Ancient History-Based Writing Lessons
Implementing Structure and Style™

Student Book

by Lori Verstegen
Illustrated by Anthea Segger

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

The lessons in this book teach Structure and Style in writing. As they move through ancient 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. It contains 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: Students’ Sample Compositions**
  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 the ancient world as well as provide excellent models of Structure and Style.
- **Appendix V: Vocabulary Chart 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 also be quizzed over the words periodically. The goal is that these great words will become part of your natural writing vocabulary.

**Ancient History-Based Writing Lessons Advanced Additions e-book**

These optional, more advanced source texts along with a few suggestions for additional Structure and Style may be downloaded following the instructions on the blue page of this book. They may be added to some of the lessons to keep veteran IEW students progressing.
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 structure or 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 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 the need of their own copy of the Student Book.

The Student Resource Packet
The Student Resource Packet (SRP) is a free 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, IEW stylistic 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 move through major themes in ancient 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 Structure and Style.

4. Discuss the vocabulary words for the current lesson.

5. Experienced IEW students who are ready for a more advanced assignment can be instructed to also do the Advanced Addition, if there is one, for the current 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. Polished drafts 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 225.*

2. 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. 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

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Topic</th>
<th>Style and New Concepts (First Introduced)</th>
<th>Vocabulary</th>
<th>Literature Suggestions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit 1</strong></td>
<td>Overview of the Ancient World</td>
<td>introduction to Style</td>
<td>radiant, fashioned, incredibly, towering</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td><strong>The Wondrous Ancient World</strong></td>
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<td></td>
<td>Advanced: Mausoleum at Halicarnassus</td>
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<tr>
<td>2</td>
<td>Great Pyramid of Giza</td>
<td>-ly adverbs</td>
<td>baffled, monument, majestic, enigma</td>
<td>Gilgamesh the King by Ludmila Zeman</td>
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<td></td>
<td>Advanced: Lighthouse of Alexandria</td>
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<tr>
<td>3</td>
<td>Statue of Zeus</td>
<td>who-which clauses</td>
<td>ascent, descend, stunning, colossal</td>
<td>The Revenge of Ishtar by Ludmila Zeman</td>
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<td></td>
<td>Advanced: Temple of Artemis</td>
<td>title rule</td>
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<td>4</td>
<td>Colossus of Rhodes</td>
<td></td>
<td>plunge, bellow, quake, cunningly</td>
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<td>Advanced: The Hanging Gardens of Babylon</td>
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<td><strong>Unit 3</strong></td>
<td>Sumer</td>
<td>alliteration</td>
<td>wail, devour, presently, despair</td>
<td>The Last Quest of Gilgamesh by Ludmila Zeman</td>
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<td>5</td>
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<tr>
<td>6</td>
<td>Egypt</td>
<td>strong verbs banned words: go, went, say, said advanced: change characters plead, petrified, deplete, extract</td>
<td></td>
<td>The Golden Goblet by Eloise Jarvis McGraw</td>
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<td></td>
<td>Croc and Croak</td>
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<td>7</td>
<td>Israel</td>
<td>because clause conversation</td>
<td>ruthless, irate, devastating, chide</td>
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<td>The Exodus</td>
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<tr>
<td>8</td>
<td>Greece</td>
<td>Advanced: similes and metaphors</td>
<td>encase, sinister, feat, emerge</td>
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<td>The Trojan Horse</td>
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<tr>
<td><strong>Unit 4</strong></td>
<td>Words from Greek Myths</td>
<td>*</td>
<td>tantalize, vast, recede, corrupt</td>
<td>D’Aulaires’ Book of Greek Myths</td>
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<tr>
<td>9</td>
<td>Advanced: Arachne</td>
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<td>10</td>
<td>Archimedes</td>
<td>quality adjectives banned words: good, bad, big, little</td>
<td>cease, prestigious, deftly, burly</td>
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<td>Advanced: Ancient World Adjective Poem</td>
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<td>11</td>
<td>The Second Persian War</td>
<td><a href="http://www.asia.b">www.asia.b</a></td>
<td>defy, bold, resolute, validate</td>
<td>Who Was Alexander the Great? by Kathryn Waterfield</td>
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<td>Advanced: Golden Age of Greece</td>
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<td>#2 prepositional opener</td>
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<td>Advanced: Alexander in Jerusalem</td>
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<td><strong>Unit 5</strong></td>
<td>Rome</td>
<td>Advanced: dual dress-ups</td>
<td>streak, adorned, explicit, awe</td>
<td>Detectives in Togas by Henry Winterfield</td>
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<td>13</td>
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<td>14</td>
<td>Circus Maximus</td>
<td>similes and metaphors</td>
<td>extol, resemble, exalted, ecstatic</td>
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<td>15</td>
<td>Pompeii and Mt. Vesuvius</td>
<td>Advanced: third source text</td>
<td>billowing, bleak, profusely, console</td>
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<tr>
<td>Lesson</td>
<td>Topic</td>
<td>Style and New Concepts (First Introduced)</td>
<td>Vocabulary</td>
<td>Literature Suggestions</td>
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<td>Unit 6 16</td>
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<tr>
<td>17</td>
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<td>#4 -ing opener</td>
<td>evolve, revere, durable, adroit</td>
<td>Read Aloud: <em>The Bronze Bow</em> by Elizabeth George Speare</td>
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<td>Roman Engineering</td>
<td>3-paragraph model bibliography</td>
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<td>Constantine the Great</td>
<td>Advanced: triple extensions</td>
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<td>Unit 7 20</td>
<td>Asia</td>
<td>#5 clausal opener</td>
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<td>21</td>
<td>Hinduism/Buddhism: Thankfulness, Part 2</td>
<td>conclusion and introduction</td>
<td>brood, sage, elaborate, falter</td>
<td>Read Aloud: <em>Just So Stories</em> by Rudyard Kipling</td>
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<tr>
<td>22</td>
<td>Confucius: Preparing for Success, Part 1</td>
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<tr>
<td>23</td>
<td>Confucius: Preparing for Success, Part 2</td>
<td>#6 vss; 3sss</td>
<td>legacy, depict, companion, loom</td>
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<td>24</td>
<td>The Americas</td>
<td>The Maya: Animal Companions</td>
<td></td>
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<td>Unit 8 25</td>
<td>Expanding Unit 6</td>
<td></td>
<td></td>
<td>Children’s biography of a prominent ancient figure of choice. Consider one of these: <em>Who Was King Tut?</em> by Roberta Edwards</td>
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<tr>
<td>26</td>
<td>Prominent People</td>
<td>A Prominent Person of Ancient World, Part 1</td>
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<td>27</td>
<td>A Prominent Person, Part 2</td>
<td>vss dramatic open-close</td>
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<td>Unit 9 28</td>
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<tr>
<td>29</td>
<td>Character Analysis: Kukul the Quetzal from a Mayan legend (or a character of choice)</td>
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<tr>
<td>30</td>
<td>Vocabulary Story</td>
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</table>
Adapting the Schedule and Lessons

**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.
UNIT 1: NOTE MAKING AND OUTLINES

Lesson 1: The Wondrous Ancient World

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 dropped the tablet!

As the excited guide carefully lifted the priceless ancient clay tablet, it suddenly slipped from his hands, plummeted to the ground, and shattered into pieces.

The second sentence is certainly more detailed and more descriptive, but would it always be better?

What if you and your friends were with the guide when he dropped the tablet? Which of the above sentences would you more likely exclaim? He dropped the tablet would be more appropriate in this case. It would be silly to give all that detail to people who were right there with you witnessing the event.

But what you must remember is that when you write, your readers are not with you. They are not seeing what you are seeing, hearing what you are hearing, and experiencing what you are experiencing. You must fill in the details and paint vivid pictures with your words. You must help readers 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 outline quickly. There are some commonly accepted symbols listed for you in the Student Resource Packet. You may use these or make up some of your own. Below are a few symbols that we could use today. What do you think each means?

\[
ppl \quad > \quad w/ \quad \bigcirc \quad \bigtriangleup
\]

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, numbers, and abbreviations 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: radiant, fashioned, incredibly, towering.

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; then, state the ideas in your own words.

2. Cut out and learn the vocabulary words for Lesson 1: radiant, fashioned, incredibly, towering. 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, follow the same instructions with the extra paragraph, “Mausoleum at Halicarnassus,” found in the Ancient History-Based Writing Advanced Additions e-book. (See the front blue page for instructions for downloading this resource.)
The Wondrous Ancient World

People of the ancient world built many incredible structures. Even the people of one of the first known civilizations, Sumer, were skillful builders. They constructed multi-level temples called ziggurats. The ancient Egyptians erected gigantic pyramids for their kings, who were called pharaohs. The ancient Greeks carved elaborate statues of their gods. The Romans are known for the great Colosseum that seated more than fifty thousand people. The dazzling Ishtar Gate of Babylon was a stunning blue with rows of yellow creatures decorating it. The ancient world was filled with wonders.

For Fun

Seven structures made it to a list known as “The Seven Wonders of the Ancient World.” In Lessons 2–4, you will write about three of these: the Great Pyramid in Giza, Egypt; the statue of Zeus in Olympia, Greece; and Colossus of Rhodes. Can you find out what the other four structures are? (Hint: They are covered in the Advanced Additions, Lessons 1–4.)
Lesson 1: The Wondrous Ancient World

Key Word Outline

I. _______________________________________________________

1. _____________________________________________________

2. _____________________________________________________

3. _____________________________________________________

4. _____________________________________________________

5. _____________________________________________________

6. _____________________________________________________

7. _____________________________________________________
UNIT 7: INVENTIVE WRITING

Lesson 21: Buddha: Happiness through Thankfulness, Part 2

Review

Play a review game such as Tic-Tac-Toe from the Teacher’s Manual.

What are the question starter words that help you think of details to add to your paragraphs?

Read your topic and clincher sentences for Lesson 20 paragraphs. Then share part of one of the paragraphs where you purposely added specific details or description.

Instructions

In this lesson you will outline and add a paragraph of conclusion and a paragraph of introduction to the two body paragraphs you wrote in Lesson 20 about thankfulness.

Conclusions and Introductions

The job of the conclusion is to remind the reader of the topics and then to clarify what is the most important thing to remember about the subject and why. It ends with a general sentence about the subject that includes 1–3 words that can be used in a title.

The job of the introduction is to introduce the subject and topics of the essay. But the introduction has another, just as important, purpose. An introduction must grab the reader’s attention—it must entice him to keep reading. If you begin with something boring, it is likely that your reader will put down the essay without finishing it.

It is often easier to outline and write the conclusion directly after writing the body. This is because the conclusion must flow smoothly from the final body paragraph, and the details in all three body paragraphs will be fresh on your mind as you move to the conclusion. For this reason, we will outline the conclusion before we outline the introduction. Outlining and writing the introduction last makes it an easier task because you will know what you are introducing.

Follow the assignment instructions to outline a conclusion and an introduction for your thankfulness composition.
Unit 7: Inventive Writing

The Assignment

Day 1
1. First, read the sample introduction and conclusion on the following page.
2. With a teacher fill in the blank outline on page 158 for a conclusion. Read your notes as complete sentences to be sure you understand how to use your outline to write a conclusion.
3. Do the same for an introduction using page 159.

Days 2–4
1. Polish your 3-paragraph ancient Rome report.
2. Using the class outlines as guides, add an introduction and conclusion to the beginning and end of the paragraphs you wrote in Lesson 20. In other words, put all four paragraphs together into one composition. Follow and attach the checklist on page 160. Also attach the body checklist, page 154.
3. Study the vocabulary words for Lesson 21: brood, sage, elaborate, falter. Try to use some vocabulary words from any lesson in your essay.

Option for Level B experienced IEW students: Write a third body paragraph. Follow the instructions from Lesson 20, using your own paper to outline.

Literature Suggestion
Read Just So Stories by Rudyard Kipling with Lessons 21–24.
Sample Introduction

[Attention Getter] Where can we find happiness? [Background] The Buddha taught that one step toward happiness is appreciating what we already have. I agree that thankfulness is important to happiness. I have much to be thankful for in my life. [A] I am thankful for my dad, who provides for me and spends time mentoring me. [B] I am thankful for my mom, who works hard to make my birthdays special and my school days fun.

Sample Conclusion

[A] I learn much about life from my dad. [B] My mom makes me feel special. [Most significant] Most importantly, I am thankful to be blessed with such wonderful parents. [Why] They take time to encourage me, play with me, and love me. When I think about all that they do for me and how much they love me, I am happy. [Final Sentence] Thankfulness helps me find happiness.
**Conclusion**

Even though the introduction will come first in the composition, we will outline the conclusion first.

**Restate the topics:** Write a sentence about each topic, or list them in one sentence. Try to convey the main idea of each body paragraph.

**The most ______________ and why:** What is the most important, most interesting, or most significant thing to remember about all that you wrote, and *why*?

**Final sentence:** End with a general sentence about your subject from which you can create a title.

**Remember this rule:** The title repeats 1–3 key words from your final sentence.

**Outline for Conclusion**

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<th>Topic A</th>
</tr>
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<tr>
<th>Topic C (optional)</th>
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<table>
<thead>
<tr>
<th>Most significant</th>
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</table>

<table>
<thead>
<tr>
<th>Why?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

Title repeats 1–3 key words from the final sentence.
Introduction

Attention Getter: Begin your report with something that will make your reader want to read on. Is there something especially intriguing about your subject? If you need help, consider trying one of the following:

- Ask your reader a question.
- Begin with a famous quote. (If you do not know one, google a quote about thankfulness or happiness.)
- Begin with any decoration that you know (alliteration, simile, metaphor).

Give background information: Tell your reader the subject of the essay, but do not say anything similar to “This essay is about.” Simply make a general statement about the subject. In this composition, the subject is thankfulness or appreciating what we have.

Then, give any background information you think would be helpful. Notice how the sample introduction does this on page 157. To help build up the introduction, you may tell a little about the Buddha as the one who stated that happiness will not come to those who do not appreciate what they already have. You may also include your own ideas about thankfulness or happiness that did not fit under one of your topics.

Mention the topics: The simplest way to meet this requirement is to list the topics you wrote about in your body paragraphs, but a list is not very interesting reading. Try to write one complete sentence for each of your topics; tell the main idea of each body paragraph. You may need to add phrases or sentences to connect these ideas smoothly.

Outline for Introduction

I. Attention Getter

   Subject/Background

   Topic A

   Topic B

   Topic C (optional)
Lesson 21 Checklist: Introduction and Conclusion: Buddha

Name: ______________________________

STRUCTURE

☐ Title centered and repeats 1–3 key words from final sentence ____(2 pts)

I. Introduction Paragraph

☐ Opening grabs attention ____(3 pts)
☐ Subject and background information ____(5 pts)
☐ Topics mentioned ____(5 pts)

II.–IV. Body Paragraphs

☐ (Attach checklist, page 154.) ____(4 pts)

V. Conclusion Paragraph

☐ Restate topics ____(6 pts)
☐ Most significant and why ____(5 pts)
☐ Final sent. repeats or reflects 2–3 key words from beg. of the introduction ____(2 pts)

STYLE

Each paragraph must contain at least one of each element of style.

11 12 Dress-Ups (underline one of each)

☐ -ly adverb ____(4 pts)
☐ who–which clause ____(4 pts)
☐ strong verb ____(4 pts)
☐ quality adjective ____(4 pts)
☐ www.asia.b clause ____(4 pts)

Sentence Openers (numbered; one of each in every paragraph)

☐ [2] prepositional ____(6 pts)
☐ [3] -ly adverb ____(6 pts)

Decorations (“dec” in margin or italics if typed)

Use every decoration learned; include one decoration per paragraph.

☐ alliteration (allit), simile or metaphor ____(4 pts)

MECHANICS

☐ capitalization ____(4 pts)
☐ end marks and punctuation ____(4 pts)
☐ complete sentences (Does it make sense?) ____(4 pts)
☐ spelling and usage ____(4 pts)
☐ banned words: go, went, say, said, good, bad, big, little ____(–1 pt)

Total: ________/90

Custom Total: ________/___

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