

### Written in Bone Unit Resources

Student Resource	Location
<b>Section 1: Lessons 1-4</b>	
Text: <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i> by Sally M Walker	<a href="#">Purchased text</a>
Lesson handouts	Pages 2 – 7
<b>Section 2: Lessons 5-6</b>	
Text: “Ode to the Virginian Voyage” by Michael Drayton	Pages 8 – 10
Lesson handouts	Page 11
<b>Section 3: Lessons 7-9</b>	
Text: <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i> by Sally M Walker	<a href="#">Purchased text</a>
Lesson handouts	Pages 12 – 13
<b>Section 4: Lessons 10-12</b>	
Text: <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i> by Sally M Walker	<a href="#">Purchased text</a>
Text: “Jamestown: 1607, The First Months: Observations Gathered Out of a Discourse on the Plantation of the Southern Colony in Virginia by the English, 1606, Gentleman” <i>Excerpt</i> June-July 1607 and August to September 1607 by Master George Percy	Written in Bone Unit Reader
Lesson handouts	Pages 14 – 15
<b>Section 5: Lessons 13-17</b>	
Text: <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i> by Sally M Walker	<a href="#">Purchased text</a>
Text: <i>Blood on the River</i> by Elisa Carbone	<a href="#">Purchased text</a>
Text: “Jamestown: 1607, The First Months: Observations Gathered Out of a Discourse on the Plantation of the Southern Colony in Virginia by the English, 1606, Gentleman” <i>Excerpt</i> June-July 1607 and August to September 1607 by Master George Percy	Written in Bone Unit Reader
Lesson handouts	Pages 16 – 19
<b>Section 6: Lessons 18-22</b>	
Text: <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i> by Sally M Walker	<a href="#">Purchased text</a>
Text: <i>Blood on the River</i> by Elisa Carbone	<a href="#">Purchased text</a>
Text: “Jamestown: 1607, The First Months: Observations Gathered Out of a Discourse on the Plantation of the Southern Colony in Virginia by the English, 1606, Gentleman” <i>Excerpt</i> June-July 1607 and August to September 1607 by Master George Percy	Written in Bone Unit Reader
“Indian” by Rosemary and Stephen Vincent Benet	Written in Bone Unit Reader
“Pocahontas” by William Makepeace Thackeray	Written in Bone Unit Reader
Lesson handouts	Pages 20 – 26
<b>Section 7: Lessons 23-26</b>	
Text: <i>Written in Bone: Buried Lives of Jamestown and Colonial Maryland</i> by Sally M Walker	<a href="#">Purchased text</a>
Lesson handouts	Pages 27 – 32

<b>Section 8: Lessons 27-32 (Culminating Writing Task)</b>	
Lesson handouts	Pages 33 – 37
<b>Section 9: Lessons 33-40 (Extension Task)</b>	
Lesson handouts	Pages 38 – 46
<b>Section 10: Lessons 41-42 (Cold-Read Task)</b>	

**Word**

**What does this word mean?**

**What clues helped to determine the meaning?**

**What does this tell you about the text (e.g., main idea, characters, plot, etc.)?**

**Linguistic Structure**

# of syllables \_\_\_\_\_  
prefix \_\_\_\_\_  
root \_\_\_\_\_  
suffix \_\_\_\_\_  
part of speech \_\_\_\_\_

**Illustration**

**Sentence:**

**List of Greek and Latin roots in English (adapted)**

Root/Affix	Meaning in English	Origin Language	English Examples
forensis	public	Latin	forensic, forensically
anthrop-	human	Greek	anthropology, philanthropy, misanthrope
-logy	the academic study of a certain field	Greek	anthropology, biology, ecology, geology, psychology

Source: adapted from [https://en.wikipedia.org/wiki/List\\_of\\_Greek\\_and\\_Latin\\_roots\\_in\\_English](https://en.wikipedia.org/wiki/List_of_Greek_and_Latin_roots_in_English) and [https://en.wikipedia.org/wiki/List\\_of\\_medical\\_roots,\\_suffixes\\_and\\_prefixes](https://en.wikipedia.org/wiki/List_of_medical_roots,_suffixes_and_prefixes)

**Conclusions and Evidence Graphic Organizer**

<b>Conclusion in the text</b>	<b>Text evidence that supports the conclusion</b>	<b>Is this evidence relevant and sufficient? Why or why not?</b>

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## Conversation Stems<sup>1</sup>

### Clarifying

- Is it your position that...
- To be clear, you're saying that...
- I'm confused when you say X. Can you elaborate?

### Paraphrasing

- Put another way, you're saying...
- So you're saying that...
- Is it fair to say that you believe...
- I hear you saying that...

### Agreeing

- I agree with \_\_\_ because...
- \_\_\_'s point about \_\_\_ was important because...
- The reasons you provided support what I am saying because...
- You and I are coming from the same position.

### Disagreeing

- I see it differently because...
- The reasons and details \_\_\_ provided better support \_\_\_ because...
- There is no evidence to suggest that is true.
- I agree that \_\_\_, but we also have to consider that...
- We see \_\_\_ differently.

### Elaborating

- \_\_\_ mentioned that...
- Yes, and furthermore...
- Adding to what you said,...
- I agree, and I want to add that...

### Summarizing

- Overall, what I'm trying to say is...
- My whole point in one sentence is...
- More than anything else, I believe that...
- Ultimately, my goal is to demonstrate that...

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<sup>1</sup> Adapted from te@chthought at <http://www.teachthought.com/learning/sentence-stems-higher-level-conversation-classroom/>

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**Sentence Composing Graphic Organizer**

Sentence from the text	Revised sentence	How are the two sentences different?	How does this difference affect reader engagement?	How does this difference affect precise meaning?

## Ode to the Virginian Voyage

Michael Drayton

You brave heroic minds, Worthy your country's name, That honor still pursue, Go and subdue! Whilst loit'ring hinds Lurk here at home with shame.	5
Britons, you stay too long; Quickly aboard bestow you, And with a merry gale Swell your stretch'd sail, With vows as strong As the winds that blow you!	10
Your course securely steer, West and by south forth keep; Rocks, lee-shores, nor shoals, When Æolus <sup>1</sup> scowls, You need not fear, So absolute the deep.	15
And cheerfully at sea Success you still entice To get the pearl and gold, And ours to hold Virginia, Earth's only paradise!	20
Where nature hath in store Fowl, venison, and fish, And the fruitful'st soil, Without your toil, Three harvests more, All greater than your wish.	25 30

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<sup>1</sup> Aeolus in Greek mythology is the ruler of the winds.

And the ambitious vine  
Crowns with his purple mass,  
The cedar reaching high  
To kiss the sky,  
The cypress, pine, 35  
And useful sassafras;<sup>2</sup>

To whose the golden age  
Still nature's laws doth give;  
No other cares that tend  
But them to defend 40  
From winter's age,  
That long there doth not live.

When as the luscious smell  
Of that delicious land,  
Above the seas that flows, 45  
The clear wind throws,  
Your hearts to swell  
Approaching the dear strand.

In kenning<sup>3</sup> of the shore,  
Thanks to God first given, 50  
O you, the happiest men,  
Be frolic then!  
Let cannons roar  
Frighting the wide heaven.

And in regions far 55  
Such heroes bring ye forth,  
As those from whom we came;  
And plant our name  
Under that star  
Not known unto our north. 60

And, as there plenty grows  
Of laurel everywhere,  
Apollo's sacred tree,  
You may it see  
A poet's brows 65  
To crown, that may sing there.

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<sup>2</sup> A plant which is native to the eastern North America and is used for food, medicine, and its aromatic properties. The wood of sassafras can also be used to build furniture.

<sup>3</sup> *kenning*: viewing

Thy voyages attend,  
Industrious Hakluyt,<sup>4</sup>  
Whose reading shall enflame  
Men to seek fame,  
And much commend  
To after-times thy wit.

70

*This poem is in the public domain.*

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<sup>4</sup> Richard Hakluyt was known for advertising and promoting the colonization of North America through his written texts.

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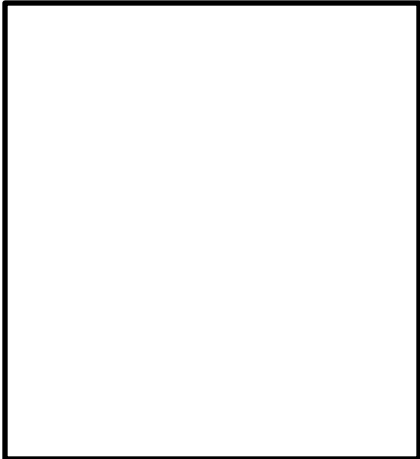
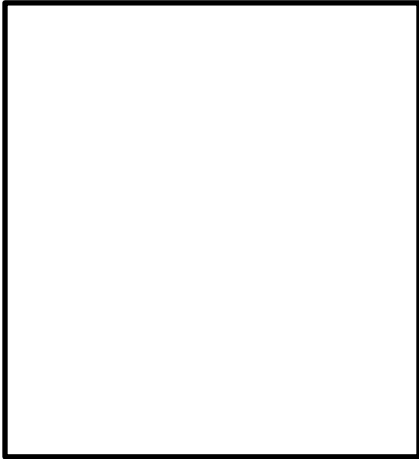
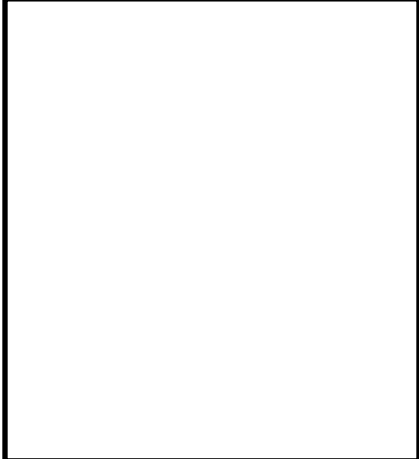
**Analyzing Poetry Graphic Organizer**

<b>Words and images from the poem and their connotation</b>	<b>Structure of the poem and the effect on the reader</b>	<b>Tone of the poem</b>

Analyzing Central Ideas Graphic Organizer

Chapter	Topic	Text evidence	How does the author develop this idea? <ul style="list-style-type: none"> <li>• What topic(s) receive(s) the most discussion in all/most sections?</li> <li>• Is there text evidence to develop that topic?</li> <li>• Does the text evidence support the topic across the entire chapter/text?</li> </ul>	State the developed central idea

**Analyzing Interactions Graphic Organizer**

What interactions between individuals, events, and ideas occur in the text?	What text evidence supports these interactions?	How did the interaction influence a conclusion in the text?
		

### SOAPSTone Graphic Organizer

		"August-September 1607" Excerpt	<i>Written in Bone</i>
<b>S</b>	<b>Who is the Speaker?</b> <ul style="list-style-type: none"> <li>Identify the speaker's age, gender, class, and education.</li> <li>Whose voice is being heard within the text?</li> <li>What can you tell or what do you know about the speaker that helps you understand the point of view expressed?</li> </ul>		
<b>O</b>	<b>What is the Occasion?</b> <ul style="list-style-type: none"> <li>What is the time and place of the piece? What is the current situation that prompted the writing?</li> <li>Is this a political event, a celebration, an observation, a critique, etc.?</li> <li>Identify the context of the text.</li> </ul>		
<b>A</b>	<b>Who is the Audience?</b> <ul style="list-style-type: none"> <li>Who are the readers to whom this piece is directed?</li> <li>Does the speaker specify an audience?</li> <li>What assumptions exist in the text about the intended audience?</li> </ul>		

		"August-September 1607" Excerpt	<i>Written in Bone</i>
<b>P</b>	<b>What is the Purpose?</b> <ul style="list-style-type: none"> <li>What is the purpose behind the text? Why did the author write it? What is his goal?</li> <li>What did the author want his audience to think or do as a result of reading this text?</li> <li>What is the message?</li> </ul>		
<b>S</b>	<b>What is the Subject?</b> <ul style="list-style-type: none"> <li>What topic, content, and ideas are included in the text?</li> <li>How does the author present the subject? Does he introduce it immediately or do you, the reader, have to make an inference?</li> </ul>		
<b>T O N E</b>	<b>What is the Tone?</b> <ul style="list-style-type: none"> <li>What is the attitude of the author?</li> <li>Is the author emotional, objective, neutral, or biased about this topic?</li> <li>What types of details "tell" the author's feelings about the topic?</li> <li>What types of diction, syntax, and imagery help reflect the tone?</li> <li>How would you read the passage aloud if you were the author?</li> </ul>		

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### Debate Preparation Handout

**Question:** Which has greater influence on Samuel in *Blood on the River*—the setting or the other characters?

#### Directions for Philosophical Chairs

1. Think about the question and the text, then get into your assigned group.
2. Work with your group to develop a claim and three supporting reasons. For each reason, locate supporting text evidence.
3. Work with your group to develop an opposing argument and three reasons to refute it. An opposing argument is a claim that the other side might come up with. It is beneficial to think about this because then you can be prepared to refute this argument.
4. Work with your group to develop questions for the other side that will elicit elaboration.
5. Form two parallel lines so that each group is in a different line facing each other.
6. One group presents establish their claim and three reasons. Repeat with the other group.
7. Engage in a conversation using accountable talk. Bring in the questions you prepared for the other group and the reasons and text evidence you prepared for your group's claims.
8. During the conversation, as reasons and/or evidence are presented that result in a change of position, visually demonstrate your change in position by switching "sides" and moving to the other line. This can and should happen multiple times throughout the debate.
9. Conclude the debate by revising your claim and declare in writing your final position, reasons, and supporting evidence in answer to the initial question.

Claim	
Reason	Text Evidence and Explanation

Opposing Argument	
Reason	How will my group respond to this?

Comparing and Contrasting Characters in Literary and Informational Texts

Character from <i>Blood on The River</i>	Details about the Character from <i>Blood on The River</i>	Factual Information from <i>Written in Bone</i> and other informational texts
Samuel		
Captain Smith		
Master George Percy		
The Native People		
Captain Newport		

### Point of View Chart

Using the text *Blood on the River*, complete the chart below.

Character	Thoughts, Feelings, and Actions Related to the Native Americans	Evidence from the Text	Contrasts and Contradictions
Captain Smith			
Samuel			
Reverend Hunt			
President Ratcliffe			
Captain Newport			
The Gentlemen			

## Pocahontas

William Makepeace Thackeray

Wearied arm and broken sword

Wage in vain the desperate fight:

Round him press a countless horde,

He is but a single knight.

Hark! a cry of triumph shrill 5

Through the wilderness resounds,

As, with twenty bleeding wounds,

Sinks the warrior, fighting still.

Now they heap the fatal pyre,

And the torch of death they light: 10

Ah! 'tis hard to die of fire!

Who will shield the captive knight?

Round the stake with fiendish cry

Wheel and dance the savage crowd,

Cold the victim's mien, and proud. 15

And his breast is bared to die.

Who will shield the fearless heart?

Who avert the murderous blade?

From the throng, with sudden start,

See there springs an Indian maid. 20

Quick she stands before the knight,

"Loose the chain, unbind the ring,

I am daughter of the king,

And I claim the Indian right!"

Dauntlessly aside she flings 25

Lifted axe and thirsty knife;

Fondly to his heart she clings,

And her bosom guards his life!

In the woods of Powhattan,

Still 'tis told by Indian fires, 30

How a daughter of their sires

Saved the captive Englishman.

*This poem is in the public domain.*

**TP CASTT**

	Description	
<b>Title</b>	Consider the title and make a prediction about what the poem is about.	
<b>Paraphrase</b>	Put the poem into your own words. Make sure you tell what is happening at the beginning, middle, and end. Tell what is really happening, not what the poet is figuratively saying.	
<b>Connotation</b>	Look at the poem beyond the actual events. Look for figurative language, imagery, etc.	
<b>Attitude (Tone)</b>	What is the speakers tone? Is there more than one attitude or tone in different parts of the poem?	
<b>Shifts</b>	Are there any changes in the speaker or attitude? Look for key words, time change, punctuation.	
<b>Title</b>	Look at the title again. Why is the title important to the poem?	
<b>Theme</b>	What is the theme about? What is the poet saying about the subject? What message is the poet trying to send?	

Discussion Preparation Handout

Claim	
Reason	Text Evidence and Explanation

### Fishbowl Discussion Student Tracker

The texts in this unit have presented many different voices and opinions about the colonists and the Native Americans.  
Why study so many voices?

- Take notes in the tracker on how your peer engages in the discussion.
- Your completed tracker will be turned in as an assessment of your participation in the discussion.
- Be sure to complete the last box at the end of the tracker.

My name: \_\_\_\_\_

Peer's name: \_\_\_\_\_

Notes on preparation	Notes on behavior during discussion	Notes on posing question	Notes on new ideas
<ul style="list-style-type: none"> <li>• Does my peer reference the discussion preparation handout?</li> <li>• Does my peer reference text evidence to support his/her arguments?</li> <li>• Does my peer ask questions of classmates and reflect on classmates' responses?</li> </ul>	<ul style="list-style-type: none"> <li>• Does my peer follow the rules and guidelines of the discussion?</li> <li>• Does my peer keep track of classmates' responses?</li> <li>• Does my peer keep track of his or her own responses?</li> <li>• Is my peer respectful of all perspectives?</li> </ul>	<ul style="list-style-type: none"> <li>• Does my peer pose questions that elicit elaboration?</li> <li>• Does my peer respond to classmates' questions with relevant ideas?</li> <li>• Does my peer bring the discussion back to relevant ideas if it gets off track?</li> </ul>	<ul style="list-style-type: none"> <li>• Does my peer acknowledge new ideas expressed by classmates?</li> <li>• Does my peer acknowledge new information by other and modify his/her own view, if warranted?</li> </ul>
<p><i>AC (my peer's initials) referenced the handout when she said ...</i></p> <p><i>AC cited several examples of text</i></p>	<p><i>AC kept track of what BD and SD said on the tracker, as well as her own comments.</i></p>	<p><i>AC asked CM, "I understand what you said about____, but have you thought about____?"</i></p>	<p><i>AC acknowledged BD's new idea and BD then said how the new information changed her argument by ...</i></p>

evidence in the author's claim____...	AC was respectful SD when she said she would like to disagree ...	AC responded to BD's question by refocusing on the text from the unt ...	
What is one thing your peer did well in this discussion?			
What is one thing your peer can work on in the next discussion?			

Analyzing Central Ideas Graphic Organizer

Chapter	Topic	Text evidence	How does the author develop this idea? <ul style="list-style-type: none"> <li>• What topic(s) receive(s) the most discussion in all/most sections?</li> <li>• Is there text evidence to develop that topic?</li> <li>• Does the text evidence support the topic across the entire chapter/text?</li> </ul>	State the developed central idea

### Summary Template

Use this template to write a summary of your section.

Write the text title and author.

Write a central idea of the text.

Who was involved?	What was done?	When was it done?	Where was it done?	Why was it done?

Write a summary of the text including the central idea statement and details above.

### Vocabulary Chart

Keep a list of words you learn in chapter seven of *Written in Bone*.

Word	Part of Speech	Definition	Picture and Source Sentence	Impact on Meaning and Tone in the Text

### Structuring a Logical Argument Handout

One of the central ideas of *Written in Bone* is that forensic anthropology helps us to answer many mysteries of the past, but it can also create more questions to answer.

How does Walker develop this central idea in the text?

Use the Claim-Evidence-Reasoning paragraph structure and include direct text evidence to support your claim.

### Claim-Evidence-Reasoning Paragraph Frame

	Question to Prompt My Thinking	Sentence Frame
<u>C</u> laim	<ul style="list-style-type: none"> <li>What do I know, based on the text?</li> <li>What is my response to the question?</li> </ul>	<ul style="list-style-type: none"> <li>Flip the question into a statement.</li> </ul>
<u>E</u> vidence	<ul style="list-style-type: none"> <li>How do I know this?</li> <li>What in the text tells me this?</li> </ul>	<ul style="list-style-type: none"> <li>In the text it says, “_____.”</li> <li>For example, _____.</li> </ul>
<u>R</u> easoning	<ul style="list-style-type: none"> <li>Why does the evidence support the claim?</li> </ul>	<ul style="list-style-type: none"> <li>This shows that _____.</li> <li>This means that _____.</li> <li>From this, I can conclude _____.</li> </ul>

**Model**

Walker develops this central idea through an anecdote of the scientists excavating the small lead coffin in chapter seven of *Written in Bone*. For example, in the text it says, “An unusual find within the coffin posed a puzzle: a layer of soil partially covered the body when the coffin was opened, while another layer lay beneath the baby’s skull and upper body.” (87)

Reasoning:

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**Practice**

Walker develops this central idea through the analysis of test results related to the woman in the lead coffin in chapter seven of *Written in Bone*. For example, in the text it say, “Moore was astounded to learn that the woman’s hair contained a very high level of the element arsenic, a deadly poison!” (98)

Reasoning:

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Walker develops this central idea through the analysis of the historical record in chapter seven of *Written in Bone*. For example, in the text it says, “But Philip and his wife *Jane* - not Ane - signed a deed, or ownership paper, in March 1681.” (106)

Reasoning:

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Walker develops this central idea through the soil analysis in chapter seven of *Written in Bone*. For example, in the text it says, “Anne Wolsey Calvert died two years before Philip, yet the grave shaft stratigraphy showed they were buried at the same time, inside the same grave shaft - presumably after Philip died. Where had Anne’s coffin been for the intervening two years?” (107)

Reasoning:

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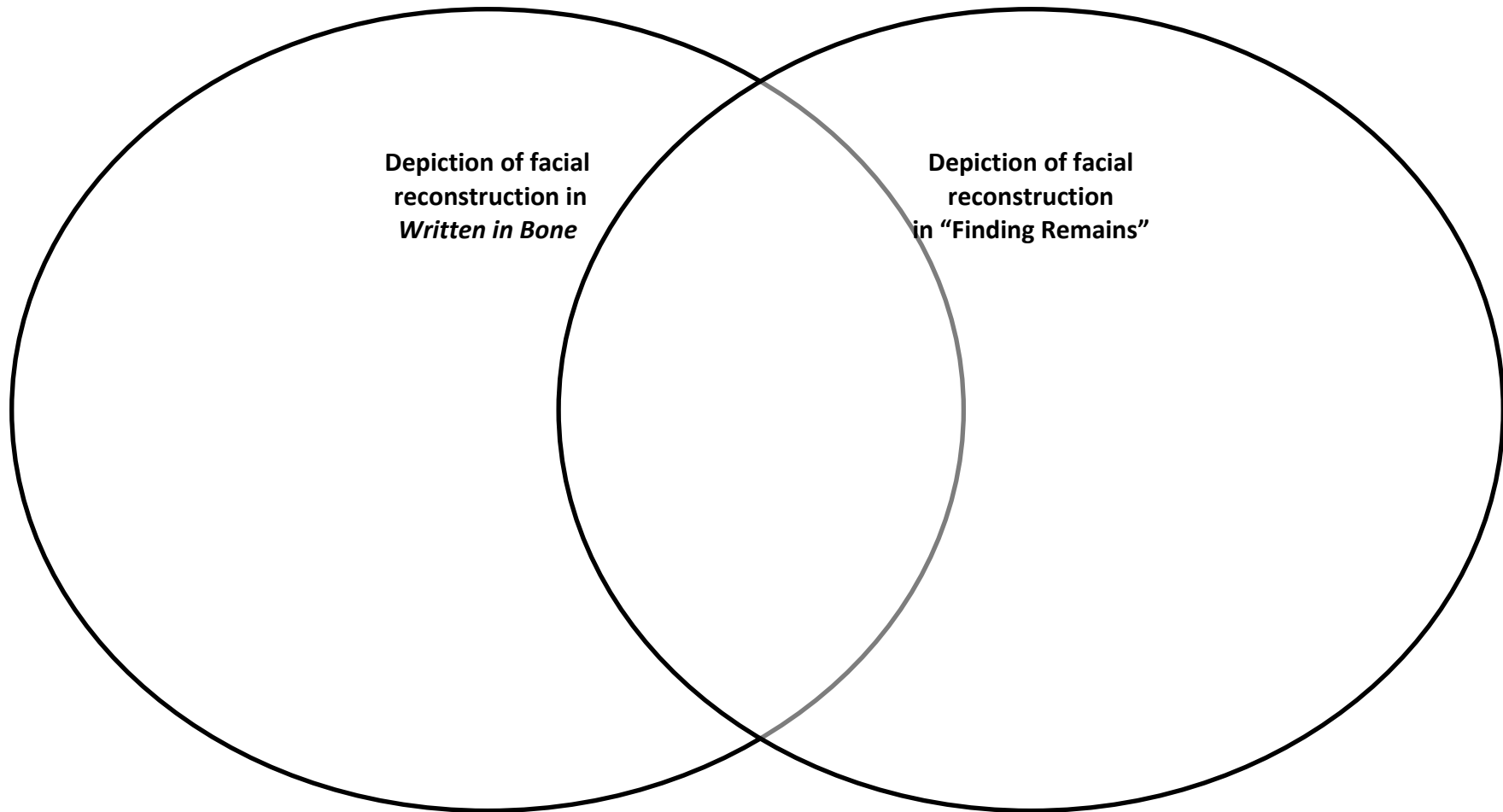
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**Compare and Contrast: *Written in Bone* and “Finding Remains”**



### Culminating Writing Task Directions

“...The graves and remains of colonial settlers carry a message to the people of today. They remind us not to forget their lives and accomplishments—and not to lose our connection to the past. A broken tooth, a fractured bone, an arthritic back, and strands of brown hair—all of them whisper: *‘Rest with me for a moment or two. I have a story to tell.’* These tales, written only in bone, await those with the patience to find them.”

--Sally Walker from page 134 of *Written in Bone*

The idea that forensic anthropologists explore bones to tell the stories of the past is developed throughout *Written in Bone*. What is another central idea of the text? How are both ideas developed over the course of the text?

To answer these questions:

- Determine another central idea of the text.
- Examine *Written in Bone* to determine how each central idea is developed.
- Locate evidence to support how each central idea is developed.

Write an essay with logical reasoning and relevant evidence. Be sure to use proper grammar, conventions, spelling, and grade-appropriate words and phrases. Cite several pieces of textual evidence, including direct quotations and parenthetical citations.

### Culminating Writing Task Rubric

	3	2	1	0
<b>Reading and Understanding Text</b>	<ul style="list-style-type: none"> <li>Shows <b>full comprehension</b> of ideas both explicit and inferential indicated by grade-level reading standards</li> <li><b>Accurate</b> analysis and reasoning is demonstrated through <b>ample</b> textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>Shows <b>comprehension</b> of ideas indicated by grade-level reading standards</li> <li><b>Mostly accurate</b> analysis and reasoning is demonstrated through <b>adequate</b> textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>Shows <b>limited comprehension</b> of ideas indicated by grade-level reading standards</li> <li><b>Minimally accurate</b> analysis and reasoning is demonstrated through <b>minimal</b> textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>Shows <b>no comprehension</b> of ideas indicated by grade-level reading standards</li> <li><b>Inaccurate or no</b> analysis and reasoning is demonstrated with <b>little or no</b> textual evidence</li> </ul>
<b>Writing about Text</b>	<ul style="list-style-type: none"> <li>Addresses the prompt and introduces claim(s), acknowledging counterclaims or a topic previewing what is to follow</li> <li>Development is <b>logically</b> organized with <b>relevant</b> support<sup>1</sup></li> <li>Language creates cohesion and clarifies relationships among ideas</li> <li><b>Formal</b> style <b>consistently</b> demonstrates awareness of purpose and audience</li> </ul>	<ul style="list-style-type: none"> <li>Addresses the prompt and states claim(s) or topic</li> <li>Development is organized with <b>some</b> support and cohesion</li> <li>Language creates cohesion and links ideas</li> <li>Style demonstrates awareness of purpose and audience</li> </ul>	<ul style="list-style-type: none"> <li>Addresses the prompt and has an introduction</li> <li>Development and support are <b>minimal</b></li> <li>Language links ideas</li> <li>Style demonstrates <b>limited</b> awareness of purpose or audience</li> </ul>	<ul style="list-style-type: none"> <li>Does not address the prompt</li> <li><b>Lacks</b> organization, is <b>undeveloped</b>, and <b>does not</b> provide support</li> <li>Language and style demonstrate <b>no</b> awareness of purpose or audience</li> </ul>
<b>Language Conventions</b>	<ul style="list-style-type: none"> <li><b>Full command</b> of conventions indicated by grade-level standards</li> <li><b>Few minor errors</b> do not interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li><b>Some command</b> of conventions indicated by grade-level standards</li> <li><b>May have errors</b> that occasionally interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li><b>Limited command</b> of conventions indicated by grade-level standards</li> <li><b>Errors</b> often interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li><b>No command</b> of conventions indicated by grade-level standards</li> <li><b>Frequent and varied errors</b> interfere with meaning</li> </ul>

<sup>1</sup> Support includes evidence from accurate, credible sources, facts, definitions, concrete details, quotations, other information and examples.

**Evidence Chart: Culminating Writing Task**

Central Idea	How does the author develop this central idea?	Text evidence?	How does this evidence support how the author develops the central idea?
Forensic anthropologists explore bones to tell the stories of the past.			

Student Editing Checklist

Problem	Symbol	Example	Self	Peer
Awkward wording	Awk	Middle school students have a lot of pressure on them being high achievers. <b>Awk</b>		
Fragment	Frag	Because the map shows us. <b>Frag</b>		
Run-on/Fused sentence	RO	I was hungry, the pie looked delicious. <b>RO</b>		
Verb tense problem	VT	If I went to school, I would have learned something. <b>VT</b>		
Begin new paragraph	¶	"I knew it," I said. ¶ "I thought so," she replied.		
Spelling error	SP	Did you compleat your assignment?		
Add	^	I am good at math and he is good at English. ,		
Delete	~	The elephant's trunk is really loose. /		
Transpose elements	~	He only picked the one he liked. ~		
Capitalize	≡	Is new York a state or a city? <b>E</b>		
Make lowercase	/	Mike and Rita are only friends. / /		
Add a period	○	This is a declarative sentence. ○		
Close up this space	○	Jordan lost his favorite basket ball. ○		
Space needed	#	I have only threefriends: Ted, Raoul, and Alice. #		

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Written in Bone Extension Task

Throughout this unit we read many stories about life in Jamestown. What story did we not hear? Whose perspective was left out of this unit? What events went undiscovered or was not discussed? What area deserves additional exploration and “digging”? For example, you may want to learn more about “The Starving Time,” the lives of Africans in colonies, Pocahontas, even the job of a forensic anthropologist. Select a “story” not told in the texts of this unit and tell that story. Research your topic and then write an essay that narrates and conveys the experiences or events (real or fictionalized).

Research Question: \_\_\_\_\_

My related additional questions:

Sources:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### Extension Task Writing Rubric

	3	2	1	0
<b>Written Expression</b>	<ul style="list-style-type: none"> <li>• <b>Clearly</b> establishes a context and point of view and introduces a narrator and/or characters</li> <li>• <b>Effectively</b> organizes and develops a <b>coherent</b> event sequence with narrative elements<sup>1</sup> and a conclusion</li> <li>• Uses grade-level language and descriptive and sensory details to achieve an effect</li> </ul>	<ul style="list-style-type: none"> <li>• Establishes a context and point of view and introduces a narrator and/or characters</li> <li>• Organizes and develops a <b>mostly coherent</b> event sequence with <b>some</b> narrative elements and a conclusion</li> <li>• Uses grade-level language and descriptive and sensory details</li> </ul>	<ul style="list-style-type: none"> <li>• Establishes a context or point of view, narrator, and/or characters</li> <li>• Organizes and <b>minimally</b> develops an event sequence with <b>few</b> narrative elements</li> <li>• Uses <b>some</b> grade-level language and descriptive and sensory details</li> </ul>	<ul style="list-style-type: none"> <li>• Introduces a context, point of view, narrator, or characters</li> <li>• <b>Lacks</b> an organized and developed event sequence</li> <li>• Language is <b>below grade level</b></li> </ul>
<b>Knowledge of Language and Conventions:</b> Command of conventions and mechanics/clarity	<ul style="list-style-type: none"> <li>• <b>Full command</b> of the conventions indicated by grade-level standards</li> <li>• <b>Few minor errors</b> do not interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Some command</b> of the conventions indicated by grade-level standards</li> <li>• <b>May have errors</b> that occasionally interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited command</b> of the conventions indicated by grade-level standards</li> <li>• <b>Errors</b> often interfere with meaning</li> </ul>	<ul style="list-style-type: none"> <li>• <b>No command</b> of the conventions indicated by grade-level standards</li> <li>• <b>Frequent and varied errors</b> interfere with meaning</li> </ul>

<sup>1</sup> Narrative elements include dialogue, pacing, and description to develop experiences, events, and/or characters and a variety of transition words to signal shifts in time and place.

## Grade 7: Written in Bone

**Cornell Notes**

**Where did you get your information?**

**Key Points/Questions**

**Notes and Page Numbers**

**What did you learn?**

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**Extension Task Exemplar Student Response**

“Jane, get up! We’re here! We’ve arrived!” My husband Ralph grabbed at my arm urging me to get up and to come look at Virginia. I put on my dress and coat and walked to the ship’s deck. I immediately noticed the warm, dense air. It was April now and the smell and feel of the air in Virginia was very different from London when we left in December 1619. I no longer needed my coat. Good thing because it was too tattered to be useful anyway.

We came to the Virginia to start fresh. Life in London was a dead end for us. In London, the last name of a person defined your life. With the last name Stuart, you were royalty, the king. Life for you was a dream. You bathed in riches and gold. You didn’t have to work for anything. For us, Dickenson meant hardship and pain. Life for us meant no food and old clothing with holes and dirt. That is why Ralph and I came to the New World.

\* \* \*

A year ago, Ralph heard people talking about the Virginia Company of London. The company promised land in Virginia. All we would have to do is pay our travel. Even that wasn’t possible. The trip to Virginia was long and expensive. While we had the time, we didn’t have the money. Luckily for us, the Virginia Company of London also gave land to men who were willing to pay for people like us to travel to Virginia. All we would have to do is sign a covenant saying we would agree to work in Virginia under the rule of a master. We would get out of London and our poor lives in exchange for the promise of a new life and shelter, food, and clothing when we arrived.

We went home and began considering a move to Virginia. I had many doubts. “Ralph, are you sure this is what we want to do? Yes, life is hard here, but we know nothing of this land. Think about how many people we’ve heard about going to the New World and dying. We shouldn’t take this risk. At least we have life here.”

“Life? Jane, do you want to stay here and live in this filth? Sure, we are alive here, but are we really living? Think about our ability to start fresh! Think about the possibilities of eventually owning land and getting a chance to live comfortably for once.”

He was right, as usual. What was keeping me in London? Poverty? Pain?

We decided to sign an indenture in October 1619. We agreed to work for five years in Virginia in exchange for a new life in the New World. We spent the remaining two months in London preparing for our trip. We owned very little in London, so we had little to take with us. Plus, our indenture promised us food, shelter, and clothing, so we didn’t need to bring much with us.

\* \* \*

We docked at the mouth of the James River and gathered our belongings. The next phase of our journey would lead us to Wolstenholme Towne on Martin’s Hundred plantation. Some travelers planned to head to Jamestown. We had two other couples with us along with a teenage boy. All seven of us were headed to the plantation to work as indentured servants.

There was a commotion, as the man leading our journey from The Society of Martin's Hundred signaled to us to pay attention by whistling and wildly scooping his hands toward his chest. I looked at Ralph who looked a little worried. We hadn't been in the New World more than an hour and we were already being herded around like animals.

"Listen here! You! Come over here! No, not you. You go over there." Again, the man who never shared his name was barking orders. Ralph and I tried to get closer so we wouldn't be yelled at.

"Good. I count seven. Follow the James River until you see a wooden fortress. That is Wolstenholme Towne. Let the men at the gate know you come by contract from London to work the land. Good luck."

"What about the natives? I've heard they're dangerous. Should we be worried?" A woman named Mary that I met on the voyage to Virginia dared to speak.

The man glared at Mary for opening her mouth. "Get moving!" he yelled. I still didn't know the man's name, and now I didn't know if I should be worried about the Powhatan Indians.

We began walking as a group down the banks of the James River. If we should be worried about the Indians, at least we were a large group, so maybe we had hope of survival if we got attacked. The beauty of this land was unlike anything I ever saw in London. London was grey and dirty. Virginia was green. The trees were so tall, they shaded the sun.

We walked for a day, carrying our few belongings on our backs. When we stopped once at the river, I leaned over to see my face, dirty from the trip. I was anxious to get to our new home and our new lives so I could clean up and find comfort from the long journey.

When we finally arrived at wooden fortress, a few guards let us in. Inside the fence were wooden buildings. It looked like a few homes, a church, and a store. We walked around to get a feel for the town. I could see grave markers in the distant corner.

We met our master, Mr. Carter. He ordered us to a small, wooden cabin and promised to return at dawn to show Ralph where he would farm. My task was to educate and convert the local Indian children to Christianity. Our new home was drab and looked very similar to our home in London. "Ralph, what have we done?" I asked worriedly. We traded our lives in London for the hope of a fresh start, but here we were, in the same position we left with signs of death on the horizon.

"It will be fine, Jane. Remember, this is our new life. We can make it what we want to make it."

I took Ralph's advice to heart and began making a home with the few belongings we brought from London.

The next morning, we were up before the sunrise. Ralph was escorted with other men from the town to lands outside of the wooden fence to farm tobacco. I met up with the ladies of the town to learn about our tasks.

Throughout the day it became obvious to me that our time would not be our time. We were there, not to start a new life, but to make our master wealthy and to carry out the orders of the Virginia Company of London to establish a

Protestant English colony to keep the land from the control of Spain. Ralph's role was to grow as much tobacco as possible so our master, Mr. Carter, could sell it to the English. My role was to feed, educate, and convert local Indian children to Christianity and turn them into our allies. We had no choice in either role, but we had signed a contract to serve five years, so we were trapped.

Life at Martin's Hundred plantation was disorganized and desperate. We came to the New World on the promise of food, shelter, and clothing in exchange for work. What we received was malnutrition, disease, and a lack of leadership and organization. Ralph worked too hard, but even when he couldn't continue, he was forced to continue by our master. I had very little success feeding Indian children, as I could barely feed myself and my husband. We ate peas and gruel when we could and bread or beef when others could spare some. We suffered.

Ralph's farming area continued to grow in size, which doubled and tripled his work. The land Ralph farmed was land our master took from the Powhatan Indians. The more land we took, the more we feared the Powhatans would come to take it back. They were our enemy, but our greater enemy was disease. Many of those around us died. The grave markers increased. They drew my attention daily. Ralph and I moved from one dead end to another.

Life couldn't have been worse, that is, until March 1622. The sun had barely risen above the horizon when I heard the first scream. Ralph was already in the fields farming, and I was doing daily chores in town. I looked to where I heard the scream to see a group of Powhatan Indians storming through the buildings carrying hatchets and hammers. I didn't know where Ralph was and whether he was safe. I could only assume that if the town was under attack, the men in the fields were in grave danger.

I tried to run to my cabin to hide under our bed, but I didn't get very far. I caught the eye of an Indian who chased behind me, grabbed my hair, and jerked me downward. I landed in the dirt with a thud. The violent action caused my head to jerk backwards into the hard ground and I blacked out.

I woke up with a headache and my hands bound together. My vision was blurry, but I could sense that I was being carried on the back of my Indian attacker. I could smell burning wood from the buildings the Indians must have burned before leaving and taking me captive. Our town no longer existed and Ralph probably didn't survive. I started crying over the loss of my husband and my life. My attacker heard my sobs and jerked me off of his shoulder. I was forced to walk through the woods being led by a rope tied to my hands. I looked around to see that I was not alone. There were at least 15 other women from town walking with me. Mary was one. She was also crying. Life as I knew it was completely over.

*Epilogue: People don't really know what happened to Jane Dickenson during her captivity. According to J. Frederick Fausz in American History, Jane Dickenson was released from the Powhatan Indians in 1623 after a Jamestown physician, Dr. Pott, traded beads for the release of the abducted women. Since Dr. Pott rescued Jane Dickenson, he required her to pay back her debt of rescue as well as the remaining years on the indenture Ralph Dickenson signed to come to Virginia. In 1624, she asked the governor of Jamestown to release her from being indentured to Dr. Pott. She claimed that Dr. Pott's treatment of her was like or worse than the treatment she received by the Powhatan Indians.*

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Sequence of Events Chart

