

# Student Intensive Continuation Course



A Video Seminar for the Student

## TEACHER NOTES

### Level A

32 Lessons Using the SICC-A

Suitable for teaching upper elementary school students and above who have been through a Student Writing Intensive or equivalent

### Contents:

General Instructions for teaching this course over one to two years



INSTITUTE FOR

**Excellence in Writing**

An effective method for teaching writing skills

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Welcome to the Student Intensive Continuation Course Level A.

## Recommended Prerequisites

This course assumes that the student has completed the Student Writing Intensive (SWI)—either live or on video—Group A. Although review will be imbedded in the class presentations, the student should have a fair understanding of the following ideas:

- Note-taking and writing from “key word outlines” (Units 1 & 2)
- The six “Dress-up” techniques
- Story sequence (Unit 3)
- Titles
- Topic-clincher paragraph rule (Unit 4)

Students who have not completed the SWI course but have equivalent experience may also be able to participate in this continuation course.

## Course Objectives

At the end of this course a student will be able to:

- Use a variety of stylistic techniques including sophisticated vocabulary, complex sentence structure, and decorations such as similes
- Write basic reports
- Write stories following the Unit 3 Story Sequence model
- Write reports on pictures using the Unit 5 Writing from Pictures model
- Write a 5-paragraph essay with introduction and conclusion
- Write letters following the Essay Model
- Edit their work for grammar, syntax, and usage

## Course Pacing

These lesson plans provide enough writing assignments to use the course over one to two years.

Plan to have a class time each week where the lesson is taught or reviewed, and then figure for 30–60 minutes a day for the remaining week or two to complete the writing assignment. There is a sample daily schedule in Appendix 2. The complete listing of disc chapter titles and times is located in Appendix 1.

**One Year Plan:** Although it is reasonable to complete the 30 lessons in one year, teachers should be sensitive to students’ needs and adjust the number of assignments as necessary to avoid overload. Recommended adjustments are provided in the teacher’s notes. Using this option, the last two extra lessons (31 and 32) are for review should you need a couple more lessons to round out your school year. You may repeat them as often as you wish.

**Two Year Plan:** This option is good for students who usually need more time completing assignments, have any learning issues, or whose other schoolwork is heavy enough that a more leisurely pace would be beneficial. Lessons 1–16 can be completed the first year and lessons 17–32 the second year. Plan to spend two weeks on each lesson. The first week’s class time can be used to watch the lesson and start the assignment, and the second week’s class time can be used to go over the student’s rough draft, correct grammar and spelling, and discuss the remaining style to be completed over the next week.

**10-Week Plan:** You can further condense the entire course into a ten-week intensive seminar. Since this course was originally taught in a ten-week session, you can do the same. Set aside 2.5 hours each week to watch an entire disc and get started on the writing assignment. Use the remainder of the week to complete the assignment as given by Mr. Pudewa at the end of each disc. There is a folder entitled “SICC-A\_10\_Class\_Handouts” in the SICC-A materials on the yellow CD-ROM if you decide to use this bare-bones option.

## Class Materials

Each student will need a copy of the “SICC-A Student Materials.” This document contains all the printouts and instructions to create a student binder.

The remaining student pages should be given to your students as they need them during the course. You are welcome to freely copy and distribute whatever materials you need to teach however many students you have. There is also a two-sided version of the “Student Materials” in the SICC-A Extras folder on the yellow SICC CD-ROM should you desire to print two-sided to save on paper.

Although these lessons provide the writing prompts and some of the sources, it is easy to adjust the lessons to fit whatever you are studying. For the biographical essay, have your student choose famous people in the area of history or science you are studying. For the lessons on imitation of style, you can have your student retell stories from your time period in another voice, or even recount a historical event in another voice. You can be as creative as you wish, or simply follow the lessons as written.

## Grading

To help you with grading, please read Mr. Pudewa’s articles entitled “The Four Deadly Errors of Teaching Writing” and “Marking and Grading,” both of which are found in Appendix 3 of this document.

Every lesson includes a grade sheet which the student should attach to his writing assignment before turning it in. Feel free to adapt them in any way you wish. If your student is struggling with all the style, it is very appropriate to reduce the requirements for any assignment.

You may want to have students turn in their work a day or so before your next class, so you can have it graded before the next class session. So if your class is on Monday, homework is due by Friday evening (of that week for one-year plan students and of the next week for two-year plan students).

## Student Samples

In addition to the teaching materials, the completed writing assignments from the students who took the filmed class are included on the CD-ROM. The student samples provided with each lesson are not by any means perfected, yet they represent the best efforts of the student participants. Last names have been deleted, and not every student’s work is included in the collection. Hopefully they will provide students, parents, and teachers with a sense of what can be expected as well as what might be achieved by children of comparable age.

## Teaching Writing: Structure and Style

It is recommended that teachers using this course also have access to our teacher’s course, *Teaching Writing: Structure and Style*. To aid you in its use, suggestions of which portions to watch and when to watch them are included in the teacher’s notes.

Excellence in Writing also has active support groups that are a great help to home and classroom teachers using our materials. You can find them by going to [www.excellenceinwriting.com](http://www.excellenceinwriting.com) and clicking on the “Support” tab.

## Video Production & DVD Usage Comments

Because class sessions 1, 2, and 3 were recorded without student microphones, the students’ comments and questions are difficult to hear; however, Mr. Pudewa tried to repeat their words as often as possible. Beginning with the fourth class, the students have microphones at their tables and can be heard clearly.

These DVDs are best viewed with a standard DVD player connected to a standard television set. If viewed on a flat panel computer display, the interlacing may create a fuzzy image occasionally; the DVDs are therefore better viewed with a smaller screen window.

Transcriptions of board notes are provided in these Teacher Notes. If students wish to have more time to copy from the screen, it is possible to pause the video presentation, or students may copy from the teacher’s transcriptions.

Lesson	Concepts Presented	Student Handouts	Homework Assignment
1 (Disc 1)	Dress-up review (“-ly,” who/which, because, quality adjective)	“The Brothers Grimm” and “H.W. Longfellow” (may substitute both texts)	Write one to two paragraphs.
2 (Disc 1)	More Dress-up review (strong verb, adverbial clause) There, Their, and They’re	They’re, There, and Their worksheet “Harriet Tubman” and “The Underground Railroad” (may substitute both texts)	Write one to two paragraphs.
3 (Disc 1)	Story Sequence Review	Story Sequence Model “The Two Frogs and the Well”	Write a three-paragraph story.
4 (Disc 2)	Review Topic/Clincher and Title rules	“The Greedy Dog” (may substitute)	Write a three-paragraph story.
5 (Disc 2)	Editing Practice Prepositional Sentence Openers	“Two Frogs” by Not Me Homework Assignment	Edit a story. Add a prepositional opener to a story.
6 (Disc 2)	Taking notes from a longer reference (Unit 4)	“Johann Sebastian Bach” “Harriet Tubman” (may substitute both texts)	Write two paragraphs from two articles.
7* (Disc 3)	Reading Student Samples Review taking notes from a longer reference	“Beethoven” “Lou Gehrig” (may substitute both texts)	Write two paragraphs from two articles.
8 (Disc 3)	Editing Practice	“Crazy about Bach” by Not Me “Dr. Walter Reed” (may substitute)	Write one paragraph from one article.
9* (No Disc)	Review taking notes from a longer reference	“Deborah Sampson” “Gutenberg” (may substitute both texts)	Write two paragraphs from two articles.
10 (Disc 3)	Three-paragraph Essay	“Florence Nightingale” (6 pp)	Write three paragraphs from one chapter of a book.
11* (Disc 3)	Read Student Samples Review three-paragraph Essay	“Martin Luther King, Jr.” (3pp) (may substitute)	Write three paragraphs from one chapter of a book.
12 (Disc 4)	Editing Practice	“A Real Fiction” by Not Me	Write three paragraphs from one chapter of a book.
13 (Disc 4)	“-ly” Sentence Opener	New “-ly” list	Write three paragraphs from one chapter of a book.
14 (Disc 4)	Writing from Pictures	Writing from Pictures Model “Woman and Bathtub” Pictures	Write a three-paragraph report about three pictures.
15 (Disc 5)	Writing from Pictures Review	Three sets of picture prompts	Write a three-paragraph report about one set of three pictures.
16 (Disc 5)	Quotes and Comma Usage VSS Sentence Opener	“Puncty’s Practice” Three sets of picture prompts	Write a three-paragraph report about one set of three pictures.

\* This lesson could be omitted altogether if your student has demonstrated mastery of the subject or if you need to reduce the number of lessons.

## SICC A Scope and Sequence Continued

Lesson	Concepts Presented	Student Handouts	Homework Assignment
17 (Disc 6)	Its vs. It's To, Too, and Two Clausal starters punctuation	Three sets of picture prompts	Write a three-paragraph report on one set of three pictures.
18 (Disc 6)	Story Sequence Review Writing a Sequel	(No lesson handouts)	Write a three-paragraph sequel.
19 (Disc 6)	Decorations: Simile	Simile Worksheet	Write a three-paragraph sequel.
20 (Disc 7)	Sentence Opener: “-ing”	Super Tricky #4	Write a three-paragraph prequel.
21 (Disc 7)	More on “-ing” openers	Imposter “-ing” openers	Paragraph re-write with style
22 (Disc 7)	Essay Model	Basic Essay Model	Write three body paragraphs.
23 (Disc 8)	Introduction/Conclusion	“Golden State Treasures” Sample Basic Essay “The Three F’s of Norway”	Write an introduction/conclusion to a body essay.
24*	No Disc Practice Introduction & Conclusion Writing	(No lesson handouts)	Write an introduction/conclusion to a body essay.
25 (Disc 8)	Editing Practice	“A Great State” by Not Me	Write an introduction/conclusion to a body essay.
26* (Disc 8)	No Disc Practice Introduction & Conclusion Writing	(No lesson handouts)	Write an introduction/conclusion to a body essay.
27 (Disc 9)	Letter Writing	“Dear Aunt Ann”	Write a five-paragraph letter.
28 (Disc 9)	Letter Writing	“Dear Nick”	Write a five-paragraph letter.
29 (Disc 9)	Preparation for Final Exam	(No lesson handouts)	Write a five-paragraph letter.
30 (Disc 9)	Final Exam	Final Exam	None
31*	(No Disc) Fiction Writing	Fiction Writing	Write a three-paragraph story.
32*	(No Disc) Non-Fiction Writing	Non-Fiction Writing	Write a five-paragraph report.

\* This lesson could be omitted altogether if your student has demonstrated mastery of the subject or if you need to reduce the number of lessons.

Lesson	Disc 1 Section Title	Disc 1 Time	Student Handouts for Lesson	Homework
1	Introduction	00	Paragraphs: “The Brothers Grimm” “H.W. Longfellow” (You may substitute different paragraphs to reflect what you are studying.)	Composition Checklist Grade Sheet
	Dress-up Review: “-ly” words	4:10		
	Dress-up Review: who/which	9:19		
	Dress-up Review: because, qual adj	18:11		
	End of section (Stop before the Strong Verb Dress-up review.)	22:58		

**Teaching Writing: Structure and Style**

If you have our teacher’s course, you may wish to review Disc 1 (1 hour 40 minutes), the first half of Disc 2. (Stop after the “Observation from Practicum,” and stop when Unit III Story Sequence is introduced. Viewing time is 59 minutes.) Syllabus pages to review are: 1–26.

**The Lesson**

- Watch Disc 1 from the beginning through the end of the “because/quality adjective” review. Stop before the strong verb Dress-up. (Viewing time is about 23 min.)
- Note: If your students are very confident with the outlining process and good at inserting Dress-ups, you may wish to combine lessons 1 and 2 and only outline and write on two of the paragraphs (your choice).
- Concepts presented:
  - Review Dress-ups: “-ly,” “who/which,” because clause, quality adjective.
- Read and discuss the “The Brothers Grimm” paragraph, ensuring students understand the vocabulary and concepts presented before attempting to make an outline.
- Create a keyword outline of the paragraph; then test the outline by telling back the paragraph using the outline. A refresher regarding this process is included on the next page of these notes.
- Remind students how to use the checklist and instruct students to hand in their homework with the grade sheet attached.

Dress-Up

1. “-ly” adverb (not adjective)
2. who/which
  - Not a complete sentence:  
*The girl, who wanted to eat ice cream for breakfast with cereal.*
  - It needs a verb:  
*...screamed because she did not get her way.*  
*The teacher, who dropped the silly pen,...  
---bent over to pick it up.*
  - Note: Who’s and which’s steal the verb, so you need to add in another.
3. because clause
4. quality adjective (image/feeling)
  - Test for adjective: the \_\_\_\_\_ pen
  - Banned adjectives: big, good, bad, fun

**Homework**

- Write a paragraph about the Brothers Grimm using the outline you created in the lesson and following the Composition Checklist.
- Also, create an outline on the paragraph about Longfellow (included in the “Student Materials”), and write a paragraph from the outline again using the Composition Checklist.
- Note: Your students will be putting their source texts (like the paragraphs handed out today) under the “Current Work” tab and only keep them as long as they are working on them.
- **\*Save at least one of your finished paragraphs for a rewrite in lesson 21.**

Remember, there are no right answers when creating a key word outline. The goal is to teach a student to limit what he writes down in the outline, hence the word limit. As to word choice, as long as the words help the student remember the content of the original paragraph, the outline is good.

The general guidelines for key word outlines are:

- Outlines should be limited to three words per sentence.
- Symbols, numbers, and abbreviations are free.
- Proper names and titles count as one word.
- If a sentence is particularly long, a student may split it into two details (two numbers in the outline).

### The Brothers Grimm

The Brothers Grimm were famous storytellers from the early nineteenth century. They lived in Germany and listened to everyone's stories. They collected the many stories and fairy tales that had been passed down from generation to generation. In 1812 they published *Children's and Household Tales*. This collection later became known as *Grimm's Fairy Tales*. It included some of the world's most famous stories, including "Cinderella," "Hansel and Gretel," "Rapunzel," and "Rumpelstiltskin." They also began a German historical dictionary, which they never finished.

### Sample Keyword Outline:

- I. Brothers Grimm, famous, storytellers, 19th
1. Germany, listened, stories
  2. collected, passed, generation → g.
  3. 1812, published, *Children's and Household Tales*
  4. *Grimm's Fairy Tales*, Cinderella, H&G, Rap, Rumpl.
  5. G. historical dictionary, ø finished

Once the outline is complete, test the outline by re-creating the paragraph orally; then write. Once the paragraph is written, students may use the composition checklist to edit their paragraph.

One year or two? You have the option of completing these lessons over one or two years.

If you are doing the **two-year plan**, do one lesson every two weeks. The first week, watch the disc on "class day." Spend the second week going over the homework as completed thus far, and help the student clarify his direction.

**One-year plan** students will do one lesson once per week. Since some of the assignments require more time, suggestions to adjust the homework appropriately will be made in these notes. Continue to watch the next section of the DVD during the class time even if the student writing assignment is continuing.

There is a **sample schedule** in Appendix 2 showing how students can plan out their homework on a daily basis.

Lesson	Disc 1 Section Title	Disc 1 Time	Student Handouts for Lesson	Homework
2	Dress-up Review: strong verb	22:58	They’re, There, and Their  Paragraphs: “Harriet Tubman” “The Underground Railroad”  (You may substitute different paragraphs to reflect what you are studying.)	Composition Checklist  Grade Sheet
	Dress-up Review: adverbial clause	31:24		
	There, their, they’re	33:53		
	There, their, they’re exercise	37:11		
	Pause for Exercise	39:58		
	Reading There, their, they’re	00		
	End of section (Stop when Mr. Pudewa begins to introduce the Story Sequence.)	3:55		

**The Lesson**

- Read student paragraphs.
- Watch Disc 1 through the beginning of “Dress-Up Review: Strong Verb” through “Reading: There, Their, They’re.” You will continue through the pause for writing and stop when Mr. Pudewa begins to discuss the “Story Sequence.” (Viewing time is approximately 21 minutes, excluding the time for the writing pause.)
- Concepts presented:
  - Review Dress-ups: strong verb, adverbial clause
  - Reading “There, Their, They’re”
- Read and discuss the Tubman paragraph. Ensure students understand the vocabulary and concepts presented before attempting to outline.
- Using the Harriet Tubman paragraph, create a key word outline. Have students recreate the paragraph orally using their outlines.

Dress-ups continued

5. strong verb

Test for verb: I \_\_\_\_\_

Banned: see/saw, eat/ate, said, like, thought

Ban: go/went  
(Alternatives: traveled, sprinted, hurried, dashed, strolled, escaped, scrambled, trudged, skipped, raced, stumbled, staggered)

Alternatives: traveled, sprinted, hurried, dashed, strolled

6. adverbial clause

(when, while, where, as, since, if, although — www.asia)

Harriet Tubman

Harriet Tubman’s daring rescues helped hundreds of slaves escape to freedom. She became the most famous leader of the Underground Railroad. She was called “Moses” after the Biblical Moses, who led the Jews from Egypt. Tubman never was caught. She never lost a slave on any of her nineteen rescue trips. Rewards for her capture once totaled about \$40,000.

**Homework**

- Write a paragraph about Harriet Tubman using the outline you created in the lesson and following the Composition Checklist.
- Also, create an outline on the paragraph about The Underground Railroad (included in the “Student Materials”), and write a paragraph from the outline again using the Composition Checklist. *(This second paragraph assignment is optional if you are on the one-year plan.)*

Once upon a time there were two children who felt that their shoes were too tight. One of them exclaimed, “Look, over there!”

She had seen a shoe store and thought there was a good chance they would be able to enlarge their shoes.

“Hi,” greeted the shopkeeper, “How are your shoes?”

“They're too tight,” replied the first child.

“Yes, they're awful,” sobbed the second.

“Well now,” empathized the shopkeeper, “There, there, let's see what we can do. Put them on the shelf over there and I'll take a look at them.”

“They're my favorite shoes,” sniffled the first child.

“Maybe their laces are too short,” cried the second.

The shopkeeper called their parents. “About your children's shoes,” he confided, “They're really too small.” “I'd just go to Kinney Shoes and buy them a new pair over there,” he advised.

“They're good kids to try to take care of their shoes, even when there's no way to fix them,” he thought as he hung up and smiled.

Lesson	Disc 1 Section Title	Disc 1 Time	Student Handouts for Lesson	Homework
3	Story Sequence	3:55	Story Sequence Model "The Two Frogs and the Well" Attributed to Aesop	Composition Checklist w/ Typing Guidelines Grade Sheet
	Story Sequence: Characters/Setting	7:06		
	Story Sequence: Conflict/Problem	11:00		
	Story Sequence: Climax/Solution	12:44		
	"The Two Frogs and the Well"	17:14		
	Story Sequence: "The Two Frogs"	20:01		
	Solution: "The Two Frogs"	30:30		
	Writing the Story – Checklist	37:19		
	Finding "-ly" words for story	40:43		
	Finding Strong Verbs for Story	46:12		
	Finding Quality Adj for Story	48:48		
	Class Overview	56:24		
	One last joke	59:30		
	End of Disc	1:01:54		

**Teaching Writing: Structure and Style**

If you have our teacher's course, you may wish to review Disc 2 from "Unit III: Summarizing Narrative Stories" to the end of the disc. (Viewing time is 54 minutes.) Syllabus pages to review are: 27–36.

**The Lesson**

- Watch Disc 1 through the beginning of "Story Sequence" through the end of the disc. (Viewing time is 58 minutes.) You may skip the "class overview" given at the end if you wish.
- Concepts Presented:
  - Review Story Sequence
  - Brainstorm Dress-ups: "-ly," strong verbs, quality adjective
- The board notes for the Two Frogs story is provided on the next page.
- Students may wish to put their Story Sequence Model behind their "Structure Models" tab.

**Homework**

- Students should write their three-paragraph story using the composition checklist.  
*Because Mr. Pudewa spent much time explaining the assignment and brainstorming ideas with the students, one-year plan students should be able to complete this story in one week, but be sensitive to their needs.*

"-ly" options  
 ...happily, successfully, safely, coolly lived in the marsh  
 suddenly, viciously, frightfully a drought came  
 all the water quickly, suddenly, freely, terribly, finally dried up  
 miserably quickly, wisely, **sensibly**, cautiously, anxiously searched for a new home  
 ...surprisingly, gratefully, naturally, openly they came to a deep well  
 ...**rashly** jumped in

strong verb options  
 Look at your banned word list for options for "go/went" and "said."  
 Add "croak" under said.

quality adjective options  
 \_\_\_\_\_ skin  
 wrinkly, kissable, crinkly,  
 \_\_\_\_\_ frog  
 Mischievous,  
 \_\_\_\_\_ drought  
 horrible, terrible, (bad alternatives)  
 \_\_\_\_\_ home  
 wet, cool, refreshing, ideal, comfortable, perfect, splendid  
 \_\_\_\_\_ well  
 gloomy, grimy, heavenly, enticing  
 \_\_\_\_\_ decision  
 splendid, despicable, lame  
 \_\_\_\_\_ life, \_\_\_\_\_ death, \_\_\_\_\_ rain

### **Story Sequence**

#### **I. Characters/Setting**

Who? –like  
 When image/mood  
 Where

- I. 2 frogs, friends, marsh
  1. Freddy, happy go-lucky, young
  2. Dwayne, serious, cautious
  3. drought, summer, dried
  4. Search, new home

#### **II. What Problem?**

What do they need or want?  
 What do they think?  
 What do they say and do?

- II. Well, deep, stone, wall
  1. Perfect! Cool, refreshing
  2. “Let’s jump”
  3. “hold on,” escape?
  4. argue

#### **III. Climax, Resolution**

How is the need resolved?  
 What happens after?  
 What is learned?

- III. Don’t go (die/survive) or
  - III. One goes, one stays or
  - III. Both go (both stranded/lived happily)
- Message: depends on your ending  
 (Too cautious: miss opportunity)  
 (Pushed in, both stuck: Listen to your elders)

*Final Clincher Repeats Title*

Lesson	Disc 2 Section Title	Disc 2 Time	Student Handouts for Lesson	Homework
4	Opening Jokes	00	"The Greedy Dog"	Composition Checklist Grade Sheet
	Review of Topic/Clincher	4:26		
	Reading Stories	8:20		
	Correcting Papers	17:28		
	End of section (Stop when Mr. Pudewa begins the Editing Practice.)	19:50		

### The Lesson

- Read student stories.
- Watch Disc 2 from the beginning through "Correcting Papers." (Viewing time is about 20 minutes.) Stop before Mr. Pudewa starts the editing practice. You may skip the reading of student stories on the disc if you wish.
- Concepts presented:
  - Review of Topic/Clincher
  - Reading stories
  - Correcting papers
- Remind students that the topic/clincher rule only applies to reports, not stories. One more story will be written before they will need this rule.
- Did your students follow the title rule in their frog story? (The title is taken from dramatic words of the last sentence.) If not, help them fix their titles or last sentences.
- Remind students to use the "Final Clincher Repeats Title" rule in their next story and use the composition checklist to check their work before handing it in.
- Have students brainstorm for the Dress-ups as Mr. Pudewa did in lesson 3.

### Homework

- Write a three-paragraph story using "The Greedy Dog" as a model.
- Use the composition checklist to ensure you have remembered all the required elements.

*One-year students may require two weeks to complete this assignment. If so, they will be finishing their story while adding the extra style required in lesson 5.*

#### Topic/Clincher Rule

The Topic Sentence and the Clincher Sentence must repeat or reflect two or three key words.

#### Title Rule

Title repeats key words of final sentence

#### The Greedy Dog

Attributed to Aesop

- I. dog, "Crusher" guard dog
  1. Lived w/ policeman
  2. proud, greedy
  3. bone, meat, growled
  4. took bone outside, eat
- I. big bone (or little? Or meaty?)
  1. thought "so big, others take"
  2. went far out to bridge
  3. stream, another dog
  4. jealous, angry
  5. barked "go away!"
- III. bone, fell, stream, sank
  1. "My bone!"
  2. (How end? Did the dog learn his lesson, go back and be nice? Or did he blame the stream and stay mean?)
  3. Greediness never pays OR The humble in spirit will retain honor

Lesson	Disc 2 Section Title	Disc 2 Time	Student Handouts for Lesson	Homework
5	Editing Practice	19:50	"Two Frogs" by Not Me	Homework Sheet
	Editing Practice: Two Frogs	27:49		
	Editing for Dress-ups	36:06		
	More Editing Practice	39:37		
	Checking for Dress-ups	55:25		
	Preposition Charades	58:26		
	Prepositional Sentence Openers	1:03:25		
	Indicators and Rules	1:09:44		
	End of section (Stop when Mr. Pudewa starts talking about writing a report.)	1:16:51		

### Teaching Writing: Structure and Style

If you have our teacher's course, you may wish to review Disc 3 starting at the beginning and when Unit IV is introduced. (Viewing time is 23 minutes.) Review your syllabus pages 17–21.

### The Lesson

- Read student titles and last sentence in their stories from last week. Did they follow the title rule? Save the story reading for next week when you have more class time. Additionally, students will be adding a prepositional opener to these stories, so they will change for next time.
- Watch Disc 2 from "Editing Practice" through "Indicators and Rules." (Viewing time is about 53 minutes.) Stop when Mr. Pudewa talks about the next assignment (report writing).
- The corrections from the editing done on the disc are on the next page if you wish to do this live instead of watching the DVD.
- Concepts Presented:
  - Editing practice, editing Two Frogs
  - Editing for Dress-ups, more practice
  - Checking for Dress-ups
  - Preposition charades
  - Sentence openers
  - Indicators and rules
- Inform students that learning to edit this way is important, and they should be editing their own work the same way.

*Freddy and Dwaine were hot, they needed a cool place. Which they found a well, it was great.*

The first sentence is a run-on and the second is not a complete sentence.

Possible solutions: put in an and, period, because.

The 'which' doesn't work. Try, *"Then they found a well, which was great."*

### Homework

- Take your story from the last lesson, and add a prepositional opener to EACH paragraph. Edit your work and correct anything that wasn't corrected before.
- There is no grade sheet for this lesson.

*Two-year plan students may want to only spend one week on this lesson instead of two. One-year students will be finishing their story begun last week and will add this new style as they edit.*

## PARAGRAPH 1

Once there lived too frogs.

- "Too" should be "two."

One was a carefree young fellow named Freddy.

- OK

Although the other one was a little crabby and named Phineas.

- Not a complete sentence.
- We could connect it with the sentence before. "...Freddy, although the other one...."

Summer came and sadly there was not much rain.

- OK

Sadly there was a drought.

- Two sadly's (redundant). Try "unfortunately." Change one "sadly" to "unfortunately."

Which made their swamp dry up.

- Not a complete sentence, can be combined with the sentence before. "...drought, which made...."

Because of the lack of moisture, they became miserable, they had to leave and quickly look for a new home.

- Run on sentence again. Either "...miserable. They..." or "...miserable so they...." or "miserable and had to leave..." (no *they*).

**Check for Dress-ups.**

- We have "-ly," adverbial clause, qual adj, because, and another "-ly," no strong verb.
- Add a strong verb. Change "leave" to "hopped away." Un-underline "quickly" and underline "hopped."

## PARAGRAPH 2

After a while, they saw a well.

- "Saw" is a banned word. Change "saw" to some alternative (your choice). Underline your choice (spotted?) to mark it as your strong verb.

Freddy was exited and said, "Wow, this well witch would make a great home!"

- "Exited" should be "excited."
- "Said" is banned. Change to "shouted" or "exclaimed," etc.
- "Witch" is spelled incorrectly, and the sentence is incomplete. Cross the "witch" out, but we will need another "which" somewhere.

Let's jump in. The water is deep, it is cool.

- Need an end quote after "cool." Also, second sentence needs something. "The water is deep and cool" or "The water is deep and it is cool."

"Not so quickly," said Phineas solemnly.

- "Said" is a banned word. Use "advised."

Your a little to hasty!

- Missing apostrophe in "your" (should be "you're").
- Need quote marks at the beginning. "You're a little to hasty!
- "To" should be "too."

Don't you think you're new home might also possibly dry up, then what would you do my dear little frend?

- "Frend" should be "friend." End quote at the end of this sentence.
- "You're" should be "your."
- Question mark after up: "...dry up? Then..."

Freddy argued, "Oh, come on Uncle Phineas! Don't worry so much. It can't dry up that fast. If the water gets low, we'll just jump out and move on. You worry too much. You shouldn't worry about it."

- Too many "worries." Remove "You worry too much," or change the second one to "You shouldn't be so concerned (distressed)."

Phineas who worried about the danger.

- Incomplete sentence. Change to "...danger, did not agree," or "shook his head, frowned, grumbled, still did not leap in."

#### Check for Dress-ups.

- We have adverbial clause, qual adj, "-ly" word, strong verb.
- "little" is another adjective, so un-underline it.
- We do have a "who" in the last sentence, so underline it.
- Missing "because." On the disc, they changed the "who" to a because, but that did take away their who/which! Any other ideas to put a because clause in there? You could combine the sentences "Let's jump in because the water is deep and cool."

# Appendix 1

# SICC-A Disc Times

## SICC A Disc 1

Scene Titles	Lesson #	Time
Introduction	1	00
Dress-up Review: “-ly” words		4:10
Dress-up Review: who/which		9:19
Dress-up Review: because, qual adj		18:11
Dress-up Review: strong verb		22:58
Dress-up Review: adverbial clause	2	31:24
There, their, they’re		33:53
There, their, they’re exercise		37:11
Pause for Exercise		39:58
Reading There, their, they’re		00
Story Sequence	3	3:55
Story Sequence: Characters/Setting		7:06
Story Sequence: Conflict/Problem		11:00
Story Sequence: Climax/Solution		12:44
“The Two Frogs and the Well”		17:14
Story Sequence: “The Two Frogs”		20:01
Solution: “The Two Frogs”		30:30
Writing the Story – Checklist		37:19
Finding “-ly” words for story		40:43
Finding Strong Verbs for Story		46:12
Finding Quality Adj for Story		48:48
Class Overview		56:24
One last joke		59:30
End of Disc		1:01:54

## SICC A Disc 2

Scene Titles	Lesson #	Time
Opening Jokes	4	00
Review of Topic/Clincher		4:26
Reading Stories		8:20
Correcting Papers		17:28
Editing Practice	5	19:50
Editing Practice: Two Frogs		27:49
Editing for Dress-ups		36:06
More Editing Practice		39:37
Checking for Dress-ups		55:25
Preposition Charades		58:26
Prepositional sentence openers		1:03:25
Indicators and Rules		1:09:44
Topic/Clincher and Details		1:12:43
Interesting and Important Facts		1:16:51
Johann Sebastian Bach	6	1:22:05
Keyword Outline – J.S. Bach		1:27:42
Homework Assignment		1:41:09
Writing Checklist		1:48:10
End of Disc		1:49:41
(Lesson 7 skips ahead to watch the “Reading Student Samples” at the end of Disc 3)		

## SICC A Disc 3

Scene Titles	Lesson #	Time
Introduction	8	00
Dress-ups and Sentence Openers		4:23
Editing Practice: Titles		10:34
Editing Practice: 1 <sup>st</sup> sentence		15:17
Editing Practice: 2-4 <sup>th</sup> Sentences		20:59
Editing Practice: 5-6 <sup>th</sup> sentences		25:06
Editing Practice: 7-8 <sup>th</sup> sentences		31:25
Editing Practice: 9-10 <sup>th</sup> sentences		37:53
Editing Practice: Dress-ups		42:38
(There is no DVD viewing for Lesson 9.)		
Three Paragraph Essay	10	49:57
Florence Nightingale Sample		54:16
Florence Nightingale: Topics		56:13
Florence Nightingale: Topics (2)		1:05:46
Florence Nightingale: Topics (3)		1:14:00
Florence Nightingale: Listing/Choosing Topics		1:21:12
Florence Nightingale: Plan. Para. 2		1:25:22
Florence Nightingale: Plan. Para. 3	1:29:56	
Review Assignment	11	1:33:58
Reading Student Samples	7	1:38:51
Conclusion	11	1:49:07
End of Disc		1:55:59

## SICC A Disc 4

Scene Titles	Lesson #	Time
Introduction	12	00
Editing Practice: Dudley Doright		3:18
Editing Practice: Sentence Two		7:38
Editing Practice: Sentence Three		12:12
Editing Practice: Sentence Four		15:40
Editing Practice: Sentence Five		25:05
Editing Practice: Sentence Six/Seven		27:56
Editing Practice: Sentence Eight		32:37
Editing Practice: Dress-ups		37:55
Editing Practice: Prep. Opener		46:30
Editing Practice: Topic/Clincher		49:20
“-ly” sentence opener		13
A New “-ly” word list	58:16	
Taking the “-ly” off an “-ly”	1:08:30	
Writing From Pictures	14	1:11:12
3-Paragraph Story Outline		1:13:12
First Paragraph Details		1:15:12
Second Paragraph Details		1:23:47
Third Paragraph Details		1:28:07
Writing from the Outline		1:32:38
Writing Checklist		1:33:36
Homework Review and Scoring		1:36:20
Writing the First Paragraph		1:41:17
Conclusion		1:52:27
End of Disc	1:53:04	

### SICC A Disc 5

(There is a little skipping around on this disc.)

Scene Titles	Lesson #	Time
Introduction/Humor	16	00
Quotes and Commas		4:01
Editing Practice: "Puncty's Practice"		8:22
Editing Practice: Topic/Clincher		17:08
Reading Student Stories		15
Review of Sentence Openers	16	30:24
VSS Sentence Opener		37:56
VSS Examples		41:40
Rewriting Sentences with Various Openers		44:17
Writing from Pictures Review	15	55:30
Getting Topic Sentences from Pictures		59:48
Getting Details by Asking Questions		1:07:24
Writing Assignment Information		1:10:27
End of Disc		1:16:37

### SICC A Disc 6

(There is a little skipping around on this disc.)

Scene Titles	Lesson #	Time
Introduction/Humor	17	00
Reading Student Papers		6:05
Its vs. It's and Too, To, Two		17:46
New Clausal Word: unless		29:43
Clausal Starters and Commas		36:39
One More Student Paper		41:36
Decoration: Simile	19	45:00
Simile Worksheet		53:45
Indicating Similes		1:07:19
Story Sequence Review	18	1:10:24
The Cow Who Wouldn't Come Down		1:19:02
Writing a Sequel or Rewriting Story		1:33:03
Writing Checklist		1:44:52
Conclusion		1:50:30
End of disc		1:52:15

### SICC A Disc 7

Scene Title	Lesson #	Time
Humor	20	00
Silly Similes		1:07
Reading Student Stories		5:19
Sentence Opener: "-ing"		17:10
"-ing" worksheet		21:32
More "-ing" worksheet		29:00
Problems with "-ing" openers		39:58
Imposter "-ing" openers		49:21
Make a Sentence with Two Verbs		53:11
Make a Correct "-ing" Sentences		59:31
Make an Incorrect "-ing" sentence	21	1:03:50
Make an Imposter "-ing" Sentence		1:09:34
A Five-Paragraph Essay		1:11:56
Essay Model		1:14:34
Writing About a Place	22	1:18:54
Choosing Topics about a Place		1:24:52
Writing Assignment		1:36:15
Encyclopedia Practice		1:41:28
Assignment Details		1:49:02
End of Disc		1:55:44

### SICC A Disc 8

(There is a little skipping around in this disc.)

Scene Titles	Lesson #	Time
Introduction	25	00
Reading Student Papers		4:45
Editing Practice		13:36
Editing Practice: Sentence 2		17:35
Editing Practice: Sentence 3 & 4		18:07
Editing Practice: Sentence 5		20:50
Editing Practice: Sentence 6		23:50
Editing Practice: Sentence 7		25:07
Editing Practice: Sentence 8		29:04
Editing Practice: Sentence 9		31:51
Editing Practice: Sentence 10	23	34:24
Editing Practice: Dress-ups		36:24
Basic Essay Model Review		45:35
Sample Essay		54:57
Don't Use "I"		1:02:13
Another Sample Essay		1:03:53
Intro Exercise: Choosing Topics		1:10:19
Intro Exercise: Getting Attention		1:12:09
Intro Exercise: State First Topic		1:20:31
Intro Exercise: State Second Topic		1:25:16
Intro Exercise: State Third Topic	1:31:24	
Intro Exercise: Finish Up	1:38:36	
Assignment Details	1:43:41	
Checklist Details	1:45:40	
End of Disc	1:50:35	

(There is no DVD viewing for Lesson 24 or 26.)

**SICC A Disc 9**

(There is a little skipping around in this disc.)

Scene Titles	Lesson #	Time
Humor	29	00
Things to Know for Final Exam		3:42
Sentence Opener Testing		9:05
Story Sequence Chart Testing		17:23
Topic/Clincher Testing		21:11
Essay Model Review		22:04
More Final Exam Stuff		29:42
Writing Letters – To Whom	27	35:05
Thank You Note		39:48
Sample letter		43:38
Writing to Grandma – A Real-Life Story	28	53:41
Another Sample Letter		56:56
Letter Assignment Details		1:05:43
Decoration: Alliteration		1:11:02
Writing Checklist		1:21:02
End of Class 9	1:24:37	
FINAL EXAM	30	
Humor		00
Reading Student Letters		4:34
Exam Instructions		12:11
End of disc		18:28

## Appendix 2

## Sample Schedule for the SICC-A

This schedule provides the **two-year plan** direction to break the homework down into manageable tasks. If you are doing this as a co-op class, Day 6 would be another lesson day where students can meet with their teacher, look over the homework completed thus far, and get direction and help if needed.

If you are doing the **one-year plan**, you will be doing one lesson per week and deleting some of the assignments to make it more manageable. Even though an assignment is removed, the lesson viewing should still happen on schedule. Count “Day 2–3” as “Day 2”; “Day 4–5” as “Day 3,” etc.

If your student is finding the schedule too much, either reduce the homework (only require half the assignments), or spend more time on some of the longer homework assignments.

Lesson	Day(s)	The Lesson and Homework
1	1	Complete Lesson 1 according to the Teacher’s Notes. <i>If students are <b>very</b> competent with Units 1 and 2, you may want to combine lessons one and two and reduce the homework. One-year plan students may write on one or two paragraphs.</i>
	2-3	Write a paragraph on the Brothers Grimm (or alternate paragraph) using the outline created during the lesson. Edit using the composition checklist.
	4-5	Create a KWO (key-word outline) on Longfellow (may substitute).
	6-7	Write a paragraph on Longfellow from the outline created.
	8-9	Edit the Longfellow paragraph using the composition checklist. All homework due tomorrow.
2	1	Complete Lesson 2 according to the Teacher’s Notes. <i>One-year plan students may use the second paragraph as extra credit.</i>
	2-3	Write a paragraph on Tubman (may substitute) using the outline created during the lesson. Edit using the composition checklist.
	4-5	Create a KWO on the Underground RR (may substitute).
	6-7	Write a paragraph on the Underground RR using the outline.
	8-9	Edit the Underground RR paragraph using the composition checklist. All homework due tomorrow.
3	1	Complete Lesson 3 according to the Teacher’s Notes.
	2-3	Finish the story outline changing characters as desired.
	4-5	Begin writing the story.
	6-7	Finish writing the story, and work on the style required according to the checklist.
	8-9	Finish writing up the story neatly. Homework due tomorrow.
4	1	Complete Lesson 4 according to the Teacher’s Notes. <i>One-year plan: You may wish to spend two weeks on this assignment and delete the lesson 4 assignment to accommodate this.</i>
	2-3	Finish the story outline changing characters as desired.
	4-5	Begin writing the three-paragraph story.
	6-7	Finish writing the story, and work on the style required according to the checklist.
	8-9	Finish writing up the story neatly. Homework due tomorrow.
5	1	Complete Lesson 5 according to the Teacher’s Notes. <i>One-year students may finish the story begun last week and add this new style as they edit their paragraphs. Two-year plan students may want to only spend one week on this lesson and move onto lesson 6 next week.</i>
	2-3	Begin adding one prepositional opener to each paragraph of last week’s story.
	4-5	Re-edit the story fixing any awkward parts using the composition checklist.
	6-7	Re-write/type the story neatly.
	8-9	Homework due tomorrow.

Sample SICC-A 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
6	1	Complete Lesson 6 according to the Teacher's Notes. <i>On the one-year plan, you may need to reduce the assignment and only write on one of the articles; the other one can be extra credit.</i>
	2-3	Write a paragraph on Bach from the outline created during the lesson, and edit using the composition checklist.
	4-5	Create a KWO on the Tubman article (or person of choice).
	6-7	Write a paragraph on Tubman (or alternate article), and edit using the composition checklist.
	8-9	Finish writing up both paragraphs neatly. Homework due tomorrow.
7	1	Complete Lesson 7 according to the Teacher's Notes. <i>On the one-year plan, you may need to reduce the assignment and only write on one of the articles. <b>Either plan:</b> If students are very competent with Unit 4, this lesson can be combined with lesson 8. Reduce the homework to one or two paragraphs.</i>
	2-3	Write a paragraph on Beethoven (or alternate) using the outline created in the lesson, and edit using the composition checklist.
	4-5	Create an outline using the Lou Gehrig (or alternate) article.
	6-7	Write a paragraph on Gehrig or another article, and edit using the composition checklist.
	8-9	Finish writing up both paragraphs neatly. Homework due tomorrow.
8	1	Complete Lesson 8 according to the Teacher's Notes. <i>Two-year students might want to spend a single week on this lesson or add a second article.</i>
	2-3	Create an outline of the Reed (or alternate) article.
	4-5	Write a paragraph from the outline.
	6-7	Using the composition checklist, edit the paragraph.
	8-9	Finish writing up the paragraph neatly. Homework due tomorrow.
9	1	Complete Lesson 9 according to the Teacher's Notes. <i>On the one-year plan, you may need to reduce the assignment and only write on one of the articles. <b>On either plan,</b> if you need to reduce the number of lessons, this lesson may be omitted.</i>
	2-3	Write a paragraph on the Sampson article (or alternate) using the outline created in the lesson, and edit it using the composition checklist.
	4-5	Create a keyword outline using the Gutenberg article (or alternate).
	6-7	Write a paragraph using the Gutenberg (or alternate) outline, and edit using the composition checklist.
	8-9	Finish writing up both paragraphs neatly. Homework due tomorrow.
10	1	Complete Lesson 10 according to the Teacher's Notes. <i>On the one-year plan, you may want to spend two weeks on this assignment. If so, delete the lesson 11 assignment and finish this one that week instead.</i>
	2-3	Write the first F.N. paragraph from the outline created during the lesson. Begin the second F.N. paragraph.
	4-5	Write the second and third F.N. paragraph.
	6-7	Edit the paragraphs using the composition checklist.
	8-9	Write up the paragraphs neatly. Homework due tomorrow.
11	1	Complete Lesson 11 according to the Teacher's Notes. <i>On the one-year plan, students will be finishing their Florence Nightingale essay instead of writing on Martin Luther King, Jr.</i>
	2-3	Write first paragraph on M.L.K. (or alternative) from the outline created in class.
	4-5	Write the second and third paragraphs.
	6-7	Edit work using the composition checklist.
	8-9	Write up the paragraphs neatly. Homework due tomorrow.

## Sample SICC-A 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
12	1	Complete Lesson 12 according to the Teacher's Notes. <i>On the one-year plan, you may need two weeks to complete this assignment. You can delete the lesson 13 assignment and finish this one that week instead.</i>
	2-3	Find and read an article on a famous person. Think of three topics. Make tick marks for notes. Create outline for three paragraphs.
	4-5	Begin writing the three paragraphs.
	6-7	Finish writing, and edit the paragraphs using the composition checklist.
	8-9	Write up the paragraphs neatly. Homework due tomorrow.
13	1	Complete Lesson 13 according to the Teacher's Notes. <i>One-year plan students will be finishing their report from last week. Spend the class time looking over what they have done so far and helping them continue on.</i>
	2-3	Create outline for three paragraphs. Begin writing first paragraph from the outline.
	4-5	Finish writing first and begin second and third paragraphs.
	6-7	Finish third paragraph, and edit using the composition checklist.
	8-9	Write it up neatly. Homework due tomorrow.
14	1	Complete Lesson 14 according to the Teacher's Notes. <i>Since this story was fully discussed in class, one-year students should be able to complete it in one week, but be sensitive to their needs. Adjust the assignment as necessary.</i>
	2-3	Change the outline if desired. Begin writing first paragraph.
	4-5	Write the second paragraph.
	6-7	Write the third paragraph.
	8-9	Edit the paragraphs using the composition checklist. Homework due tomorrow.
15	1	Complete Lesson 15 according to the Teacher's Notes. In class, choose a picture and begin creating an outline for the picture. <i>One-year plan students may need two weeks to complete this assignment. If so, simply delete the lesson 16 assignment and spend two weeks on this one instead.</i>
	2-3	Finish the three-paragraph outline based on picture choice. Begin writing first paragraph.
	4-5	Write the second paragraph.
	6-7	Write the third paragraph.
	8-9	Edit the paragraphs using the composition checklist. Homework due tomorrow.
16	1	Complete Lesson 16 according to the Teacher's Notes. In class, choose a picture and begin creating an outline for the picture in class, or go over last week's rough draft. <i>One-year students may continue writing on last week's assignment instead of beginning a new one.</i>
	2-3	Finish the three-paragraph outline. Begin writing first paragraph.
	4-5	Write the second paragraph.
	6-7	Write the third paragraph.
	8-9	Edit the paragraphs using the composition checklist. Homework due tomorrow.
17	1	Complete Lesson 17 according to the Teacher's Notes. <i>One-year students may need more than one to complete this story, but since this is their third try, they may be able to accomplish it in a single week.</i>
	2-3	Finish three-paragraph outline. Begin writing first paragraph.
	4-5	Write the second paragraph.
	6-7	Write the third paragraph.
	8-9	Edit the paragraphs using the composition checklist. Homework due tomorrow.

## Sample SICC-A 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
18	1	Complete Lesson 18 according to the Teacher's Notes. <i>One-year plan students may need two weeks to complete this story. Consider eliminating next week's assignment.</i>
	2-3	Finish creating an outline for the story sequel. Begin writing.
	4-5	Finish the three-paragraph story sequel.
	6-7	Edit the story using the composition checklist.
	8-9	Homework due tomorrow.
19	1	Complete Lesson 19 according to the Teacher's Notes. <i>One-year plan students may be continuing last week's story instead of starting a new one.</i>
	2-3	Finish creating an outline for the story sequel. Begin writing.
	4-5	Finish the three-paragraph story sequel.
	6-7	Edit the story using the composition checklist.
	8-9	Homework due tomorrow.
20	1	Complete Lesson 20 according to the Teacher's Notes. <i>One-year plan students may need two weeks to complete this story. Since next week's assignment is simply adding new style to older paragraphs, they can easily continue this story next week. Use the Lesson 20 checklist.</i>
	2-3	Finish creating an outline for the story prequel. Begin writing.
	4-5	Continue writing the three-paragraph story prequel.
	6-7	Finish the three-paragraph story prequel.
	8-9	Edit the story using the composition checklist. Homework due tomorrow.
21	1	Complete Lesson 21 according to the Teacher's Notes. <i>One-year plan students will continue writing their story from last week.</i>
	2-3	Add style to two earlier paragraphs, OR create a two-paragraph outline from a longer source.
	4-5	Finish working on the paragraph(s).
	6-7	Edit the paragraph using the composition checklist.
	8-9	Homework due tomorrow.
22	1	Complete Lesson 22 according to the Teacher's Notes. <i>One-year plan students may need two weeks to complete this assignment. If so, continue writing the body next week, and work on the intro/conclusion as the lesson 24 assignment.</i>
	2-3	Create a three-paragraph outline on one subject from an encyclopedia article. Begin writing.
	4-5	Finish writing the three paragraphs on a single subject.
	6-7	Edit the three paragraphs using the composition checklist.
	8-9	Homework due tomorrow.
23	1	Complete Lesson 23 according to the Teacher's Notes. <i>One-year students will continue to work on their body paragraphs this week and will write the introduction/conclusion next week. Two-year students may only need a single week to complete this assignment.</i>
	2-3	Create an outline and write the introduction to the three-paragraph essay written in Lesson 22.
	4-5	Create an outline and write the conclusion to the three-paragraph essay written in Lesson 22.
	6-7	Edit the essay using the composition checklist.
	8-9	Homework due tomorrow.

## Sample SICC-A 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
24	1	Complete Lesson 24 according to the Teacher's Notes. <i>One-year students will write their introduction/conclusion to their Lesson 22/23 report.</i> <i>Two-year students may only need a single week to complete this assignment.</i>
	2-3	Create an outline & write the introduction to the three-paragraph report written in Lessons 10–13.
	4-5	Create an outline & write the conclusion to the three-paragraph report written in Lessons 10–13
	6-7	Edit the essay using the composition checklist.
	8-9	Homework due tomorrow.
25	1	Complete Lesson 25 according to the Teacher's Notes. <i>One-year students can write their introduction/conclusion to their Lesson 10/11 report.</i> <i>Two-year students may only need a single week to complete this assignment.</i>
	2-3	Create an outline & write the introduction to the three-paragraph report written in Lessons 10–13.
	4-5	Create an outline & write the conclusion to the three-paragraph report written in Lessons 10–13.
	6-7	Edit the essay using the composition checklist.
	8-9	Homework due tomorrow.
26	1	Complete Lesson 26 according to the Teacher's Notes. <i>One-year students can write their introduction/conclusion to their Lesson 12/13 report.</i> <i>Two-year students may only need a single week to complete this assignment.</i>
	2-3	Create an outline & write the introduction to the three-paragraph report written in Lessons 10–13.
	4-5	Create an outline & write the conclusion to the three-paragraph report written in Lessons 10–13.
	6-7	Edit the essay using the composition checklist.
	8-9	Homework due tomorrow.
27	1	Complete Lesson 27 according to the Teacher's Notes. <i>One-year students may need two weeks to complete this assignment. If so, have them continue working on it next week instead of starting a new letter.</i>
	2-3	Create an outline for a five-paragraph informational letter.
	4-5	Write the letter body (three topics).
	6-7	Write the letter intro/conclusion.
	8-9	Edit the letter using the composition checklist; write up neatly. Homework due tomorrow.
28	1	Complete Lesson 28 according to the Teacher's Notes. <i>One-year students may be continuing to finish their letter from last week.</i>
	2-3	Create an outline for a five-paragraph thank you letter.
	4-5	Write the letter body (three topics).
	6-7	Write the letter intro/conclusion.
	8-9	Edit the letter using the composition checklist; write up neatly. Homework due tomorrow.
29	1	Complete Lesson 27 according to the Teacher's Notes.
	2-3	Create an outline for a five-paragraph letter.
	4-5	Write the letter body (three topics).
	6-7	Write the letter intro/conclusion.
	8-9	Edit the letter (no checklist!) and write it up neatly. Homework due tomorrow.
30	1	No homework.
31, 32		These lessons are optional and can be used by teachers doing the two-year plan to ensure enough writing assignments to fill the remainder of the year. By now students should be able to pace themselves for their writing. Figure one to two weeks to complete each assignment depending upon the student's ability.

## 4 Deadly Errors of Teaching Writing

by Andrew Pudewa

We've all suffered it at one time or another: Frustration about writing assignments. Either on the receiving end, or perhaps now on the giving end, there can be a few distinctly discouraging aspects to teaching and being taught writing. The tough questions include:

- What to correct and how to give a grade?
- How much help is too much?
- Isn't the assignment clear enough?
- Why don't students find their own errors?

Because we are so much a product of our environment, our style of instruction often becomes a reflection of how we were taught, and consequently the "sins" of our teachers can easily be passed on to our own students if we are not diligent in evaluating and honing our teaching skills.

Unlike math, history, and science, writing does not consist simply of a set of facts to be learned and manipulated; it is an art and should be taught more like art. Think about piano or violin. Do we expect perfection immediately? Not at all. We expect wrong notes. We expect awkward expression. But through a process of modeling, listening, practicing, and reviewing specific, graded techniques, anyone can learn to play violin or piano. Writing is similar. Modeling when teaching art is not only effective, but absolutely necessary.

In music lessons, do successful teachers correct every position problem, every rhythmic error, every wrong note all at once? Certainly not. They point out one or two specific areas for improvement and assign practice goals to address those problems. As one technique improves, another gains the spotlight. Put simply, good teachers know the secret of the "one point lesson." With this in mind, let us consider some mistakes which are so easy to make when teaching writing.

### #1 Overcorrecting

This is perhaps the most common and dangerous mistake, especially for elementary and intermediate level children. Many of us might recall the experience of getting back a red-mark plastered paper. Did we look at it and think, "Wow, look at all these great corrections. If I carefully study the teacher's marks and really try to remember these things when I write my next paper, I'll probably get a better grade. I can hardly wait!?" Unlikely.

More commonly a child looks at the paper, and each red mark makes him feel: "I'm wrong...I'm bad...I'm stupid...I don't know anything...I'll never be able to do this.....etc." Or perhaps we received a paper with no corrections or comments but simply a "C+/B-" at the top and no explanation as to why the poor grade. That's another cause for hopelessly thinking: "I'm lousy at this and have no idea how to do better."

How then to correct? Think of "editing" rather than correcting. Every good writer has an editor (and few good editors are accomplished writers). The purpose of editing is to prepare a piece for publication. Compositions should be marked on specifically and only for the purpose of helping the child create a finished product which will be as correct and fluent as possible. Fortunately, the child will, in the process of rewriting or typing your suggested changes, semi-consciously internalize those corrections, thus learning by example and imitation, rather than by direct instruction. Every child needs an editor, and parents often need to know what that means. They must adjust their role accordingly.

The difference between a Mom and an editor is that an editor gives corrections without a lecture attached. An editor does not give grades; he helps prepare a piece for publication. He is an assistant rather than a teacher. With children, your goal is to help them produce a finished product they can be proud of and teach by “editing” not “correcting.”

## **#2 Holding back help.**

In our syllabus, we overcome the problem of “I don’t know what to write about” by providing content through “source text.” This is the equivalent of teaching music by assigning specific pieces to learn and practice. First we provide content to use, teaching the “how to write,” before charging into the “what” to write. But even so, children hit blocks. As we work through the syllabus of stylistic techniques, we might easily hear children complain: “I can’t think of a ‘which’ clause.” “I forgot what a “prepositional opener” is. “An ‘-ing opener’ just won’t work in this paragraph.” Does this mean we have failed? Of course not! It simply means that that technique is not yet easy and fluent.

Some teachers, meaning well, might think: “It won’t be ‘fair’ if I help too much. I shouldn’t just tell them what to write, it wouldn’t be their own work.” There’s truth to that statement, but let us not forget our purpose and goals: To model structure and style, teach through application and develop confidence and fluency. It is okay to help students past a block, even so far as dictating to them two or three possible “which” clauses, and allowing them to choose one and use it. Did they think of it themselves? No--but so what? They chose one, they used it, and in the process of using it, they have learned. You may have to “spoon feed” some examples many times, but ultimately, they will start to think of possibilities on their own. Children who read a lot will be more likely to come up with the words and constructions needed for success with the stylistic techniques, but there’s nothing “illegal” about teaching by providing examples and options. It is especially important for reluctant writers. How else will they learn?

## **#3 Unclear assignments.**

This is perhaps the most frustrating problem for children, whose basic nature it is to want to know exactly what is expected of them. “Write a 3-page story set in the 1800s; be sure to add plenty of descriptive words.” Ugh! How about this: “Write a paragraph about a friend; include three specific details.” Or perhaps: “Write a two-page book report on *Little House on the Prairie*. These types of assignments are tough for children, especially those who don’t really like writing, because they are vague and open-ended. Most of us would prefer an assignment which is as specific as possible, perhaps like this:

Write a six-paragraph story set in the 1800s. It could be in the Old West, in the South, during the Civil War, or in a foreign country. The first paragraph should describe the setting, the second paragraph should introduce one or more of the characters. In the third paragraph, create a problem for one of the characters, using paragraph four and five to have him solve the problem. The last paragraph should give a little bit of epilogue and hint at a message or moral. Each paragraph should have the following stylistic techniques: “-ly” word, “who/which” clause, dual verbs, dual adjectives, an adverbial clause, and a prepositional opener. The title should repeat key words from the last sentence. Write a first draft in pen and do not erase. Take it to your editor before typing your final copy.

Given structural and stylistic guidelines like this, students can know more precisely what the finished product should look like, which promotes enthusiasm, gives confidence, and encourages sincere effort.

#### **#4 Over-Expectation.**

How many of us might be guilty of saying (or thinking): “You had that word on your spelling test just a few weeks ago. How could you spell it wrong in this story?” “And can’t you be a little neater?” It is, without question, difficult for students to catch their own mistakes, but while striving to keep a student motivated, it is important that we, as teachers, not forget this fact: Spelling, Handwriting, and English Composition are very different neurological functions. These activities don’t even happen in the same areas of the brain. Not that spelling and handwriting are not important—they are. But they are very different activities than English composition, which is the logical combination of words into acceptable patterns. For many young children, writing neatly requires full concentration. For many, stopping to determine the correct spelling of a tricky word can derail a whole train of thought. Adults often find it difficult to “do everything at once” when it comes to spelling, neatness, and composition.

Separate complexity. Allow children to focus on one aspect of writing without expecting them to do everything right the first (or even second) time. Finished products should reflect excellence, but not instantly. Always look for something to compliment—a good point to reinforce—first, before pointing out a careless error or awkward expression. Success breeds success, and you, the teacher must be the coach, not the judge. With practice, repetition, age, maturity, and motive, most children will grow to produce work that is well-written, correct, and neat. But don’t expect it to happen all at once, yesterday.

Teaching, like writing, is an art. We practice; we improve. Just as we try to guide our students to be effective—while avoiding mistakes—in writing, we must likewise endeavor to recognize and avoid the most deadly errors when teaching. Certainly none of us will become the perfect teacher, but if we continue to strive toward that goal, all will benefit: parents, teachers, and children alike.

## Marking and Grading

by Andrew Pudewa

As soon as people get serious about the business of teaching writing, certain beasts inevitably raise their ugly heads: namely, how to “correct” papers in a way that will be truly helpful, and how to decide on a grade for the paper. We must consider then, how we, as parents and teachers, can create a culture of cooperation which will nurture and encourage students while ensuring that they acquire basic abilities and an attention to detail that will serve them throughout life. So let us discuss meeting these goals, beginning with establishing effective composition habits, then addressing how to develop editing skills, moving on to how we can establish a standard of excellence, and finally undertaking the problem of grading.

### No Erasing Allowed

Of all ideas for teaching writing, one of the most instantly effective for young children—and sometimes for older students as well—is to establish the discipline of “no erasing” while composing. Although this is seemingly a small thing, one significant result of this approach is to eliminate perfectionistic tendencies, while creating freedom to change, add, move, or strike words or whole chunks of prose. If your writing culture includes: “There is no such thing as a first and only version...” then the tedium of making changes by erasing and trying to get everything perfect the first time is eliminated. Furthermore, when using a checklist of style techniques (or a rubric of any sort), revising to meet that checklist becomes a way of working, and the habit of reading, thinking, and changing things becomes natural.

Additionally, this freedom from neatness shifts the emphasis from writing something that “looks nice” to creating a piece that “sounds good.” When children grasp this at a young age, it can make a huge difference in motivation as well as in the quality of the finished product. An additional result of requiring this “sloppy copy” is that when a teacher, parent, or editor does mark on a paper, there isn’t the sense of being “wrong” so much as there is a feeling of “continued refinement.” Hundreds of parents and teachers have tried this, some skeptically at first, but later reported that the culture of “no erasing” made a huge difference in motivation as well as in the quality of the final product.

### Learning Editing Skills

In truth, successfully proofreading your own writing is perhaps the hardest editing task. Why? Because when we think something and write it down, it makes perfect sense to us. When we then read what we wrote, it still makes perfect sense, because that’s the way we thought it initially. Since it seemed to be correct, made sense, and felt right to begin with, it still does when we look at it again later. In truth, the best way for most of us to effectively edit ourselves is to read out loud what we’ve written—or better yet, have someone else read it out loud to us, so we can run it through the native-speaker auditory language filter in our brain. Then there is a better chance that we will detect that awkward phrase, that error in number or tense, or that confusing syntax we wouldn’t have noticed without the increased objectivity that listening provides. One thing is true for everyone, children and adults alike: it is much easier to find and fix someone else’s mistakes than one’s own.

Therefore, if our goal is to teach editing skills, we will have much greater success if we begin by having students learn and refine their proofreading and editing skills on something other than their own compositions. Understanding this, many teachers will create their own stories—often silly ones—that contain embedded errors similar to the ones that the students themselves are likely to make in their writing. The effect is almost magical. Now no longer the chore of “revising” one’s own paper, editing becomes a game of tracking down all the mistakes. If the story is entertaining or humorous, all the better. One program using this teaching approach (*Grammar with a Giggle*) suggests that the story be presented in small chunks—a few sentences a day—so that the student will look forward to the editing practice, wanting to know what happens next. To be effective, however, this method requires solid grammar

knowledge and additional prep time, things that many of us lack. Other workbook-based programs offer whole paragraphs or pages at a time, but can sometimes seem like busywork or meaningless copying. Fortunately, Pamela White has produced an almost perfectly balanced program that fits right in between these two differing approaches.

Although some teachers do claim success with peer editing, this usually works most effectively in a mixed-grade classroom, where children don't suffer from the enforced presumption of equality making it "uncool" for someone to be "better" at something than someone else in their own "grade." If it's okay to have an older, more advanced student "edit" the work of a younger or less experienced student, then both will benefit, and no hard feelings will ensue. Usually, however, it requires a very skilled teacher to pull off successful peer editing without someone feeling criticized, hurt, or misunderstood by a classmate who didn't have the experience to offer truly helpful corrections and suggestions. Even then, there's no control of error for the "editors" themselves; therefore many "mistakes" may be missed and true editing skills not efficiently developed.

In short, editing skills will be most effectively taught by using materials containing embedded errors similar to those the student might make, with content that has some charm or natural appeal to the child, presented in a way that makes it a game rather than a chore or a test.

### **Striving for Excellence**

The whole idea of "correcting" can itself be problematic. The word "correct" implies wrongness, whereas in writing there can be sentences which are awkward but perfectly legal, as well as usages that are technically "illegal" but very effective. Therefore, we should all carefully consider the purpose of marking on students' papers before we inadvertently discourage and demotivate them. Thinking back, how many of us looked at all those red marks on the paper we turned in and thought, "I'm so grateful for the time that teacher took to mark this paper...I'm going to study and reflect on every one of these comments so that next time I can do better and improve my grade!" No. Most of us saw all those marks and likely thought, "I'm dumb...I'm stupid...I'm not good at this...I wish I didn't have to do it." It is so easy for us as teachers to get trapped into "ex post facto" teaching, where we take what the student turns in and then, verbally or in writing, tell them everything they should and could have done better. So often the student isn't really hearing what we're saying; to them we sound like the adults in the old Charlie Brown TV shows...

Instead, consider Anna Ingham's motto: "Teach at the point of need." This means that we must design our lessons based on what the students need to know, when they need to know it, and not give a lesson just because it is on the next page of the workbook, or because it conforms to someone else's schedule. Textbooks and institutions are the enemies of individualized education. Although we are all forced at one time or another to follow some external curriculum or calendar, virtually every teacher—public, private, and homeschool—will agree that personalized instruction and coaching is almost always more effective than group instruction. "Teach at the point of need" means discovering what the students' challenges, weaknesses, or misunderstandings are, and then finding or designing activities that will address those problems. Therefore, the first step towards motivating students to do their very best is to keep them motivated to try, and to learn, and to try again. "Ex post facto" teaching very seldom does this.

So what should we mark on a student's paper? Well, edits and suggestions are useful only if the student will have a chance to use those corrections and ideas to produce a more perfected version of their paper. If we simply mark up a paper, put on a grade, and throw it in a file, we have just wasted our time and lowered the confidence level of the student. If there's no chance for a rewrite, there's no need to mark the paper with anything but positive, encouraging comments. But if we do intend for the student to rewrite, then comments, corrections, and edits are helpful...as long as there's no lecture attached. You see, the difference between a Mom and an Editor, is that the editor will fix up the article for you and hand it back with a smile—no lecture attached. A mom tends to sit you down and explain all the changes, falling back into "ex post facto" mode. But is this necessary? No. When the student recopies or types the changes into his draft, he or she will internalize the corrections as grammar "facts," and probably won't learn any more by suffering an explanation of the "reasons" that make it so. The other difference between a Mom and an Editor is that Moms are free; Editors get paid.

One of the Seven Keys of Great Teaching from *A Thomas Jefferson Education* is “Quality, not Conformity.” How can we nurture a striving for quality in students? Although there is no simple answer, the strategies discussed so far will very often help effect such a change. If we can maintain the cooperative attitude of an “editor” rather than the authoritarian position of “instructor,” the child will be much more likely to take ownership of the correction process. Kids should know that every good writer has a good editor (or two or three), and that in the real world, good writers are not always good editors, nor are good proofreaders always good writers. As a writer striving to produce an excellent story, the student should be encouraged to get editing help; it is, in fact their responsibility to do so. In the real world we work with others, and although independence and individualized mastery is important, the final product is almost always the result of a synergy between people and their talents; in writing, it is a product of cooperation between a writer and his editor. It’s okay for students to know this; it is right and proper for them to find themselves an editor and get the help they need to produce the most excellent compositions they can. That’s what writers do.

### **Grading**

Again, we must ask, what is the purpose of grading? Presumably, it is to communicate to the student how well they did in fulfilling the given task, or how well they have learned and can apply the information presented. However, in the institutional world it is more likely used as a way to compare students, and in many cases ends up creating either an unhealthy competition or an unwarranted sense of failure. In addition, this traditional grading structure allows for “laziness,” and mediocrity and it’s no wonder that a “C” also means “average.” That a “C” is a “passing” grade simply reinforces the idea that it is acceptable to *not* learn thirty percent of what you are trying to learn. If we return to the basic principle of what a grade should be—a way to communicate to the student how well they accomplished what they set out to do—then we will realize that our first job is to convey to the student as precisely as possible exactly what is expected.

Thus, rubrics and checklists are critically important, especially in the subjective world of writing, which many consider to be not only a basic skill, but an “art” as well. To be fair, if we are going to grade writing, we should really only give a grade based on one criterion: “Did the student do what he or she was asked to do, and meet all my requirements?” Therefore, in an ideal environment, the only two possible grades one could get on a writing assignment would be “A” (for Accepted) or “N” (for Not Finished Yet). Now, some might object, noting that two students, having written papers of very different quality, might get the same grade of “A.” Yes, they could, but who’s to say that the student whose paper wasn’t as sophisticated or refined didn’t work as hard or harder than the student who has a natural aptitude for writing? If you want to use grades to compare one child with another, then give B’s, C’s and D’s. But if you want to motivate children to do their best, make it possible—not necessarily easy, but possible—for them to always get an A. You will discover that this is far more encouraging, and brings out far more effort than the artificial and ineffective motivation of “competition.” This is especially true when teaching writing.

With the structure and style program, we can present excellent composition skills using structural models and stylistic technique checklists. With the right kind of editing help, coaching, and grading, we can teach excellent composition habits. The two are inseparable and indispensable, and as teachers we must strive to provide optimal guidance for both.

**Similes by High School Students**

Her face was a perfect oval, like a circle that had its two sides gently compressed by a Thigh Master.

-- Sue Lin Chong, Washington

His thoughts tumbled in his head, making and breaking alliances like underpants in a dryer without Cling Free.

-- Chuck Smith, Woodbridge

He spoke with the wisdom that can only come from experience, like a guy who went blind because he looked at a solar eclipse without one of those boxes with a pinhole in it and now goes around the country speaking at high schools about the dangers of looking at a solar eclipse without one of those boxes with a pinhole in it.

-- Joseph Romm, Washington

She caught your eye like one of those pointy hook latches that used to dangle from screen doors and would fly up whenever you banged the door open again.

-- Rich Murphy, Fairfax Station

The little boat gently drifted across the pond exactly the way a bowling ball wouldn't.

-- Russell Beland, Springfield

McBride fell 12 stories, hitting the pavement like a Hefty bag filled with vegetable soup.

-- Paul Sabourin, Silver Spring

From the attic came an unearthly howl. The whole scene had an eerie, surreal quality, like when you're on vacation in another city and "Jeopardy" comes on at 7:00 p.m. instead of 7:30.

-- Roy Ashley, Washington

Her hair glistened in the rain like nose hair after a sneeze.

-- Chuck Smith, Woodbridge

Her eyes were like two brown circles with big black dots in the center.

-- Russell Beland, Springfield

Bob was as perplexed as a hacker who means to access "T:\flw.quid55328.com\aaakk/ch@ung<mailto:ch@ung" but gets "T:\flw.quidaaakk/ch@ung" by mistake.

-- Ken Krattenmaker, Landover Hills

Her vocabulary was as bad as, like, whatever.

-- Unknown

He was as tall as a six-foot-three-inch tree.

-- Jack Bross, Chevy Chase

The hailstones leaped from the pavement, just like maggots when you fry them in hot grease.

-- Gary F. Hevel, Silver Spring

Long separated by cruel fate, the star-crossed lovers raced across the grassy field toward each other like two freight trains, one having left Cleveland at 6:36 p.m. traveling at 55 mph, the other from Topeka at 4:19 p.m. at a speed of 35 mph.

-- Jennifer Hart, Arlington

The politician was gone but unnoticed, like the period after the Dr. on a Dr Pepper can.

-- Wayne Goode, Madison, AL

They lived in a typical suburban neighborhood with picket fences that resembled Nancy Kerrigan's teeth.

-- Paul Kocak, Syracuse NY

John and Mary had never met. They were like two hummingbirds who had also never met.

-- Russell Beland, Springfield

## More Silly Similes

The thunder was ominous sounding, much like the sound of a thin sheet of metal being shaken backstage during the storm scene in a play.

-- Barbara Fetherolf, Alexandria

The red brick wall was the color of a brick-red Crayola crayon.

-- Unknown

He fell for her like his heart was a mob informant and she was the East River.

-- Brian Broadus, Charlottesville

Even in his last years, Grandpappy had a mind like a steel trap, only one that had been left out so long, it had rusted shut.

-- Sandra Hull, Arlington

The door had been forced, as forced as the dialogue during the interview portion of "Jeopardy!"

-- Jean Sorensen, Herndon

Shots rang out, as shots are wont to do.

--Jerry Pannullo, Kensington

The plan was simple, like my brother-in-law Phil. But unlike Phil, this plan just might work.

-- Malcolm Fleschner, Arlington

The young fighter had a hungry look, the kind you get from not eating for a while.

-- Malcolm Fleschner, Arlington

He was as lame as a duck. Not the metaphorical lame duck, either, but a real duck that was actually lame. Maybe from stepping on a land mine or something.

-- John Kammer, Herndon

Her artistic sense was exquisitely refined, like someone who can tell butter from I Can't Believe It's Not Butter.

-- Barbara Collier, Garrett Park

She had a deep, throaty, genuine laugh, like that sound a dog makes just before it throws up.

-- Susan Reese, Arlington

It came down the stairs looking very much like something no one had ever seen before.

-- Marian Carlsson, Lexington

The knife was as sharp as the tone used by Rep. Sheila Jackson Lee (D-Tex.) in her first several points of parliamentary procedure made to Rep. Henry Hyde (R-Ill.) in the House Judiciary Committee hearings on the impeachment of President William Jefferson Clinton.

-- J.F. Knowles, Springfield

The ballerina rose gracefully en pointe and extended one slender leg behind her, like a dog at a fire hydrant.

-- Jennifer Hart, Arlington

The dandelion swayed in the gentle breeze like an oscillating electric fan set on medium.

-- Unknown

He was deeply in love. When she spoke, he thought he heard bells, as if she were a garbage truck backing up.

-- Susan Reese, Arlington

She grew on him like she was a colony of E-coli and he was room-temperature Canadian beef.

-- Brian Broadus, Charlottesville

She walked into my office like a centipede with 98 missing legs.

-- Jonathan Paul, Garrett Park

It hurt the way your tongue hurts after you accidentally staple it to the wall.

-- Brian Broadus, Charlottesville