

# Student Intensive Continuation Course



A Video Seminar for the Student

## TEACHER NOTES

### Level B

32 Lessons Using the SICC-B

Suitable for teaching middle 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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## Recommended Prerequisites

Welcome to the Student Intensive Continuation Course Level B. This course assumes that the student has completed one of the Student Writing Intensives (SWI)—either live or on video. 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 and five Sentence Openers (#1, #2, #3, #5, #6)
- 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 dramatic openers and similes
- Write research reports from multiple sources
- Write a five-paragraph report using topics, introduction, and conclusion
- Conduct an interview and write their findings
- Write letters
- Write book and movie critiques
- 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 are located in Appendix 1.

**One Year Plan:** It is reasonable to complete the 30 lessons in one year; however, teachers should be sensitive to students’ needs. Adjust the number of assignments as necessary to avoid overload. When two three-or-more paragraphs are assigned in a row, have the student spend two weeks completing the first assignment, and simply disregard the second assignment. 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. You may repeat them as often as you wish.

**Two Year Plan:** If your middle-school student has not had much experience using Excellence in Writing materials, then a two-year journey through the SICC-B may be less overwhelming, especially if your student is younger (6<sup>th</sup> or 7<sup>th</sup> grade). 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. The last two lessons (31 and 32) are general writing prompts that can be repeated as often as you wish.

**10-Week Plan:** Since this course was originally taught in a ten-week session, you can further condense the entire course into a ten-week intensive seminar. 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-B\_10\_Class\_Handouts” in the SICC-B materials on the yellow CD-ROM if you decide to use this bare-bones option.

## Course Credit

One English credit may be granted when these writing lessons are combined with literature (reading and discussion) and grammar study (such as *Fix It!* or another traditional grammar program).

## Class Materials

Your students will need a copy of the “SICC-B Student Materials,” which contains all the handouts needed to complete the lessons. Also included in this document are instructions and pages to create a student writing notebook. You are welcome to freely copy and distribute whatever materials you need to teach however many students you have.

Once a writing notebook is created, the remaining student pages should be given to your students as they need them during the course. There is also a two-sided version of the Student Materials in the “SICC-B Extras” folder on the yellow CD-ROM if you desire to print two-sided to save on paper.

Although these lessons provide the writing prompts and sources for you, in most cases it is easy to adjust the lessons to fit whatever subjects 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 tell 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, “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 their writing assignment before turning it in. Feel free to adapt the grade sheets in any way you wish.

You may want to have students turn in their work a day or so before your next class so that 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, but 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 when are included in the Teacher 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 children’s comments and questions are difficult to hear; however, the instructor 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)	Units 1, 2 Review Dress-ups Review Sentence Openers 1-3	Paragraphs for Outlining and Summarizing Checklist and Grade Sheet	Write one to two paragraphs. (may be substituted) <i>Robert Grosseteste</i> <i>Scientific Method</i>
2* (Disc 1)	Review remaining Sentence Openers	Paragraphs for Outlining and Summarizing Checklist and Grade Sheet	Write one to two paragraphs. (may be substituted) <i>Thomas Bradwardine</i> <i>Nicholas of Cusa</i>
3 (Disc 1)	Unit 5: Writing from Pictures	Writing from Pictures Model Woman at Refrigerator pictures Typing Guidelines Checklist and Grade Sheet	Write three paragraphs based on outline created in class.
4 (Disc 2)	Unit 5: continued	Boy and Dog Pictures (may substitute) Checklist and Grade Sheet	Write three paragraphs based on picture provided. (other pictures may be substituted)
5 (Disc 2)	Unit 5: continued Decorations	Similes Homework and Grade Sheet	Complete the Homework Sheet. (find similes, add decoration to previous composition, draw or find set of three pictures, define infinitive)
6 (Disc 2)	Unit 5: continued Editing Practice	Helpful Rules “The Plant in the Fridge” Checklist and Grade Sheet	Write three paragraphs based on student’s pictures.
7** (Disc 3)	Unit 5: continued Editing Practice	“The Billowing Bubble Bath” Judo Boys picture (may substitute) and assignment Checklist and Grade Sheet	Write three paragraphs based on a single picture provided. (picture may be substituted)
8 (Disc 3)	Unit 6: Report Writing	Clara Barton Sources (5) Checklist and Grade Sheet	Three-paragraph report on Clara Barton
9 (Disc 3)	Unit 6: continued Decorations	Checklist and Grade Sheet	Three-paragraph report on the famous person of your choice.
10* (Disc 4)	Unit 6: continued	Checklist and Grade Sheet	Three-paragraph report on the famous person of your choice.
11* (Disc 4)	Unit 8: Essay Model w/ Introduction/Conclusion	Essay Model Checklist and Grade Sheet	Add Intro/Conclusion to Clara Barton report from Lesson 8.
12 (Disc 4)	Unit 8: continued Editing Practice	“This is No Joke” Capitalization of Titles Checklist and Grade Sheet	Add Intro/Conclusion to report from Lesson 9.
13 (Disc 5)	Unit 8: continued English Anomalies	English Anomalies Checklist and Grade Sheet	Add Intro/Conclusion to report from Lesson 10 or write a five-paragraph report from start to finish.
14 (Disc 5)	Unit 8: Essay: Interview	Symbols and Abbreviations Checklist and Grade Sheet	Write a five-paragraph report based on an interview.
15* (Disc 5)	Unit 8: continued Dual “-ly,” invisible “which,” invisible “-ing”	New “-ly” Word List Checklist and Grade Sheet	Write a five-paragraph report based on an interview.
16* (Disc 5)	Unit 8: continued Prepositional problems	Checklist and Grade Sheet	Write a five-paragraph report based on an interview.

## SICC-B Scope and Sequence Continued

Lesson	Concepts Presented	Student Handouts	Homework Assignment
17 (Disc 6)	Unit 8: continued Editing Practice	“Farmer Eugene’s Plants Who Like Music” Checklist and Grade Sheet	Write a five-paragraph report based on an imagined interview with a historical person.
18 (Disc 6)	Unit 7: Letter Writing Decorations	Invisible “Who/Which” Exercise Sample Letter Checklist and Grade Sheet	Write a five-paragraph letter.
19* (Disc 7)	Unit 7: continued Similes	Silly Similes Checklist and Grade Sheet	Write a five-paragraph letter to and from a fictional person.
20* (Disc 7)	Unit 7: continued Dual Verbs	Checklist and Grade Sheet	Write a five-paragraph letter, fictional or real.
21 (Disc 7)	Unit 7: continued Invisible “Which”	Invisible “Who/Which” Practice Grade Sheet	Write a five-paragraph letter, fictional or real.
22 (Disc 7)	Imitation of Style	Uncle Remus Sample Two Aesop Fables (may substitute) Homework and Grade Sheet	Re-write a fable in the style of Uncle Remus.
23 (Disc 7)	Imitation of Style	King James Bible sample Homework and Grade Sheet	Re-write a fable in the style of King James Bible.
24 (Disc 7-8)	Imitation of Style	Hans Christian Andersen sample Aesop Fable (may substitute) Homework and Grade Sheet	Re-write a fable in the style of Hans Christian Andersen.
25 (Disc 8)	Unit 9: Critique	Critique Model Sample Critique Author background “The Little Mermaid” Homework and Grade Sheet	Read “Little Mermaid” and background papers (provided) and find a critique to evaluate.
26 (Disc 8)	Unit 9: continued	Critique Vocabulary Checklist and Grade Sheet	“Little Mermaid” Critique Pick a story to critique.
27 (Disc 9)	Unit 9: continued	“Finally—the Fixing of the Foolish Fugitive” “King Grisley-Bear” (may substitute) Checklist and Grade Sheet	Write a critique of “King Grisley-Bear.”
28 (Disc 9)	Unit 9 continued Triple Extensions Final Exam review	Final Exam Review “The Wreck of the Hesperus” (may substitute) Author Background Checklist and Grade Sheet	Write a critique of “The Wreck of the Hesperus.”
29 (Disc 9)	Unit 9 reviewed Noun clause	Sample Critique Checklist and Grade Sheet	Write a critique of a movie or story of your choice.
30 (Disc 9)	Final Exam	Final Exam	This is a timed exam. Be sure your students know they need to pace themselves.
31** (No Disc)	Fiction Review Unit 3 or 5 Review	Writing Suggestions Grade Sheet	Write three paragraphs using the Story Sequence or Writing from Pictures models using your studies as a source.
32** (No Disc)	Non-Fiction Review Unit 6 or 9 Review	Writing Suggestions Grade Sheet	Write a five-paragraph Report or Critique using your studies as a source.

### Options for reducing the number of lessons:

\* When two consecutive lessons are starred, it means that they can be combined into one lesson with only one homework assignment (use the second assignment and discard the first assignment in the two lessons).

\*\* This lesson could be omitted altogether.

Lesson	Disc 1 Section Title	Disc 1 Time	Student Handouts for Lesson	Homework
1	Opening Jokes	00:00	<i>Robert Grosseteste</i>	Summarization of notes Composition Checklist  Grade Sheet  <u>Extra Homework</u> <i>Scientific Method</i>
	Dress-up review: “-ly,” “who/which,” strong verb	02:04		
	Dress-up review: quality adjectives	06:28		
	Dress-up review: adverbial clause	14:08		
	Sentence Openers, subject, prep, “-ly”	16:36		
	End of Section (Stop before the “-ing” opener is introduced.)	19:06		

## 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 “Pause for Practicum” (59 minutes), and Disc 3 through the sentence opener summary (25 minutes). Syllabus pages to review are: 1–26.

### The Lesson

- Watch Disc 1 through the end of “-ly’ Opener” stopping before “-ing’ Sentence Opener.” (Viewing time is about 19 minutes.)
- Concepts presented:
  - Review of all six Dress-Ups
  - “-ly” Sentence Opener
- Read and discuss the *Robert Grosseteste* paragraph, ensuring students understand the vocabulary and the concepts before attempting to outline. Note: You may use an alternative paragraph, or make this assignment a Unit 4 review by having a student summarize a longer reference (chapter from a school text or encyclopedia article) into a single paragraph.
- Review how to create a key-word outline, and create one using the *Robert Grosseteste* paragraph. The paragraph and a sample outline are on the next page if you need a refresher yourself.
- Note: If your student is *very* comfortable with this process, you may wish to watch the DVD portion for Lesson 2 as well, and then practice all the Dress-ups and Sentence Openers at once on a paragraph or two before moving on to Lesson 3.

### Dress-ups

1. “-ly” adverb
2. who/which
3. strong verb (I \_\_\_\_\_ )  
(Image, feeling)
4. quality adjective
5. adverbial clause  
(www.asia.buw)

### Sentence Openers

1. subject
2. prepositional
3. “-ly”

### Homework

- Rewrite the paragraph using the checklist provided.
- If you feel your student needs extra practice with key word outlines and these Dress-ups/Sentence Openers, have your student repeat the assignment using the paragraph *Scientific Method*.
- Appendix 2 contains a sample student schedule for pacing the homework.

### small

tiny  
petite  
miniscule  
diminutive  
infinitesimal  
wee  
microscopic  
trivial  
miniature  
lilliputian  
little  
petty

### Words to

Avoid  
really  
happy  
cool

### Banned Verbs

think  
see  
go/went  
said  
eat  
like

### Banned Adjectives

good  
fun  
big  
bad  
small

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 or four 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 parts (using two lines in the outline).

### Robert Grosseteste

Perhaps the most important figure during the Middle Ages was Robert Grosseteste (grow' suh test ee). Grosseteste was a bishop in the Roman Catholic Church in the early 1200s AD. He was deeply committed to the idea that the secrets of the natural world could be learned by discovering the laws that God had set in motion. He wanted to explain why things happened the way they did. Instead of merely coming up with great inventions, Grosseteste also wanted to understand the reasons behind the facts. Grosseteste taught that a scientist should make observations and then come up with a tentative explanation for why the observed events happened. He was thus the first to explain and use what we now call the scientific method.

#### Sample Keyword Outline:

##### Robert Grosseteste

- I. most important, figure, middle ages
1. bishop, Roman Catholic Church, 1200s AD
  2. natural world, discover laws
  3. explain, why, happen
  4. inventions, + understand reasons
  5. observations, tentative explanation, why
  6. 1<sup>st</sup>, explain, use, Scientific Method

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

**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.

If you are doing the **two-year plan**, do one lesson every two weeks. The first week watch the disc on “class day,” and spend the second week going over the homework as completed thus far. Help the students clarify their direction.

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	Sentence Opener: “-ing”	19:06	<i>Thomas Bradwardine</i>	Summarization of notes Composition Checklist  Grade Sheet  <u>Extra Homework</u> <i>Nicholas of Cusa</i>
	More Sentence Openers: clausal	30:25		
	Phrases and Clauses	35:57		
	Unknown Sentence Types	48:07		
	End of section (Stop when Mr. Pudewa begins to hand out the page of pictures.)	49:29		

**The Lesson**

- Watch Disc 1 “Sentence Opener: ‘-ing’” through the end of “Unknown Sentence Types.” (Viewing time is about 30 minutes.)
- Concepts presented:
  - Sentence Opener “-ing”
  - Clausal Openers
  - Phrases and Clauses
  - Unknown Sentence Types
- Have your student do the following exercise: Write two sentences that begin with the word “since.” One must begin a clause, the other a phrase.
- Read and discuss the *Thomas Bradwardine* paragraph, ensuring students understand the vocabulary and the concepts presented. Again, this paragraph can be substituted or a longer source used.
- Create a key word outline of the *Bradwardine* paragraph.

Sentence Openers

1. Subject (or unknown)
2. Prepositional
3. “-ly”
4. “-ing” ,
5. clausal,
6. VSS (2–5)

Minimum rule: each one in every paragraph *as possible*.

No more than two of the same in a row.

What is the difference between a phrase and a clause?

Clauses have VERBS.

[2] Since yesterday, I have been in California.

[5] Since I arrived, it has been raining.

[2] or [6] Since yesterday I have been ill.

Note: no contractions in formal writing.

**Homework**

- Write a paragraph from your outline created in the lesson using the checklist provided.

**Extra Homework**

- If you feel your student needs more practice with these stylistic techniques, you may have your student outline and write a paragraph from the article entitled *Nicholas of Cusa*.

Thomas Bradwardine

Bishop Thomas Bradwardine was important in the development of modern science because he was the first scientist to examine many of Aristotle’s ideas critically. Aristotle, who was born in 384 BC, was the standard for science for hundreds of years. He determined that all things on earth were made up of four substances: earth, fire, air, and water. He further explained that a rock fell because it was like the earth and wanted to join it. Smoke rose because it was more like the air and the fire of the heavens and wanted to go that direction. He even explained that things moved only while they had a force moving them (like a hand pushing a book across a table). Finding Aristotle’s explanations lacking, Bradwardine determined to know why things really moved, what kept them moving, and what made them stop. Using mathematics and experiments, he was able to show that most of what Aristotle said about motion was wrong. Although it took nearly 300 more years for science to throw away Aristotle’s ideas about motion, it never would have happened without Bradwardine’s work.

Lesson	Disc 1 Section Title	Disc 1 Time	Student Handouts for Lesson	Homework
3	Writing from Pictures (Handout picture page)	49:29	Writing from Pictures Structural model  Woman Looking in Fridge Pictures	Typing Guidelines  Writing from Pictures Composition Checklist  Grade Sheet
	Topic/Clincher and Details	54:40		
	Asking Questions to Get Details	56:50		
	First Picture Details	1:00:33		
	Second Picture Details	1:08:05		
	Third Picture Details	1:15:03		
	Writing the Picture Story	1:22:37		
	Paper Grades (Handout typing guidelines and checklist.)	1:30:04		
	Class Outline and Conclusion	1:31:18		
End of Disc	1:34:37			

**Teaching Writing: Structure and Style**

If you have our teacher’s course, you may wish to review Disc 4 starting at the beginning and finishing at the “Pause for Practicum.” (Viewing time is 47 minutes, plus time to complete the practicum.) Do watch the “Practicum Review” and “samples” when you have completed your practicum (10 minutes). Review your syllabus pages 47–52.

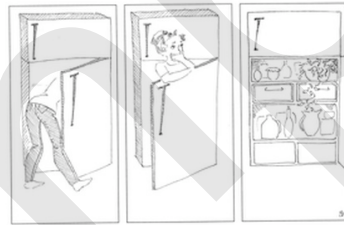
who  
what (think/feel)  
why  
how?  
-----

**The Lesson**

- Watch Disc 1 “Writing from Pictures” through the end of the disc. (Viewing time is 35 minutes.)

Note: The class overview schedule discussed at the end of this video section was modified during the course of the semester, so it does not match the actual sequence of classes.

- Concept presented:
  - Writing from Pictures
- Have your students work on completing their outlines as instructed. Circulate and help as necessary. Because the work is fiction, the outline does not need to be complete; students can add details as they go.



before  
outside?  
history?  
after

**Homework**

- Make sure students understand that this unit morphs story writing with report writing, so each paragraph must have a topic/clincher.
- Using the Composition Checklist, write out the 3 paragraphs based on these pictures.
- Note: Mr. Pudewa instructed the students to find or draw their own set of three pictures for next week. Your students will not need them in Lesson 4–5, but will for Lesson 6.
- *One-year plan students may take two weeks to complete this assignment if needed. If so, simply delete next week’s homework assignment, and continue with this one.*

**Writing from Pictures**

- I. Zelda, leaning, refrigerator
1. had been \_\_\_\_\_
  2. because \_\_\_\_\_
  3. think \_\_\_\_\_
  4. \_\_\_\_\_ly sees \_\_\_\_\_

Clincher

- II. Zelda, stood, hand, mouth
1. felt \_\_\_\_\_
  2. see \_\_\_\_\_
  3. say \_\_\_\_\_
  4. run \_\_\_\_\_

Clincher

- III. gone, refrigerator, open, (thing)
1. (thing doing) \_\_\_\_\_
  2. (lady doing) \_\_\_\_\_
  3. (what say) \_\_\_\_\_
  4. after \_\_\_\_\_

Clincher (Key words make title)

Lesson	Disc 2 Section Title	Disc 2 Time	Student Handouts for Lesson	Homework
4	Sentence Opener Review	0:00	Boy and Dog Pictures	Writing from Pictures Composition Checklist Grade Sheet
	Reading Student Samples (Optional. This section is about 3 minutes long.) Stop when Mr. Pudewa starts to introduce decorations.	5:39		
	SKIP to "Writing from Pictures Review."			
	Writing from Pictures Review (Stop after about 8 minutes when Mr. Pudewa begins discussing using and indicating decorations.)	1:05:50		
	End of section	1:13:54		

**The Lesson**

- Watch Disc 2 "Sentence Opener Review" and (optional) "Reading Student Samples" Skip forward and watch "Writing from Pictures Review" (Stop when Decorations are introduced. The skipped section will be watched in lesson 5). Total viewing time is about 16 minutes. Note: You can see a complete summary of all the disc times and the lessons in Appendix 1 of this document.
- Concepts presented:
  - Review of Sentence Openers
  - Writing from Pictures
- Have your student create another outline using the comic provided in the student pages. You may substitute a different set of pictures if you wish.
- Remember: Writing from Pictures (Unit 5) does not use the Unit 3 Story Sequence model. Although it is fiction and you are telling a story, it follows more of a report model as you report on each picture. Every paragraph must have a topic/clincher. Help students with their outline as necessary.

Sentence Openers

1. Subject (or unknown)
2. Prepositional
3. "-ly"
4. "-ing" ,
5. clausal ,
6. VSS (2-5)

Minimum rule: each one in every paragraph as possible.

No more than two of the same in a row.

Possible Outline:

- Boy (name?) writing, dog (name?) watching
  1. What writing?
  2. Why writing?
  3. What thinking? (boy or dog)
  4. How writing?

Clincher
- Boy finished paper, dog listening
  1. What say?
  2. History?
  3. Dog thinking?
  4. -

Clincher
- Dog leaves
  1. What thought?
  2. What said?
  3. After?
  4. -

Clincher



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**Homework**

Note: Instead of starting a new assignment, one-year students may complete their writing started last week. Using the Composition Checklist as a guide, write three paragraphs based on the set of pictures provided. Be sure to include a topic/clincher with each paragraph.

Lesson	Disc 2 Section Title	Disc 2 Time	Student Handouts for Lesson	Homework
5	Decoration: Question	8:11	Similes	<u>Homework Sheet</u> Find Similes/Metaphors. Add Decorations. Composition Checklist Draw a set of three pictures.  Grade Sheet
	Decoration: 3 SSS	10:31		
	Decoration: Simile/Metaphor	15:20		
	Decorations Homework	26:20		
	(Stop after Mr. Pudewa explains that excessive decorations can be goofy. You will not watch the “-ed sentence opener” until Lesson 6.)	29:02		
	SKIP: Go back to the Menu, and start again at “Using and Indicating Decorations.”			
	Using and Indicating Decorations (Stop when Mr. Pudewa begins to hand out pictures. You will only watch a couple of minutes.)	1:13:54		
	End of section	1:15:39		

**Teaching Writing: Structure and Style**

If you have our teacher’s course, you may wish to review Disc 4 starting at “Practicum Review” through the end of the disc. (Viewing time is about 34 minutes.) Review your syllabus page 22.

**The Lesson**

- The viewing for this lesson will bounce around a little bit. First, watch Disc 2 “Decoration: Question” through “Decorations: Homework.” (Stop when you get to the “-ed” opener, which is after about 21 minutes.) Skip ahead and watch “Using and Indicating Decorations.” (Only watch about 2 minutes of this section until he begins handing out pictures. You will watch the skipped portions in Lesson 6.) For a complete overview of what DVD viewing goes with what lesson, see Appendix 1.
- Concepts Presented: Decorations
- Practice writing some similes to go with the following phrases:
  - Sarah walked across the room...
  - The mighty third baseman slid into home...
  - The bedraggled cat slid off the chair...

1. Question [Q]  
 2. 3 sss  
 (short staccato sentences)  
 5:4:3      4:4:4  
 4:3:2      3:3:3  
 3:2:1      2:2:2  
 3. Simile (like/as)  
 Metaphor (is, =)  
 Cliche

**Homework**

- Look for similes and metaphors in your reading this week. Write them down along with the name of the book, author, and page number. Bring these to class next week.
- Optional: Also look up the definition of “infinitive.” (Put it in your notebook for later; we won’t discuss it until Lesson 7.)
- Choose ONE of your two “Writing from Pictures” written thus far, and add one decoration (question, 3 sss, or simile/metaphor) to **each** of the three paragraphs using new composition checklist provided.
- Find or draw a set of three pictures to use for writing in class next class session. You can draw your own, or choose a comic and white out the words.

*Two-year students may want to only spend one week on this homework assignment.*

# Appendix 1

# Disc Times

## SICC-B Disc 1

Scene Titles	Lesson #	Time
Opening Jokes	1	00:00
Dress-up review: “-ly,” “who/which,” strong verb		02:04
Dress-up review: quality adjectives		06:28
Dress-up review: adverbial clause		14:08
Sentence Openers subject, prep, “-ly”		16:36
Sentence Opener: “-ing”		19:06
More Sentence Openers: clausal		30:25
Phrases and Clauses	2	35:57
Unknown Sentence Types		48:07
Writing from Pictures (Handout picture page)	3	49:29
Topic/Clincher and Details		54:40
Asking Questions to Get Details		56:50
First Picture Details		1:00:33
Second Picture Details		1:08:05
Third Picture Details		1:15:03
Writing the Picture Story		1:22:37
Paper Grades (Handout typing guidelines and checklist.)		1:30:04
Class Outline and Conclusion		1:31:18
End of Disc		1:34:37

## SICC-B Disc 2

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

Scene Titles	Lesson #	Time
Sentence Opener Review	4	00:00
Reading Student Samples		5:39
Decoration: Question	5	8:11
Decoration: 3SSS		10:31
Decoration: Simile/Metaphor		15:20
Decorations Homework		26:20
“-ed” sentence opener	6	29:02
Rules for Better Writing		37:02
Editing Practice		48:36
Editing for Dress-ups		57:22
Writing from Pictures Review	4	1:05:50
Using and Indicating Decorations	5	1:13:54
Writing Instructions	6	1:15:39
Checklist		1:21:32
End of disc		1:22:02

## SICC-B Disc 3

Scene Titles	Lesson #	Time
Editing Practice	7	00:00
More Editing Practice		10:40
Editing Practice – Apostrophes		18:49
Editing Practice – Continued		21:44
Editing Practice – Sentence Openers		34:25
Editing Practice – Dress-ups & Dec.		37:36
Reading Student Stories		42:55
Infinitives		52:36

## (SICC-B Disc 3 Continued)

Scene Titles	Lesson #	Time
Report Writing	8	57:40
Scanning for Topics – Clara Barton		1:07:12
2 <sup>nd</sup> Reference – Clara Barton		1:10:30
Internet Reference on Clara Barton		1:15:50
4 <sup>th</sup> Clara Barton Reference		1:21:16
5 <sup>th</sup> Clara Barton Reference		1:27:02
Choosing Clara Barton Topics		1:33:54
First Paragraph Details		1:38:35
Ideas for People Subjects	9	1:45:35
Writing Assignment		1:50:09
Reading Similes and Metaphors		1:54:34
Conclusion		1:56:40
End of Disc		1:57:03

## SICC-B Disc 4

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

Scene Titles	Lesson #	Time	
Introduction/Humor	10	00:00	
Scoring and Reading Homework		05:16	
Editing Practice: “This is No Joke”	12	15:29	
Editing Practice: Sentence 1		21:05	
Editing Practice: Sentence 2		23:50	
Editing Practice: Sentence 3, 4, 5		24:41	
Editing Practice: Sentence 6		26:58	
Editing Practice: Sentence 7		29:55	
Editing Practice: Sentence 8		30:42	
Editing Practice: Sentence 9		41:57	
Editing Practice: Sentence 10, 11		44:31	
Editing Practice: Sentence 12		46:38	
Editing Practice: Sentence 13		47:42	
Editing Practice: Stylistic Tech.		49:05	
Editing Practice: Sentence Openers	52:31		
Pause (to rewrite one of the sentences)	59:04		
Editing Practice: Conclusion		00:00	
Essay Model	11	00:52	
Essay Model: Introduction		02:08	
Essay Model: Body		13:11	
Essay Model: Conclusion		14:46	
Dress-ups and Writing Structure		24:26	
Writing a Clara Barton Introduction		28:15	
Clara Barton Introduction continued		39:31	
Assignment Information		55:11	
End of Disc			58:22

### SICC-B Disc 5

(There is some skipping around on this disc.)

Scene Titles	Lesson #	Time
Introduction	13	00:00
English Anomalies		00:32
Reading Student Papers		13:22
More Student Papers		23:30
A New “-ly” Word List	15	37:06
Dual “ly” Words		42:40
Invisible “who/which”		45:11
Invisible “-ing” opener		58:44
Making Invisible “-ing” sentences		1:04:35
Prepositional Problems	16	1:11:47
Sentence Opener Summary		1:18:02
Essay Model Review	13	1:22:32
Interview Assignment	14	1:32:32
Getting Topics from Interview		1:37:11
Taking Notes –Abbr. & Symbols		1:44:28
Assignment Details		1:51:52
Conclusion		1:56:45
End of Disc		1:57:47

### SICC-B Disc 6

Scene Titles	Lesson #	Time
Introduction/Humor	17	00:00
Reading Student Papers		8:01
Editing Practice		16:22
Editing Practice: Sentence 2		23:04
Editing Practice: Sentence 3		27:44
Editing Practice: Sentence 4		34:04
Invisible Prepositional Opener		40:54
Editing Practice: Sentence 5		45:46
Editing Practice: Sentence 6		47:44
Editing Practice: Sentence 7		48:52
Editing Practice: Sentence 8		50:16
Editing Practice: Sentence 9		51:07
Editing Practice: Dress-ups & Openers		53:47
Invisible “Which” Exercises	18	58:31
Decoration: Dramatic Open/Close		1:04:54
Intro/Conclusion Highlight & Bold		1:10:37
Assignment: Writing a Letter		1:12:16
Types of Letters		1:14:42
Steps to Write a Letter		1:17:09
Choosing Topics		1:19:44
Sample Letter		1:24:36
A Thank You Letter		1:29:46
Getting Ideas for Your Letter		1:35:13
Using the Checklist		1:36:18
Conclusion		1:37:26
End of Disc	1:38:20	

### SICC-B Disc 7

(There is some skipping around on this disc.)

Scene Titles	Lesson #	Time
Silly Similes	19	00
Comments on Previous Assignment		6:42
Reading Tiki Tom Letters		10:23
Other Letters	20	17:15
Dual Verbs		21:43
Dual Verb Sentences		27:36
Invisible “Which” Worksheet	21	37:10
More Invisible “Which”		47:46
Style Discussion	22	59:59
Reading Uncle Remus		1:02:47
Analyzing Uncle Remus Style		1:07:27
More Uncle Remus Style		1:14:53
Imitating Uncle Remus Style	23	1:22:51
Reading King James Bible		1:23:53
Analyzing King James Bible Style		1:25:59
Reading Hans Christian Anderson	24	1:35:29
Analyzing Hans Christian Andersen		1:38:42
Fables for Imitation	22	1:45:48
Assignment Details		1:53:03
End of Disc		1:55:07

### SICC-B Disc 8

Scene Titles	Lesson #	Time
Introduction (spying)	24	00
Reading Student Papers		3:39
More Student Papers		13:31
Review of Story Sequence chart		19:16
Story Sequence Chart Test		22:14
(pause)		
Story Sequence Chart	25	00
Using the Story Sequence Chart		9:40
Critique model		11:07
Guidelines for writing good critiques		17:20
Sample Critique		22:52
Critique Assignment		33:31
Critique Introduction for Little Mermaid	26	35:16
Characters/Setting for Little Mermaid		43:15
Conflict for Little Mermaid		49:18
Climax for Little Mermaid		56:07
Critique Conclusion for Little Mermaid		1:02:12
Critique Vocabulary		1:09:54
Writing Checklist	1:15:25	
Conclusion	1:18:17	

**SICC-B Disc 9**

Scene Titles	Lesson #	Time
Humor	27	00
Prodigal son Alliteration		2:24
Reading Student Papers		5:12
Triple Extensions – Word	28	14:48
Triple Extensions – Phrase/clause		21:10
Triple Extensions – “-ing”		27:46
Triple Extensions – “-ly,” adjective, verb		34:02
Final Exam Review		41:38
More Final Exam Review	51:20	
Critique Model Review	29	57:23
Writing a Critique		1:02:36
Writing a Critique – Moral/Message		1:10:51
Writing a Critique – conclusion		1:15:28
Sample Critique		1:16:57
Noun clause		1:23:29
Writing Checklist		1:31:35
Starting your critique		1:33:46
End class 9		1:36:37
FINAL EXAM	30	
Intro and Humor		00
Reading Student Papers		6:55
Exam Instructions		9:27

## Appendix 2

## Sample Schedule for the SICC-B

This schedule provides the **two-year plan** direction to break the homework down into manageable tasks. 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. To use this 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 Notes: Create a key-word outline in class on a Grosseteste or alternative paragraph. <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.</i>
	2-3	Write a paragraph based on the outline. Create another key-word outline on another paragraph ( <i>Scientific Method</i> or alternative).
	4-5	Write a paragraph based on the outline.
	6-7	Edit both paragraphs using the composition checklist.
	8-9	Finish editing and write up neatly. Homework due tomorrow.
2	1	Complete Lesson 2 according to the Teacher Notes: Create a key-word outline in class on <i>Bradwardine</i> or an alternative paragraph.
	2-3	Write a paragraph based on the outline. Create another key-word outline on another paragraph ( <i>Nicolas of Cusa</i> or alternative).
	4-5	Write a paragraph based on the outline. Begin editing using the composition checklist.
	6-7	Continue editing both paragraphs using the composition checklist.
	8-9	Finish editing and write up neatly. Homework due tomorrow.
3	1	Complete Lesson 3 according to the Teacher Notes: Create outline in class for “Writing from Pictures.” <i>If you are doing the one-year plan, your student may need two weeks to complete this assignment. If so, plan to spend two weeks on this assignment. Complete the second lesson next week. However, delete the homework assignment and simply continue with this one.</i>
	2-3	Write the first paragraph.
	4-5	Write the second paragraph.
	6-7	Write the third paragraph.
	8-9	Edit the paragraphs and write up neatly. Homework due tomorrow.
4	1	Complete Lesson 4 according to the Teacher Notes: Create outline in class for “Writing from Pictures.” <i>One-year plan students will complete this lesson, but continue writing last week’s assignment.</i>
	2-3	Write the first paragraph.
	4-5	Write the second paragraph.
	6-7	Write the third paragraph.
	8-9	Edit the paragraphs and write up neatly. Homework due tomorrow.
5	1	Complete Lesson 5 according to the Teacher Notes. <i>Two-year plan students will only need one week to complete this assignment.</i>
	2-3	Look for similes and metaphors in reading this week (ongoing each day).
	4-5	Look up definition of “infinitive.”
	6-7	Add one decoration to each paragraph in either recent “Writing from Pictures” story.
	8-9	Find a comic and white out the words, or draw a set of three pictures. Homework due tomorrow.

Sample SICC-B 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
6	1	Complete Lesson 6 according to the Teacher Notes. <i>One-year students may take two weeks to complete this assignment. If so, plan to do the next lesson next week, but continue writing on this lesson and delete the lesson 7 assignment.</i>
	2-3	Create an outline on the set of pictures found or drawn. Begin writing first paragraph.
	4-5	Finish the first and write the second paragraph.
	6-7	Write the third paragraph Begin editing.
	8-9	Edit the paragraphs using the composition checklist and write up neatly. Homework due tomorrow.
7	1	Complete Lesson 7 according to the Teacher Notes. <i>One-year students will complete this lesson, but continue writing on last week's assignment.</i>
	2-3	Create an outline on the single picture. Begin writing first paragraph.
	4-5	Finish the first and write the second paragraph.
	6-7	Write the third paragraph Begin editing.
	8-9	Edit the paragraphs using the composition checklist and write up neatly. Homework due tomorrow.
8	1	Complete Lesson 8 according to the Teacher Notes. <i>One-year plan students will need two weeks to complete this assignment. Delete next week's homework. You may decide not to do Clara Barton and do a famous person of choice instead.</i>
	2-3	Create two to three more outlines using details from the Clara Barton sources provided. Begin writing the paragraphs.
	4-5	Finish writing the three paragraphs based on the outline created.
	6-7	Begin to edit the work using the composition checklist.
	8-9	Finish editing and write up neatly. Homework due tomorrow
9	1	Complete Lesson 9 according to the Teacher Notes: Topics should be chosen and sources should be collected. <i>One-year students will watch this lesson and then complete their paragraphs from last week.</i>
	2-3	Create a three-paragraph outline for a report on the famous person chosen.
	4-5	Write the first and second paragraphs.
	6-7	Write the third paragraph and begin editing.
	8-9	Edit carefully using the composition checklist and write up neatly. Homework due tomorrow
10	1	Complete Lesson 10 according to the Teacher Notes: Topics should be chosen and sources should be collected. <i>One-year plan students can combine/watch both lessons 10 and 11 now and do only the lesson 11 assignment (the intro/conclusion to their Clara Barton or alternative report and skip the report assigned here in lesson 10). If you do not have the viewing time, you can skip the lesson 10 viewing. Two-year plan students may only need one week to add intro/conclusions.</i>
	2-3	Create a three-paragraph outline for a report on the famous person chosen.
	4-5	Write the first and second paragraphs.
	6-7	Write the third paragraph and begin editing.
	8-9	Edit carefully using the composition checklist and write up neatly. Homework due tomorrow
11	1	Complete Lesson 11 according to the Teacher Notes. <i>One-year plan students can combine lessons 10 and 11 and only do the lesson 11 assignment (the intro/conclusion to their Clara Barton or alternative report). Two-year plan students may only need one week to complete this assignment.</i>
	2-3	Write the introduction to the Clara Barton report from lesson 8.
	4-5	Write the conclusion to the Clara Barton report from lesson 8.
	6-7	Edit the entire essay carefully using the composition checklist.
	8-9	Finish editing and write up neatly. Homework due tomorrow

## Sample SICC-B 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
12	1	Complete Lesson 12 according to the Teacher Notes. <i>One-year plan students should begin a new biographical essay and spend two weeks writing both the body and the intro/conclusion. Work on the body this week and next, and complete the intro/conclusion during the second half of next week.</i> <i>Two-year plan students may only need one week to complete this assignment. You can have your students work hard to polish their papers, or assign a new biographical report if you would like.</i>
	2-3	Write the introduction to the report from lesson 9.
	4-5	Write the conclusion to the report from lesson 9.
	6-7	Edit the entire essay carefully using the composition checklist.
	8-9	Finish editing and write up neatly. Homework due tomorrow
13	1	Complete Lesson 13 according to the Teacher Notes. <i>One-year plan students will be finishing their essay as directed in lesson 12.</i>
	2-3	Write the introduction to the report from lesson 10.
	4-5	Write the conclusion to the report from lesson 10.
	6-7	Edit the entire essay carefully using the composition checklist.
	8-9	Finish editing and write up neatly. Homework due tomorrow
14	1	Complete Lesson 14 according to the Teacher Notes: Interview conducted in class. <i>One-year plan students should plan on spending two weeks completing this assignment. Work on the body of the essay this week. Next week, after watching the lesson, complete the intro/conclusion and edit completely.</i>
	2-3	Create an outline for a 5-paragraph essay. Begin writing the body of the essay.
	4-5	Finish writing the body of the essay, begin the intro/conclusion.
	6-7	Finish the intro/conclusion.
	8-9	Edit carefully using the composition checklist. Homework due tomorrow.
15	1	Complete Lesson 15 according to the Teacher Notes. <i>One-year plan students will watch the lesson and then finish their essay started last week.</i>
	2-3	Interview a person and create an outline. Begin writing the body.
	4-5	Finish writing the body of a five-paragraph essay based on the outline.
	6-7	Write the introduction and conclusion.
	8-9	Edit carefully using the composition checklist. Homework due tomorrow.
16	1	Complete Lesson 16 according to the Teacher Notes. <i>One-year plan students should plan on spending two weeks completing this assignment. Complete the interview (or do the imaginary interview described in the lesson 17 notes) and begin writing the body of the essay this week. Next week, after watching the lesson, complete the intro/conclusion and edit completely.</i>
	2-3	Interview a person and create an outline. Begin writing the body of the essay.
	4-5	Finish writing the body of a five-paragraph essay based on the outline.
	6-7	Write the introduction and conclusion.
	8-9	Edit carefully using the composition checklist. Homework due tomorrow.
17	1	Complete Lesson 17 according to the Teacher Notes. <i>One-year plan students will watch the lesson and then finish their essay started last week.</i>
	2-3	Imagine an interview with a historical person, and create an outline for a five-paragraph essay. Begin with the body; then add an intro/conclusion.
	4-5	Write the body of a five-paragraph essay based on the outline.
	6-7	Write the introduction and conclusion.
	8-9	Edit carefully using the composition checklist. Homework due tomorrow.

Sample SICC-B 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
18	1	Complete Lesson 18 according to the Teacher Notes. <i>One-year plan students should plan two weeks to write this letter. Outline and write the body this week, then write the intro/conclusion and edit it next week.</i>
	2-3	Create an outline for a 5-paragraph letter. Begin writing the body of the letter.
	4-5	Finish writing the body of the letter.
	6-7	Write the introduction and conclusion to the letter.
	8-9	Edit carefully using the composition checklist. Homework due tomorrow.
19	1	Complete Lesson 19 according to the Teacher Notes. <i>After watching the lesson 19 section, one-year plan students will be finishing their letter from last week.</i>
	2-3	Create an outline for a 5-paragraph letter. Begin writing the body of the letter.
	4-5	Finish writing the body of the letter.
	6-7	Write the introduction and conclusion to the letter.
	8-9	Edit carefully using the composition checklist. Homework due tomorrow.
20	1	Complete Lesson 20 according to the Teacher Notes. <i>One-year plan students should delete next week's assignment and continue with this one instead. You may want to let them do this letter without the checklist since that is the next assignment.</i>
	2-3	Create an outline for a 5-paragraph letter. Begin writing the body of the letter.
	4-5	Finish writing the body of the letter.
	6-7	Write the introduction and conclusion to the letter.
	8-9	Edit carefully using the composition checklist. Homework due tomorrow.
21	1	Complete Lesson 21 according to the Teacher Notes. <i>After watching the lesson, one-year plan students will be finishing their letter from last week.</i>
	2-3	Create an outline for a 5-paragraph letter. Begin writing the body of the letter.
	4-5	Finish writing the body of the letter.
	6-7	Write the introduction and conclusion to the letter.
	8-9	Edit carefully—no checklist! Mail the letter.
22	1	Complete Lesson 22 according to the Teacher Notes. <i>If you are devoting two weeks to each lesson, you may desire to require two-year students to write full stories (three paragraphs) using the Story Sequence model. One-year students may stick with a single paragraph story, or write using the Story Sequence model if they are so inclined. This will go for all the "Imitation in Style" assignments.</i>
	2-3	Create an outline for the story. Think about how you want to do the style.
	4-5	Begin to write the story.
	6-7	Finish the story.
	8-9	Edit the story making sure it follows the required style. Homework due tomorrow.
23	1	Complete Lesson 23 according to the Teacher Notes.
	2-3	Create an outline for the story. Think about how you want to do the style.
	4-5	Begin to write the story.
	6-7	Finish the story.
	8-9	Edit the story making sure it follows the required style. Homework due tomorrow.
24	1	Complete Lesson 24 according to the Teacher Notes.
	2-3	Create an outline for the story. Think about how you want to do the style.
	4-5	Begin to write the story.
	6-7	Finish the story.
	8-9	Edit the story making sure it follows the required style. Homework due tomorrow.

Sample SICC-B 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
25	1	Complete Lesson 25 according to the Teacher Notes. <i>Two-year plan students will only need one week for this homework assignment.</i>
	2-3	Read the story “The Little Mermaid.”
	4-5	Read the author background.
	6-7	Find a movie critique or book review and read it.
	8-9	Assemble all materials to bring to class.
26	1	Complete Lesson 26 according to the Teacher Notes. <i>One-year plan students should plan to spend two weeks on this assignment. This week they can complete the body and do the intro/conclusion next week after viewing the lesson part.</i>
	2-3	Begin the critique of “The Little Mermaid” by creating an outline and writing the middle (story sequence) part.
	4-5	Finish the story sequence.
	6-7	Write the intro/conclusion. Begin to edit using the composition checklist.
	8-9	Finish editing and write it up neatly. Homework due tomorrow.
27	1	Complete Lesson 27 according to the Teacher Notes. <i>After watching the lesson portion, one-year plan students should finish their critique started last week.</i>
	2-3	Begin the critique of “King Grisly-Beard” (or another story) by creating an outline and writing the middle (story sequence) part.
	4-5	Finish writing the story sequence.
	6-7	Write the intro/conclusion. Begin to edit using the composition checklist.
	8-9	Finish editing and write it up neatly. Homework due tomorrow.
28	1	Complete Lesson 28 according to the Teacher Notes. <i>One-year plan students should delete next week’s assignment and continue with this one instead. They may write on either poem, or may wish to critique a movie instead of the poem.</i>
	2-3	Begin the critique of “The Wreck of the Hesperus” by creating an outline and writing the middle (story sequence) part.
	4-5	Finish writing the story sequence.
	6-7	Write the intro/conclusion. Begin to edit using the composition checklist.
	8-9	Finish editing and write it up neatly. Homework due tomorrow.
29	1	Complete Lesson 29 according to the Teacher Notes. <i>After watching the lesson 29 portion, one-year plan students will finish their critique begun last week.</i>
	2-3	Begin the critique of the book or movie of their choice by creating an outline and writing the middle (story sequence) part.
	4-5	Finish writing the story sequence.
	6-7	Write the intro/conclusion. Begin to edit using the composition checklist.
	8-9	Finish editing and write it up neatly. Homework due tomorrow.
30	1	Take the final exam. 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, 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 anyone 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 a child 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.

**Restriction/Nonrestriction (aka Essential/Nonessential Elements)**

- **Phrase:** a group of related words without both a subject and a verb
- **Clause:** a group of related words that contain both a subject and predicate. Two types: main clause (independent), which can stand alone as a sentence, and subordinate clause (dependent), which cannot stand as a sentence by itself
- An appositive is the same as an invisible “who/which” (which Andrew teaches), where the “who/which” and the verb (a “be” verb) are omitted. Example: “That typewriter, which was my standby in college,” can become: “That typewriter, my standby in college,” with “my standby in college” an appositive (renames the noun that precedes it).

**Restrictive and Nonrestrictive Elements** (a.k.a. essential or nonessential)

Phrases, clauses, and appositives can be restrictive or nonrestrictive.

Nonrestrictive: Set off with commas

If you delete the nonrestrictive element, it does not change the information in the main clause or make it nonsensical. It is not essential to the main clause information. Nonrestrictive elements may add important information to the sentence, but they *do not affect the meaning of the main clause*.

Charlotte Turtle, a sophomore, was the fastest runner in the 50-meter dash. (nonrestrictive appositive)

A dapper man, his shoe under his arm, appeared in the revolving door. (nonrestrictive phrase)

The engineer, who glanced away at the time, missed the cows floating past the windows of the train. (nonrestrictive clause)

Restrictive: No commas

If you delete the restrictive element, it alters the meaning of the main clause or makes it nonsense.

*Restrictive elements are essential to the meaning of the main clause.*

Mark Twain’s novel *The Adventures of Huckleberry Finn* has been banned at libraries. (restrictive appositive)

Americans live on a diet heavy in sugars, fats, and salt. (restrictive phrase)

Anyone who agrees with me can join me on the platform immediately. (restrictive clause)

Note: “That” is never used to begin a nonrestrictive clause. Example: “All comments that are negative will be filed in the cabinet under ‘N.’” (restrictive clause)

Also: The issue of restriction/nonrestriction applies only to elements falling in the middle or end of a sentence. Therefore, a dependent clause coming at the beginning of the sentence should be set off with a comma even if it is restrictive. Example: “If rain could rise upward, where would it stop?” BUT: “Where would rain stop if it could rise upward?”

Some elements grammatically can be either restrictive OR nonrestrictive. This is where grammar gets cool. Which you choose depends on what you mean to say.

Example: In which of the following sentences do *all* students have to deliver reports?

- a. The students who wear hats shall have to deliver five-minute oral reports during recess.
- b. The students, who wear hats, shall have to deliver five-minute oral reports during recess.

Example: In which of the following sentences does the writer mean to imply that *all* nineteenth-century women glorified war?

- a. Howell’s story “Editha” portrays the woman of the late nineteenth century, who glorifies war.
- b. Howell’s story “Editha” portrays the woman of the late nineteenth century who glorifies war.

**Exercise.** Identify the clause, phrase, or appositive in question. Then explain whether it should be nonrestrictive or restrictive and why. Add commas to nonrestrictive elements.

1. At the prom, all the guys who wear black will have to sit on the south side of the dance floor.
2. Nicholas Kain professor of Angst used to cry all over his lectern and ruin his lovingly prepared notes.
3. Stuart who usually wears overalls arrived dressed in shorts.
4. I'll soon understand your intentions if they are truly good.
5. If your intentions are truly good I'll soon understand them.
6. The poet T. S. Eliot was a pedestrian too.
7. I will go with you to the pool if we can attend the concert afterward.
8. He agreed to this arrangement although he didn't really like concerts.
9. All books that are undersized must be carted away and stored in the tower, for the prince likes uniformity above all things.
10. In which sentence are girls unfairly maligned as being unable to mow lawns?
  - a. Girls, who are in their summer dresses, can't mow the lawn.
  - b. Girls who are in their summer dresses can't mow the lawn.
11. In which sentence do I have more than one cat?
  - a. My cat Bingley knows how to give an admirable back rub with his well-tempered and discreet claws.
  - b. My cat, Bingley, knows how to give an admirable back rub with his well-tempered and discreet claws.
12. In which sentence might all the students at Home School High find themselves becoming icicles?
  - a. The students at HSH who hang out on the front porch may turn into icicles this winter.
  - b. The students at HSH, who hang out on the front porch, may turn into icicles this winter.

## Restriction/Nonrestriction: ANSWERS

Example: In which of the following sentences do *all* students have to deliver reports?

- c. The students who wear hats shall have to deliver five-minute oral reports during recess.
- d. The students, who wear hats, shall have to deliver five-minute oral reports during recess.  
(They all must deliver reports, and, incidentally, they all wear hats.)

Example: In which of the following sentences does the writer mean to imply that *all* nineteenth-century women glorified war?

- c. Howell's story "Editha" portrays the woman of the late nineteenth century, who glorifies war.
- d. Howell's story "Editha" portrays the woman of the late nineteenth century who glorifies war.

- 
1. At the prom, all the guys who wear black will have to sit on the south side of the dance floor.  
(R clause—guys who don't wear black get to sit anywhere.)
  2. Nicholas Kain, professor of Angst, used to cry all over his lectern and ruin his lovingly prepared notes. (NR appos—he happens to be a professor at that school.)
  3. Stuart, who usually wears overalls, arrived dressed in shorts.  
(NR, clause—it is interesting what he usually wears, but doesn't affect how he came today.)
  4. I'll soon understand your intentions if they are truly good.  
(R, clause—I'll only understand them if they are good.)
  5. If your intentions are truly good, I'll soon understand them. (NR, clause—I'll understand either way.)
  6. The poet T. S. Eliot was a pedestrian too.  
(R, appos—important to know which poet.)
  7. I will go with you to the pool if we can attend the concert afterward.  
(R, clause—swimming depends on the concert.)
  8. He agreed to this arrangement, although he didn't really like concerts.  
(NR, clause—doesn't really matter why he agreed.)
  9. All books that are undersized must be carted away and stored in the tower, for the prince likes uniformity above all things. (R, clause—"that" is never used to begin a nonrestrictive clause.)
  10. In which sentence are girls unfairly maligned as being unable to mow lawns?

a. Girls, who are in their summer dresses, can't mow the lawn. (NR, clause--indicates the sentence means all girls regardless of their attire.)

b. Girls who are in their summer dresses can't mow the lawn.

11. In which sentence do I have more than one cat?

a. My cat Bingley knows how to give an admirable back rub with his well-tempered and discreet claws. (R, clause--essential because there is more than one cat.)

b. My cat, Bingley, knows how to give an admirable back rub with his well-tempered and discreet claws.

- a. In which sentence might all the students at Home School High find themselves becoming icicles?

a. The students at HSH who hang out on the front porch may turn into icicles this winter.

b. The students at HSH, who hang out on the front porch, may turn into icicles this winter.  
(NR, clause--All may freeze, and, incidentally, all hang out on the front porch.)

# Grammar Rule:

## Commas with a "who/which" (adjectival) clause

Rule: Use commas to set off *nonessential* "who/which" (adjectival) clauses.

Examples:

1. Mrs. Smith, who is an interior designer, likes bold colors. *(Nonessential "who/which" clause, since she would like bold colors whether or not she was an interior designer.)*
2. He is bothered by children who speak unkindly to their brothers and sisters. *(Essential "who/which" clause because he is not bothered by ALL children, only those who speak unkindly to their brothers and sisters.)*

Note: Sometimes an element may be interpreted as essential or as nonessential. The writer of the sentence must punctuate the sentence so that it conveys the meaning he intends.

Example:

1. Direct any questions about writing style to our teacher who is an expert on such matters. *(Here the "who/which" clause is essential because the writer wants to indicate that we have more than one teacher and that questions about writing style should be directed to the one who is an expert in such matters.)*
2. Direct any questions about writing style to our secretary, who is an expert on such matters. *(Here the clause is nonessential because the writer wants to indicate that we have only one secretary and that she is an expert on writing style.)*

# Grammar Worksheet

## Using Commas with the "Who/Which" Clause

Directions:

1. Decide if the "who/which" clauses are essential or nonessential. Write an "E" for essential or an "N" for nonessential on the space before each number.
2. Use commas around the nonessential clauses where needed.
3. Hint: Remove the "who/which" clause from the sentence and see if it is perfectly clear and makes sense; if so, it is nonessential.

Examples:

  N   Edgar, who is walking in from third base, hits and fields well.

  E   The player who is walking in from third base hits and fields well.

1. \_\_\_\_\_ Albert who is my youngest brother is turning nine in October.
2. \_\_\_\_\_ The car which belongs to my uncle is red.
3. \_\_\_\_\_ The man who owns the shop is named Roger.
4. \_\_\_\_\_ The squirrel which was extremely speedy scampered up a tree.
5. \_\_\_\_\_ People who steal from others should be punished.
6. \_\_\_\_\_ Dogs which foam at the mouth could be rabid.
7. \_\_\_\_\_ Jim who is an interesting man played football for ten years.
8. \_\_\_\_\_ Rugby which is an aggressive sport is played in Europe.
9. \_\_\_\_\_ Computers which have large hard-drives are able to store volumes of information.
10. \_\_\_\_\_ George Washington who was our first president was from Virginia.
11. \_\_\_\_\_ Cats which are more than two colors are female.
12. \_\_\_\_\_ Trees which are the tallest of all plants are able to produce food.
13. \_\_\_\_\_ Alex who is an excellent artist is in three of my classes.
14. \_\_\_\_\_ Cars which have under-inflated tires are difficult to control.
15. \_\_\_\_\_ God who created the universe and everything in it sent His Son to die for our sins.

# Grammar Worksheet \*ANSWER KEY\*

## Using Commas with the "Who/Which" Clause

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Examples:

  N   Edgar, who is walking in from third base, hits and fields well.

  E   The player who is walking in from third base hits and fields well.

1.   N   Albert, who is my youngest brother, is turning nine in October.
2.   E   The car which belongs to my uncle is red.
3.   E   The man who owns the shop is named Roger.
4.   N   The squirrel, which was extremely speedy, scampered up a tree.
5.   E   People who steal from others should be punished.
6.   E   Dogs which foam at the mouth could be rabid.
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11.   E   Cats which are more than two colors are female.
12.   N   Trees, which are the tallest of all plants, are able to produce food.
13.   N   Alex, who is an excellent artist, is in three of my classes.
14.   E   Cars which have under-inflated tires are difficult to control.
15.   N   God, who created the universe and everything in it, sent His Son to die for our sins.