

Advanced U.S. History- Based Writing Lessons

Teacher's Manual

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Welcome to *Advanced U.S. History-Based Writing Lessons*. We are thrilled to offer this Teacher's Manual in an exciting new format. It now includes inset pages of the Student Book. Instructions to teachers, answers to questions, sample key word outlines, brainstorming ideas, review games, and helps for motivating students are inserted. This format allows a teacher to teach directly from the Teacher's Manual alone, without the need of her own copy of the Student Book. Simply read through the Teacher's Manual, and follow the special inserted instructions and helps.

Teachers, please read the introduction before the first day of class. Ask parents to be sure to have the *Student Resource Notebook* (see p. 6) ready for Lesson 1. On the first day of class, summarize the introductory information with your students, and then proceed to Lesson 1.

Lesson instructions in the Student Book are directed to the student, but teachers should read over them with their students and help as necessary, especially with outlining and brainstorming. It is assumed that teachers have attended IEW's *Teaching Writing: Structure and Style* seminar, either live or via DVD, and own the *Seminar and Practicum Workbook*. Before each new unit, teachers should review the appropriate information in that workbook.

Introduction

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

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

Literature

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

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

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

Uncle Tom's Cabin by Harriet Beecher Stowe ISBN 0-553-21218-4

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

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

The Boy on the Wooden Box by Leon Leyson

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

The Last of the Mohicans by James Fenimore Cooper

The Autobiography of Benjamin Franklin

Huckleberry Finn by Mark Twain

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

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

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

Student Book Contents

Have students look at each section in their books. I also recommend putting tabs on the appendices.

Grammar Rules

Each time a graded draft is returned, choose some of the grammar errors you corrected to discuss. I do this at the start of every class by putting similar sentences on the board with the same problem. I call it a “What’s Wrong?” board. See if students can find the problems. Do they know the rules that would help them fix the problem?

Quizzes

Teachers who prefer that their students do not have access to the quizzes before they are taken can ask students to tear them from their books at the beginning of the year. They can be turned in inside a 9x12 envelope with the student’s name on it. On quiz days, the envelopes can then be handed out and the proper quiz taken out.

This Teacher’s Manual includes an extra appendix, Appendix VI: Motivating Students with Tickets and Games.

Introduction

Student Book Contents

A Scope and Sequence Chart (pages 8–10)

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

The Lesson Pages

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

Appendix I: MLA Format Guidelines

Appendix II: Grammar Rules at a Glance

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

Appendix III: *Uncle Tom’s Cabin* Worksheets

Appendix IV: Student Samples

Selected lessons include student samples.

Appendix V: Vocabulary Quizzes, Chart, and Cards

The vocabulary words are an important part of these lessons. You will be instructed to cut out one set of cards for some of the lessons. You should be expected to include some of these words in each composition you write. You will also be quizzed over the words periodically. The goal is that these great words will become part of your natural writing vocabulary.

The Teacher’s Manual does not include the vocabulary cards, but the words and definitions for each lesson are on pages 296–298.

Checklist Instructions

The first thirteen lessons include standard IEW checklists with elements of style to be underlined or otherwise noted. These checklists also include gray boxes with extra challenges for students who are ready for them. There is extra space in these boxes so that you may add your own challenges if desired.

The total point value of each assignment is indicated at the bottom of each checklist. The total reflects only the basic items, not those included in the challenge box. If you would like to add point values for the challenges you assign, use the custom total line. Add the extra points to the total given to get a new total.

Beyond Lesson 13 the checklists switch to more of a rubric. The focus is less on labeling elements of style and

more on content, advanced structure and style, grammar, MLA format, and other more advanced elements.

Grading with the Checklists

To use checklists for grading, do not try to add all the points earned. Instead, when an element is missing, write the negative point value on its line or box. You will subtract these points from the total possible.

If an element is present, put a check in its box or blank. (Use a different color of ink from the color the student used.) Total the points to be subtracted, and deduct them from the total points possible (or your custom total).

Introduction

Checklists

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

The Student Resource Notebook (SRN)

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

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

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

Polished Draft Notebook

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

Once returned, polished drafts should be kept in a binder in clear protector sheets *with the original, labeled final drafts hidden behind each*. At the end of the year, you will have a collection of a variety of types of compositions that move through major themes in American history.

Teacher’s Manual (TM)

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

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

I have my students submit their polished draft in clear sheet protectors with the final draft hidden behind the polished draft. This way when they get it back, it is ready to place in their polished draft notebooks.

Scope and Sequence

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

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

Sample

Viewing Guide for *Teaching Writing: Structure and Style*- Units 1 and 2, Discs 1 and 2

Lesson 1: Native Americans

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

Lesson 1: Native Americans

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

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

Style: Dress-Ups

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

-ly Adverbs

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

The young brave darted through the forest.

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

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

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

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



Do take time to discuss how each of the -ly adverbs changes the sentence about the young brave darting to the forest.

Units 1 and 2: Note Making and Outlines and Writing from Notes

The Who-Which Clause

A *who* or *which* clause (*w-w clause*) is a clause that begins with either the word *who* or the word *which* and provides more information about a person, place, or thing.

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

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

The Invisible Who-Which Clause

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

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

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

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

Read the second sample clause as an invisible clause to show how it does not make sense: The canoe, *laden with game for the hunt*, suddenly capsized and spilled the two hunters, *scrambled to the shore*.

Structure: Key Word Outlines

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

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

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

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

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

The Assignment**Day 1**

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

Note: You may use symbols, abbreviations, and pictures freely. They do not count as words. However, be sure you will remember what they mean.

Emphasize that at this level we are looking for a key ideas, not necessarily key words. The fewer actual words students copy from the source, the less likely they will be to plagiarize the source.

2. Cover the source text, and tell the meaning of each line of notes.

When telling back the meaning of each line of notes, if a student has trouble understanding his notes, now is the time to change the notes. They should be sure they understand all of their notes before they begin to write. They should not need to look back at the source text while writing their report. Now is the time to look back if necessary.

3. Note the vocabulary words for Lesson 1. (see Appendix V)
4. On page 16, brainstorm ideas for including the basic dress-ups learned.

Read through the assignment for Days 2–4 (the homework) with students. Be sure everyone understands how to complete all items. (Continue to do this at the end of every lesson.)

Days 2–4

1. Reread the source text; then, turn the page so you cannot see it. Using only your key word notes, try to tell back the information in complete sentences *in your own words*. You should not memorize the source text word for word. Rather, you should let the key words remind you of the key ideas; then, state the ideas in your own words.
2. Using your key word outline, your brainstorming ideas, and the checklist to guide you, write a report about Native Americans *in your own words*. Include at least one of each checklist dress-up in each paragraph, and underline them.

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

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

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

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

Suggested AL assignment: Have students read pages 41–44 and 68–69. Then, from page 70, assign the first of the Readings: “Reading Cooper for Pleasure.” Ask each student to note some interesting facts from the suggested website to share with the class next week.

Each week I ask my students to turn in a page of elements of style they particularly like in the literature they read. This helps me check that they are reading good literature, and it also helps them notice elements of style used well by adept writers. I am not picky about the elements they choose or whether they can name what they are. It could be as simple as a strong verb placed perfectly or as complicated as a long description using plenty of five-senses words.

Units 1 and 2: Note Making and Outlines and Writing from Notes

Source Text**Native Americans**

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

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

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

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

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

Note about this sample key word outline, and others provided throughout this Teacher's Manual:

This is not an answer key. It is only a sample of possible words students might suggest. As you outline together, write down the ideas your students offer.

Lesson 1: Native Americans

Key Word Outline

Native Americans

- I. Am hist, B4, Eur —>
1. archaeologists, Nomads, N. Am.
 2. spread, sm villages
 3. 1400s, >2000 tribes, N. & S. Amer
 4. ea, own, culture
 5. most, shared, land
 6. Mex, >, wealthy, adv, Aztecs, amazed, Span.
- II. life, depended, location
1. N, homes, timber
 2. hunted, fished
 3. vessels, connect, vill.
 4. plains, hides, hunt, buff
 5. SW, clay, homes, cliffs
 6. all, nature, sacred
 7. ⊘, abuse, for, resources
- III. Eur—> Amer, ? Natives
1. thot, savages, land, resource
 2. conflict—>bloodshed, xx
 3. Nat Am, suffered, >
 4. Eur, pushed —>, brot diseases
 5. 1000s Nat Am xx, chick pox, measles
 6. 4–10 mil, N & S Am, B4 Eur—>250,000 US 1890, reserv
 7. fate, Nat Am, :(

Viewing Guide for *Teaching Writing: Structure and Style*- Unit 5, Disc 5
 If students began *Uncle Tom's Cabin* already, go over the worksheet from Appendix III.

Lesson 9: The Trail of Tears

UNIT 5: WRITING FROM PICTURES

Lesson 9: The Trail of Tears

Read *Uncle Tom's Cabin* with Lessons 9–15. Assignment instructions in each of these lessons and Appendix III will guide you in this. This novel is not part of Janice Campbell's *American Literature*.

Take Vocabulary Quiz 2.

Review

1. Review Grammar Rules 1–3 on page 66 of the SRN. Do sentences 1–5.
2. Play Five Senses Game. (See TM Appendix VI, page 313.) For help in understanding the five-senses words, review page 29.

In the following two lessons, you will be writing descriptive narrative essays from pictures. (A narrative essay is an essay that tells a story.) In previous IEW courses, you may have done Unit V (Writing from Pictures) using three pictures. In these lessons, you will only have one picture of an historical event. To write your three-part essay, follow the instructions in the assignment, but first read about the past perfect tense and showing emotions. Both should come in handy as you write.

Past Perfect Tense

The essay you will be writing for this lesson should be written in past tense. However, you may need to use the past perfect tense as well. The past perfect tense is formed by placing the word *had* in front of a past participle form of a verb. The past perfect tense is used when you want to write about what happened before what you are writing about in past tense.

For example, if I write, *Congress passed the Indian Removal Act in 1830*, and then I want to explain what happened prior to this to prompt the act, I would write in past perfect tense:

White settlers *had demanded* their removal as land in the new western states *had become scarce*.

Practice

Add a past perfect sentence after the past tense sentences below.

1. Inola could not go on. She had walked as far as her legs would carry her.
 _____.
2. Her father was able to carry her. He had made a backpack that she could climb into.
 _____.

Showing Emotion

When you write descriptive narratives, try to help your readers feel with the characters by *showing* their emotions. In other words, don't just *tell* what they feel (e.g., he was sad), *show* what they feel (e.g., he tried to choke back the tears).

In this lesson you will write an essay describing the “trail of tears” resulting from the Native Americans being forced off their homeland. What emotions do you think the Cherokees felt when they were told they would have to move? What about as they were being herded from their land, fighting cold and sickness? As you write your narrative, think about how these emotions might have been manifested.

Here are a few examples of emotions shown by slaves in *Uncle Tom's Cabin* by Harriet Beecher Stowe. What emotions are shown by the things these characters do or say?

1. determination, resolve
2. confusion (stupefied), sadness
3. anguish, dejection, hopeless, depression

1. “‘Poor boy! Poor fellow’ said Eliza; ‘they have sold you! But your mother will save you yet.’ / No tear dropped over that pillow; in such straits as these, the heart has no tears to give—it drops only blood, bleeding away itself in silence.”
2. (After learning his good master had sold him): “Slowly and gradually, as its meaning came over him, he collapsed, rather than seated himself, on his old chair, and sunk his head down upon his knees.”
3. (After the woman's child had been sold): “But the woman did not scream. The shot had passed too straight and direct through the heart, for tear or cry. Dizzily she sat down. Her slack hands fell lifeless by her side. Her eyes looked straight forward, but she saw nothing ... ”

Practice Showing Emotion and Painting Pictures with Words

To the ideas below, add more detail to show the emotions of the people and to describe the scene more vividly. Paint a picture with words to help your reader see, hear, and feel the image in your mind. Try to use some decorations.

Sample:

The sad chief walked through the braves. They knew the news was not good. They were angry, but they were helpless.

The chief, impotent after receiving the devastating news, shuffled aimlessly through the braves, dropped to his knees, and cried out to his ancestors. The braves then instinctively raised their tomahawks and shouted in defiance. But the soldiers, sitting confidently on their steeds, silenced them with one rifle blast that rang through the camp like a death knell in the gallows.

Now you try with the ideas below. (Use a separate sheet of paper.)

1. There was a storm, but they were forced to continue on.
2. Inola was exhausted from hours of travel with no food or rest. When darkness came, finally they stopped to rest for the night.

1. Dark thunderheads loomed overhead, bringing pelting rain, howling winds, and booming thunder. Now and then huge bolts of lightning broke through the black sky, lighting the way a little for the cold, wet, exhausted group who was otherwise blinded by the heavy sheets of rain. They trudged on in silence. Those who dared to complain or try to rest soon felt the butt of a rifle in their backs.
2. Inola's entire body ached. Her eyelids were heavy, and her stomach growled. All she wanted to do was climb down from her horse, even if for just a moment. But she had seen what happened to others who had tried, so she held back the tears as best she could. Then, the sun sank behind the mountains, and the darkness was so thick that she could not even see her hand in front of her face. Finally, they stopped. She slid off her horse and collapsed to the ground.

Viewing Guide for *Teaching Writing: Structure and Style*- Unit 7, Disc 7
Go over the *Uncle Tom's Cabin* worksheets from Appendix III.

Lesson 15: *Uncle Tom's Cabin* Contrast Essay, Part 1

UNIT 7: INVENTIVE WRITING

Lesson 15: *Uncle Tom's Cabin* Contrast Essay, Part 1

Review

Review Grammar Rules 5–6. Do page 71 of the SRN.

In this lesson, you will begin a unit of essay writing in which no source texts will be given. The ideas you write will be your own. You will have to take notes from your brain, and get ideas by asking yourself questions about the given prompt.

In Lesson 16, the prompt will ask for a contrast essay. The purpose of this type of essay is to tell the *differences* between two things. This essay will also be a literary analysis essay in that you will be analyzing elements of *Uncle Tom's Cabin*. The prompt is in the box below.

Prompt

In *Uncle Tom's Cabin*, George Harris has views different from Uncle Tom about a slave's right to try to escape. Explain what each believes. Support what you say with passages from the story. Then, in your conclusion, explain which view you more strongly agree with or admire and why.

In this lesson you will focus on the body paragraphs, which will discuss the contrasts between George's and Tom's beliefs. We will learn how to add an introduction and conclusion in Lesson 16.

In a contrast essay, it works well to have one body paragraph for each of the two things being contrasted. It is also important to keep the paragraphs parallel. In other words, discuss the same aspects of each thing being contrasted in the same order. This will make it easier for your reader to follow and see the contrasts. Your body paragraphs should follow the same format below:

topic sentence

first supporting point

quote(s) from book to prove

comment about quote(s)

second supporting point

quote(s) from book to prove

comment about quote(s)

...

clincher

Important Note: Keep in mind that in the conclusion you will have to decide and support which of the two views you more strongly agree with or admire and why, so as you choose your points and supporting passages, choose those things that will best help support your opinion. When you comment after each quote, you may also discuss what makes the belief noble, honorable, foolish, misguided, or similar.

Unit 7: Inventive Writing

Citing Passages from the Book

In a paragraph of literary analysis, you will be required to support what you say with passages from the literature (in this case, *Uncle Tom's Cabin*). You must follow the quotes with your own commentary about them. (How do they support your point? Do you agree? What do you think of them?) Note how the samples below do this.

If you copy passages without dialogue, quote them as you would any quote.

If quotes are fewer than four lines, put them in the paragraph in quotation marks, and follow them with only the page number of the book in parentheses. (You do not need to give the author's name because we know that all quotes will come from *Uncle Tom's Cabin*.)

Slaves such as George know the preciousness of freedom and are willing to risk their lives for it—and not only for themselves, but for their loved ones, for, as Stowe comments, “defying torture, and braving death itself, the fugitive voluntarily threads his way back to the terror and perils of that dark land, that he may bring out his sister, or mother, or wife” (428). This is indeed a noble thing and shows that men like George believe that freedom is more important than life itself.

If quoted material is four lines or more, use the block quotation format. Indent the entire quote one inch on the left, and do not use quotation marks. Again, follow with the page number in parentheses (after the period in this case). Do not indent when you comment after the quote.

On the eve of George and Eliza's freedom, Stowe comments on what freedom means to slaves and, in particular, to George:

Liberty!—electric word! What is it? ... Is there anything in it glorious and dear to a nation, that is also not glorious and dear to the individuals in it? ... What is freedom to George Harris? To your fathers, freedom was the right of a nation to be a nation. To him, it is the right of a man to be a man, and not a brute; the right to call the wife of his bosom his wife ... to protect and educate his child ... the right to have a home of his own, a religion of his own, a character of his own. (381)

George, like all men, has a God-given right to such liberty, and he knows it.

Quoting Dialogue: Short Passages

If quoted material of fewer than four lines includes dialogue, you must use a / (virgule) where the book begins a new paragraph for a new speaker.

Lesson 17: Final Checklist: Transcontinental Railroad (Sacrifice) Essay

Each item is worth 5 points. Subtract 1–5 pts for each requirement not met well.

Structure and Content

The paper as a whole is clear and focused.

Introduction

- _____ Opening draws the reader in.
- _____ Background information is sufficient and relevant.
- _____ Topics are introduced.
- _____ Thesis is clear, specific, and arguable.

Body

- _____ Three body paragraphs each have a clear topic sentence (*highlighted*).
- _____ Relevant details/examples from history, literature, etc. are given. **(10 pts)**
- _____ Insightful commentary follows each detail.
- _____ Each paragraph has a clear clincher that reflects the topic (*highlighted*).

Conclusion

- _____ The thesis is restated.
- _____ Topics are reflected.
- _____ The conclusion analyzes significance or makes an application.
(*i.e., why is the thesis important? What should be done in light of it?*)
- _____ Final clincher reflects the dramatic opener and title.

Word Choice

Words convey the intended message in a precise, interesting, and natural way.

- _____ Strong verbs and quality adjectives are used. No banned words.
- _____ At least three **bold** vocabulary words are used.
- _____ At least one IEW decoration is used *and underlined*.

Sentence Structure

Sentences are constructed well, with varied structure and smooth transitions.

- _____ At least three different IEW sentence openers are *numbered* in each paragraph.
- _____ Smooth transitions between sentences are used.

Format and Conventions

Paper is free of grammar, punctuation, and spelling errors.

- _____ Grammar, spelling, and punctuation rules are followed. (See Appendix II.)
- _____ MLA format is followed.

Basic total _____ / 100

Argumentative Essay

In this lesson you will write another argumentative essay. Again, you will first write a timed version, then a more fully developed version.

Prompt

Our founding fathers believed that government should protect the rights of the people it serves. They recognized that too much power in the hands of one person or one group would be dangerous. After the Civil War and into the first part of the twentieth century, business was booming and big businessmen (called robber barons) were accumulating massive amounts of wealth and power through monopolies. Government eventually stepped in to limit their power by regulating them. Today there are so many regulations on businesses that entrepreneurs are closing their doors, and jobs are being lost. Some people argue that government should leave businesses alone. Others argue that much regulation is important because power corrupts.

Do you think power corrupts? Support your answer with examples from history, literature, current events, personal experience, or the Bible.

The Assignment

Day 1

1. Use page 140 to brainstorm key ideas with your teacher and class.
2. Set a timer for twenty-five minutes. Outline very quickly on page 141; then, write your essay. How far did you get? If you did not finish, mark the end, and then complete it at home.

Days 2–4

1. Polish the *Uncle Tom's Cabin* contrast essay from Lesson 16.
2. Using your timed essay as a rough draft, write an expanded version of it. Add an extra body paragraph and all the elements listed on the checklist. Be sure to try one of the new teeter-totters.
3. Vocabulary: Cut out and learn vocabulary words for Lesson 18.
4. Grammar: Study the tricky words on page 73 of the SRN.
5. Literature: Continue reading a novel and noting elements of style.

If you are following AL assignments, read *The Adventures of Huckleberry Finn*, Chapters 13–24. Do some activities from AL, pages 93–101.

Suggested AL assignment: Have students read Peter Salwen's essay debunking the idea the Mark Twain was racist. (AL p. 95, third reading.) Ask them to be prepared to discuss the article and whether or not they agree with Salwen.

Theme

Most novels are written with a purpose beyond simply entertaining the reader. They have some underlying principles that they are communicating in order to uphold or condemn them, or they provoke thoughts about some of life's greatest questions. These are the themes of a work.

Some examples of themes would be courage, the power of optimism, prejudice, honesty, obedience, hypocrisy, love, loyalty, providence (good rewarded, evil punished), betrayal, the brotherhood or equality of all men, sacrifice, and the like.

As you read, look for these types of themes. What is the author teaching or questioning through the events of the story?

The Assignment**Day 1**

1. Read *The Gardener* by Sarah Stewart.
2. With your teacher, fill in the blank critique outline by answering the questions on the following page.

Days 2–4

1. Using your outline and checklist as a guide, write the critique. Be sure to put the title of the story in italics when you use it.

Challenge: Rather than using the outline for *The Gardener*, outline and write a critique of any novel you have read this year.

2. Grammar: Read Rule 10 on page 81 of the SRN.
3. Vocabulary: Cut out and learn the vocabulary words for Lesson 23.
4. Literature: Read *To Kill a Mockingbird* by Harper Lee, Chapters 17–26. Continue to mark elements of style you particularly like, but, more importantly, mark passages that relate the values Atticus is teaching Scout and Jem.

Study for Vocabulary Quiz 5.

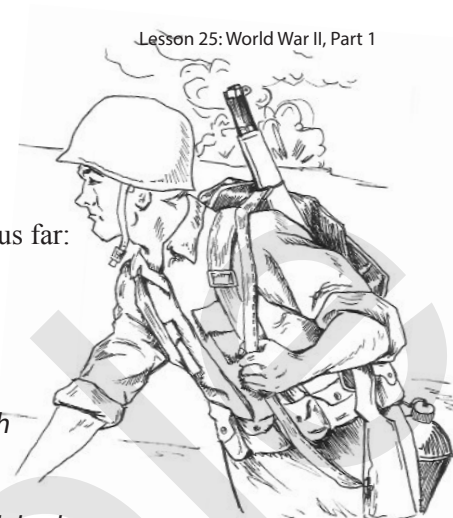
Important: Next week, bring *To Kill a Mockingbird*. Be sure to tab the pages where you marked passages that show the values Atticus teaches his children. In addition, on a sheet of paper, list each value and all the page numbers that show that value.

UNIT 8: FORMAL ESSAY MODELS

Lesson 25: World War II, Part 1**Review**

Discuss the structure of the following essays you have learned thus far:

- a. Two to four paragraphs
Add introductory sentence to first paragraph and a final clincher to the last paragraph.
- b. Five to seven paragraphs
Add an entire paragraph of introduction, and a paragraph of conclusion, and each paragraph with its own topic.
- c. More than five paragraphs
Add a paragraph of introduction and conclusion and each body paragraph with its own topic or some broken into sub-topics.



We have adapted the basic five-paragraph essay model to write a variety of compositions. The major components of the basic essay model are an introduction, three body paragraphs, and a conclusion. This model can easily be adapted for various lengths of compositions. For example, if you only want four paragraphs, you could simply omit a one body paragraph, or you could omit a full paragraph of introduction and conclusion and, instead, add a few sentences of introduction to the first body paragraph and a final clincher to a fourth body paragraph.

If you have enough information for six or seven paragraphs, you would just add one or two more body paragraphs.

Expanding the model in this way will work well up to about seven paragraphs, but beyond that, simply adding more body paragraphs (topics) can become awkward because each topic must be introduced in the introduction. When you must write more than seven paragraphs, the model can be adapted by breaking topics into sub-topics. When you do this, only the major topics need to be mentioned in your introduction, but each sub-topic can have its own paragraph.

This lesson will focus on even longer compositions. For very long compositions, you could use the super-essay model on page 14 of your SRN. This super-essay model is composed of two basic essays tied together with a super-introduction and a super-conclusion. Each of the sub-essays covers one aspect of the subject of the entire essay.

If you want an even longer essay, you could break your subject into more parts and put three or four or more basic essays together. Also, each basic sub-essay does not have to be exactly five paragraphs. You may have anywhere from two to five body paragraphs in each.

In the next few lessons, however, you will modify this model somewhat in order to write a nine- or ten- paragraph essay. You will break the subject (World War II) into two basic themes (Early Stages of the War and the Allied Road to Victory). Rather than writing a five-paragraph essay about each, you will write a three- or four-paragraph essay for each. In other words, rather than writing a full paragraph of introduction and paragraph of conclusion for each sub-essay, you will only need a sentence or two of introduction and conclusion for each.

A basic outline for the research paper you will write on World War II is on the following page. Boxes represent paragraphs.

Appendices

Uncle Tom's Cabin, Worksheet 8 (Chapters 24–28)**Vocabulary (5 pts)**

Study all the words and definitions. Choose five. Write the phrase in which each of the five is used in the book. Write enough of the phrase to make the usage clear.

Chapter 24

inexorable	not capable of being persuaded by entreaty; relentless
illusive	deceptive
implicit	implied or understood though not directly expressed

Chapter 25

solacing	consoling; comforting
demurely	modest and reserved in manner or behavior

Chapter 26

foreboding	a sense of impending evil or misfortune
averted	turned away or warded off

Chapter 27

celestial	heavenly
volatile	not constant; tending to vary widely
disconsolately	cheerlessly; gloomily
pathos	a quality that arouses feelings of pity, sympathy, tenderness, or sorrow
deprecating	to express disapproval of; to belittle

Chapter 28

assiduous	diligent
provident	providing for future needs or events
lamentations	wailings; expressions of grief or mourning

Stylistic Techniques (2 pts each)

Write two stylistic techniques Stowe uses that you like. Include the page number. Especially look for decorations such as similes, metaphors, alliteration, personification, repetition (2x, 3x).

Allusions

"The gift to appreciate and the sense to feel the finer shades of relations of moral things, often seems an attribute of those whose whole life shows a careless disregard of them. Hence, Moore, Byron, Goethe, often speak words more widely descriptive of the true religious sentiment, than another religious man, whose life is governed by it." (p. 303)

Allusions (3 pts)

Chapter 28 mentions Moore, Byron, and Goethe. Why?

You most likely will not find any passages about Tom's or George's views of a slave's right to escape in these chapters.

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These men were popular writers who understood religious feelings but were not believed to be religious.

Sample

No passages for George or Tom's beliefs about a slave's right to escape are noted from these chapters.