

Modern World History-Based Writing Lessons

Implementing the Structure and Style® Writing Method

Teacher's Manual

by Lori Verstegen

Illustrated by Laura Holmes

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

Also by Lori Verstegen

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Modern World History-Based Writing Lessons: Implementing the Structure and Style® Writing Method Teacher's Manual
Second Edition, January 2020

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These lessons are not intended as a history curriculum replacement, but rather their purpose is to broaden subject knowledge while students learn to write.

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Welcome to *Modern World History-Based Writing Lessons*. This Teacher's Manual shows reduced copies of the Student Book pages along with instructions to teachers and sample key word outlines. Please be aware that this manual is not an answer key. The samples provided in this book are simply possibilities of what you and your students could create.

Lesson instructions are directed to the student, but teachers should read them over with their students and help as necessary, especially with outlining and structure and style practice. It is assumed that teachers have viewed and have access to IEW's *Teaching Writing: Structure and Style* video course and own the *Seminar Workbook*. Before each new unit, teachers should review the appropriate information in that workbook and video. You can find references to the *Teaching Writing: Structure and Style* course in the teacher's notes for each new unit.

Introduction

Introduction

The lessons in this book teach Structure and Style® in writing. As they move through various modern world history themes and topics, they incrementally introduce and review the models of structure and elements of style found in the Institute for Excellence in Writing's *Teaching Writing: Structure and Style*®.

It is important to note that these lessons are not intended as history curriculum replacement, but rather their purpose is to broaden subject knowledge while students learn to write. The primary purpose is for students to learn structure and style in writing.

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: Magnum Opus Notebook and Keepsake**
This appendix explains the Magnum Opus Notebook and includes a checklist.
- **Appendix III: Mechanics**
This appendix contains a compilation of the correct mechanics of writing numbers, punctuating dates, referencing individuals, etc. that is found in many of the lessons. Well-written compositions are not only written with structure and style, but they also contain correctly spelled words and proper punctuation.
- **Appendix IV: Critique Thesaurus**
This appendix provides a list of literary terms and their synonyms that are often used when critiquing various forms of literature. This page will be used in Unit 9.
- **Appendix V: The Adventure of the Three Students (abridged) by Arthur Conan Doyle**
This appendix contains a Sherlock Holmes' mystery that students will use in Lessons 28–29.
- **Appendix VI: Adding Literature**
This appendix suggests various novels to be read or listened to. Books labeled “all levels” on the assignment pages are usually at a fifth or sixth grade reading level but are stories that should be enjoyed by all. Books at a higher reading level are marked “junior/senior high” and are great read alouds for younger students.

This appendix also includes templates of literature-response pages for you to use if your teacher assigns such pages. Teachers should read the books before assigning them to their students.

Customizing the Checklist

The total point value of each assignment is indicated at the bottom of each checklist. This total reflects only the basic items and does not include the vocabulary words. If this is used, add the appropriate amount of points and write the new total on the custom total line.

Important: Teachers and parents should remember IEW's EZ+1 Rule when introducing IEW stylistic techniques. The checklist should include only those elements of style that have become easy plus one new element. If students are not yet ready for a basic element on the checklist, simply have them cross it out. Subtract its point value from the total possible and write the new total on the custom total line at the bottom. If you would like to add elements to the checklist, assign each a point value and add these points to the total possible, placing the new total on the custom total line.

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

Introduction

- **Appendix VII: Vocabulary Chart and Quizzes** (Cards in Student Book only)
This appendix provides a list of the vocabulary words and their definitions organized by lesson as well as quizzes to take periodically. Nineteen lessons include new vocabulary words to cut out, study, and learn. Every lesson includes vocabulary practice. The goal is that these great words will become part of your natural writing vocabulary.

Checklists

Each lesson includes a checklist that details all the requirements of the assignment. Tear the checklist out of the book so that you can use it while writing. 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. Reproducible checklists are available. See 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 style practice ideas. Teachers may teach directly from this manual without the need of their own copy of the Student Book.

Teaching Writing: Structure and Style

Along with the accompanying Teacher's Manual for this Student Book, it is required that the teacher of this course has access to *Teaching Writing: Structure and Style*. This product is available in DVD format or online streaming. For more information, please visit IEW.com/TWSS

Adapting the Schedule

Groups who follow a schedule with fewer than thirty-one 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 lessons that introduce new concepts and omit some of those that do not.

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Institute for Excellence in Writing

Grading with the Checklist

To use the checklists for grading, do not try to add all the points earned. Instead, if an element is present, put a check in the blank across from it. If an element is missing, write the negative point value on its line or box. Total the negative points and subtract them from the total possible (or your custom total).

Note: Students should have checked the boxes in front of each element they completed.

Encourage students to bring a thesaurus to class. Most students enjoy using an electronic thesaurus, but for those who prefer books, IEW offers a unique one entitled *A Word Write Now*.

This schedule is provided to emphasize to parents and students, particularly in a class setting, that teachers and students should not expect to complete an entire lesson in one day. Spreading work throughout the week will produce much better writing with much less stress. Parents teaching their own children at home should follow a similar schedule.

Introduction

Suggested Weekly Schedule

All of the instructions for what to do each week are included in the Assignment Schedule located on the first page of each lesson. While there may be slight variations, most lessons are organized as follows:

Day 1

1. Review vocabulary words or past lesson concepts.
2. Learn a new structural model and/or writing concepts.
3. Read the source text, write a key word outline (KWO), and tell back the meaning of each line of notes.

Day 2

1. Review the key word outline from Day 1.
2. Learn a new stylistic technique and complete practice exercises.
3. Study the vocabulary words for the current lesson and complete vocabulary exercises.
4. Begin the rough draft using the KWO. Follow the checklist.

Day 3

1. Review vocabulary words.
2. Finish writing your composition and check each item on the checklist.
3. Submit your composition to an editor with completed checklist attached.

Day 4

1. Write or type a final draft making any corrections your editor asked you to make.
2. Paperclip the checklist, final draft, rough draft, and KWO together. Hand them in.

The lessons are organized in such a way that all new concepts regarding structure are introduced on day 1, and new style concepts and vocabulary words are introduced on day 2.

Students will benefit from learning new structure and style concepts with a teacher. In addition, students should plan to read the source text and begin KWOs with a teacher. These instructions are also found on day 1.

The instructions on day 3 and day 4 may be completed by students more independently. However, teachers and/or parents should be available to help and to edit.

Scope and Sequence

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words	Literature Suggestions
The Early Modern Era				
Unit 1 1	Printing Press introduction to structure	introduction to style	disperse, efficiently meticulously promote	
Unit 2 2	Age of Exploration	-ly adverb	aggressively boldly, commodity inadvertently	<i>Calico Captive</i> by Elizabeth George Speare
3	Ivan the Terrible		agitated, erratically shrewdly, subdue	
4	The Seven Years' War title rule	<i>who/which</i> clause	inflame relentlessly succumb, ultimately	
Short Stories from Around the World				
Unit 3 5	Bian He's Jade (Chinese)		haplessly, lament prudently, scoff	<i>The Lacemaker and the Princess</i> by Kimberly Bradley
6	The Ant and the Dove (Greek)	strong verb banned words: <i>go/went, say/said</i>	discern ingeniously strive, witness	
7	The Sun and the Moon (African)	<i>because</i> clause	bound, disheartened immense, steep	Junior and Senior High: <i>In the Reign of Terror</i> by G.A. Henty
8	The Fisherman and the Fish (Russian)		astound, coerce content, overbearing	
Enlightenment and Revolution				
Unit 4 9	American Revolution topic-clincher sentences		detest, embolden enrage, tyrant	<i>The True Confessions of Charlotte Doyle</i> by Avi <i>Carry on, Mr. Bowditch</i> by Jean Lee Latham
10	French Revolution	quality adjective banned words: <i>good, bad</i>	deplorable extravagant luxurious, oust	
11	Revolution in Latin America	<i>www.asia</i> clause	prevail, prominent resolute, valiant	
12	Boer Wars	#2 prepositional opener banned words: <i>big, small</i>	covet, meager ravage, rustic	
The Industrial Revolution				
Unit 5 13	Telegraph Invention		commend, erect jubilantly, thwart	<i>Mill Girl</i> by Sue Reid
14	Discovering Dynamite	#3 -ly adverb opener	frenzied, laborious recklessly, scramble	Junior and Senior High: <i>Lyddie</i> by Katherine Paterson
15	Power Loom Invention		bleak, devastate endure, fervently	

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words	Literature Suggestions
A World at War				
Unit 6 16	Australia source and fused outlines			<i>The Endless Steppe</i> by Esther Hautzig Junior and Senior High: <i>Animal Farm</i> by George Orwell
17	Communism around the World, Part 1	#6 vss opener		
18	Communism around the World, Part 2 works consulted		assume, destitute dissolve, seize	
19	Korea		ban, brutal impact, pursuit	<i>War Horse</i> by Michael Morpurgo
Unit 7 20	Wilson Quote, Part 1 body paragraphs			
21	Wilson Quote, Part 2 introduction and conclusion	#5 clausal opener <i>www.asia.b</i> clause	dire, endeavor hinder, mettle	
22	Churchill Quote, Part 1			
23	Churchill Quote, Part 2			<i>The House of Sixty Fathers</i> by Meindert DeJong
24	Gandhi Quote	#1 subject opener #4 -ing opener		<i>Number the Stars</i> by Lois Lowry
The Twentieth Century				
Unit 8 25	Communism around the World, Part 3			Junior and Senior High: <i>The Hobbit, or There and Back Again</i> by J.R.R. Tolkien
26	A Prominent Person, Part 1			
27	A Prominent Person, Part 2			
More Short Stories				
Unit 9 28	Sherlock Holmes (England), Part 1		cunning, deduce intrigue, remorse	
29	Sherlock Holmes (England), Part 2			
30	Pied Piper (Germany) character analysis			
Bonus	Vocabulary Story			

Lesson 1: Printing Press

Structure:	Unit 1: Note Making and Outlines
Style:	Introduction to Structure and Style
Writing Topic:	the printing press
Literature Suggestion:	<i>Calico Captive</i> by Elizabeth George Speare

Teaching Writing: Structure and Style

Watch the sections for Unit 1: Note Making and Outlines. At IEW.com/twss-help reference the TWSS Viewing Guides.

Lesson 1: Printing Press

UNIT 1: NOTE MAKING AND OUTLINES

Lesson 1: Printing Press

Goals

- to learn the Unit 1 Note Making and Outlines structural model
- to create a key word outline (KWO)
- to retell the content of a source text using just your outline
- to correctly use new vocabulary words: *disperse*, *efficiently*, *meticulously*, *promote*

Assignment Schedule

Day 1

1. Read Introduction to Structure and Style and New Structure—Note Making and Outlines.
2. Read “Printing Press.” Read it again and write a key word outline (KWO).

Day 2

1. Review your KWO from Day 1.
2. Look at the vocabulary cards for Lesson 1. Complete Vocabulary Practice.
3. Try to add at least one vocabulary word to your KWO.

Day 3

1. Prepare to give an oral report using your KWO. Read. Think. Look up. Speak. Practice telling back the information one line at a time. Read a line; then, look up and talk about it. Then read the next line, look up, and talk about it. Continue through the outline this way.
2. Practice until the presentation of the paragraph is smooth. It is important to realize that you are not trying to memorize the exact words of the source text. You are trying to remember the ideas and communicate those ideas in your own words.

Day 4

1. Review the vocabulary words.
2. After practicing, use your KWO and give an oral report to a friend or family member as explained on Day 3. If applicable, be prepared to give the oral report in class.

Literature Suggestion

Acquire *Calico Captive* by Elizabeth George Speare (all levels) to read for Lessons 2–4.

Students will benefit from reading the source text and beginning KWOs with a teacher. Teachers should plan to teach New Structure, New Style, and introduce the vocabulary words. These items are always found in Day 1 and Day 2 of the Assignment Schedule.

Beginning the KWO

In a classroom setting, write class ideas on a whiteboard. Students may copy these or use their own ideas. See the sample key word outline (KWO) on page 15.

Vocabulary

Use a student’s book. Hold up the page of cards for Lesson 1. Read each definition and ask your student to guess which word it matches by looking at the pictures.

Introduction to Structure and Style

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? The dictionary defines structure as “the arrangement of and relations between the parts or elements of something complex.”

What has structure? Think of a ship. What had to happen before the ship was built? Someone had to draw out the plans for the builders to follow. The builders had to follow the plans so that each part was in its proper place. The captain certainly would not want the helm (steering wheel) placed in the hold nor the anchor in his cabin. Each part had to be placed in its own special spot, and each step had to be completed in its proper order, giving the ship its proper structure.

Writing a paper, in some ways, is similar to building a ship. A paper contains many facts and ideas. If you were just to begin writing without planning, your facts and ideas would probably not be arranged in the most logical way. Your composition would not be structured well and would not communicate your 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 of structure 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. One would dress differently to attend a wedding than to go to a baseball game. That is because formal events require a formal style of clothing, whereas casual settings do not.

Similarly, there are also different styles of language. Below are two sentences that communicate the same information in different styles. Which do you like better?

He stopped the ball!

The determined goalie lunged forward and snatched the speeding ball.

You probably like the second sentence better because it is more descriptive. If it were part of a written story, the second would most likely be better. However, what if you were at the soccer game with your friend and the goalie was your brother? Which of the above sentences would you be more likely to exclaim? He stopped the ball! would be more appropriate in this case. The second would sound silly. Why the difference?

When you are speaking to people, they are with you, experiencing the same scene and event as you are. You do not need to fill in details. When you write, however, you must realize that the readers are not with you and cannot see, hear, or feel what is in your mind. This means that you must fill in the details and paint vivid pictures with your words. Descriptive words will help readers see, hear, feel, and experience the scene you are writing about as the second sentence does. The IEW elements of style will give you the tools you need to do just this.

New Structure

Note Making and Outlines

In Unit 1 you will practice choosing key words to form an outline—a key word outline (KWO). A KWO is one way to take notes. Key words indicate the main idea of a sentence. By writing down these important words, you can remember the main idea of a text.

Read the source text. Then locate two or three important words in each sentence that indicate the main idea. Transfer those words to the KWO. Write the key words for the first fact of the KWO on the Roman numeral line. Write no more than three words on each line.


Symbols, numbers, and abbreviations are “free.” Symbols take less time to draw than it would take to write the word. Abbreviations are commonly accepted shortened forms of words. Can you guess what each of the following might stand for?

\$\$ >  123 yrs b/c w/

As you form the KWO, separate key words, symbols, numbers, and abbreviations with commas.

After you have completed the KWO, you must test it to ensure the words you chose will help you remember the main idea of the sentence. For this reason whenever you finish writing a KWO, put the source text aside and use your outline to retell the paragraph line by line, sentence by sentence.

Encourage students to use symbols, numbers, and abbreviations. A symbol is legal if it can be written in less time than it takes to write the word.

Symbols \$\$ = money > = more/after/greater than/larger  = write

Numbers 123 = numbers

Abbreviations yrs = years b/c = because w/ = with

Read and Discuss

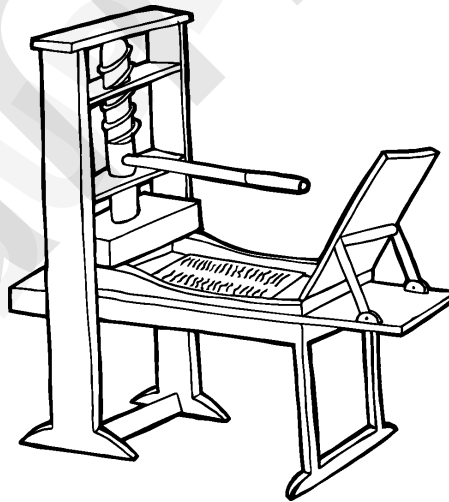
Read each source text with your students and ask questions to get them thinking about the information they will be working with. It is also important to make sure students understand words that may be unfamiliar to them in the text.

Locate Key Words

Model how to find key words. Reread the first sentence. Ask your students, "If I want to remember the main idea of that sentence, what three words are key words?" (Underline those words.) Sentence by sentence, repeat the process as the students give key word suggestions.

Source Text**Printing Press**

During the Middle Ages books were rare and expensive because they had to be written by hand. In fact, books like the Bible could cost as much as a house, so few people owned them. However, in the mid-1400s Johannes Gutenberg invented a printing press. It used movable metal letters to lay out a page of text. The letters were then smeared with ink to print many copies of the page. When that page was finished, the letters were removed to make a new page. Using his press, he made around two hundred copies of the Bible in three years. Soon many more books and newsletters were printed. This resulted in a tremendous growth of knowledge that began a new era of invention, discovery, and exploration.

**Mechanics**

When you add an -s to a date to make it plural, do not add an apostrophe.

The KWOs in the Teacher's Manual are only samples. Every class and each student will have unique outlines.

Sample

Lesson 1: Printing Press

Key Word Outline

On the lines below, write no more than three key words from each sentence of the source text. Choose words that will best help you remember the meaning of the sentence. Use symbols, numbers, and abbreviations freely. They do not count as words. However, be sure you can remember what they mean.

- I. Mid-Ages, bks, \$\$, b/c, handwritten
1. Bible, cost, = 🏠, few
 2. 1400s, Gutenberg, printing press
 3. moveable, ABCs, page
 4. smearred, ink, print, ++
 5. ABCs, moved, new, pg
 6. Gutenberg, 200, Bibles, 3, yrs
 7. ++ bks, newsletters, printed
 8. ++ knowledge → new era

Cover the source text and tell the meaning of each line of notes in your own words. If a note is unclear, check the source text and add what you need to in order to make it clear.

Tell Back

Telling back the KWO is an important step in the prewriting process.

Read.
Think.
Look up.
Speak.

Andrew Pudewa teaches, "You may look at your notes, and you may speak to your audience, but you may not do both at the same time."

Vocabulary

Students study vocabulary to become better thinkers, speakers, and writers.

Allow students to use derivatives of words.

UNIT 1: NOTE MAKING AND OUTLINES

Vocabulary Practice

Listen to someone read the vocabulary words for Lesson 1 aloud.

Speak them aloud yourself.

Read the definitions and sample sentences on the vocabulary cards.

Write four sentences using one of this lesson’s vocabulary words in each sentence.

disperse Dispersing knowledge helps a society advance.

efficiently With the printing press books could be produced efficiently.

meticulously Before the printing press scribes had to meticulously copy every word of a book.

promote The printing press helped promote a new age of discovery and invention.

Think about the words and their meanings so you can use them in your assignments.

Lesson 4: The Seven Years' War

Structure:	Unit 2: Writing from Notes title rule
Style:	<i>who/which</i> clause
Writing Topic:	The Seven Years' War
Literature Suggestion:	<i>Calico Captive</i> by Elizabeth George Speare

Lesson 4: The Seven Years' War

UNIT 2: WRITING FROM NOTES

Lesson 4: The Seven Years' War

Goals

- to practice the Units 1 and 2 structural models
- to create a 2-paragraph KWO
- to write a 2-paragraph summary
- to correctly add a dress-up: *who/which* clause
- to correctly create a title
- to correctly use new vocabulary words: *inflame, relentlessly, succumb, ultimately*

Assignment Schedule

Day 1

1. Read “The Seven Years’ War.” Read it again and write a KWO.
2. Read New Structure—Titles.

Day 2

1. Review your KWO from Day 1.
2. Learn a new dress-up, the *who/which* clause. Read New Style and complete Style Practice.
3. Look at the vocabulary cards for Lesson 4. Complete Vocabulary Practice.
4. Using your KWO and Style Practice to guide you, begin writing a rough draft in your own words.
5. Go over the checklist. Put a check in the box for each requirement you have completed.

Day 3

1. Review all vocabulary words learned thus far.
2. Finish writing your 2-paragraph summary. Include an -ly adverb dress-up and a *who/which* clause dress-up in each paragraph.
3. Turn in your rough draft to your editor with the completed checklist attached.

Day 4

1. Write or type a final draft making any corrections your editor asked you to make.
2. Paperclip the checklist, final draft, rough draft, and KWO together. Hand them in.
3. If you are making a Magnum Opus Notebook, revise your summary about exploration from Lesson 2. (See Appendix II.)

Point out that the source text for this lesson has two paragraphs. Each Roman numeral on the KWO represents one of those paragraphs.

Day 4 encourages students to revise their summaries about exploration from Lesson 2 to begin a Magnum Opus Notebook. If your students are creating a Magnum Opus Notebook, take time to look at Appendix II.

UNIT 2: WRITING FROM NOTES

Literature Suggestion

Finish reading *Calico Captive* by Elizabeth George Speare.

Acquire *The Lacemaker and the Princess* by Kimberly Bradley (all levels) or *In the Reign of Terror* by G.A. Henty (junior/senior high) to read for Lessons 5–8.

Source Text**The Seven Years' War**

In the mid 1700s European monarchs sent merchants around the world in order to increase their wealth. They also colonized lands in an effort to expand their empires. Struggles for power and land at home and abroad erupted into war. The war is known as the Seven Years' War because most of the fighting occurred between 1756 and 1763. During this time, conflicts raged on five continents, and almost every European nation took up arms. Great Britain with her allies was pitted against France with her allies. Some may even consider this the first world war even though it was not named that.

One of the most significant conflicts of the Seven Years' War was the French and Indian War in North America. British soldiers and colonists fought against the French and many Indians. It was a long, brutal, bloody war. The British eventually won, and France was forced to surrender its land in North America. Britain then owned almost half of the continent—the land east of the Mississippi River. The British king began asserting more control by sending soldiers and taxing goods. His actions angered the colonists and sparked in many of them a desire for freedom. This was just one of the many results of the Seven Years' War that changed the world forever.

Mechanics





Contractions are not used in academic writing.

Sample

Lesson 4: The Seven Years' War

Key Word Outline

Each Roman numeral represents one paragraph.

- I. _____ *1700s, Eur. , merchants, , world, \$\$*
1. _____ *colonized, expand, empires*
2. _____ *struggles, power, = war*
3. _____ *"7 Yrs War", fighting, 1756–1763*
4. _____ *conflict, raged, 5, continents*
5. _____ *Gr. Brit., + allies, vs, France + allies*
6. _____ *some, considered, 1st, WW*
- II. _____ *1, significant, Fr & Indian War, NA*
1. _____ *British, fought, Fr + Ind*
2. _____ *long, brutal, war*
3. _____ *Brit., won, Fr., surrendered, land, Amer.*
4. _____ *Brit., ½, continent, E., Mississippi R.*
5. _____ *Brit., , sent, soldiers, taxes*
6. _____ * colonists, desire, freedom*
7. _____ *7 Yrs. War, changed, world*

Cover the source text and tell the meaning of each line of notes in your own words. If a note is unclear, check the source text and add what you need to in order to make it clear.

New Structure

Titles

An interesting title grabs a reader’s attention. To make an intriguing title, repeat one to three key words from the final sentence.

The last sentence of “The Age of Exploration” (Lesson 2 source text) says, “This era of adventure became known as the Age of Exploration.” An intriguing title might be “An Era of Adventure.”

The last sentence from “Ivan the Terrible” (Lesson 3 source text) states, “The frequent violent outbursts of this tsar struck fear in the people and earned him the nickname *Ivan the Terrible*.”

An intriguing title might be “The Violent Tsar.”

“Title repeats one to three key words from final sentence.”

Titles have simple rules for capitalization:

Capitalize the first word and the last word.

Capitalize all other words except articles (a, an, the), coordinating conjunctions (for, and, nor, but, or, yet, so), and prepositions (such as in, over, on, without).

Practice

You do not know what your final sentence for this writing assignment will be. However, you can practice forming titles using the source text. The final sentence of the source text with key words in bold is below. Create an intriguing title that includes one to three of these words. Write two or three ideas.

This was just one of the **many results** of the **Seven Years’ War** that **changed the world forever**.

Seven Years That Changed the World

Changed Forever

From now on, make a title for your compositions by repeating one to three key words from the final sentence. If you develop your title first, ensure you follow the title rule by incorporating key words from the title into your final sentence.

To form a title, key words in a last sentence sometimes need to be changed. That is fine. If students ask, offer suggestions.

New Style**Who/Which Clause Dress-Up**

In this lesson you will learn another dress-up: *who/which* clause.

A *who/which* clause is a clause that provides description or additional information.

The British, who gained half of North America, took control.

The war, which soldiers fought around the world, lasted seven years.

Notice:

1. A *who/which* clause begins with the word *who* or *which*.

Use *who* when referring to people and *which* when referring to things.

To indicate a *who/which* clause, underline only the first word of the clause: *who* or *which*.

2. The *who/which* clause gives information about a noun—a person, place, thing, or idea.

The British, who gained half of North America, took control.

The war, which soldiers fought around the world, lasted seven years.

3. The *who/which* clause is added to a sentence that is already complete.

If you remove the *who/which* clause, a sentence must remain.

The British, who gained half of North America, took control. (sentence)

If you only insert the word *who* or *which*, you will have a fragment.

The British, who gained half of North America (fragment)

- A nonessential *who/which* clause is set off with commas; an essential clause has no commas.

The British, who realized the value of America, fought relentlessly. (nonessential, commas)

The Indians who fought with the French feared losing their land. (essential, no commas)

Practice

Add a *who/which* clause to each sentence. Place a comma at the end of each *who/which* clause.

1. The British and the French, who *were bitter enemies,* _____

_____ both wanted to control North America.

2. The war, which *lasted seven years,* _____

_____ involved many nations.



From now on, include a *who/which* clause in each paragraph you write.

Mark the *who/which* clause by underlining the word *who* or *which*.

Two dress-ups now appear on the checklist.

Who/which clauses are set off with commas if they are nonessential but take no commas if they are essential.

The Indians who fought with the French feared losing their land.

Not all Indians feared losing their land. The *who* clause is essential to the sentence.

For younger students simply encourage them to place commas around all *who/which* clauses and only later teach essential and nonessential *who/which* clauses.

Read the sentences and orally fill in the blanks several times. When students understand the pattern of the *who/which* clause, direct them to write.

UNIT 2: WRITING FROM NOTES

-ly Adverb Dress-Up

You must also continue to include an -ly adverb in each paragraph you write. Write a few ideas on the lines below each sentence. Choose your favorite to write on the blank in the sentence.

1. The British _____ *ruthlessly* _____ fought the French and the Indians.

-ly adverbs _____ *mercilessly, ruthlessly, aggressively, relentlessly* _____

2. The British king _____ *ultimately* _____ taxed the colonists.

-ly adverbs _____ *excessively, ultimately, unwisely* _____

Vocabulary Practice

Listen to someone read the vocabulary words for Lesson 4 aloud.

Speak them aloud yourself.

Read the definitions and sample sentences on the vocabulary cards.

Write the correct words in the blanks. You may use derivatives of the words. For example, you may add an -ed, -s, or -ing to a basic vocabulary word.

1. Both the British and the French fought _____ *relentlessly* _____

2. The French finally _____ *succumb* _____ (ed) to the British.

3. The king's actions _____ *inflamm* _____ (ed) the colonists.

4. The British _____ *ultimately* _____ won the war.

Think about vocabulary words that would work well in your assignment. Write two sentences.

_____ *Europeans boldly attempted to subdue other lands.* _____

_____ *Europeans aggressively sought commodities in other lands.* _____



Unit 2 Composition Checklist

Writing from Notes

Lesson 4: The Seven Years' War

Name: _____



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STRUCTURE

- MLA format (see Appendix I) _____ 6 pts
- title centered and repeats 1–3 key words from final sentence _____ 5 pts
- checklist on top, final draft, rough draft, key word outline _____ 5 pts

STYLE

- #11 #12 Dress-Ups** (underline one of each) (5 pts each)
- ly adverb _____ 10 pts
 - who/which* clause _____ 10 pts

MECHANICS

- capitalization _____ 1 pt
- end marks and punctuation _____ 1 pt
- complete sentences (Does it make sense?) _____ 1 pt
- correct spelling _____ 1 pt

VOCABULARY

- vocabulary words - label (*voc*) in left margin or after sentence _____

Total: _____ 40 pts
 Custom Total: _____ pts

The two boxes under style indicate two paragraphs. Students should include and mark an -ly adverb and a *who/which* clause in each paragraph.

Teachers are free to adjust a checklist by requiring only the stylistic techniques that have become easy, plus one new one. EZ+1

Appendix VI: Adding Literature

Great literature will be a valuable addition to these lessons. There are many great books set in modern world history. The books below are suggested because their stories provide background to the compositions students will write in these lessons. Many of the books are indicated *all levels*. Those that are indicated *junior/senior high* are lengthier books that contain more advanced concepts. All of the books make good read-aloud stories. Teachers should read the books before assigning them to their students.

Lessons	Book
2–4	<p>All levels: <i>Calico Captive</i> by Elizabeth George Speare</p> <p>On the brink of the French and Indian War, a young New Hampshire Puritan girl is taken captive along with her sister’s family by Indians. She is later sold to the French to be a servant. Based on a true story by an award-winning author, this is a classic must-read.</p>
5–8	<p>All levels: <i>The Lacemaker and the Princess</i> by Kimberly Bradley</p> <p>This is the story of an eleven-year-old lacemaker who was chosen by Queen Marie Antoinette to be the princess’s companion. Isabelle is torn between two lives, one of luxury in the palace and the other of poverty at home. When the revolution breaks out, her loyalties are tested. This story is partly based on real events as Marie Antoinette was known to hire commoners to befriend her daughter.</p> <p>For junior and senior high students: <i>In the Reign of Terror</i> by G.A. Henty</p> <p>Henty is a well-know and well-loved author of over one hundred historical fiction books for young readers. <i>In the Reign of Terror</i> is set in the time of the French Revolution. It begins when Harry Sandwith, a young Englishman, agrees to become a companion to the sons of a French marquis. He must later help save the marquis’ family from capture by French revolutionaries.</p>
9–12	<p>All Levels: <i>The True Confessions of Charlotte Doyle</i> by Avi</p> <p>This is a book full of the intrigue and adventure typical of books by award-winning Avi. Thirteen-year-old Charlotte finds herself the only female onboard a ship with a captain that sailors mysteriously fear. She is traveling from her school in England, where she learned to be a proper lady, to her home in America. The adventures she experiences on the trip transform her life.</p> <p>All Levels: <i>Carry on, Mr. Bowditch</i> by Jean Lee Latham</p> <p>This Newbery Medal book is based on the true story of Nathaniel Bowditch. He was a self-educated young sailor of humble beginnings who became revered for the determination and diligence that enabled him to improve navigation for the sailing world. His work was collected in <i>The American Practical Navigator</i> (also known as the “Sailor’s Bible”).</p>

APPENDICES

13–15 All levels: *Mill Girl* by Sue Reid

Young Eliza, who loves learning, must stop school to help support her family by working in a textile mill. She has heard terrible things about the work and conditions in the mills that are sweeping the country. Her simply-written, first-hand account of her experience sheds light on many aspects of the Industrial Revolution in Britain.

For junior and senior high students: *Lyddie* by Katherine Paterson

When Lyddie and her brother are hired out as servants to help pay for the family's farm debts, Lyddie decides to go to the textile mill in Lowell, Massachusetts. She has heard there is plenty of money to be made there, and she is a strong, hard worker. Her story paints a poignant picture of what life was like for many people during the Industrial Revolution in America.

16–18 All levels: *The Endless Steppe* by Esther Hautzig

In 1942, young Esther and her family are exiled from their wealthy Polish home because they are Jewish capitalists. Based on a true story, *The Endless Steppe* is a touching memoir of her family's struggle to survive in Siberia. It is also filled with historical details about communism in Russia and WWII.

For junior and senior high students: *Animal Farm* by George Orwell

This classic allegory brilliantly satirizes the Russian Revolution and communism as animals take over a farm in an endeavor to make a better life for themselves.

19–21 All levels: *War Horse* by Michael Morpurgo

This story is told from the perspective of a horse named Joey who is sold by an English farmer to the army during World War I. As Joey struggles through the war, readers glimpse the hardships and heroics of World War I, and all the while Joey aches to see his young master, the farmer's son, again.

22–24

All levels: *The House of Sixty Fathers* by Meindert DeJong

Tien Pao is all alone in enemy territory during WWII. Only a few days before, his family had escaped from the Japanese army, fleeing downriver by boat. However, while he was sleeping, his little boat broke loose and drifted right back to the Japanese soldiers. Tien Pao must begin a long and dangerous journey in search of his home and family. This is a wonderful story about family, love, perseverance, hardship, independence, growth, and hope.

All levels: *Number the Stars* by Lois Lowry

This Newbery Award story is set in Denmark during the Nazi occupation. Annmarie and her family hide her Jewish friends and join the effort to smuggle them out of the country to Sweden. The story is based on the fact that during WWII the Danes did indeed smuggle thousands of Jews to Sweden.

25–30

For junior and senior high students: *The Hobbit, or There Back Again* by J.R.R. Tolkien

This award-winning classic is the prelude to the *Lord of the Rings*. The main character, Bilbo Baggins, is a simple Hobbit called to a great adventure. The story has all the ingredients of fantasy and adventures typical of Tolkien: dwarves, elves, goblins and trolls, a fearsome dragon, a great wizard, a perilous quest, and a dramatic climax.

APPENDICES

Weekly Literature Response Sheet

As you read, do the following:

1. Circle unfamiliar words or words that you particularly like and might want to use in your own writing.
2. Highlight or underline a few elements of style that you particularly like, such as dress-ups and decorations that you have learned and vivid descriptions. *(If you are not allowed to mark in your book, use sticky notes.)*

After you finish reading each section, do the following:

At the top of a paper under your name and date, write the book title and the chapter numbers you read. Then format your paper like this:

Vocabulary

Under this heading, write two of the words you circled. Follow each with its definition and the sentence and page number in which it was used in the book.

Dress-Ups

Under this heading, write one of the dress-ups you highlighted or underlined. Write the entire sentence in which it occurs and underline the dress-up.

Summary

Write the most significant events of each chapter you read. Write three to five sentences per chapter.

When you finish the entire book, fill out the Final Literature Response Sheet instead of doing the above.

Final Literature Response Sheet

After you finish a book, use your own paper to answer the following questions.

1. What is the title and author of the book?
2. What is the setting of the book? Describe it.
3. Describe each main character (no more than four).
4. What is the main conflict of the story? (What is the main problem, want, or need of the main character?) Write in complete sentences, but be brief.
5. Are there other important conflicts?
6. What is the climax of the main conflict? (What event leads to the conflict being solved?)
7. What is the resolution? (How do things work out in the end?)
8. Is there a message in the story? If so, what did the main character learn, or what should you, as the reader, have learned?
9. What is your favorite part of the story? Why?
10. What other things do you like or not like about the story?