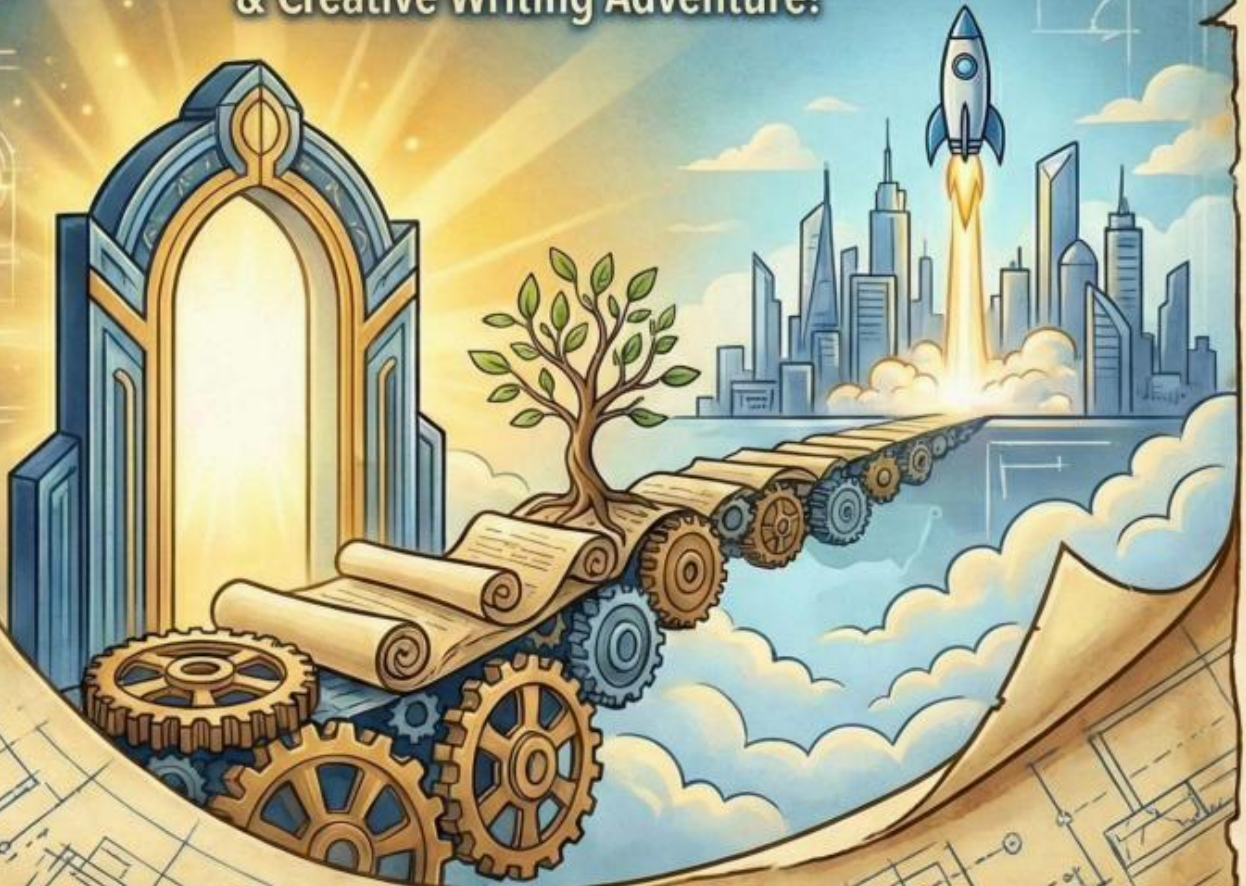




THE BLUEPRINT OF HOPE

A Fun and Engaging Research, Poetry
& Creative Writing Adventure!



PROJECT PACKET



PROJECT # BFH-001 · LESSONS WITH MR. B
FROM THE BUREAU

Welcome.

A B7 Collective project
v2 · Case File Edition

Inside this folder is a small, finite world with one job: *to make a kid's writing better*. No app. No streak. No leaderboard. Just paper documents and a project that takes about two weeks to run.

The folder is built to be opened, marked up, drawn on, and stapled back together. **Rip it. Spill coffee on it. Print it twice.** It's already been printed by other families this week.

01 / THE BUSINESS

One purchase. One household.

A single purchase covers every kid under your roof, forever. Print it as many times as you need.

If you're running these with kids from other families — co-op, microschool, private school, classroom, after-school program — pick up a copy for each family or email us about group licensing. We answer those notes ourselves and we make it work.

GROUP LICENSING → lessonswithmrb@b7collective.com

02 / THE REAL ONE

If you can't afford it, take it anyway.

If the cost is genuinely what's keeping this out of a kid's hands, take it anyway. No application. No income proof. No paperwork.

Email lessonswithmrb@b7collective.com, tell us which kit your kid wants to run, and we'll send it. We'd rather the work happen than the work sit on a shelf.

What this teaches.

Tier · MIDDLE SCHOOL (6–8)
Subject · ELA · History · Creative Writing
Project type · Historical-to-Future Creative

This project is designed for kids in **grades 6–8** and aligns with the Common Core State Standards listed below. It runs for about **two weeks** with roughly 45–60 minutes per day. The deliverable is graded against a four-category rubric inside the folder; the rubric maps directly to these standards.

STANDARDS MET · CCSS GRADES 6–8

Common Core alignment.

CCSS.ELA-W.6-8.3	Write narratives to develop real or imagined experiences using effective technique.
CCSS.ELA-W.6-8.4	Produce clear and coherent writing appropriate to task, purpose, and audience.
CCSS.ELA-RH.6-8.1	Cite specific textual evidence to support analysis of primary and secondary sources.
CCSS.ELA-RH.6-8.2	Determine central ideas of a primary/secondary source; provide accurate summary.
CCSS.ELA-L.6-8.5	Demonstrate understanding of figurative language, word relationships, and nuances.

WHAT TWO WEEKS LOOKS LIKE

Week 1 — Reading & Drafts: Source-gathering, evidence log, ugly first draft. **Week 2 — Polish & Final:** Self-audit using rubric, banned-word check, polished final filed in the archive.

The Brief.

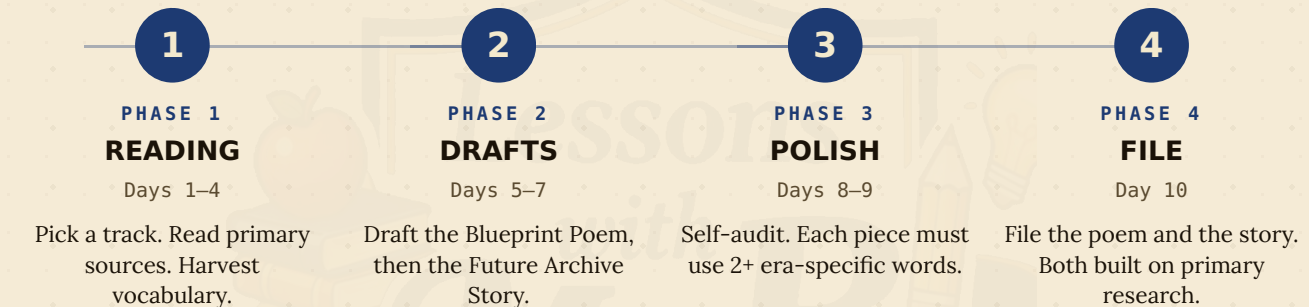
How to run this project.

The Blueprint of Hope

AT A GLANCE

DURATION 2 weeks ~45–60 min/day	DELIVERABLE Blueprint poem + future archive story	ROLE Architect of Future History <i>Historical-to-Future Creative</i>	STANDARDS 5 CCSS aligned to MS 6–8
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THE PROJECT ARC



HOW IT RUNS

▶ WHAT'S INSIDE

- Letter from the Bureau + four historical "blueprints"
- Track banner pages with research keywords
- Vocabulary & Sensory Harvest worksheet
- Two drafting boards (poem + story) + gold-standard pair

▶ THE DELIVERABLE

- 150–200 word Blueprint Poem (3 stanzas)
- 500–800 word Future Archive Story applying the lesson
- Graded on Detective Work, Tone-Match, Banned Words, Sentence Variety

▶ WHAT YOU NEED

- Notebook + pen + highlighter
- Computer with internet (Library of Congress, archive.gov)
- Printer (optional, for primary sources)

WHEN TO STEP IN

Mostly, don't. The packet is built for the kid to run.

- 1** Kid can't name a single fact from the historical track
- 2** The poem sounds like a Hallmark card, not a blueprint
- 3** The future story has no specific sensory detail

FILE № BFH-001 / BUREAU OF FUTURE HISTORY
THE BLUEPRINT OF HOPE

EYES ONLY

FOR THE ARCHITECT

A blueprint for hope.

Inside, you'll find: a brief, a mission menu, four historical tracks, a research log, two field guides, a poem-drafting blueprint, a story planner, model work, and a rubric. Total damage: ~2 weeks.

— MB.

LESSONS WITH MR. B

BUREAU CHIEF · BUREAU OF FUTURE HISTORY

File № BFH-001 · Re: Your assignment

Day One of Ten.

Historical Architect —

Welcome to the Bureau. Most history class asks you to describe what happened. We ask something stranger and more useful: *what can it teach us to build next?*

A **blueprint** isn't a description of a finished building. It's a set of instructions. We treat history the same way: not as a record, but as a set of *instructions for the future*.

Your job: pick a moment when America hit a crisis and built a solution. Study the documents. Steal the language. Bring two things back: a *poem* and a *story*.

Three rules of the Bureau before we begin:

1. Use real documents. *Real*. Not your imagination.
2. ~~It was a tough time and people were sad.~~ That historian does not get the byline.
3. Specific words from the time. Always.

Yours from the Bureau,

Mr. B.

BUREAU CHIEF

P.S. Your track selection is due at the end of Day Two. Pick the moment that won't let you sleep.

"History isn't a record of the past. It's *instructions for the future*."

Steal from the past. Every word saves one you'd have to invent.

If you can write your poem without a primary source — you're cheating yourself.

— MB

Four blueprints.

— pick the one whose crisis rhymes with today's.

- A. the green guardians (CCC, 1933)
trees, grit, "soil soldiers" →
- B. the iron dream (golden gate, 1937)
★ the "halfway to hell" club
- C. the voice of the people (suffrage, 1920)
70-year fight for one sentence.
- D. the moonshot (apollo 11, 1969)
the most-watched moment in history.

Next page:
the formal
mission menu.
Pick the one
whose *language*
grabs you.



THE MISSION MENU



TO: Historical Architect

FROM: The Bureau of Future History

SUBJECT: Finding the Blueprint

The Mission: You are being sent back to investigate a moment when the United States faced a crisis and built a solution. Your job is to study the "Blueprint" by looking at the documents and words they used to succeed, and bring that knowledge back to the present.



☐ TRACK A: THE GREEN GUARDIANS (1933)

The Crisis: The Great Depression left millions jobless, and the soil was eroding away (The Dust Bowl).

The Solution: The government hired an army of young men to plant 3 billion trees and build parks.

Choose this if: You enjoy nature, the outdoors, and stories of hard work.



☐ TRACK B: THE IRON DREAM (1937)

The Crisis: The economy was broken, and people felt small and hopeless.

The Solution: Engineers built the "impossible" Golden Gate Bridge to show that Americans could still do big things.

Choose this if: You enjoy engineering, mechanics, and overcoming the odds.



☐ TRACK C: THE VOICE OF THE PEOPLE (1920)

The Crisis: Half the population (women) was silenced by the law and could not vote.

The Solution: A 70-year organized fight to change the Constitution (The 19th Amendment).

Choose this if: You enjoy debates, justice, and fighting for fairness.



☐ TRACK D: THE MOONSHOT (1969)

The Crisis: The world felt divided, stuck, and afraid of the Cold War.

The Solution: America aimed for the stars to prove what humanity is capable of.

Choose this if: You enjoy space, science, and exploration.

THE GREEN GUARDIANS

1933 • nature & restoration

THE GREEN GUARDIANS (1933)

The Crisis: The Great Depression left millions jobless, and the soil was eroding away (The Dust Bowl).

The Solution: The government hired an army of young men to plant 3 billion trees and build parks.



Choose this if You enjoy nature, the outdoors, and stories of hard work

The Crisis: *The Dust Bowl.*

The Great Depression left millions jobless, and the soil itself was eroding away. The country looked like it was dying.

The Solution: *3 billion trees.*

The government hired an army of young men to plant 3 billion trees and build parks. The Civilian Conservation Corps. **The Soil Soldiers.**

Choose this if you enjoy nature, the outdoors, and stories of hard work.

SEARCH FOR:

"CCC Enrollee Handbook"

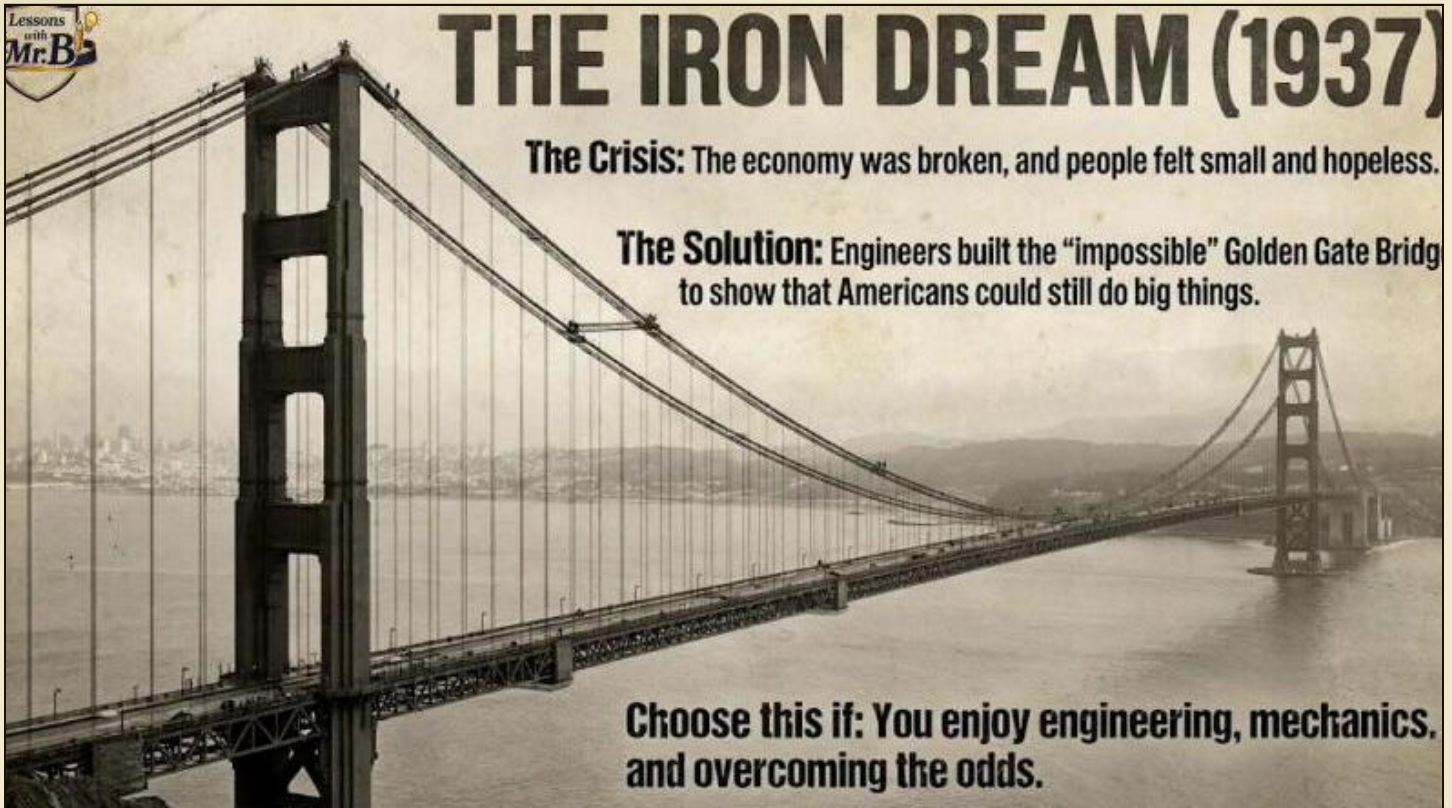
"Camp Life of the CCC"

"FDR's Tree Army"

"Soil Soldiers in action"

THE IRON DREAM

1937 • engineering & resilience



The Crisis: *Hopelessness.*

The economy was broken. People felt small. They felt the country couldn't do big things anymore.

The Solution: *The impossible bridge.*

Engineers built the Golden Gate Bridge to prove America could still do big things. **The Halfway to Hell Club.** The men who fell into the safety net and survived.

Choose this if you enjoy engineering, mechanics, and overcoming the odds.

SEARCH FOR:
"Golden Gate Construction"
"Halfway to Hell Club"
"Joseph Strauss Engineer"
"Cable Spinning photos"

THE VOICE OF THE PEOPLE (1920)

The Crisis: Half the population (women) was silenced by the law and could not vote.

The Solution: A 70-year organized fight to change the Constitution (The 19th Amendment)



Choose this if: You enjoy debates, justice, and fighting for fairness.

The Crisis: *Half the country, silenced.*

Half the population — every woman in America — could not vote. The law made them invisible. The Constitution did not see them.

The Solution: *A 70-year fight.*

Three generations of organized protest. The 19th Amendment.

The Silent Sentinels. The women who stood outside the White House for two years until they couldn't be ignored.

Choose this if you enjoy debates, justice, and fighting for fairness.

SEARCH FOR:

"Votes for Women Sashes"

"Silent Sentinels White House"

"1913 Suffrage Procession"

"Suffragette Handbills 1915"

THE MOONSHOT

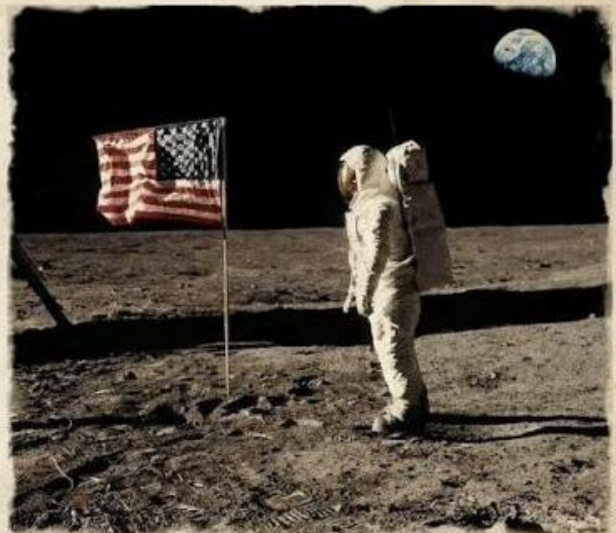
1969 • science & exploration

THE MOONSHOT (1969)

The Crisis: The world felt divided, stuck, and afraid of the Cold War.

The Solution: America aimed for the stars to prove what humanity is capable of.

Choose this if: You enjoy space, science, and exploration.



The Crisis: *The Cold War.*

The world felt divided, stuck, and afraid. Two superpowers. Bombs that could end everything. Children practicing what to do under their desks.

The Solution: *Aim at the moon.*

America aimed for the stars to prove what humanity is capable of. Eight years from "we choose to go" to "**the Eagle has landed.**"

Choose this if you enjoy space, science, and exploration.

SEARCH FOR:
"Apollo 11 Flight Plan"
"NASA Mission Control"
"Astronaut Checklist"
"Margaret Hamilton code"

LESSONS WITH MR. B

BUREAU CHIEF · BUREAU OF FUTURE HISTORY

File № BFH-001 · Re: House Rules

REJECTED IF MISSING

Architect –

Below: the things every dossier from this Bureau *must* do.
None of these are negotiable. The Bureau is a craft, not
a checklist – but here is where the checklist wins.

// FORMAT

- [] Poem: 3 stanzas. Title. Author line.
- [] Story: 250–400 words. Set in the future.
- [] Both bound or stapled with the research log.
- [] Track letter on cover (A / B / C / D).

// EVIDENCE

- [] Two primary sources logged. Cited.
- [] Five "stolen" words from the era – used in the poem.
- [] Three sensory details from a real document.
- [] The crisis & the solution named explicitly.

// VOICE

- [] Specific nouns. Strong verbs. Real numbers.
- [] The era's vocabulary, not your everyday speech.
- [] Show, don't tell. Always.
- [] **Banned words:**

very really stuff things good/bad obviously

P.S. "Good" and "bad" are the laziest words in
historical writing. The past was always more interesting
than that.

*A real word
from 1933
beats
five fancy
words you
made
up today.*

*No primary
source = no
poem.
Grade ceiling
= a B-.*

If your poem could
have been written
in any era —
it's not done.

— MB

— A TWO-WEEK PLAN —

Four milestones. One *blueprint*.

1.

Track Selection & Research Begins. — *Day 2.*

Pick your track. Begin your evidence log. Find two primary sources from the era.

*no AI
summaries.
find the real
thing.*

2.

Vocabulary & Sensory Harvest. — *Day 5.*

Steal five words and three sensory details from your sources. The poem is built from these.

*"steal" is the
word.
not borrow.*

3.

The Poem. — *Day 8.*

Three stanzas. Foundation → Structure → Roof. Use your stolen words.

*a poem is just a
building made
of words.*

4.

Future Archive Story. — *Day 10.* ★ **file it**

250–400 words. Set in the future. Apply the past's blueprint to a problem we haven't solved yet.

Are you *actually* ready?

Three index cards. Three checks. Tear them off. Mark them up. Staple.

CHECKLIST • № 01

The Research. *Did you find the real documents?*

- ☐ Track selected (A / B / C / D).
- ☐ Two primary sources logged. (Wikipedia ≠ primary.)
- ☐ Source titles, authors, dates, and URLs captured.
- ☐ The crisis & the solution named in your own words.

CHECKLIST • № 02

The Harvest. *Did you steal the right pieces?*

- ☐ Five "stolen" vocabulary words from the era.
- ☐ Three sensory details (sight, sound, smell, touch, taste).
- ☐ One direct quote from a primary source.
- ☐ Each item references a specific source.

CHECKLIST • № 03

The Final. *Could a stranger feel the era?*

- ☐ Poem: 3 stanzas, with title. Stolen words present.
- ☐ Story: 250–400 words, set in the future, applying the past's blueprint.
- ☐ Zero banned words.
- ☐ Read aloud. Era still recognizable in the language.
- ☐ Track letter visible on cover. Bound or stapled clean.

The evidence.

Two primary sources. *No source = no claim.*

TRACK

☐

A · Green
Guardians

☐

B · Iron
Dream

☐

C · Voice of
People

☐

D ·
Moonshot

PRIMARY SOURCE # 01

TITLE / AUTHOR

YEAR / DATE

URL / ARCHIVE LOCATION

KEY QUOTE OR DETAIL – exact words

PRIMARY SOURCE # 02

TITLE / AUTHOR

YEAR / DATE

URL / ARCHIVE LOCATION

KEY QUOTE OR DETAIL

Library of
Congress &
archive.gov
are gold.

— MB

The *stolen* words.

Five words from the era. The poem cannot be written without them.

Word 1.

THE WORD

WHERE YOU FOUND IT

WHY IT'S STRONG

Word 2.

THE WORD

WHERE YOU FOUND IT

WHY IT'S STRONG

Word 3.

THE WORD

WHERE YOU FOUND IT

WHY IT'S STRONG

Word 4.

THE WORD

WHERE YOU FOUND IT

WHY IT'S STRONG

Word 5.

THE WORD

WHERE YOU FOUND IT

WHY IT'S STRONG

The *five senses*.

From your sources, harvest one specific detail per sense.

Sight. — what does the era *look* like?

e.g., "the tin roofs of the CCC barracks" / "the orange paint on the bridge cables"

Sound. — what did people *hear*?

a tool, a voice, a song from the era, a noise specific to the moment

Smell. — this one separates the pros.

dust, oil, paper, sweat, woodsmoke — what is the specific smell of your era?

Touch. — texture, temperature, weight.

"the cold of a steel rivet" / "the rough wool of an enrollee uniform"

Taste. — optional but powerful.

camp food, the metallic taste of fear, dust on the tongue

Tell mode. Show mode.

Same era. Same student. The first version is what you'd write in a textbook. The second is what gets carved on a monument.

x TELL MODE

The Civilian Conservation Corps planted a lot of trees during the Great Depression. They worked very hard and it was tough. They wore uniforms and lived in camps. It was an important part of history.

WHAT'S WRONG:

- "a lot," "very hard," "tough" — labels.
- Zero specifics. Could be any era.
- "Important part of history" — telling.
- The reader feels nothing.

✓ SHOW MODE

The CCC enrollees called themselves "Soil Soldiers." They earned \$30 a month — \$25 sent home. By 1942, three billion saplings stood where dust had blown. The Handbook said: "We plant. We do not talk about planting."

WHAT WORKS:

- Specific number (\$30, \$25, 3 billion).
- "Soil Soldiers" — stolen from the era.
- Direct quote from the Handbook.
- The reader can see the moment.

"Tell" gives the reader your conclusion.
"Show" gives them the evidence — and lets them *feel* the conclusion themselves.

That feeling is the whole point.
— MB

— FIELD GUIDE · LESSON TWO —

A poem is a *building*.

Three stanzas. Three jobs. Foundation. Structure. Roof.

STANZA 1 · FOUNDATION

The crisis. — *ground the poem.*

Set the scene. The dust. The unemployment line. The locked ballot. The Cold War sky. **One stolen word minimum.** Show — don't tell — the moment of need.

STANZA 2 · STRUCTURE

The work. — *build the body.*

Who showed up? What did they do? Use the verbs of the era — they planted, they riveted, they marched, they calculated. **Two sensory details minimum.** Make it physical.

STANZA 3 · ROOF

The hope. — *close it out.*

What did it leave behind? A bridge. A forest. A signature. A footprint. The roof *does not* just summarize. It *delivers*. The last line should land like a hammer.

Same rule as
a real building:
foundation has
to hold the
rest up.
— MB

The *poem*.

POEM TITLE

BY (YOUR NAME), HISTORICAL ARCHITECT, BUREAU OF FUTURE HISTORY

I. Foundation. — the crisis.

II. Structure. — the work.

III. Roof. — the hope.

The story.

250–400 words. Set in the future. Apply the past's blueprint to a problem we have not yet solved.

A. The future crisis. — what's the new crisis?

Climate? Loneliness? Misinformation? Another one. Specific.

B. The blueprint borrowed. — what does the past teach?

Three billion trees. A "halfway to hell" club. A 70-year march. Six hours of broadcast. Pull one.

C. The character. — who's living through it?

One specific person. A name. A job. A particular morning.

D. The story (begin draft below).

★ WHAT "RIGHT" LOOKS LIKE

A poem and a story.

Both built from the same blueprint.

Track A · The Green Guardians (1933) | Sample work, Bureau of Future History

THE POEM

What the soil remembers.

By M. Reyes, Historical Architect

The wind ate the Plains for breakfast.
Topsoil for lunch. Whole counties
for supper. We watched our farms
become weather, then watched the weather
become news.

They came in rough wool, three
Soil Soldiers to a tent. They earned
thirty dollars a month and sent
twenty-five back home. They planted
until their hands forgot how to make
a fist. "We plant. We do not talk
about planting," said the Handbook.
Three billion saplings, kneeled in.

Now the forests they made are old
enough to vote. Their roots hold
a country together by the throat.
Walk through any one of them
and the ground beneath your feet
remembers a hand it has not seen
in eighty years.

THE STORY (excerpt)

The Carbon Corps · 2049.

By M. Reyes, Historical Architect

Maya had been a "Carbon Soldier" for nine months — long enough that her shoulders no longer ached at the end of a planting day, short enough that she still flinched when the supply truck back-fired.

The handbook in her cargo pocket was eighty-six years old in spirit, six months old in print. It had a single rule on its first page: *We plant. We do not talk about planting.*

She earned 380 credits a month and sent 320 home. The math was different, the wind was different, the country was different. But the shovel in her hand had the same weight her great-grandfather's had, in 1934, in Wisconsin, on a hill that no longer eroded because of him.

Three billion saplings, then. Twelve billion now. The blueprint had been waiting for the moment to fold.

Poem: 3 stanzas.
Story: 320 words.
Both built on
primary research.
THIS is the bar.
— MB

The Bureau's review.

File № BFH-001
Re: Final mark

CRITERIA	FILED • 4 pts	REVISION • 3 pts	SPIKED • 2 / 1 pt
1. Research – primary sources	Two real primary sources, properly cited. Crisis & solution clearly named. Quotes captured.	Two sources but one is secondary or weak. Citations partial. Crisis named.	Wikipedia only, or AI summary. No citations. Crisis vague.
2. Vocabulary & Sense – stolen language	Five era words harvested & used. Three sensory details from real documents. Specific.	3–4 era words present. Two senses used. One detail feels generic.	Modern vocabulary throughout. One or zero senses. Could be any era.
3. The Poem – foundation, structure, roof	Three stanzas, each doing its job. Title, byline. Last line lands. Show, not tell.	Three stanzas but one is thin. Last line stops rather than lands.	Fewer than three stanzas, or all three doing the same job. Telling, not showing.
4. The Story – future archive	250–400 words. Set in the future. Past blueprint applied clearly. Specific character, specific moment.	Length right. Future setting, but blueprint connection is loose.	Off-length, set in the past instead, or no connection to the blueprint.

SCORE CONVERSION

- 15–16 pts Filed in the Bureau permanent archive. (A)
- 12–14 pts Filed pending minor revisions. (B)
- 09–11 pts Returned for major revision. (C)
- 00–08 pts Spiked. See the Bureau Chief.

TOTAL SCORE

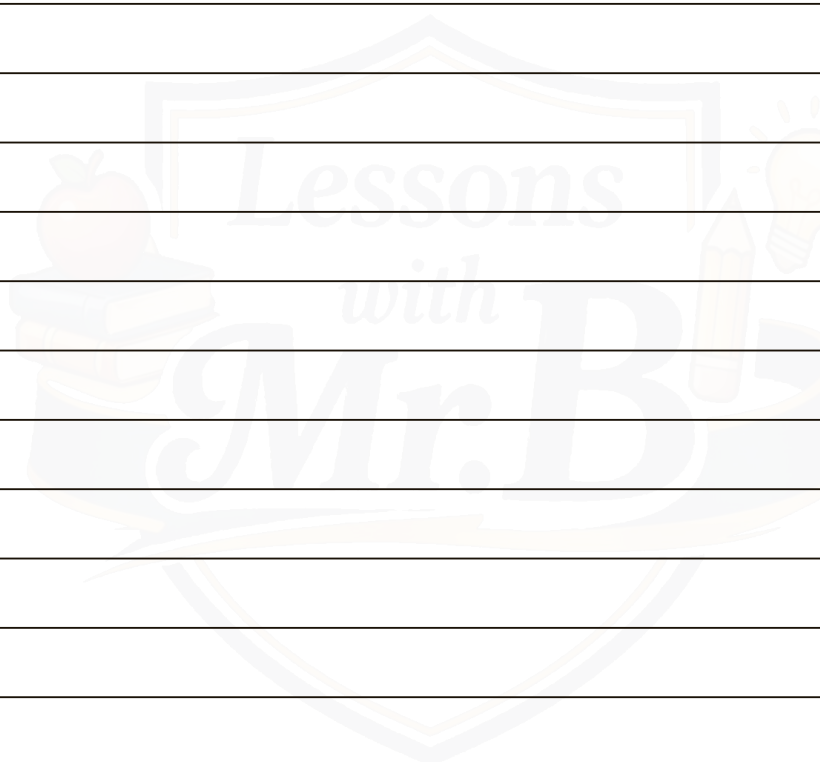
/ 16

CHIEF'S SIGNATURE

X _____

Notes *to self.*

What worked. What didn't. What you'll do differently next time.





BLUEPRINT • FILED

The Blueprint of Hope

FILE № BFH-001 • FILED IN THE ARCHIVE

There are more folders on the desk.

More artifacts, more drafts, more worksheets that don't look like worksheets. Pick the next one.

★ FIND YOUR NEXT PROJECT ★

lessonswithmrb.com

Built with care. Delivered with excellence.