

Student Intensive Continuation Course



A Video Seminar for the Student

TEACHER NOTES

Level C

32 Lessons Using the SICCC-C

Suitable for teaching high school students and above who have been through the Student Writing Intensive Level C 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 C.

Recommended Prerequisites

This course assumes that the student has completed the Student Writing Intensive (SWI)—either live or on video—Group C or the SICC Group B. 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 & five Sentence Openers (#1, #2, #3, #5, #6)
- Story sequence (Unit 3)
- Titles
- Topic-clincher paragraph rule (Unit 4)
- Basic Essay Model (Unit 7)

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 various kinds of essays, including biographical, persuasive, personal
- Write biographical, event, persuasive, and personal essays
- Conduct an interview and write their findings
- Complete a super essay with bibliography and footnotes
- Perform imitation in style and letter to the editor writing
- Know selected Greek and Latin word roots

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.

Two Year Plan: If your high school student has only completed the SWI-C, has not had much exposure to Excellence in Writing, and is a freshman or a sophomore, you may want to consider the two-year plan. 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 and can be repeated as often as you wish.

One Year Plan: If your student has had more exposure to Excellence in Writing materials or is a junior or senior in high school, the one-year plan should work very well. Teachers should be sensitive to student’s 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. You may repeat them as often as you wish.

10-Week Plan: You can condense the entire course into a ten-week intensive seminar. Since this course was originally taught in a ten classes over the course of 11–12 weeks, 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. Give your students an extra week or two to complete their writing during the Super Essay assignment. There is a folder

entitled “SICC-C_10_Class_Handouts” in the SICC-C materials on the yellow CD-ROM, which contains all the original student handouts 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 other traditional grammar program).

Class Materials

Your students will need a copy of the “SICC-C 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-C 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 entitled “The Four Deadly Errors of Teaching Writing” and “Marking and Grading,” both of which are found in Appendix 3 of this document.

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 and clicking on the “Support” tab.

Video Production & DVD Usage Comments

Because class sessions one, two, and three were recorded without student microphones, the children’s 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.

SICC Level C

Scope and Sequence

Lesson	Concepts Presented	Student Handouts	Homework Assignment
1 (Disc 1)	Style Review Unit IV Summarizing	“Bad Vibes” Article Summary Article Assignment Checklist and Grade Sheet	Summarize three articles into three paragraphs
2 (Disc 1)	Writing from Pictures	Writing from Pictures Model “Chandelier” set of pictures Checklist and Grade Sheet	Write three paragraphs based on picture provided in class Summarize an article in one ¶
3 (Disc 1)	Writing from Pictures	“Ring Bearer” set of pictures Typing Guidelines Checklist and Grade Sheet	Write three paragraphs based on pictures provided in class Summarize an article in one ¶
4 (Disc 2)	Greek and Latin word roots “-ed” Sentence Opener invisible “-ing” and “who/which” Rules for Better Writing	Greek and Latin Word Roots Rules for Better Writing Checklist and Grade Sheet	Write three paragraphs based on picture provided (may substitute) Summarize an article in one ¶
5 (Disc 2)	Basic Essay Model Unit 6: Report from Multiple References Works Cited Instructions	Basic Essay Model Biographical Essay Instructions “Lady of the Lamp” sample essay Sample Works Cited Checklist and Grade Sheet	Begin to write a five-paragraph biographical essay using at least three sources. Include works cited document. Complete the body and works cited and bring them to the next class.
6 (Disc 3)	En and Em Dashes More Word Roots Review Intro/Conclusion	Hyphen, en dash, em dash Greek and Latin Word Roots II	Complete a five-paragraph biographical essay by writing the introduction and conclusion.
7 (Disc 3)	Adjectival and Adverbial Teeter-totters	Adjectival and Adverbial Teeter-Totters Checklist and Grade Sheet	Begin to write a five-paragraph biographical essay using at least three sources. Include works cited document. Complete the body and works cited and bring them to the next class.
8 (Disc 4)	More Word Roots	Greek and Latin Word Roots III	Complete a five-paragraph biographical essay by writing the introduction and conclusion.
9 (Disc 3)	Clincher Starters Interview Essay Taking notes during an interview	Clincher Starters Interview Strategy and Questions Symbols and First Letters Checklist and Grade Sheet	Conduct interview and plan essay Summarize an article in one ¶
10 (Disc 4)	Discuss common writing errors Triple Extensions	Kyoto essay Triple Extensions	Finish Interview Essay
11 (Disc 4)	Event Essay	Event Essay Ideas and Plan Checklist and Grade Sheet	Choose subject and begin research for six to seven ¶ Event Essay
12 (No Disc)	No Disc Work on Event Essay in class	None	Continue Event Essay
13 (No Disc)	No Disc Work on Event Essay in class	None	Finish Event Essay
14 (Disc 5)	Imitation in Style	Three Aesop fables “The Sycophantic Fox” “Jack and the Beanstalk” Assignment and Grade Sheet	Write a fable in the style of Carryl or Garner Summarize an article in one ¶
15• (Disc 5)	Imitation in Style	“Tom Whitewashes the Fence” Assignment and Grade Sheet	Write a fable in the style of Twain Summarize an article in one ¶
16• (Disc 5)	Imitation in Style	Excerpt from <i>A Christmas Carol</i> Shakespeare Sample Assignment and Grade Sheet	Write a fable in the style of Dickens or author of student’s choice Summarize an article in one ¶

SICC-C Scope and Sequence Continued

Lesson	Concepts Presented	Student Handouts	Homework Assignment
17 (Disc 6)	Persuasive Essay Model	Persuasive Essay Model Assignment and Grade Sheet	Write a persuasive essay on the topic of your choice (may be topic outlined in class)
18* (Disc 6)	Using and formatting quotations	Lead-ins Footnotes & Bibliography (four pages) J.R.R. Tolkien article Persuasive Topic Suggestions Assignment and Grade Sheet	Begin a persuasive essay on the topic of your choice. You will need to include quotations and footnotes.
19* (Disc 6)	Examine a sample essay with quotations and footnotes	“Women Warriors” Essay	Finish your persuasive essay on the topic of your choice including quotations and footnotes.
20 (Disc 7)	Review quotation rules Review duals and triples	Additional Assignment Persuasive Essay Checklist and Grade Sheet	Begin a persuasive essay on the topic of your choice with quotations and footnotes.
21 (Disc 7)	Letter to the Editor	Letters to the Editor from three different publications	Finish the persuasive essay.
22 (Disc 7)	Letter to the Editor	Letters to the Editor from three different publications Assignment and Grade Sheet	Write a letter to an editor Summarize an article in one ¶
23 (Disc 7)	Super Essay Introduction	Super Essay Model Assignment and Grade Sheet	Write a letter to an editor Choose Super Essay topic Summarize an article in one ¶
24 (Disc 8)	Super Essay instructions Outlines and documentation	Expanded and Super Essay Models Footnoting and Quoting “The Three F’s of Norway” Sample Super Essay Outline Composition Checklist and Grade Sheet	Conduct research for super essay
25 (Disc 8)	Review of sample essay Review of note-taking	Model of the Super Essay: “Marvelous Bananas” Super Essay Sample: “Food Throughout American History”	Outline your super essay
26* (No Disc)	No Disc. Go over student outlines and discuss	None	Begin Writing Super Essay
27* (Disc 8)	Review Super intro/conclusion	None	Finish the Super Essay
28 (Disc 9)	College Application Essays	Personal Essay Writing (four pages) Personal Essay Writing Checklist	Write a personal essay using one of the MIT or Cornell prompts Article Assignment
29 (Disc 9)	College Application Essays Review for Final Exam	Sample Personal Essays Personal Essay Writing Checklist and Grade Sheet	Write a personal essay using one of the Common Application or Miscellaneous prompts Article Assignment
30 (Disc 9)	Final Exam	Common Goofs Final Exam	This is a timed exam. Be sure your students know they need to pace themselves
31 (No Disc)	Optional Lesson Unit 3-5 Review	Fiction Review Grade Sheet	Write three paragraphs using the Story Sequence or Writing from Pictures models using your studies as a source
32 (No Disc)	Optional Lesson Unit 6 or 8 Review	Essay Review Grade Sheet	Write a five-paragraph Report or Essay 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.)

Lesson	Disc 1 Section Title	Disc 1 Time	Student Handouts for Lesson	Homework
1	Introduction	00:00	"Bad Vibes" Article	Summary Article Assignment Three summary paragraphs Composition Checklist Grade Sheet
	Dress-up and Sentence Opener Review	0:45		
	Decorations Review	7:53		
	Topic/Clincher Rule Review	10:56		
	Current Event Article Homework	12:13		
	"Bad Vibes" Article	15:44		
	Choosing Facts from Article	20:45		
	Writing summary from Notes	28:41		
	Purpose of Dress-ups, Openers, Decorations	32:21		
	Assignments	34:12		
	End of section (Stop before Writing from Pictures.)	35:16		

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 in its entirety (1 hour, 16 minutes). Syllabus pages to review are: 1–26, 37–46.

The Lesson

- Watch Disc 1 from the beginning until Mr. Pudewa introduces "Writing from Pictures." (Viewing time is 35 minutes.)
- Concepts presented:
 - Review of Dress-ups and Sentence Openers
 - Unit IV: Writing summary from Notes
- Mr. Pudewa begins with a quick review of Dress-ups, Sentence Openers, Decorations, Topic Clincher Rule, and note-taking of facts. Have your students fill in their Stylistic Techniques sheet in their student notebook if they don't have the completed in their student binder.
- Mortimer J. Adler's book, *How to Read a Book*, is referenced with the instruction to write in your books.
- The "Bad Vibes" article is read, and Unit 4 outlining is explained. This exercise will be repeated by the student often throughout the SICCC-C. Suggestions for websites/news sources to find articles are included in the student pages. Note: For this lesson, students do need to follow a composition checklist when writing their article summaries. For the remainder of these lessons, however, the students will only need to use the checklist on their other writing assignment and are free to use the style of their choice on the article summary.
- Mr. Pudewa reminds the students that the checklist is meant to help students improve in their style skills. It is not an end unto itself.

Homework (Due next lesson)

- Complete the "Bad Vibes" article using the composition checklist.
- Choose two more articles to outline and write. Mr. Pudewa said one, but since the third thing he mentioned won't come until next lesson, your student will do **two** articles for this lesson. (One-year students may need to do one instead of two; see Appendix 2 for homework pacing.) All are due next lesson time.

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"
4. "-ing"
5. clausal (first)
6. V.S.S. (2–5)

Decorations

1. Question
2. 3sss (6-6-6)
3. Dramatic open/closing
4. Alliteration
5. Simile/Metaphor
6. Quotation

Topic/Clincher Rule

FACTS – Important/Interesting

Bad Vibes

- I. video games, health problems
 1. extended, use, "industrial injuries"
 2. vibrating game controls, HAVS
 3. realistic, jack-hammer, chainsaw
 4. 7 hrs/day excessive, avg. 1-1½ hrs
 5. fingers, palms, "Nintendonitis"
 6. reports, seizures
 7. "video game epilepsy," diagnosis
- Clincher

SICC Level C Teacher Notes Lesson 2

Lesson	Disc 1 Section Title	Disc 1 Time	Student Handouts for Lesson	Homework
2	Writing from Pictures	35:16	Writing from Pictures Model “Chandelier Swing” pictures	Writing from Pictures Composition Checklist w/ Article Assignment Grade Sheet
	Chandelier Picture Set	38:07		
	Finding Topics for Pictures	40:13		
	Filling in First Picture Details	42:08		
	Filling in second Picture Details	52:03		
	Filling in Third Picture Details	56:01		
	End of section (Stop when Mr. Pudewa hands out the Ring bearer pictures.)	1:00:04		

Teaching Writing: Structure and Style

If you have our teacher’s course, you may wish to review Disc 4 in its entirety (1 hour, 20 minutes) and review the syllabus pages 47–52.

The Lesson

- Read selected student work. See how students did finding articles/book sections for their summary paragraph.
- Watch Disc 1 starting at “Writing from Pictures” and stop when Mr. Pudewa hands out the Ring Bearer picture. (Viewing time is 25 minutes.)
- Concepts presented:
 - Writing from Pictures
 - Topics, Details and Outline
- Students may begin writing up the outline created in class or create a new one for writing.
- Remind students of the weekly current events paragraph requirement.

- I. Betty _____, sitting, library, gazing
 1. new magazine, “Royal Fashion”
 2. finished tea, Mother-in-law, “George”
 3. electronics, bankrupt, embezzlement
 4. late, climbing, shelves, chimney
 Clincher: glances up

- II. George, swinging, chandelier
 1. thrilled, adrenalin rush
 2. laughing, screaming, whooping
 3. ripped, coat, Tarzan
 4. stress management
 Clincher: plunging, pendulum, Big Ben

- III. sitting, calm, unworried, watching
 1. not first time
 2. Lord Greytoke, stress
 3. Childhood memories, Jungle
 4. Treehouse, new fashion “Swinging High”
 Clincher

Homework (Due next lesson)

- Write three paragraphs based on the Chandelier set of pictures using the composition checklist.
- Write a one-paragraph summary of a news article or section of a book of the student’s choice (no style requirement).

IMPORTANT NOTE:

If you are doing the SICC-C in a single year, the one-paragraph summary assignment may be too much writing for your students, so do consider now if you will remove the requirement.

For one- or two-year students, there is no article assignment when students are doing essays that require research.

See Appendix 2 for a sample weekly schedule.

Lesson	Disc 1 Section Title	Disc 1 Time	Student Handouts for Lesson	Homework
3	Ring Bearer Picture Set	1:00:04	“Ring Bearer” Pictures. Typing guidelines	Writing from Pictures Composition Checklist w/ Article Assignment Grade Sheet
	Pause for Outline Exercise	1:06:04		
	Reading Picture Keywords	00		
	Picture Composition assignment	2:50		
	Class Schedule	5:05		
	Formatting Compositions	8:14		
	Paper Grades	10:20		
	Materials for Next Class	11:43		
	Conclusion	21:04		
	End of Disc	21:40		
	Jokes	(3 min)		

The Lesson

- Read student work.
- Watch Disc 1 starting at “Ring Bearer Picture Set,” and watch through the end of the disc. Concept presented: Formatting Compositions. If you want to see the jokes at the end, you need to access them through the menu. (Viewing time is 28 minutes.)
- The class schedule did change as the course was taught, so the course overview given by Mr. Pudewa is not quite accurate. This class will not do the book or movie critique.
- Alert the students that they will not need the materials for their famous person until Lesson 5, but they should be planning a trip to the library before then. Also, they should plan to collect materials for essays on two different people.
- Read students’ key words created during the writing pause. Remember that writing from pictures is less of a story and more of a “report on pictures.” The first sentence should answer the question: what is happening in the picture? The rest of the details should flesh out that one statement.
- Remind students of the weekly current events paragraph requirement.

Homework (Due next lesson)

- Write three paragraphs based on the Ring Bearer set of pictures.
- Write a one-paragraph summary of a news article or section of a book of the student’s choice (no style requirement). *You may wish to waive this assignment for one-year students.*

Lesson	Disc 2 Section Title	Disc 2 Time	Student Handouts for Lesson	Homework
4	“Those Who Forget History	00	Greek and Latin Roots Flashcards Rules for Better Writing	Writing from Pictures “Boy on Skates” with Composition Checklist Grade Sheet
	Greek and Latin Word Roots	7:09		
	Combining Roots to Make Words	14:48		
	“-ed” Sentence Opener	20:06		
	Invisible “-ing” opener	29:32		
	Invisible “who/which”	36:50		
	Rules for Better Writing	45:43		
	End of section (Stop when Mr. Pudewa reviews the Basic Essay Model.)	58:28		

The Lesson

- Read student work.
- Watch Disc 2 from the “Those Who Forget History” through the discussion of the “-ed” Sentence Opener. (Viewing time is about 59 minutes.) If you are short on time, you can skip the Word Root combining section.
- Concepts presented:
 - Word Roots
 - “-ed” Sentence Opener
 - Invisible “-ing” opener
 - Invisible “who/which”
- You may wish to make Greek and Latin Root flash cards from the next two pages. Simply glue the two pages front to back, and cut out the cards. This will result in cards with the root on one side and the meaning on the other. You may also want to have the students punch holes in them and put them on a ring for easy practice.
- You can play games with these cards each class if you wish. Place the cards in the center of the table. Each student can take a turn picking up a card and guessing the answer on the other side. If they guess correctly, they get to keep the card. If their answer is incorrect, the card goes back into the pile. Whoever gains the most cards wins.
- If you need help understanding passive voice as mentioned on the *Rules for Better Writing* sheet, check out the “Passive Voice Explained” document in the Appendix 4 of this document.
- Remind the students that they will need the materials for one famous person next lesson.
- If there is time, review “Writing from Pictures,” and discuss how you can outline a three-paragraph report using the “Boy on Skates” picture.
- Remind students of the weekly current events paragraph requirement.

Homework (Due next lesson)

- Write three paragraphs based on the “Boy on Skates” picture.
- Write a one-paragraph summary of a news article or section of a book of the student’s choice (no style requirement). *You may waive this assignment for one-year students.*
- Remind students that they will need their information on a famous person to write their essay for the next lesson. A highlighter would also be helpful for the next lesson.

“-ed” opener (Past Participle)
Excited by the circus, Sally begged for permission to go.

- Surprised
- Disappointed
- Scared
- Pleased
- Disgusted
- Horrified

Irregular verbs don’t take an “-ed” but can be used:

- Sung
- Stung
- Run
- Drive

Sung beautifully by the choir, Handel’s Messiah inspired everyone present.

Run through with a spear, the centurion collapsed and breathed his last.

Driven to near insanity, the students begged, “Stop the homework!”

Invisible “-ing” opener
[Being] White and shiny, Joe’s new dentures blinded his wife.

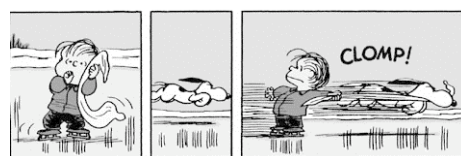
[Being] Hatful and selfish, Scrooge was the ultimate misanthrope.

Invisible “who/which”
Joe, ~~who was~~ our star player, scored an average of 82 points a game last year.

You can usually eliminate the who/which when it is followed by is, are, was, were, am.

Sentence Fragments OK when intentional
 Mark it with an F circled

A question decoration is marked with a Q.



Lesson	Disc 2 Section Title	Disc 2 Time	Student Handouts for Lesson	Homework
5	Basic Essay Model	58:28	Basic Essay Model	Begin Biographical Essay Composition Checklist Grade Sheet
	Planning Your Essay	1:06:11		
	Gathering From Multiple Sources	1:14:20	Biographical Essay	
	Sample Essay: Lady of the Lamp	1:24:22	Instructions	
	Some Writing Instructions	1:37:02	“Lady of the Lamp”	
	Works Cited Sample	1:38:28	sample essay	
	Homework Assignment	1:45:40	Sample Works Cited	
	End of Disc	1:51:28		

Teaching Writing: Structure and Style

If you have our teacher’s course, you may wish to review Disc 5 in its entirety (1 hour, 40 minutes). Also, review the syllabus pages 37–46 and 53–58.

The Lesson

- Read student work.
- Watch Disc 2 starting at “Basic Essay Model” through the end of the disc. (Viewing time is 53 minutes.)
- Concepts presented:
 - Essay Model
 - Gathering From Multiple Sources and Writing Instructions
 - Formatting a Works Cited list

*If you are doing these lessons **over one year**, be sensitive to your students’ needs. Although a research essay in two weeks should be very feasible, it may be too much for those who have not had much experience.*

*Since this assignment will be repeated in lesson 7, **one-year students** may be given four weeks to complete the assignment. Instead of starting the new lesson 7 assignment, continue this one, but use the lesson 7 checklist which will have the new style requirements.*

Brainstorm topics; choose three that relate to one another. Work on one paragraph at a time, start to finish.

- Find three to five interesting or important facts/sources.

<p><u>Franklin</u> Child Inventor Old man Firefighter Publisher France</p> <p>Source A (Book) Edu/Childhood</p> <ol style="list-style-type: none"> 1. 2. 3. 4. 	<p><u>Washington</u> boy president family Mt. Vernon Colonel</p> <p>Source B (Encyclopedia Article) Ed/Childhood</p> <ol style="list-style-type: none"> 1. 2. 3. <p>FUSED OUTLINE I. Education and Childhood</p> <ol style="list-style-type: none"> 1. 2. 3. 4. 5. 6. 7. <p>Clincher</p>	<p><u>Florence Nightingale</u> education and childhood fighting in the war career in school of nursing</p> <p>Source C (Magazine) Edu/childhood</p> <ol style="list-style-type: none"> 1. 2. 3.
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- Ensure the students understand that this week they should do their research, create a Works Cited page, outline, and write most of their three body paragraphs on one of their famous people. The Works Cited page and the body outline are due at the next lesson, and the final draft (with the introduction/conclusion) is due the lesson after.
- If you would like your student to use MLA style, check out <http://owl.english.purdue.edu/owl/resource/747/01/>

Homework (research and first draft of body due next lesson, final draft due before the lesson 7 class time)

- Complete the research, Works Cited page, and body paragraphs outline; begin writing the three body paragraphs for your biographical essay. No article assignment during research essays.

SICC-C Disc 1

Scene Titles	Lesson #	Time
Introduction		0:00
Dress-up and Sentence Opener Review		0:45
Decorations Review		7:53
Topic/Clincher Rule Review		10:56
Current Event Article Homework	1	12:13
“Bad Vibes” Article		15:44
Choosing Facts from Article		20:45
Writing summary from Notes		28:41
Purpose of Dress-ups, Openers, Decorations		32:21
Assignments		34:12
Writing from Pictures	2	35:16
Chandelier Picture Set		38:07
Finding Topics for Pictures		40:13
Filling in First Picture Details		42:08
Filling in second Picture Details		52:03
Filling in Third Picture Details		56:01
Ringbearer Picture Set	3	1:00:04
Pause for Outline Exercise		1:06:04
Reading Picture Keywords		00
Picture Composition assignment		2:50
Class Schedule		5:05
Formatting Compositions		8:14
Paper Grades		10:20
Materials for Next Class		11:43
Conclusion		21:04
End of Disc		21:40
Jokes		(3 min)

SICC-C Disc 2

Scene Titles	Lesson #	Time
“Those Who Forget History		00
Greek and Latin Word Roots		7:09
Combining Roots to Make Words	4	14:48
“-ed” Sentence Opener		20:06
Invisible “-ing” opener		29:32
Invisible “who/which”		36:50
Rules for Better Writing		45:43
Basic Essay Model		58:28
Planning Your Essay	5	1:06:11
Gathering From Multiple Sources		1:14:20
Sample Essay: Lady of the Lamp		1:24:22
Some Writing Instructions		1:37:02
Works Cited Sample		1:38:28
Homework Assignment		1:45:40
End of Disc		1:51:28

SICC-C Disc 3

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

Scene Titles	Lesson #	Time
Em Dash and En Dash	6	00
Word Roots Review		14:55
More Word Roots		20:34
Building Words from Roots		27:45
Adjectival Teeter Totter	7	36:14
Constructing Adjectival Teeter Totters		41:28
Adverbial Teeter Totters		46:00
Constructing Adverbial Teeter Totters		49:17
Reading Student Essays		53:06
Review of Essay Model	9	1:03:15
Clincher Starters		1:09:32
Choosing a Person to Interview		1:16:10
Asking Questions to get Topics		1:18:19
Getting Details on Topics		1:27:01
Ending your Interview/Conclusion		1:29:59
Taking Notes from Your Interview		1:31:34
Symbols and Abbreviations		1:32:24
Interviewing Practice		1:42:17
Interviewing Techniques		1:43:53
Questions and Conclusion		1:46:10
Interview each other		
End of Disc		1:48:42

SICC-C Disc 4

Scene Titles	Lesson #	Time
Introduction/Humor	8	00
Humorous Words from Roots		3:05
Review of Word Roots		9:19
New Word Roots		14:50
Making Words from Roots		18:39
Word Definition Exercise		20:38
Review of Homework Issues	10	28:01
Sample Essay: “Kyoto.”		34:24
Mystery Sentence Patterns		46:08
Word Repeat		57:33
Triple Extensions		58:53
Creating Triples		1:09:57
Writing About Events	11	1:17:50
Sources for Events Essay		1:29:11
Expanded Essay and Choosing Topics		1:31:04
Avoid Overwhelm Process (AOP)		1:35:19
Homework Schedule		1:38:06
Scoring Homework		1:41:45
Writing Checklist		1:43:32
More Ideas for Subjects		1:44:34
Conclusion		1:45:41
End of Disc		1:46:15

(There is no disc watching for Lessons 12 and 13)

SICC-C Disc 5

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

Scene Titles	Lesson #	Time	
Introduction	14	00	
Examining Author Style		2:21	
Guy Wetmore Carryl – Sophisticated Poetry		6:41	
The Sycophantic Fox		11:29	
Analyzing Guy Wetmore Carryl		18:33	
James Finn Garner – Politically Correct		26:03	
Jack and the Beanstalk		28:26	
Analyzing James Finn Garner		39:28	
Mark Twain		15	49:36
<i>Tom Whitewashes the Fence</i>			50:31
Analyzin’ Mark Twain Slang	56:13		
Analyzing Mark Twain Narrative	1:08:26		
Imitating Your Professor’s Style	1:18:45		
More Mark Twain Analysis	1:19:42		
Charles Dickens	16	1:23:22	
Marley’s Ghost – <i>A Christmas Carol</i>		1:24:28	
Analyzing Charles Dickens		1:27:53	
More Charles Dickens Analysis		1:38:12	
Manipulating Style to Imitate Authors	14	1:44:46	
Writing Assignment Details (own style: Tolkein, Alcott, Malory, King James version, Gary Paulsen)	16	1:46:23	
Conclusion		1:56:14	
End of Disc		1:57:05	

SICC-C Disc 6

Scene Titles	Lesson #	Time
Introduction	17	00
Reading Student Papers		1:03
More Student Papers		10:07
Persuasive Essay Model		17:53
Persuasive Essay Introduction		22:03
Strategic Topic Selection		32:28
Choosing Second Topic		36:11
Third Topic Selection		37:13
Persuasive Essay Conclusion		40:46
Cat vs. Dog Topic Selection		44:45
Ideas for Essay Subjects	18	47:50
Quotations and Footnotes		59:49
Informational Footnote		1:01:45
Paraphrase		1:03:35
Integrated Quotation		1:05:17
Inset Quotation		1:06:59
Quotation Lead-ins		1:11:17
Formatting footnotes		1:14:41
Quotation and Footnote Examples		1:17:16
Ibid. Usage		1:19:53
Op. Cit. Usage	19	1:21:50
Bibliography		1:23:23
More Styles and Examples		1:25:26
Endnotes Instead of footnote		1:30:17
More Ideas for Subjects		1:34:24
Sample Essay: “Women Warrior...”		1:38:37
Writing Checklist		1:50:26
End of Disc		1:52:20

SICC-C Disc 7

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

Scene Titles	Lesson #	Time
Introduction	20	00
Similes Gone Bad		1:04
Quotation/Footnote Review		6:16
Exercising Style		13:49
Dual Verbs and Adjectives Review		17:56
Super Essay Introduction	23	26:52
Super Essay Subjects		29:34
Super Essay Model		36:17
Possible Subjects		46:15
Letter to the Editor	21	58:59
Sample Letters 1		1:08:16
Sample Letters 2		1:11:52
Sample Letters 3		1:17:28
Sample Letters 4		1:22:56
Sample Letters 5	22	1:26:12
Sample Letters 6		1:31:23
Sample Letters 7		1:35:19
Assignment Details		1:42:56
Ideas for Letters and Conclusion		1:45:16
End of Disc		1:47:30

SICC-C Disc 8

Scene Titles	Lesson #	Time
Humor	24	00
Reading Student Letters		5:07
Super Essay Model		10:24
Sentence Lead-Ins		18:09
Sample Essay		22:09
Footnote/Quotation & Lead-In Requirements		34:09
Essay Outline Sample		35:34
Equal Length Paragraphs		41:35
Writing Assignment Details		43:10
Review of a Sample Essay		48:28
Conclusions & Topic Association		56:04
Sample Super Essay	25	1:02:33
Sample Super-Essay continued		1:09:24
Sample Super Introduction and conclusion		1:18:56
Review of Note-taking and Organization		1:25:28
Collecting Quotes		1:32:24
Writing Checklist		1:34:48
End of Disc		1:47:40

There is no DVD viewing for Lesson 26.

Lesson 27 will re-watch a portion of Disc 8.

SICC-C Disc 9

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

Scene Titles	Lesson #	Time
Introduction	29	00
Review for Final Exam		4:01
More Final Exam Review		14:19
Final Exam Review continued		24:21
College Application Essays	28	27:08
Sample Essay Questions		30:32
More Sample Essay Questions		37:13
Sample Essay Questions continued		49:42
Personal Essay Assignment		57:30
Essay Response Samples		59:21
Idea Density		1:04:21
Helpful Hints		1:05:29
A Sample Essay	29	1:10:26
Another Sample Essay		1:17:04
Checklist		1:23:28
Starting Your Essay		1:26:46
End of Section		1:28:22
FINAL EXAM	30	
Eulogy for Common Sense		00
Most Common Writing Goofs		3:35
Final Exam Instructions		17:12
End of Disc		20:26

Appendix 2

Sample Schedule for the SICC-C

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. These schedules provide direction for that too. Simply count “Day 2–3” as “Day 2”; “Day 4–5” as “Day 3,” etc.

If your student is finding the pace too rapid, 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. An outline for the “Bad Vibes” article was created in class. <i>If you are doing the one-year plan, you may want to have your students do just one other article summary instead of two.</i>
	2-3	Write a paragraph based on the “Bad Vibes” outline and edit using the composition checklist.
	4-5	Find another article. Read it and take notes and create another outlines. Write a paragraph using your outline. Begin editing.
	6-7	Find another article. Read it and take notes and create another outlines. Write a paragraph using your outline. Begin editing.
	8-9	Edit all three articles using the composition checklist. Homework due tomorrow.
2	1	Complete Lesson 2 according to the Teacher Notes. The Chandelier Swing pictures are outlined in class. <i>If you are doing the one-year plan, decide if the weekly article summary can be completed with the other writing load.</i>
	2-3	Change the outline as desired to create three paragraphs based on the Chandelier Swing pictures. Begin writing the first and second paragraphs.
	4-5	Finish writing three paragraphs based on the pictures.
	6-7	Edit the paragraphs carefully using the composition checklist. Begin editing.
	8-9	Write up the three paragraphs based on the pictures neatly. Find an article or choose a section of a textbook for taking notes for a single paragraph. Edit (no checklist). Homework due tomorrow.
3	1	Complete Lesson 3 according to the Teacher Notes.
	2-3	Create a three-paragraph outline based on the Ringbearer pictures. Begin writing.
	4-5	Finish writing three paragraphs based on the pictures.
	6-7	Edit the paragraphs using the composition checklist.
	8-9	Write up the three paragraphs based on the pictures neatly. Find an article or choose a section of a textbook for taking notes for a single paragraph. Edit (no checklist). Homework due tomorrow.
4	1	Complete Lesson 4 according to the Teacher Notes.
	2-3	Create a three paragraph outline based on the Boy on Skates pictures or pictures of your choice. Begin writing.
	4-5	Finish writing three paragraphs based on the pictures.
	6-7	Edit the paragraphs using the composition checklist.
	8-9	Write up the three paragraphs based on the pictures neatly. Find an article or choose a section of a textbook for taking notes for a single paragraph. Edit (no checklist). Homework due tomorrow.

Sample SICC-C 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
5	1	Complete Lesson 5 according to the Teacher Notes. <i>If you are doing these lessons over one year, be sensitive to your student's needs. Although a research essay in two weeks is feasible, it may be too much for those who have not had much experience. Since this assignment will be repeated in lesson 7, students may use the four weeks to complete the one assignment and delete the lesson 7 assignment. Spend the first week on research, two weeks on the body, and the last week on the intro/conclusion and final edit. Do have your students use the lesson 7 checklist for their final edit because it has more stylistic requirements.</i>
	2-3	Choose a famous person, conduct research and choose three topics. Create a Works Cited page.
	4-5	Continue to take notes on your three topics. Organize a three-paragraph outline of the body of a biographical essay.
	6-7	Begin writing the body of the essay.
	8-9	Continue writing the body of the essay and edit using the composition checklist. Body paragraphs due.
6	1	Complete Lesson 6 according to the Teacher Notes.
	2-3	Finish writing the essay body.
	4-5	Write an introduction to the biographical essay begun last lesson.
	6-7	Write a conclusion to the biographical essay begun last lesson.
	8-9	Edit the entire essay using the composition checklist. Homework due tomorrow.
7	1	Complete Lesson 7 according to the Teacher Notes. <i>Less experienced one-year students may be spending lessons 7–8 finishing their lesson 5 assignment. If so, consider using the lesson 7 checklist so they can use all the newly required style.</i>
	2-3	Choose a famous person, conduct research, and choose three topics. Create a Works Cited page.
	4-5	Continue to take notes on your three topics. Organize a three-paragraph outline of the body of a biographical essay.
	6-7	Begin writing the body of the essay.
	8-9	Continue writing the body of the essay and edit using the composition checklist. Body paragraphs due.
8	1	Complete Lesson 8 according to the Teacher Notes.
	2-3	Finish writing the essay body.
	4-5	Write an introduction to the biographical essay begun last week.
	6-7	Write a conclusion to the biographical essay begun last week.
	8-9	Edit the entire essay using the composition checklist. Homework due tomorrow.
9	1	Complete Lesson 9 according to the Teacher Notes. <i>One-year students may delete the article assignment.</i>
	2-3	Find someone to interview; make an appointment for today or tomorrow. Find an article or choose a section of a textbook for taking notes for a single paragraph. Edit (no checklist).
	4-5	Conduct an interview and begin a three-paragraph outline of the body of an interview essay.
	6-7	Finish the outline of the body of the interview essay.
	8-9	Begin writing the body of the essay. (Teacher's may want students to send in their body paragraphs tomorrow to be sure students are on the right track.)
10	1	Complete Lesson 10 according to the Teacher Notes. <i>One-year students may delete the article assignment.</i>
	2-3	Finish writing the interview essay body. Write an introduction.
	4-5	Write a conclusion to the interview essay begun last week.
	6-7	Edit the entire essay using the composition checklist.
	8-9	Find an article or choose a section of a textbook for taking notes for a single paragraph. Edit (no checklist). Homework due tomorrow.

Sample SICC-C 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
11	1	Complete Lesson 11 according to the Teacher Notes. <i>No article assignment during research essays, however two-year students may consider doing them.</i>
	2-3	Choose a topic for an event essay and collect resources. Create a bibliography, which will become the Works Cited page.
	4-5	Choose four to five topics. Read and take notes on those topics.
	6-7	Begin to organize notes into a four to five paragraph outline.
	8-9	Continue to work on body outline. Outlines should be presented to teacher's tomorrow.
12	1	Complete Lesson 12 according to the Teacher Notes. Work on writing good topic sentences in class.
	2-3	Write the first topic paragraph.
	4-5	Write the second topic paragraph.
	6-7	Write the third topic paragraph.
	8-9	Write the fourth topic paragraph. Body paragraphs as completed so far due tomorrow.
13	1	Complete Lesson 13 according to the Teacher Notes. Work on your essay in class.
	2-3	Write the fifth topic paragraph if you planned on five.
	4-5	Write the introduction.
	6-7	Write the conclusion.
	8-9	Edit carefully using the checklist! Homework due tomorrow.
14	1	Complete Lesson 14 according to the Teacher Notes. <i>One-year students may write a single paragraph story in the selected style. Two-year students should plan on writing a three-paragraph story using the Story Sequence model.</i>
	2-3	Create a story sequence outline based on one of the fables. Choose a style for writing.
	4-5	Begin writing the imitation in style story.
	6-7	Finish the story; edit for grammar/spelling.
	8-9	Find an article or choose a section of a textbook for taking notes for a single paragraph (<i>possibly optional for one-year students</i>). Edit (no checklist). Homework due tomorrow.
15	1	Complete Lesson 15 according to the Teacher Notes. <i>One-year students may write a single paragraph story in the selected style. Two-year students should plan on writing a three-paragraph story using the Story Sequence model.</i>
	2-3	Create a story sequence outline based on one of the fables. Choose a style for writing.
	4-5	Begin writing the imitation in style story.
	6-7	Finish the story; edit for grammar/spelling.
	8-9	Find an article or choose a section of a textbook for taking notes for a single paragraph (<i>Possibly optional for one-year students</i>). Edit (no checklist). Homework due tomorrow.
16	1	Complete Lesson 16 according to the Teacher Notes. <i>One-year students may write a single paragraph story in the selected style. Two-year students should plan on writing a three-paragraph story using the Story Sequence model</i>
	2-3	Create a story sequence outline based on one of the fables. Choose a style for writing.
	4-5	Begin writing the imitation in style story.
	6-7	Finish the story; edit for grammar/spelling.
	8-9	Find an article or choose a section of a textbook for taking notes for a single paragraph (<i>Possibly optional for one-year students</i>). Edit (no checklist). Homework due tomorrow.

Sample SICC-C 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
17	1	Complete Lesson 17 according to the Teacher Notes.
	2-3	Create an outline for a persuasive essay on the topic of your choice. Find research to support your claims if needed.
	4-5	Write the body of the essay.
	6-7	Write the introduction/conclusion of the essay.
	8-9	Edit the essay using the composition checklist. Homework due tomorrow.
18	1	Complete Lesson 18 according to the Teacher Notes.
	2-3	Choose a topic for a persuasive essay and conduct research to develop/support your claims.
	4-5	Continue research. Find the quotes needed to complete the checklist. Create a bibliography, which will become the Works Cited page.
	6-7	Create an outline for the persuasive essay being sure to follow the persuasive model.
	8-9	Begin writing the body of the essay.
19	1	Complete Lesson 19 according to the Teacher Notes.
	2-3	Finish writing the persuasive essay body.
	4-5	Write the introduction and conclusion to the essay.
	6-7	Carefully edit the essay using the composition checklist.
	8-9	Make sure the works cited and footnotes are all formatted correctly. Homework due tomorrow.
20	1	Complete Lesson 20 according to the Teacher Notes.
	2-3	Choose a topic for a persuasive essay and conduct research to develop/support your claims.
	4-5	Continue research. Find the quotes needed to complete the checklist. Create a bibliography, which will become the works cited page.
	6-7	Create an outline for the persuasive essay being sure to follow the persuasive model.
	8-9	Begin writing the body of the essay.
21	1	Complete Lesson 21 according to the Teacher Notes.
	2-3	Finish writing the persuasive essay body.
	4-5	Write the introduction and conclusion to the essay.
	6-7	Carefully edit the essay using the composition checklist.
	8-9	Make sure the works cited and footnotes are all formatted correctly. Homework due tomorrow.
22	1	Complete Lesson 22 according to the Teacher Notes. <i>One-year students may need to delete the article assignment.</i>
	2-3	Choose a magazine or newspaper to write to and consider a topic for a letter to the editor. Check on the submission requirements of the publication.
	4-5	Write a letter to the editor.
	6-7	Edit the letter carefully. Have someone else edit it as well.
	8-9	Mail the letter. Find an article or choose a section of a textbook for taking notes for a single paragraph. Edit (no checklist). Homework due.
23	1	Complete Lesson 23 according to the Teacher Notes. Students should choose a topic for a super essay and find sources to bring to class next lesson. <i>One-year students may need to delete the article assignment.</i>
	2-3	Choose another magazine or newspaper to write to and consider a topic for a letter to the editor. Check on the submission requirements of the publication.
	4-5	Write a letter to the editor.
	6-7	Edit the letter carefully. Have someone else edit it as well.
	8-9	Mailing the letter is optional. Find an article or choose a section of a textbook for taking notes for a single paragraph. Edit (no checklist). Homework due.

Sample SICC-C 30-Week Schedule Continued

Lesson	Day(s)	The Lesson and Homework
24	1	Complete Lesson 24 according to the Teacher Notes.
	2-3	Conduct research for a super essay.
	4-5	Continue research. Pick two major themes.
	6-7	Continue research. Choose topics to go with the themes and take notes.
	8-9	Create a bibliography to eventually become the works cited.
25	1	Complete Lesson 25 according to the Teacher Notes.
	2-3	Create the outline of the body of the first essay.
	4-5	Begin to write the body of the first essay.
	6-7	Finish the body of the first essay.
	8-9	Write an introduction and conclusion to the first essay.
26	1	Complete Lesson 26 according to the Teacher Notes. Work on your first essay in class (edit).
	2-3	Create the outline of the body of the second essay.
	4-5	Begin to write the body of the second essay.
	6-7	Finish the body of the second essay.
	8-9	Write an introduction and conclusion to the second essay.
27	1	Complete Lesson 27 according to the Teacher Notes. Work on your super essay in class (edit, work on super introduction)
	2-3	Write a super introduction/super conclusion to the essay.
	4-5	Begin to edit the essay using the composition checklist.
	6-7	Finish editing the essay using the composition checklist.
	8-9	Write/type up the essay with all the correct formatting. Homework due tomorrow.
28	1	Complete Lesson 28 according to the Teacher Notes. <i>One-year students may want to omit the article assignment.</i>
	2-3	Choose a prompt to write a personal essay.
	4-5	Create an outline and begin the body of the essay.
	6-7	Add an introduction and conclusion, and edit the essay using the composition checklist.
	8-9	Find an article or choose a section of a textbook for taking notes for a single paragraph. Edit (no checklist). Homework due tomorrow.
29	1	Complete Lesson 29 according to the Teacher Notes. <i>One-year students may want to omit the article assignment.</i>
	2-3	Choose a prompt to write a personal essay.
	4-5	Create an outline and begin the body of the essay.
	6-7	Add an introduction and conclusion, and edit the essay using the composition checklist.
	8-9	Find an article or choose a section of a textbook for taking notes for a single paragraph. Edit (no checklist). Homework due.
30	1	Take the final exam.
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: an ‘-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.

QUESTION

This might be a no brainer, but we keep coming across this in our writing on the computer. *Sentence uses passive voice reconsider.* Here is an example. “Many different languages are spoken in Mexico.” What is passive voice, and how or should we correct it? —Christine

ANSWER

In passive voice, the thing/person acted upon becomes the subject. So instead of something straightforward and simple like “The bird flew into the tree,” you get, “The tree was flown into by the bird.”

Usually, passive voice is wordier and less direct. In the example you cite, MSWord would have you rewrite it this way: People speak many different languages in Mexico.

In your example the “by someone” phrase is understood rather than stated, so to convert to active you have to supply the “actor.”

Passive voice is better than active when the actor is either unknown or unimportant. (*ex.* The agitator was thrown out of the courtroom. We neither know nor care who did the throwing out.) However, students often use passive as a cheap way to avoid stating the actor: Andy Warhol is seen as a second-rate artist. (By whom?)

Here is an even simpler example that I use in my classes. I give my students this pattern for passive:

Thing acted on + “be” verb + action verb [+ “by” someone/something”]

The part in brackets may not be in the sentence, but you can supply it.

ex. The door was banged on by the boy. “The door” is the “thing acted on.”
 “Was” is a “be” verb.
 “Banged on” is an action verb.
 “By the boy” is a “by someone/something” phrase.
 So it’s passive.

Or:

The tree is being kicked.
 “The tree” is the thing acted on.
 “Is being” = “be” verb
 “Kicked” = action verb
 No “by someone/something” phrase, but it’s easy to supply because somebody is doing the kicking: by somebody.

Recently someone asked if a sentence by Twain was passive: “His rear was stinging.” Lets apply the 4 steps to the sentence: “His rear” may be the thing acted on, but we can’t tell (Was a bee stinging it? Was it stinging because it had been hit by a paddle?) If something stung him, we’d say his rear was stung (by ...).

“was” = “be” verb
 “stinging” = action verb
 “by someone/something”? If it’s stinging because he’d been paddled, no one stung him; they paddled him. The stinging was the feeling that resulted. So no “by someone” phrase, so not passive.

by Pamela White, who can’t resist the challenge of trying to make grammar clearer
 Author of *Fix-It!*

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