis. Notice the brave wearing a bow-case.

Tree in the Trail Lesson 9.1

