

# LESSON PLANNING MADE EASY

by Lori Verstegen

The following generic lesson plans are intended to serve as a general guide for teachers as they plan for a year of IEW. Teachers simply plug in appropriate source texts. The first year covers all of the units of structure, all of the dress-ups and openers, and four of the decorations. As written, the pace is best for students around 5<sup>th</sup>-8<sup>th</sup> grade. Suggestions are given for adapting the plans for younger students as well as for high school students.

Most modules assign a rough draft to be turned in for proofreading prior to assigning a final draft for grading. In a class that meets weekly, a week between the rough and the final is necessary in order to give the teacher time to proofread and return the rough drafts. In a home school setting, however, the rough and final drafts could be completed in consecutive weeks. There are several advantages to requiring a rough draft:

1. It allows teachers to catch and correct misunderstandings and offer help before papers are graded.
2. It ensures that students pay attention to and implement teacher corrections and suggestions.
3. It teaches students to never be satisfied with a first draft of any composition.
4. Because each composition will be worked on for at least two weeks, teachers can divide the teaching of new elements of style between the two weeks. This means more elements can be required in a given composition with less stress to the students. There is even time to add pictures!
5. It allows students to concentrate on creativity while writing the rough draft without worrying as much about mechanics until the final draft.

In addition, because no new source text will need to be outlined during the class prior to the final drafts, time is available to work on other valuable skills. Use these class periods to teach grammar rules, play vocabulary games, give tests or quizzes, listen to several of the students' rough drafts, and/or do some in-class writing—group or individual.

## UNITS I & II WRITING FROM KEY WORD OUTLINES

WEEK	IN CLASS	SOURCE TEXT / SUBJECT	HOMEWORK
1	Outline Source Text A (three words per sentence) Style: quality adjectives	A. _____ Easy 1-3 paragraphs, FACTUAL	Rough Draft A with quality adj.
2	Outline Source Text B Style: strong verbs -ly words	B. _____ Easy 1-3 paragraphs, STORY	Rough Draft B with adj, verb, ly
3	Structure: Titles from Clinchers Style: w/w clause	A	Final Draft A (Add str verb, -ly, w/w, title)
4	Style: Sentence Openers: #3 (-ly) and #6 (vss)	B	Final B (Add title, w/w, #3, #6)

*For younger: Repeat module and spread out the introduction of new elements of style.  
For high school: Skip rough drafts. Teach weeks 1 & 3 together, then weeks 2 & 4.*

## UNIT IV SUMMARIZING REFERENCE MATERIAL

WEEK	IN CLASS	SOURCE TEXT / SUBJECT	HOMEWORK
5	Topic Sentences and Clinchers Outline Source text: Three words per fact, not per sentence	C. _____ (1 – 3 paragraphs)	Rough Draft C with all elements of style
6	Outline Source D as above <i>(If more than one paragraph, teach one-sentence intro &amp; conclusion)</i> Teach how to give oral reports from key word outlines (practice with partners)	D. _____ (1 – 3 paragraphs)	Rough Draft of Source D with all elements of style Prepare oral report from key word outline
7	Give oral reports from Source D (collect rough drafts) <i>Discuss problems noticed in Rough Drafts C (return)</i>	D / C	Final Draft C (If more than one paragraph, add single sentence intro and conclusion)
8	Style: #2 sentence opener  Grammar lesson: Prepositional phrases	D	Final Draft D

***For all assignments, students should include all elements of style learned thus far. They should also highlight the key words in topic sentences & clinchers that are repeated or reflected in each.***

*Younger: Be sure to begin with one-paragraph assignments. Repeat module as necessary, doing the oral report the second time through. Work up to the three-paragraph report if appropriate.*

## UNIT III NARRATIVE STORIES

WEEK	IN CLASS	SOURCE TEXT / SUBJECT	HOMEWORK
9	Story Sequence Chart Outline Source E (Three paragraphs)	E: _____ (Story, grade-appropriate length)	Rough Draft E
10	Story Sequence Chart Outline Source F Style: Five senses and/or emotion words	F: _____ (Story, grade-appropriate length)	Rough Draft F
11	Decorations: Alliteration and 3sss	E	Final Draft E (Add decorations, 5 senses, emotions)
12	Decorations: Similes and Metaphors	F	Final Draft F (Add decorations)

*Younger: Use one-paragraph simple stories, or for three-paragraph stories, spend a week on each paragraph (rough drafts) and use the fourth week for a final draft. Repeat the module to spread out dec's.  
High school: Change the characters and setting in one of the stories and/or write in first person.*

## UNIT VI MULTIPLE SOURCE RESEARCH

WEEK	IN CLASS	SOURCE TEXT / SUBJECT	HOMEWORK
13	Choose three topics Take notes and make a fused outline for first topic	Subject G _____ IEW Mini-books	Write 1 <sup>st</sup> paragraph Take notes and make a fused outline for second paragraph. then write it (Rough G)
14	Take notes / fuse outline for third topic	G	Write the third paragraph (Rough draft G)
15	<i>(Do not collect 3<sup>rd</sup> paragraph)</i> Dramatic Openers / Closers ("Hooks"—See <i>History-Based Writing Lessons</i> , p. 92)	G	Add Dramatic Opener/ Closer Write Final Draft G <i>Collect three sources for biography (for next week)</i>
16	Help students scan sources to choose three topics Begin note taking for first topic	Library sources. (Subj. H) Each student should choose a different person to write a biographical report about	List three topics Take notes & fuse an outline for first and/or second topics. Write the paragraph(s) (Rough H)
17	Style: #5 Opener <a href="http://www.asia">www.asia</a> Dress-Up Grammar: Adverb clauses	H	Second and/or third topic as above (Rough H) <b><i>(This essay continues in the next module)</i></b>

*Younger: Do all note taking and outlining together in class. Do only one paragraph each week. The first three weeks of the module do rough drafts of three paragraphs about the same subject. The fourth week, do a new subject, only one paragraph, final draft (no rough). The fifth week, complete the final draft of the first subject. If you choose to continue into Unit VIII, use this essay as your body paragraphs.*

## UNIT VIII THE FORMAL ESSAY / REPORT

18	Structure: The Basic Five Paragraph Report / Essay Model Introductions & Conclusions	H (Biography, continued from Unit VI)	Add an introduction and conclusion to body of biography (Rough H)
19	Style: Anecdotal Openers (See <i>History-Based Writing Lessons</i> , pp. 110-111) Review oral report technique	H	Write an anecdotal opening paragraph for the biography Prepare an oral report (H)
20	<i>(Do not collect opening paragraphs. Give suggestions from oral reports.)</i> Give oral reports Teach bibliography format ( <i>HBWL Student Resource Packet</i> )	H	Final Draft H (Biography) with Bibliography

*It would be beneficial to do one more five-paragraph report. If you only require one source, it could be done in two weeks. Students could write the body paragraphs the first week and add the introduction and conclusion the following week.*

*Younger: May skip this unit until the second year.*

*High school: Learn MLA format. Expand to a "super essay"—follow "Teaching the 'Super Essay' the No Stress Way" lesson plans.*

## UNIT VII CREATIVE WRITING

WEEK	IN CLASS	SOURCE TEXT / SUBJECT	HOMEWORK
21	Teach question words for getting notes from your brain  Outline one paragraph together	For this module, there are no source texts. Notes will come from students' thoughts Subject I: _____	Final Draft I (One paragraph)
22	Review three-paragraph structure: Outline in class Grammar: Avoid the Indefinite "You"	Subject J (Personal essay)	Rough Draft J (Three paragraphs)
23	Review five paragraph structure: Outline body only in class Style: dual v, -ly, & adj	Subject K	Rough Draft K Body only
24	Review 5 senses & emotions Style: #4 Sentence Opener Grammar: Dangling participles	J	Final Draft J (Three paragraphs)
25	Review Introductions & Conclusions	K	Final Draft K (Five paragraphs) (Add introduction and conclusion)

*Younger: Stay with 1-3 paragraphs.*

*High school: Do more personal essays to prepare for the college admissions essay. Refer to "Preparing Students for the College Admissions Essay."*

## UNIT IX CRITIQUES

WEEK	IN CLASS	SOURCE TEXT / SUBJECT	HOMEWORK
26	Structure: The Critique Model Outline a three-paragraph critique <i>(see History-Based Writing Lessons, pages 136-142)</i>	Source L (A short story to critique)	Rough Draft L (Three paragraphs)
26	Outline a three-paragraph or five-paragraph critique	Source M (Another story)	Rough Draft M
27	Discuss any problems or strong points of Rough L Begin in-class group critique	Source N (Yet another story)	Final Critique L
28	Discuss any problems or strong points of Rough M Finish group critique	N	Complete Final Draft M

*Younger: May skip this unit until the second year. High school: Critique a novel.*

## UNIT V WRITING FROM PICTURES

WEEK	IN CLASS	SOURCE TEXT / SUBJET	HOMEWORK
29	Writing from Pictures Model Class outline from pictures	O: _____ (A set of three pictures)	Rough Draft O
30	Group or individual Outlines—three paragraphs	P: _____ (One, two, or three pictures)	Rough Draft P
31	Dec's: Triple extensions and/or personification	O	Final Draft O (Add Dec's)
32	Group writing	Q (More pictures)	Final Draft P (Add Dec's)

*High school: For the second composition, let students each bring a picture. (Photographs are fun.) Each student could then choose which one to write from. Since there will not be a series of three, students will have to fill in the before and after details.*

*Week 33, the last day of class, students can finish the group writing project and/or play review games. No homework should be assigned.*

## THE SECOND YEAR

**Younger students** should repeat the modules as written this time.

**Intermediate and advanced students:**

- \* Skip Units I and II
- \* Omit some of the rough drafts for units III, IV, V, and IX.
- \* When you teach Units VI and VIII, combine two five-paragraph essays into a “super essay” by adding a super-introduction and super-conclusion. See “Teaching the ‘Super Essay’ the No Stress Way” for lesson plans.
- \* Spend more time on creative writing (notes from brain) and critiques.
- \* Teach any elements of style you did not teach the first year. Add some advanced decorations.

## SAMPLE LESSONS FROM *HISTORY-BASED WRITING LESSONS*

### *NARRATIVE STORIES: The Boston Tea Party*

#### LESSON 10 THE STORY SEQUENCE CHART

Today we are going to begin a unit on story writing. We will continue using source texts and making key word outlines to help us, but we will obtain the notes from our source a little differently.

Every story, regardless of how long it is, contains the same basic elements. For example, how do most fairy tales begin? "*Once upon a time in a kingdom far away...*" Stories usually begin by introducing their readers to the time and place of the story. This is called the "SETTING" (*Write I. SETTING on the whiteboard.*)

What might come next in our fairy tale? "*A wise king had a beautiful daughter ...*" At their beginnings, stories must also introduce their readers to the main people (or animals) of the story—the CHARACTERS. (*Write CHARACTERS next to SETTING on the whiteboard.*) And before they dive into the action, stories usually give a little bit of BACKGROUND information. For example, "*He ruled his kingdom wisely and his subjects were content to serve him.*" (*Add BACKGROUND next to CHARACTERS.*) These three elements will be found in some form at the beginning of any well-written story.

Then, for a story to be interesting, it must move into the next crucial element—the CONFLICT (*Write II. CONFLICT under Roman numeral I, leaving plenty of space for notes under I.*) Who can tell me what I mean by conflict? It is the problem, want, or need of the main character(s). Stories without some sort of problem to overcome, or need to be met, are not very interesting. Most of the action of the story is simply how the conflict is dealt with—what the characters do, say, think, or feel with respect to the conflict. This is known as the plot.

If there is a conflict or problem, what must there also be? A way to solve it! We call the event that leads to the problem being solved the CLIMAX of the story. It is often the most exciting part of the story. We call the result of the climax (how the problem works out) the RESOLUTION. (*Write III. CLIMAX & RESOLUTION under Roman numeral II, leaving enough room for notes under section II.*)

There is one more element of a well-written story. It is the THEME or MORAL. The characters and/or the readers should have learned something from the events of the story. A theme or moral gives the story a sense of purpose. Without it, a reader may feel like there was no point to the story. In a fable, morals are stated, but in most stories they are simply implied. (*Leave some space for notes under Roman numeral III, then write Theme / Moral.*)

Just as the reports we wrote followed a model of structure, stories must follow a model of structure, but it is different. Take out your resource notebooks and turn to the front "MODELS OF STRUCTURE" section. Find the tab that says "NARRATIVE STORIES."

As you look at this model, do you see that paragraphs in stories do not have topic sentences and clinchers? This is because a story tells about events as they happen through time. The paragraphs do have purpose, though, and this is what is indicated on the STORY SEQUENCE CHART. For a while, in this class, each Roman numeral in the story model will indicate a paragraph, but stories can be any length. An author could spend a couple of paragraphs describing the setting and characters, then several to tell about the conflict before finally reaching the climax and resolution. Even novels and movies follow this basic model.

## THE WRITING ASSIGNMENT

*Hand out the story of the Boston Tea Party, page 62. Read it. Now hand out the MAKING OUTLINES OF STORIES, page 63. Explain to the class that they will be taking key word notes to help them remember the story, but rather than writing key words for each sentence or each fact, they will be writing key words that reflect the elements of the story sequence chart.*

*Help students fill in notes under each of the sections of the story sequence chart by asking the questions indicated. You fill in the key words on the whiteboard. See the SAMPLE CLASS WHITEBOARD, page 60.*

*When the outline is complete, be sure to have the students tell back the story by making one or more complete sentences from each line of notes.*

## BRAINSTORMING ELEMENTS OF STYLE

Structure is important in story writing, but style is particularly important. When we wrote the *Mayflower* story, what made it interesting to read? (*Action verbs and plenty of vivid descriptions.*) In this story I would like to focus most on descriptions that appeal to several of the five senses—descriptions that will help readers not just picture, but hear, feel, smell, or even taste the scenes. *As a class, brainstorm some dress-ups, especially focusing on verbs and adjectives that appeal to the five senses. To help, write various things from the story that could be described across the whiteboard (Setting, "Indians," Axes, Crowd, Ships/Tea). Then have everyone open their resource notebooks to the 5 SENSES section. One sense at a time, look for any words on the lists that could describe the things on the whiteboard. The words on the lists may also help them think of their own words. See SAMPLE CLASS WHITEBOARD, page 61, for help.*

## QUICK VOCABULARY "GAME"—DON'T SKIP

*Have some fun brainstorming how to use some of the vocabulary words in the story. Have everyone take out their ring of word cards. Offer a ticket for each word a student can use in a phrase that would work well in the story. This is a great review for the quiz. My class of 14 students each got at least three tickets. (I allowed repeated words if they were used in a different context than another student had used them.)*

*If time allows, you may also brainstorm -ly words.*

*Finally, hand out the HOMEWORK, page 64, and be sure everyone understands everything on it.*

*Hand out the vocabulary quiz. Note that students must take the vocabulary quiz at home and bring it back.*

## THE BOSTON TEA PARTY

On a cool December evening in 1773, the streets of Boston were crowded with people. Ten-year-old Paul was among them. He was there because his older brother, who belonged to the Sons of Liberty, had told him that something exciting was going to happen. He knew it had something to do with the three ships sitting in the harbor loaded with British tea, but he did not know what it was. He couldn't wait to find out.

As he stood there, Paul thought about what his father had told him. Colonists were refusing to buy the tea on the ships because England was charging a tax on it. They did not believe England had the right to tax them. They told England to take the tea back. But the Royal Governor of Boston would not let the ships sail back to England. He said the king's orders must be obeyed and the tea must be unloaded by December 16. That was tonight.

Suddenly the crowd began to stir. Almost 100 "Indians" cut through. As they passed, Paul saw that they were not Indians at all. They were the Sons of Liberty dressed like Indians. And they were carrying axes! Paul watched as they boarded the ships. Then came whack! whack! whack! The "Indians" were chopping open the wooden chests. In the moonlight the crowd watched smashed boxes drop over the sides of the ships into the ocean. Soon the scent of tea filled the night air. Cheers broke out and the crowd began to chant, "Rally Indians! Bring your axes, and tell King George we'll pay no taxes!"

Paul knew King George would understand this message.



## SAMPLE CLASS WHITEBOARD

*(Do not write the questions.  
They are here to help you prompt  
the students to get the notes.)*

What was the setting ?

Describe it.

Who were the characters?

Tell me a little about them.

Background info

What was the problem?

What did the Colonists think/feel?

What did they say/do?

What happened in response?

What began the climax?

What was the climax?

How did the conflict work out?

What was the message of the  
story?

### I. SETTING, CHARACTERS, BACK

1. Dec, eve, 1773, Boston
2. streets crowded, noisy
3. Paul, 10 yrs, anxious
4. older bro, Sons of Liberty
5. told, exciting
6. knew ships, Brit tea

### II. CONFLICT (Paul thought)

1. Colonists, refused, tea
2. Eng, no right, tax, angry
3. "send it back"
4. Royal Gov, wouldn't
5. king, obeyed, unload
6. Dec 16- tonight

### III. CLIMAX / RESOLUTION

1. 100's, "Indians," cut
2. "Sons of Lib"
3. boarded ships, chop
4. tea, into ocean
5. crowd cheered, sang
6. "Rally Indians! Bring ..."
7. Tell KG we'll pay ...

Theme / Moral

8. knew, KG, get, message

# MAKING OUTLINES OF STORIES

To make a key word outline of a story, use the story sequence chart. Ask yourself questions first about the setting, characters, and background. Then, ask about the conflict and the plot (what do the characters do, say, think, feel?). Finally, focus on the climax, resolution, and theme. Here are sample questions to help you outline THE BOSTON TEA PARTY source text.

## I. SETTING, CHARACTERS, BACK

- What was the setting? 1. \_\_\_\_\_  
Describe it. 2. \_\_\_\_\_  
Who were the characters? 3. \_\_\_\_\_  
Tell me a little about them. 4. \_\_\_\_\_  
Background info 5. \_\_\_\_\_  
6. \_\_\_\_\_

## II. CONFLICT (PLOT)

- What was the problem? 1. \_\_\_\_\_  
What did the characters think/feel? 2. \_\_\_\_\_  
What did they say/do? 3. \_\_\_\_\_  
What happened in response? 4. \_\_\_\_\_  
5. \_\_\_\_\_  
6. \_\_\_\_\_

## III. CLIMAX & RESOLUTION

- What began the climax? 1. \_\_\_\_\_  
2. \_\_\_\_\_  
What was the climax? 3. \_\_\_\_\_  
4. \_\_\_\_\_  
How did the conflict work out? 5. \_\_\_\_\_  
6. \_\_\_\_\_  
7. \_\_\_\_\_

### *Theme/ Moral*

- What was the message of the story? 8. \_\_\_\_\_

## SAMPLE CLASS WHITEBOARD 2 (BRAINSTORMING)

### Five senses adjectives and verbs

Setting	"Indians"	Axes	Crowd	Ships/ Tea
dark	painted skin	shiny	filled streets	loomed in darkness
dim moonlight	red, blue stripes	sharp	huge, enormous	large, wooden crates
empty shops	bright feathers	silver	restless, rustling	tall masts still
splashing	quiet	whacking	murmuring	
commotion-filled		chopping	cheering chorusing	splashing into ocean
cobblestone	greased faces	sharp		mucky layer covering water splintered wood
cold				
moist air				
fisy, salty				scent of tea

#### **-ly words** (if time permits)

waited restlessly  
 watched suspiciously, solemnly  
 suddenly cut through  
 surely they wouldn't  
 dumped unmercifully  
 triumphantly the crowd sang  
 undeniably king would understand

#### **vocab**

colonists *appalled* at taxes  
 the colonists were *indignant* over being taxed  
 king *presumed* colonists would buy  
 colonists *resolved* not to buy  
*irreverently* tossed tea  
*cunning* disguises  
 king couldn't *fathom* colonists' anger/ determination  
 crowd was *transfixed* as they watched  
 the tax *provoked* the Sons of Liberty  
*animosity* between England and the colonists

## HOMEWORK—LESSON 10

Study for VOCAB QUIZ early in the week. When you are ready, take the quiz. No peeking at your cards! Be sure to bring it back next week.

Write a rough draft of the story of the Boston Tea Party. DOUBLE SPACE! Try to complete one paragraph each day. Feel free to add details (descriptions of the harbor or the "Indians," Paul's thoughts and feelings, more about the conflict between England and the colonists from your history studies). If you like to be creative, consider changing the character. He or she could be one of the "Indians" or a British soldier. You could even write as if you were the main character (a first person point of view). It's your story; the class outline is a general guide to get you started.

### CHECKLIST

Checklist attached; Name in upper right corner \_\_\_\_\_ (2)

I SETTING , CHARACTERS, BACKGROUND \_\_\_\_\_ (3)  
 Dress-ups: \_\_\_\_\_ verb \_\_\_\_\_-ly \_\_\_\_\_adj \_\_\_\_\_ w/w \_\_\_\_\_ (8)  
 Openers: \_\_\_\_\_ #2 \_\_\_\_\_ #3 \_\_\_\_\_ #6 \_\_\_\_\_ (6)

II. CONFLICT CLEAR \_\_\_\_\_ (3)  
 Dress-ups: \_\_\_\_\_ verb \_\_\_\_\_-ly \_\_\_\_\_adj \_\_\_\_\_ w/w \_\_\_\_\_ (8)  
 Openers: \_\_\_\_\_ #2 \_\_\_\_\_ #3 \_\_\_\_\_ #6 \_\_\_\_\_ (6)

III. CLIMAX / RESOLUTION \_\_\_\_\_ (3)  
 Dress-ups: \_\_\_\_\_ verb \_\_\_\_\_-ly \_\_\_\_\_adj \_\_\_\_\_ w/w \_\_\_\_\_ (8)  
 Openers: \_\_\_\_\_ #2 \_\_\_\_\_ #3 \_\_\_\_\_ #6 \_\_\_\_\_ (6)  
 Theme / Moral \_\_\_\_\_ (2)

Words that appeal to 3 of the 5 senses (*highlight one for each sense*) \_\_\_\_\_ (6)  
 THREE VOCAB WORDS (*write VOC in right margin*) \_\_\_\_\_ (6)

TITLE FROM CLINCHER (*highlight words reflected*) \_\_\_\_\_ (5)  
**NO BANNED WORDS** (-1 each) \_\_\_\_\_

Picture with Final Draft \_\_\_\_\_ (4)  
 Spelling / Grammar Rules \_\_\_\_\_ (4)

TOTAL \_\_\_\_\_ / 80

## ***NARRATIVE STORIES: The Boston Tea Party, continued***

### LESSON 12

## DECORATIONS: THE 3 SSS, SIMILES, and METAPHORS

Collect the homework. Return the rough drafts of *The Boston Tea Party* stories. Instruct students to keep the drafts in front of them. Discuss any problems. This is a good week to do a “**What’s Wrong?**” board. Before class, write problem sentences on the whiteboard. Give a ticket to the student who can identify the errors in each. For example:

*Paul, who was there because his brother had told him something exciting was going to happen.*  
(fragment—can the student finish the sentence?)

*The “Indians” broke open the crates with there axes, and threw the tea overboard.*  
(there should be their—Rule 6; no comma needed—Rule 1a)

Today you are going to learn some new elements of style that you can try to add to your stories. Turn to the CHECKLIST for the Boston Tea Party story. I want you to write “TWO DECORATIONS” on the line above “Picture with Final Draft.” We have learned one decoration already. What is it? *Alliteration* (*allit*). Who can tell me what this is? Today we are going to learn the “3 sss” and similes/metaphors. Turn to your *STYLISTIC TECHNIQUES* page at the front of your notebook. Add these under alliteration. The abbreviations you will use to label each are “3sss,” “sim,” and “met.”

### THE “3 SSS”

Let’s begin with the “3sss.” This stands for three short, staccato sentences. (*You could also call this a 3 vs.*) What is a short sentence? Five words or less. Three of these in a row can catch a reader’s attention and add emphasis to a point or a particular part of a story. Open your resource notebooks to the DEC’s section. Find the page entitled “THREE SHORT STACCATO SENTENCES (3sss).” Let’s read over it together. When you write your final draft, look for a place where three short sentences would work well.

### SIMILES AND METAPHORS

*Have students go to the next page in their notebooks. Read over “SIMILES AND METAPHORS.” Then make a game out of completing the similes on the practice page that follows. Let the students work with a partner. Do one sentence at a time, giving the clues suggested below. Offer two tickets to any team that matches the simile in the answers below. Offer four tickets to any team that you believe creates a better simile than the one given. When all similes are completed, discuss the three metaphors together.*

#### **Clues and answers to “PRACTICE WITH SIMILES AND METAPHORS”:**

- |  |   |
|--|---|
| 1. tiger’s teeth (short, sharp, shiny, painful) <b>daggers</b>   | 5. silence (from row to row, center outward)                      |
| 2. Ninjas (black, dangling on ropes) <b>spiders</b>              | <b>ripples from a stone dropped in a pond</b>                     |
| 3. buffalo (brown, moving fast) <b>mudslide</b>                  | 6. fear (came fast, uncontrollable, consuming) <b>a wild fire</b> |
| 4. words (hurt, surprised, took aback) <b>a blow to the face</b> |   |

Paragraph: drifted like **seaweed** .... lined up, four in a row, like **soldiers**...rested axes like **soldiers** rested their **rifles**  
Metaphors: face and tanned leather (**brown, thick, rough**) wrestler and gorilla (**strong, large, wild**)  
Tree and guard (**tall, straight, rigid, unmoving**)

### BRAINSTORM FOR THE WRITING ASSIGNMENT

*The homework this week is to write a FINAL DRAFT of the Boston Tea Party story. Read over the HOMEWORK, page 73, carefully. Then let students work in pairs to brainstorm for possible decorations to add to their stories. Give a ticket for each idea. Leave enough time to play VOCABULARY WHEEL OF FORTUNE, page 72.*

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## VOCABULARY WHEEL OF FORTUNE

This game is a mix of “Hangman” and “Wheel of Fortune.” You will think of phrases containing vocabulary words or their definitions, and on the whiteboard write a blank for each letter in it. For example, if your phrase is this:

*If you are resolved, you will not waver.*

The whiteboard would look like this:

\_\_\_\_ \_  
\_\_\_\_ \_

Students take turns guessing letters, one letter per turn. If the letter is in the phrase, you fill it in on the correct blank. If not, write the letter below the blanks so no one else guesses it.

Any time a student knows the entire puzzle, he may shout it out. It does not have to be his turn to guess. If correct, he wins the amount of tickets it is worth ***if he can tell you the meaning of the vocabulary words in it (or, if the puzzle is a definition, the matching vocabulary word).***

Play several rounds.

### TICKET WORTH:

The puzzle is worth 12 tickets if solved before any letters are filled in. Every time a consonant is guessed, one point is subtracted. Two points are subtracted for every vowel that is guessed. Do not subtract anymore points once the value is down to three tickets.

### SAMPLE PHRASES:

*Hostility and animosity are synonyms*

*The indignant colonists protested vehemently*

*Looking out for danger*

*Cunning minutemen contemplated  
confronting the Redcoats*

***(Once solved, ask what decoration this is—alliteration.)***

Be creative and have fun with this!

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## HOMWORK—LESSON 12

No new vocabulary cards. Keep reviewing all.

Write a final draft of the Boston Tea Party story. Make any corrections noted on your rough draft. Follow any suggestions on the back of the checklist. Remember to add **two different decorations**. LABEL THESE IN THE RIGHT MARGIN of the rough draft. If you use all three, you will receive extra credit tickets. Follow the CHECKLIST carefully, and do all indicating (underlines, highlights, and labels) on the rough draft. **ADD A PICTURE.**

Next week, turn in the following items paper-clipped together in this order:

- \*The checklist with name in upper right corner
- \*The FINAL DRAFT with a picture
- \*The rough draft (with all underlining, labeling, and highlighting)

*TEACHING THE*

**“SUPER ESSAY”**

*the No-Stress Way*

*by Lori Verstegen*

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Tackling the “super essay” can easily become overwhelming for both students and teachers. But it does not have to be. The key is to approach this monumental task one step at a time. An incremental approach will remove the stress on the students as well as avoid the writing teacher’s worst nightmare—grading dozens of multiple-paragraph super essays all at once.

The following pages explain how to break a twelve-paragraph “super essay” into three very manageable segments over six or seven weeks. Each segment has its own checklist and grade. The total grade for the entire “super essay” is simply the sum of those grades. By the time you, the teacher, receive all the final drafts, you will have already graded the bulk of each one, so you will be able to whiz through them. No more endless hours of late night grading!

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# “SUPER ESSAY” LESSON PLANS

Note: Advanced students may combine weeks one and two. Before week one, all students should choose the subject of their essays and gather at least three sources. They should bring them to class.

**Week 1:** In class, first check to see that sources are appropriate—not too complicated, not all internet. Then discuss the structure of a super essay. Show sample in IEW syllabus (Thomas Jefferson). Have students scan their sources and list possible subjects / topics. **HAND OUT THE OUTLINE** (p. 2).  
**Homework: Fill in outline up to paragraph XI (next page).**

**Week 2:** In class, check outlines, help polish. Discuss note taking technique (IEW Unit VI). Teach MLA format and in-text citations for quoting or paraphrasing sources (pages 6-8). **HAND OUT CHECKLIST 1** and go over requirements of body paragraphs only.  
**Homework: Body paragraphs of Essay 1 (for proofreading)**

**Week 3:** In class have students check each other’s paragraphs for clear topic sentences and clinchers as well as for proper use of MLA format and in-text citations. Then collect body paragraphs of Essay 1 for proofreading. (Make comments on back of checklists; save the front for final draft comments.) Use the remaining class time to either teach some grammar rules or do an in-class writing assignment from *A Writer’s Guide To Powerful Paragraphs*. Suggested assignments are available from IEW. **HAND OUT CHECKLIST 2.**  
**Homework: Body paragraphs of Essay 2 (for proofreading)**

**Week 4** Collect body of Essay 2 for proofreading. As you return Essay 1, read some examples of things done particularly well. Then discuss any problems. Review the structure of an introduction and conclusion. In class have students work on the following requirements for the introduction:

- \* A dramatic opening idea (see “Hooks” in DEC section of Student Resource Packet for *HBWL* )
- \* For each of the three topics, a complete sentence that reflects the main point of the topic
- \* If writing a paper with a thesis, a clear thesis statement for Essay 1 only

Then work on the following for a conclusion:

- \* Reword each sentence that reflects the main idea of each topic
- \* The most significant thing about Essay 1 and why
- \* Reword the thesis

**Homework: “Final Draft” of Essay 1 (for grading)**

**Week 5:** Return Essay 2 body. Collect “final drafts” of Essay 1 with checklists. In class, work on the intro and conclusion for Essay 2 in the same way you did for Essay 1 last week.  
**Homework: “Final Draft” of Essay 2 (for grading)**

**Week 6:** Return graded “final draft” of Essay 1. Collect “final draft” of Essay 2 with checklist for grading. Teach the Super-intro, the Super-conclusion, and the Works Cited page (page 9). In the introduction, focus on the dramatic opening. (See the Student Resource Packet of *HBWL* for ideas. The anecdotal opener may work well.) In the conclusion, focus on what is the most significant and why. **HAND OUT THE FINAL CHECKLIST.**  
**Homework: Super Intro, Super Conclusion, and Works Cited page.**

**Week 7:** Return “final draft” of Essay 2. Do not collect homework. Let students read their super-introductions and super-conclusions. As each reads, have the class listen for required elements. Also, ask them to give feedback—Did the opener catch their attention? Was the main subject./thesis of the composition clear? Were the two supporting subjects clear? Were there any outstanding stylistic techniques used? Was the most significant point clear and significant? If time, let students check each other’s Works Cited page using the model on page 9. Discuss format of final draft. Do you want a title page and/or folder?  
**Homework: THE FINAL FINAL DRAFT!!** Be sure all three checklists are turned in with it. You will only have to use the final checklist for grading, but the other two have the points earned thus far and your notes/corrections. Be sure students have made appropriate corrections.

**“SUPER ESSAY” OUTLINE**  
**(TWO SUBJECTS)**

I. General Subject/ Thesis of Entire Composition:

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II. **Subject of Essay 1** \_\_\_\_\_

III. Topic A \_\_\_\_\_

IV. Topic B \_\_\_\_\_

V. Topic C \_\_\_\_\_

VI. Conclusion 1 (Significance of Subject 1): \_\_\_\_\_

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VII. **Subject of Essay 2** \_\_\_\_\_

VIII. Topic A \_\_\_\_\_

IX. Topic B \_\_\_\_\_

X. Topic C \_\_\_\_\_

XI. Conclusion 2 (Significance of Subject 2): \_\_\_\_\_

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XII. Conclusion of Entire Composition/ Most significant & Why:

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How will the final clincher reflect the thesis/subject of the composition?

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# “SUPER ESSAY” CHECKLIST 1

## (TWO SUBJECTS)

Your essay will have a super introduction that introduces the reader to the subject of the entire composition (your overall thesis) as well as to the two subject areas you will discuss (“Essay 1” and “Essay 2”). You will write this introduction after you have completed the two “sub-essays.” At that time the checklist for it will be provided. At this point, simply state the main subject of your composition (a rough thesis statement) on the line below. Then use the checklist to help you begin “Essay 1.”

**“ESSAY 1” TITLE** (from final clincher 1)      (2) \_\_\_\_\_

### INTRODUCTION 1

Background	(3) _____
Three Topics ( <i>Label A,B,C in LEFT margin</i> )	(6) _____
Subject / Thesis of Essay 1 is clear	(3) _____

### FOR EACH BODY PARAGRAPH (minimum of THREE)

		1	2	3
Notes and Fused Outlines	(9)	___	___	___
Topic sentence ( <i>highlight key words</i> )	(9)	___	___	___
5 Dress-ups used & indicated	(15)	___	___	___
4 Openers used & numbered	(12)	___	___	___
Details support topic	(15)	___	___	___
MLA in-text citations used	(6)	___	___	___
Clincher ( <i>words reflected from topic highlighted</i> )	(9)	___	___	___

### CONCLUSION 1

Three topics ( <i>Label A,B,C in left margin</i> )	(3) _____
Most significant and why	(3) _____
Final clincher: Reflect subject / thesis 1	(2) _____
Decorations (extra credit)	_____
Grammar / Spelling	(3) _____

**SUBTOTAL** \_\_\_\_\_ / 100

# “SUPER ESSAY” CHECKLIST 2

“ESSAY 2” TITLE (from final clincher 2) (2) \_\_\_\_\_

## INTRODUCTION 2

Background (3) \_\_\_\_\_  
Three Topics (*Label A,B,C in LEFT margin*) (6) \_\_\_\_\_  
Thesis/ Subject of Essay 2 is clear (5) \_\_\_\_\_

## FOR EACH BODY PARAGRAPH (minimum of THREE)

	1	2	3
Notes and Fused Outlines	(9) _____	_____	_____
Topic sentence ( <i>highlight key words</i> )	(9) _____	_____	_____
5 Dress-ups used & indicated	(15) _____	_____	_____
4 Openers used & numbered	(12) _____	_____	_____
Details support topic	(15) _____	_____	_____
MLA in-text citations used	(6) _____	_____	_____
Clincher ( <i>words reflected from topic highlighted</i> )	(9) _____	_____	_____

## CONCLUSION 2

Three topics (*Label A,B,C in left margin*) (3) \_\_\_\_\_  
Most significant and why (3) \_\_\_\_\_  
Final clincher: Reflect subject / thesis 2 (2) \_\_\_\_\_  
  
Decorations (extra credit)  
Grammar / Spelling (3) \_\_\_\_\_

SUBTOTAL \_\_\_\_\_ / 100

# FINAL "SUPER ESSAY" CHECKLIST

Entire "super essay" together with corrections (20) \_\_\_\_\_  
All three checklists attached w/ name (6) \_\_\_\_\_  
MLA format (4) \_\_\_\_\_  
Works Cited page (10) \_\_\_\_\_

## SUPER INTRODUCTION

Grab attention/ Dramatic opener (5) \_\_\_\_\_  
Background info (5) \_\_\_\_\_  
TWO Major Subjects (*Label 1,2 in LEFT margin*) (6) \_\_\_\_\_  
SUBJECT / THESIS of entire composition clear (5) \_\_\_\_\_  
Three Dress-ups (3) \_\_\_\_\_  
Two Openers (2) \_\_\_\_\_

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## SUPER CONCLUSION

Two Major Subjects (*Label 1, 2 in LEFT margin*) (6) \_\_\_\_\_  
MOST SIGNIFICANT AND WHY (10) \_\_\_\_\_  
REFLECT THESIS (*highlight words reflected from super- intro thesis*) (5) \_\_\_\_\_  
Three Dress-ups (3) \_\_\_\_\_  
Two Openers (2) \_\_\_\_\_  
  
TITLE of entire essay from final clincher (5) \_\_\_\_\_  
  
Decorations extra credit \_\_\_\_\_  
Grammar / Spelling (3) \_\_\_\_\_

SUBTOTAL \_\_\_\_\_ /100

Essay 1 points \_\_\_\_\_

Essay 2 points \_\_\_\_\_

**TOTAL "SUPER ESSAY" POINTS: \_\_\_\_\_ / 300**

## MLA DOCUMENTATION FOR RESEARCH PAPERS

In research papers, as well as any writing that borrows information such as quotations, summaries, paraphrases, and facts or ideas that are not common knowledge, the source of the borrowed information must be clearly documented. The simplest way to do this is with MLA in-text citations coupled with a list of works cited at the end of the paper. In most colleges, this has replaced footnotes.

**\*Introduce your quoted material with a signal phrase. Note the three types below. If you give the author's last name in your phrase, simply cite the page number in parentheses after the quote:**

**1. Signal phrase set off by a comma:**

*As Floyd Jones explains, "Scholars have rejected the idea that we have had the true text of the originals all along and have thus attempted to reconstruct the original text of the NT on the basis of a few early [minority text] manuscripts" (10).*

**Note that the period follows the parentheses.**

**2. Signal verb with a "that" clause (no comma):**

*Floyd Jones explains that "scholars have rejected the idea that we have had the true ...." (10).*

**3. Signal clause set off with a colon:**

*Floyd Jones explains the philosophy behind the use of the Minority texts: "Scholars have rejected the idea that we have had the true text of the originals all along ..." (10).*

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**\*If you do not use the author's name to introduce your material, include the last name with the page number. (No quotation marks are used with a paraphrase.)**

*The three manuscripts that were most heavily relied upon were Sinaiticus, Vaticanus, and Alexandrinus (Gipp 70).*

**Note that there is no comma between the author and the page number.**

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**\*If you use more than one book/article by the same author and use his name to introduce your material, use one key word from the title in the parentheses so the reader will know which source you are quoting. Underline a book title; place quotation marks around articles.**

*On the other hand, the Majority text was the text of the early church. Samuel Gipp notes, "...it predominated in the writings of the Church Fathers in every age" (History 67).*

**\*If you do not use the author's name in a signal phrase, and you cite more than one of his works in your paper, citations must include both the name and a key word from the title.**

*In the above example, (Gipp, History 67).*

**\*If quotations are longer than four lines, indent the entire quotation 12 spaces. Use no quotation marks. The end punctuation is placed BEFORE THE PARENTHESES.**

*Modern versions of the Bible are not based on the Majority text reading. Instead, they rely heavily on a very few minority texts only fairly recently discovered. John Burgon wrote this in the late 19<sup>th</sup> century:*

*I am utterly disinclined to believe—so grossly improbable does it seem—that at the end of eighteen hundred years 995 copies out of every thousand, suppose, will prove untrustworthy; and that the one, two, three, four, or five which remain, whose contents were until yesterday unknown, will be found to have retained the secret of what the Holy Spirit originally inspired. (12)*

If you had not given the author's name prior to the quotation, the parentheses would have included it. (Burgon 12)

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**\*If your source has two or three authors, use them all.**

**If four or more authors, include the first author's name with "et al."**

*"The issue is ultimately: Has God preserved throughout history a continuous, uninterrupted text for the church..." (Brake et al. 179).*

---

**\*If the author is unknown, use either a key word from the title in parentheses or the complete title in a signal phrase:**

*A recent article in the Orange County Register pointed out that "there are now scores of other Bible versions, as well as thousands of niche Bibles that appeal to particular audiences...to bump up sales...one publisher... lists 3,720 different Bibles" ("Bibles" 2).*

Note quotation marks because it is from an article title.

**OR**

*"Marketing Bibles" recently appeared in the Orange County Register. It pointed out that, "There are now...3,720 different Bibles" (2).*

**(Since you gave the title in your text, and you don't know the author, the parentheses here only includes the page #)**

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**\*If pages are not numbered, include a section or paragraph number in parenthesis (par 4).**

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**\*Paraphrases are cited in the same way as quotations but without quotation marks. Note this paraphrase of the block quote above:**

*John Burgon, one of the great Bible scholars of the late 19<sup>th</sup> century, recognized how improbable it is that over 95% of existing manuscripts would be unreliable while only a very few that had been lost until recently would hold the secret to what the Holy Spirit originally inspired (12).*

(The student's last name and the page # should be in the upper right corner of every page.)

Lori Verstegen

IEW

3 February 2003

## Sample Paragraph in MLA Format

Much has been written about Abraham Lincoln's humble beginnings. He was born in a log cabin in Kentucky in 1809 to Thomas and Nancy Lincoln. But this does not mean that his family was poor. Log cabins were not an unusual type of home in the early 1800's. The Lincolns could be described as an average 19<sup>th</sup> century family (Angler 312). When Lincoln was seven years old, they moved to the Indiana frontier. Two years later his mother died. He remembered her last words to him as, "I know you will always be good and kind. Try to live as I have taught you and love your heavenly Father" (Eibling and Gilmartin 176). A year later his father remarried. His step-mother impacted his life greatly. Angler believes that he was thinking of her when he remarked, "God bless my mother; all that I am I owe to her" (312). Lincoln worked hard on the frontier and was not able to attend more than a year's worth of school. But he educated himself by making his own arithmetic books and by reading. He would walk a great distance to borrow a book. Two books influenced him more than any others. The first was the Bible. Angler points out:

Although he did not attend church regularly, Lincoln became a man of deep religious feelings. The Bible was probably the only book his parents ever owned. Abraham came to know it thoroughly. Biblical references and quotations enriched his later writings and speeches. As president, he kept a Bible on his desk and often opened it for comfort and guidance. (313)

The other book he cherished was Weem's *Life of Washington*. This book helped him realize, even as a boy, that the men of the Revolutionary War were struggling for something great (Words 12). It is clear that Lincoln's early years molded him into the great man he became.

paraphrase  
(not common  
knowledge)

quote—authors not  
in a signal phrase

quote—author given  
in a signal phrase

inset,  
no quotation marks  
(> four lines)

author  
unknown



## THE "WORKS CITED" PAGE

This is placed at the end of your research paper.  
It should be titled, "Works Cited." The entire page should be double spaced.

List in alphabetical order all sources that you cited in your paper. Only include additional resources if your instructor requests them.

Alphabetize by the last names of the authors. If authors are unknown, use the first word of the title other than *A*, *An*, and *The*.

For most books, arrange the info into three units, each followed by a period and one space:  
**Author's last name, first name. Title. Place of publication: publisher, date.**

Note that the first line of each entry is not indented. Subsequent lines are indented five spaces. Do not skip extra lines between entries.

	Works Cited
<b>Books (one author)</b>	Alder, John. <u>Birds of North America</u> . New York: Ladybird Books, 1995.
<b>Books (two authors)</b>	Baylor, Bill and Peter Parnell. <u>Desert Voices</u> . New York: Charles Scribner's Sons, 1981.
<b>More than 3 authors</b>	Brant, Keith, et. al. <u>The Story of Rain</u> . Mahwah, New Jersey: Troll Associates, 1982.
<b>Encyclopedia (signed)</b>	Brown, William. "Ant." <u>World Book Encyclopedia</u> , 1985.
<b>Encyclopedia (unsigned)</b>	<u>The Encyclopedia Americana</u> . 1985 ed. "Coyote."
<b>Magazine article (signed)</b>	Fuller, R. Steven. "Winterkeeping in Yellowstone." <u>National Geographic</u> , Dec 1978: 29-57.
<b>Magazine (unsigned)</b>	"Rainforest Disaster." <u>Ranger Rick</u> , May 1999: 6-9.
<b>Internet (unsigned)</b>	"John Paul Jones, A Founder of the U.S. Navy." May 2003. < <a href="http://www.chinfo.navy.mil/navpalib/traditions/html/jpjones">http://www.chinfo.navy.mil/navpalib/traditions/html/jpjones</a> > Mar 2004. (Note: May 2003 represents the date the article was posted; Mar 2004 represents the date it was accessed.)

Articles in an online periodical or encyclopedia should be listed as any other article, followed by the information needed to access it. When an address must be divided at the end of a line, ALWAYS BREAK IT AT THE END OF A SLASH.