

Structure and Style Overview

Blackline Masters

Second Edition

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Also by Andrew Pudewa

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Second Edition, July 2015

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ISBN 978-1-62341-242-5

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Acknowledgements

This seminar and practicum is based upon the *Blended Sound-Sight Program of Learning* as taught throughout Canada by Mrs. Anna Ingham and her staff, and upon the text *Blended Structure and Style in Composition* by James B. Webster, Professor Emeritus, Dalhousie University, Halifax, Nova Scotia.

Without their inspiration and support, as well as their dedication and labor over many decades, this seminar could not exist.

Overview

Teaching Writing: Structure and Style is a complete syllabus for teaching writing skills to students in grades kindergarten through 12.

Comprehensive systems for teaching writing skills are rare. Clearly, no single program will ever incorporate everything there is to learn about writing. This syllabus, however, when followed consistently, will prepare students with writing skills far above their peers. It provides a solid foundation for exceptional performance in high school and university. Equally as significant, this syllabus offers a way to assist teachers in developing competency, independence, and creativity in their students, all within a system that provides for concrete evaluation and measurable achievement. The challenge of wordsmithing according to a concrete set of expectations becomes a game that students enjoy. As their enjoyment of writing increases, so do their skills.

Find the complete course at IEW.com/TWSS2-D.

Packages are available with DVDs for the teacher and the student.

Not sure where to start?
Visit IEW.com/start

STRUCTURAL MODELS

The structure portion of the syllabus is divided into nine units, which may roughly correspond with the nine months of the school year; however, it should be stressed that the pace of teaching must be adjusted to meet the age, ability, and interests of the students. A teacher may begin with Unit 1 and proceed through the units as the months unfold or go directly to the unit of interest or need. Each year, the units may be taught again, but with more advanced source materials and with an increased expectation in sophistication and quality of output. The various structures are reinforced yearly and thus firmly internalized by the students.

THE SYLLABUS IN STYLE

The syllabus in style is taught throughout the units at the speed with which the students can understand and utilize it. Techniques are introduced one at a time. Only some students will master everything taught, but all students will master some of what is taught. While advanced stylistic techniques will keep the brightest students excited about their writing, the basics of the syllabus allow all students to achieve variety and competence in expression. The syllabus in style provides valuable communication tools which will serve them always.

RESULTS

The philosophic tenets of Anna Ingham's *Blended Sound-Sight Program of Learning* (visit IEW.com/history) underscore the Structure and Style methodology.

Follow these guidelines to ensure success:

- When students are given structural guidelines and specific requirements, they are more able to develop competency, independence, and as a result, creativity.
- The teacher should introduce one concept at a time, model it extensively, and give numerous examples before requiring independence.
- As students become competent at applying one concept, the teacher may introduce another but should continue to require that each student use, in every composition, every technique learned so far.
- For a high level of ability to develop, students must practice writing daily. Shorter assignments given more frequently allow for faster progress.

TEACHING MIXED GROUPS

This approach to composition instruction is ideal for teaching groups of students with mixed ages or abilities. In truth, even a class of twenty-five nine-year-old children will show a wide variety of existing skills and inherent aptitudes. The teaching method used with this writing syllabus allows the instructor to teach and model a concept until the most advanced students are able to grasp the idea fully and apply it independently.

While the first group is working on their own, the teacher can teach and model the process again for the other students. As the next level of students becomes independent, the teacher can continue to model for the slowest students while individually checking and customizing assignments for the top group. This sequence applies both for a class of twenty-five third graders and in a homeschool of two or three. Once the concept has been practiced sufficiently for all to understand and apply the basic ideas, the group can come together again for the presentation of the next concept.

THOSE THAT TEACH MUST DO

This workbook is not meant as a stand-alone text. It is a companion to the live or video course presentation of the *Teaching Writing: Structure and Style* seminar and practicum. The best way to learn the program is to practice it. As you watch the seminar, invest the time to complete the practicum exercises. This will equip you to teach your students effectively.

The structural models and stylistic techniques presented here are the foundation for good writing. Some skills are not addressed herein, such as spelling, handwriting, and formal grammar. They must also be taught. Other skills, such as detailed instructions for the advanced essay models, are outside the scope of this seminar. Because having the skills to express ideas in writing is foundational, we are primarily concerned with teaching structure and style rather than content. Once basic skills are learned, any type of writing becomes easier and more effective.

Although this workbook together with the seminar does present a complete syllabus, it is also designed to supplement other methods of teaching writing which may be currently used. What we present herein can be used, either in full or in part, to improve one's own writing skills and understanding of style. Although we believe teachers will obtain the best results when they implement this program with consistency over time, it is also possible to use just one idea and see immediate improvement.

WRITE ACROSS THE CURRICULUM

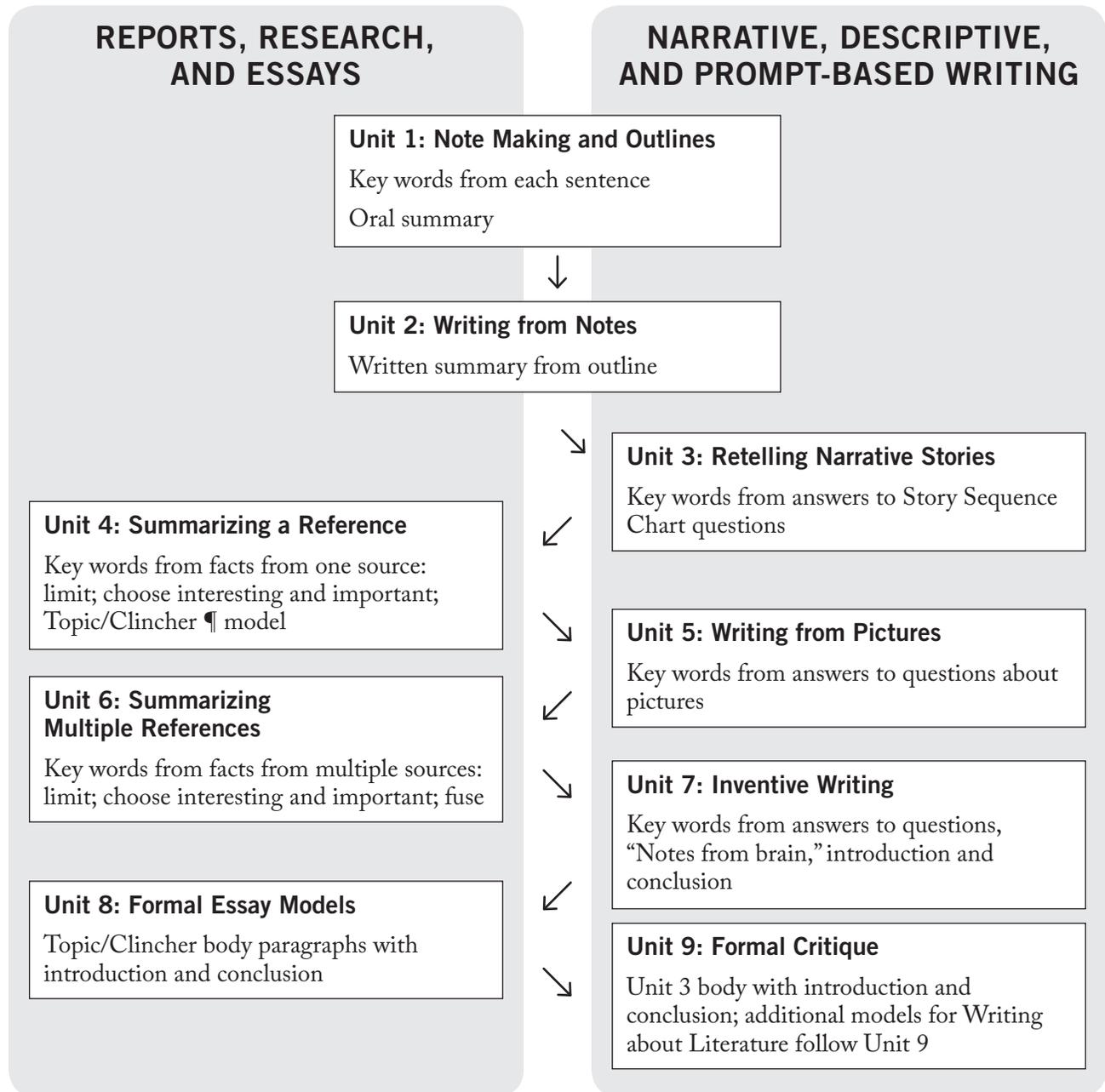
There are no student worksheets or exercises in this syllabus since the source text for writing practice comes from the content areas of study. This is truly writing across the curriculum. This program presents the teaching of writing in the classical sense, full of modeling, examples, techniques, and requirements. The checklist-based grading approach makes it possible for every student to be successful and show visible and significant improvements.

Complete lesson plans and student video lessons are available at IEW.com and IEWSchools.com.

The Structural Models

The structural models are presented in nine units. Each unit builds on skills learned in the previous unit.

The first two units lay a foundation for the entire methodology emphasizing word acquisition and discrimination and creating usable outlines. The remaining units explore narrative, expository, and essay writing in ever increasing complexity. Teachers are encouraged to have students write across their disciplines or core subjects.



These units should be taught in order each year. As students get older and gain experience and skill, they can move more quickly through the early units. However, all students benefit from the review and refinement gained by annually working through each of the nine units.

Unit 1: Note Making and Outlines



IEW provides posters for classroom and home use. Visit IEWSchools.com/POST or IEW.com/POST-M.

The Fox and the Grapes

attributed to Aesop

A hungry fox saw a bunch of ripe grapes. They dangled high up on a vine. He jumped and jumped but could not reach them. He said, "I'll bet those grapes are sour anyway."



Sample KWO

Fox and Grapes

1. hungry, saw, ripe
 1. dangled, high, vine
 2. jumped, ~~reach~~
 3. said, sour, anyway

Units 1 and 2 lay the foundation for the entire Structure and Style program. For some writers, Unit 1 may feel like a step backwards, but it is integral to this writing method. In Unit 1, words are weighed, evaluated, and placed in a usable form, a Key Word Outline (KWO), which is then used to orally recreate sentences.

GOALS

Students will

- Choose and record key words which will help them remember a complete idea and use a basic outline format.
- Communicate the main ideas from something they have read by using their own key word outlines.
- Choose selections, read them, create key word outlines independently, and verbally retell the basic ideas to another person using only the outline.

RECOMMENDED MATERIALS

Materials for Unit 1 may include a variety of very short (one-paragraph) articles or stories, some at the student's reading level and some a grade level below. Keep a collection of these in a file which the student can access independently. (These can be mounted on poster board for repeated classroom use.)

- Select paragraphs of 4–10 sentences each. Up to three short (3–5 sentence) paragraphs may be used.
- To gain interest, include humorous and boy-friendly texts.
- Suggested sources
 - Usborne Books, Eyewitness Books (DK Family Library) or any other book that contains many short, interesting, and detailed paragraphs
 - Online encyclopedias such as WorldBookOnline.com or Britannica.com
 - Short Aesop fables
 - Children's magazines
 - Standardized test lessons or reading comprehension books (e.g., SRA Reading Lab or Spectrum Reading Comprehension series)
 - Selections from student textbooks
 - IEW's *Writing Source Packet* includes a set of articles and stories for Units 1 and 2. Visit IEW.com/WSP-E.

TEACHING PROCEDURE

- Always begin every unit with whiteboard demonstrations and group participation.
- Read and discuss the text. Discuss vocabulary and subject to ensure comprehension.
- Initially guide the class in creating a key word outline, involving students in determining which words in each sentence are the "key" words. Take notes from each sentence. Sentences may not be divided.
- Have students circle the words on their source text and copy the words into the outline.

- Use a simple, one-level outline format (illustrated at right).
 - Take notes from *each* sentence in the paragraph.
 - Keep key words to three per line.
 - Symbols, numbers, and abbreviations are free.
 - Do not use quotation marks.
 - Do not use running text (phrases).
 - Double-space.
- As students show a good sense of which words will help them remember ideas, allow them to choose their own key words and create outlines independently.
- When the outline is complete, test the outline. Speak in complete sentences retelling the paragraph, sentence by sentence, from the outline. If possible, have students pair off and tell each other the content from their own notes.
- Repeating the source text verbatim is not the goal. Memorizing is not the goal. Students may and will use their own words, sentences, and ideas. This is good.

ADJUSTING FOR GRADE LEVEL

Grade One

- Unit 1 is primarily an oral exercise. The teacher may read the source, record the outline, and help students read the outline for the retelling.
- Some students may be able to copy the outline from the board as copy work practice, but transferring from a board to paper is usually too difficult at this level.
- Source texts must be at or below reading level, so in some cases even the simplest short sentences will be challenging. Having the teacher read and discuss the passage can make more difficult sources usable.
- Have the students use their notes to verbally tell the story many times; this also helps with reading comprehension.

Grades Two and Three

- Stress proper outline and page format (title, name, date, neatness, and spelling).
- Keep selections short and encourage independence.
- Use this method to practice giving oral reports from many sources.

Grades Four and Up

- This unit may take only a few days.
- Use Unit 1 outlines for public speaking.
- Students may use synonyms for key words if they desire.
- Use slightly more challenging text, both narrative and factual (1–3 paragraphs).

Middle and High School

- Use Unit 1 outlines for public speaking.
- Move into Unit 2 immediately.

Sample KWO

Fox and Grapes

1. hungry, saw, ripe
1. dangled, high, vine
2. jumped, \emptyset reach
3. said, sour, anyway

REMINDER SIGNS

3 words max!

Name

Date

Title

1. _____

1. _____

2. _____

3. _____

4. _____

English Language Learners and Special Needs

- Be sure to discuss word meaning (vocabulary and context) when reading the source text with the students.
- Create word walls with vocabulary lists for easy access.
- Help students choose key words as long as needed. Stress the key words when reading the original aloud to help students hear them.
- Be sure to stress the oral retelling. Not only does it test the outline, it also ensures proper sentence structure and syntax.
- If students struggle with the oral retelling, help them start the sentence. Modeling is crucial.
- Use poetry memorization to develop sophisticated language patterns. For more information, refer to “Nurturing Competent Communicators.” Visit IEW.com/NCC-E.

**You cannot help
your students
too much!**

ANSWERS TO COMMONLY ASKED QUESTIONS

- **If there are two short sentences in the source text, can they be combined to form one line with three words?**
Yes. (Especially in upper grades, this should be encouraged.)
- **If there is a very long sentence, can they break it into two lines of detail?**
No. The goal of Unit 1 is to learn to limit, even with long sentences. Symbols or abbreviations will help, but students should also trust their minds to remember some of the information. That is why using material from your studies will help: It will already be familiar.
- **Should students be required to repeat the source material exactly as it was written?**
No. They may use synonyms in their retelling and words to retell the same information in their own voice.
- **My student still struggles choosing key words. Should I stay in Unit 1 until this is easy?**
No. Spend only enough time for the students to understand the process—a week or two should suffice. Even if your student still needs help choosing words for the outline, move on. The teacher may continue to model as long as necessary. Start writing soon!
- **How can I find “perfect” source texts?**
There is no such thing as a perfect Unit 1 source text. Choose sources that are short and from 1 to 3 paragraphs. Articles about interesting, unusual, or disgusting animals work well. So do short Aesop fables.

Unit 1 Modeling: Booklice

Booklice

Booklice are tiny insects that eat mold and mildew in old books and on papers and maps. They also crawl around on floors, bookshelves, windowsills, and walls looking for moist places where mold abounds. A booklouse is usually less than two millimeters long. But don't just look for booklice, listen for them too. To attract a mate, the female of one species makes an audible clicking when it strikes its abdomen against paper or wood. So if you should ever hear faint creaking or light tapping noises on the library shelves, you won't be imagining things. The place is just "alive" with booklice.

Name _____

Date _____

Booklice

I. _____

1. _____

2. _____

3. _____

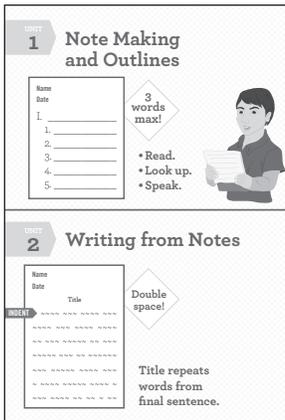
4. _____

5. _____

6. _____

Unit 2: Writing from Notes

Unit 2 strengthens the writing foundation by having students take an outline and convert it into a written paragraph.



GOALS

- For students to retell in writing short stories or articles by using key word outlines.
- To provide content for students to use while learning the writing and rewriting process.
- To begin teaching the syllabus in style, starting with dress-ups.
- For students to become independent in the processes of
 - choosing a source and making a key word outline
 - rewriting from their own notes (without copying from the source)
 - dressing-up their summaries and rewriting a final draft

RECOMMENDED MATERIALS

The same source materials used in Unit 1 are appropriate for Unit 2. Use both fiction (like Aesop’s fables) and nonfiction (facts). Using sources that include humor or boy-friendly topics will keep students interested in the process.

TEACHING PROCEDURE

- Always begin every unit with whiteboard demonstrations and group participation. Follow this procedure:
 - Read a story (or article) together.
 - Create a key word outline together.
 - Remove the original text from view.
 - Retell the story or article together from the outline.
 - Write the story (or article) together from the outline. Students (especially grades one and two) may copy from the board.
 - Repeat this process until it is familiar.
- Repeat steps above, but allow the students to write from the outline independently. Continue this process until it is easy.
- When they are ready, have the students choose their own source texts, make their own outlines, put the original texts away, and write their summaries. If necessary, check to be sure the students can retell the content from the outline before they begin writing.
- When this process is familiar, begin to teach dress-ups. Give vocabulary ideas and options during group outlining and brainstorming. Encourage the use of a thesaurus.
- Utilize a checklist to clarify expectations. The checklist should include formatting rules along with structure and style requirements.
- Demonstrate how to write a rough draft (first draft, double-spaced), edit, check for dress-ups if learned, and rewrite a final draft (single-spaced if hand-written; double-spaced if typed). Guide students toward independence.
- Discourage erasing. Promote pens.

Sample KWO

Fox and Grapes

- hungry, saw, ripe
 - dangled, high, vine
 - jumped, reach
 - said, sour, anyway

Sample Rewrite (Primary Student)

The Fox and the Grapes

A hungry fox saw some ripe grapes. They dangled high on a vine. He jumped one-hundred and eight thousand times and gave up! He meanly said, “I bet those grapes are sour anyway!”

ANSWERS TO COMMONLY ASKED QUESTIONS

▪ My student is a horrible speller.

During writing time, be a human dictionary. This will separate the complexity of spelling from the writing, so your student can move forward. Work on spelling separately from composition. For more on teaching spelling, watch the “Spelling and the Brain” video at IEW.com/EIS-SB.

▪ My student is a perfectionist and spends a lot of time erasing.

Show students a sample of a first draft with cross outs and corrections. First drafts should be done in pen so that erasures are impossible; the first draft will be messy. The final draft may be typed or written in pencil or erasable pen so that the student may correct inevitable errors more easily.

▪ My student wrote a Unit 2 paragraph that is just awful: incomplete sentences, poor word choices, and misspellings. What should I do?

Help him make it legal. First, read it aloud with him to listen for mistakes. Praise anything that is correct, and help him fix the rest of it to say what he wanted to say. Do all of this without a lecture, hand it back with a smile, and say, “Great job! Write it up.” Find these helpful articles at IEW.com/article-list: “The Four Deadly Errors of Teaching Writing” and “Marking and Grading.”

For more on teaching spelling, watch the “Spelling and the Brain” video at IEW.com/EIS-SB.

For additional help teaching writing, see “Convert to Pens” and “The Four Deadly Errors” at IEW.com/article-list.



A Key Word Outline Loophole

www.familymanweb.com

Unit 2 Modeling: Checklist

Name: _____

Source Text: Booklice

The checklist provides a clear picture of what “done” means.

The boxes to the left of the requirement are for the student to check, leaving the blanks to the right for the teacher to complete.

Recommend that students hand in all their work as listed. The requirement to hand in an outline and rough draft will ensure that these steps are completed.

Not all the dress-ups need to be taught in Unit 2. They can be dribbled in throughout the year.

Customize the checklist for each student in your class. Not all need to have the same stylistic requirements. Use the custom total to adjust the grade.

Teach your students how to edit their papers. Conduct sample editing sessions using paragraphs you have written with embedded errors.

STRUCTURE

- | | |
|---|---------------|
| <input type="checkbox"/> Name and date in upper left-hand corner | _____ (4 pts) |
| <input type="checkbox"/> Composition double-spaced | _____ (2 pts) |
| <input type="checkbox"/> Title centered and reflects key words of last sentence | _____ (2 pts) |
| <input type="checkbox"/> Checklist on top, final draft, rough draft, key word outline | _____ (2 pts) |

STYLE

Each paragraph must contain at least one of each element of style.

- | Dress-Ups (underline one of each) | (5 pts each) |
|--|---------------------|
| <input type="checkbox"/> -ly adverb | _____ (5 pts) |
| <input type="checkbox"/> <i>who-which</i> clause | _____ (5 pts) |
| <input type="checkbox"/> strong verb | _____ (5 pts) |
| <input type="checkbox"/> <i>because</i> clause | _____ (5 pts) |
| <input type="checkbox"/> quality adjective | _____ (5 pts) |
| <input type="checkbox"/> <i>www.asia</i> clause | _____ (5 pts) |

MECHANICS

- | | |
|---|--------------|
| <input type="checkbox"/> capitalization | _____ (1 pt) |
| <input type="checkbox"/> end marks and punctuation | _____ (1 pt) |
| <input type="checkbox"/> spelling and usage | _____ (1 pt) |
| <input type="checkbox"/> complete sentences (Does it make sense?) | _____ (1 pt) |
| <input type="checkbox"/> | _____ (1 pt) |

Total: _____ / 45

Custom Total: _____ / _____

Stylistic Techniques

GOALS

- To introduce stylistic techniques gradually, as students are able to understand and use them, to improve creative expression, and to motivate students to write and rewrite.
- To give students an assortment of tools that will help them add variety and interest to their writing for the rest of their lives.
- To provide grammar instruction in the context of use.
- To help students become aware of how style is used in what they read.

RECOMMENDED MATERIALS

- *Portable Walls* (IEW.com/PW)
- *A Word Write Now* by Loranna Schwacofer (IEW.com/WWN)
- IEW's *Writing Tools App* (IEW.com/mobile-app)

TEACHING PROCEDURE

- Always introduce each new stylistic technique with whiteboard demonstrations and group participation.
- As each technique is introduced, establish a minimum rule: one in each paragraph from that point on. Use a checklist for the students to check themselves and for the teacher to mark and grade the papers.
- Teach students to indicate stylistic techniques as listed on the checklist. Such marking makes it easier for students and teachers to check the work.
- Grading should be based on whether the minimum rules have been met. If a certain number of stylistic techniques have been forgotten, the composition will then require a further rewrite. This motivates students to check their final drafts carefully.
- The introduction of style should always be at the pace of the student. Begin by introducing dress-ups with Unit 2, and proceed to expand the style repertoire throughout the units. This is crucial!
- The pace at which you introduce new techniques will vary according to grade level and aptitude. In mixed classrooms, provide a variety of checklists so that students find all but one of the required stylistic techniques easy. *Easy* means the student can add the stylistic techniques without much help and without it sounding goofy most of the time. Think “Easy +1.”

MOST IMPORTANT THINGS

The style checklist is not a formula for “good” writing. However:

- The point of the exercise is mastery. The checklist ensures that students gain the skills needed to become better writers.
- Students are required to include all the techniques they have been taught in every paragraph that they write.
- They may be freed from the checklist when they either leave your class or when they become so skilled at the checklist that they graduate from it.
- See: “IEW: The Key to Success” at IEW.com/key.

Don't teach this to your students the way that this seminar taught it to you. Remember EZ +1.

Dress-Ups

-ly Adverb
He frantically searched the room.
She cheerfully whistled a tune.

Who-Which Clause
Tom, who usually loved pizza, chose soup.
The spider, which terrified Miss Muffet, quietly spun a web.

Strong Verb
Yesterday he _____.
Today he _____.
Tomorrow he will _____.

Because Clause
I always include dress-ups because they make my writing better.

Quality Adjective
the _____ pen

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

Sentence Openers

- 1. subject**
[1] The deer bounded through the forest.
- 2. prepositional**
[2] In the evening the deer pranced through the forest.
[2] Under the full moon the deer slept.
- 3. -ly adverb**
[3] Frantically, the deer crashed through the forest.
- 4. -ing opener ,**
[4] Seeing the meadow, the deer waited and watched.
- 5. clausal (www.asia) ,**
[5] If the deer heard a sound, he would stay in the forest.
[5] While the deer rested, the animals fled.
- 6. V.S.S. (2-5 words)**
[6] His antlers bent low.

Prepositions



aboard	beyond	out
about	by	outside
above	concerning	over
according to	despite	past
across	down	regarding
after	during	since
against	except	through
along	for	throughout
amid	from	to
among	in	toward
around	inside	under
as	instead of	underneath
at	into	unlike
because of	like	until
before	minus	unto
behind	near	up
below	of	upon
beneath	off	with
beside	on	within
besides	onto	without
between	opposite	

To help students develop sophisticated language patterns, be sure to read aloud to them and practice poetry memorization. Visit IEW.com/NCC-E.

Stylistic Techniques Chart

DRESS-UPS

-ly adverb	<i>because</i> clause
<i>who-which</i> clause	quality adjective
strong verb	clausal: when, while, where, as, since, if, although

Minimum Rule

Each one in every paragraph

Indicator

Underline one of each in every paragraph.

SENTENCE OPENERS

[1] subject	[4] -ing ,
[2] prepositional	[5] clausal , (www.asia.b)
[3] -ly adverb	[6] vss (2-5 words)

Minimum Rule

Each one in every paragraph as possible
No more than two of the same in a row

Indicator

Number in brackets before each sentence
or in margin (every sentence as possible)

DECORATIONS

- alliteration
- question
- conversation
- quotation
- 3sss
- simile or metaphor
- dramatic open-close

Minimum Rule

One different decoration per paragraph

Indicator

Italics or “dec” in margin

TRIPLE EXTENSIONS

- repeating words (same word)
- repeating clausals or prepositions
- repeating -ing words, consecutive or spaced
- repeating -ly adverbs, consecutive or spaced
- repeating adjectives or nouns
- repeating verbs, consecutive or spaced

Minimum Rule

One different style per paragraph

Indicator

Italics or “trip” in margin

ADVANCED DRESS-UPS

- dual adverbs, verbs, and adjectives
- invisible *who-which*
- adverb or adjective teeter-totters
- noun clause

Minimum Rule

Each one in every paragraph

Indicators

Underline the pair in duals.
Underline words around invisible w-w.
Italicize teeter-totters.
Underline *that* in noun clauses.

STYLISTIC TECHNIQUES

-ly Adverbs

abundantly	delightfully	hastily	oddly	sheepishly
abruptly	desperately	hatefully	openly	sleepily
absently	determinedly	heartily	outwardly	slowly
absentmindedly	deviously	heavily	partially	slyly
accusingly	diligently	helpfully	passionately	softly
actually	disgustingly	helplessly	patiently	solidly
adversely	distinctly	hopelessly	perfectly	speedily
affectionately	doggedly	immediately	perpetually	sternly
angrily	dreamily	importantly	playfully	stingily
anxiously	emptily	impulsively	pleasantly	strictly
apparently	energetically	inadvertently	pleasingly	stubbornly
arrogantly	enormously	inconveniently	politely	successfully
bashfully	enticingly	increasingly	positively	superstitiously
boldly	entirely	incredibly	potentially	surprisingly
bravely	enviously	innocently	powerfully	suspiciously
breathlessly	especially	instantly	presumably	sympathetically
brightly	evenly	intensely	professionally	tenderly
briskly	exactly	intently	properly	thankfully
broadly	excitedly	inwardly	proudly	thoroughly
calmly	exclusively	irately	quaveringly	thoughtfully
carefully	expertly	ironically	quietly	tightly
carelessly	faithfully	jokingly	quintessentially	triumphantly
casually	famously	knowingly	rapidly	truthfully
certainly	fearlessly	lawfully	rapturously	understandably
cheaply	ferociously	lightly	rashly	unfairly
cheerfully	fervently	likely	ravenously	unfortunately
cleanly	finally	longingly	readily	unwillingly
clearly	foolishly	loudly	reassuringly	urgently
cleverly	fortunately	magnanimously	recognizably	usually
closely	frankly	maliciously	regretfully	utterly
clumsily	frantically	meaningfully	reluctantly	vastly
coaxingly	freely	mechanically	reproachfully	venomously
commonly	frenetically	meekly	restfully	viciously
compassionately	frightfully	mentally	righteously	violently
conspicuously	fully	messily	rightfully	warily
continually	furiously	mindfully	rigidly	warmly
conveniently	furtively	miserably	routinely	wearily
coolly	generally	mockingly	rudely	wholly
correctly	generously	mournfully	safely	wildly
crisply	gently	mysteriously	scarcely	willfully
crossly	genuinely	naturally	searchingly	wisely
curiously	gleefully	nearly	sedately	wistfully
daintily	gratefully	neatly	seemingly	wonderingly
dangerously	greedily	negatively	selfishly	wordlessly
darkly	grumpily	nervously	separately	worriedly
deceivingly	guiltily	notoriously	seriously	
delicately	harshly	occasionally	sharply	

IMPOSTERS

chilly	ghostly	knightly	orderly	silly	unruly
friendly	holy	lonely	prickly	surly	worldly
ghastly	kingly	lovely	queenly	ugly	wrinkly

Adverbs for Essays

TO SHOW IMPORTANCE	TO SHOW HOW LIKELY	TO SHOW HOW OFTEN	TO SHOW EMOTION
significantly fundamentally substantially essentially primarily absolutely relatively seriously distinctly utterly notably typically positively	presumably predictably probably undeniably normally tentatively willingly assuredly strictly possibly obviously evidently surely clearly	frequently infrequently continuously increasingly occasionally repeatedly regularly normally constantly slowly gradually usually steadily suddenly abruptly hastily immediately directly generally	cheerfully miserably angrily furiously grumpily bashfully excitedly tragically stubbornly eagerly confidently playfully un/fortunately in/conveniently proudly carefully hopefully mournfully wistfully willfully

COMMONLY USED	TO SHOW SEQUENCE		
easily dramatically virtually suddenly simply silently naturally foolishly marvelously	Avoid first second third	Sometimes Use formerly previously progressively consequently presently sequentially	Choose initially eventually ultimately originally effectively finally subsequently immediately recently currently simultaneously concurrently

Banned Verbs and Alternatives

SEE/SAW	GET/GOT	GO/WENT, COME/CAME		THINK/THOUGHT	LIKE
be aware of	acquire	advance	gallop	somersault	admire
behold	capture	amble	glide	spill	adore
check out	earn	arise	gush	spiral	appreciate
detect	seize	ascend	hurry	spring up	approve
discover	receive	billow	hustle	sprint	be gratified
examine	realize	blunder	jolt	sprout	by
explore	attain	bob	journey	spurt	be keen on
eye	pocket	bolt	lag	stagger	be partial to
find	reap	bounce	leap	stoop	be pleased by
gape	procure	bound	loop	storm	be sweet on
gawk	grab	burst	lope	stream	care for
gaze	snatch	careen	lumber	stride	care to
glance	purchase	cartwheel	lurch	stroll	cherish
glare	steal	cascade	maneuver	strut	delight in
glimpse	collect	charge	meander	stumble	dote on
inspect	gain	climb	mosey	surge	enjoy
keep an eye on	achieve	coast	mount	sweep	esteem
monitor	reach	coil	parade	swerve	fancy
notice	profit	continue	pelt	swirl	feast on
observe	secure	crawl	pirouette	swoop	finding
peek	gather	creep	pivot	take off	appealing
peep	glean	cross	plod	teeter	hold dear
peer	entrap	crusade	plow	thump	indulge in
scrutinize	fetch	dance	plummet	tiptoe	love
search	obtain	dart	plunge	topple	
spot		dash	plunk	tour	
spy		depart	pour	trail	
stare		descend	prance	trample	
study		dip	press on	travel	
survey		dive	proceed	trek	
take note of		dribble	progress	trip	
view		drift	race	trot	
watch		drive	retreat	trudge	
witness		droop	ripple	tumble	
		drop	rocket	twirl	
		drudge	rush	twist	
		exit	sail	veer	
		flee	sashay	waltz	
		float	saunter	wander	
		flock	scamper	wave	
		flop	scroll	whirl	
		flounder	scuttle	whisk	
		flow	shuffle	whiz	
		flutter	sink	whoosh	
		fly	slither	worm	
		follow	sneak	zigzag	
		forge	soar	zoom	
		furl	sojourn		

DO NOT BAN ALL BANNED WORDS AT ONCE.
 Ban up to three at a time, and build word lists as alternatives.

Banned Verbs and Alternatives

SAID

acknowledged	delivered	insisted	quoted	tattled
acquiesced	demanded	interjected	quoth	taught
added	denied	interrogated	ranted	taunted
addressed	described	intimated	reasoned	teased
adjudged	dictated	jested	rebutted	testified
adjured	directed	lamented	recited	thanked
admitted	disclosed	laughed	recounted	thought
admonished	disrupted	lectured	refuted	threatened
advised	divulged	lied	regretted	thundered
advocated	dogmatized	maintained	reiterated	told
affirmed	drawled	mentioned	rejoined	twitted
agreed	droned	mimicked	related	urged
alleged	elaborated	moaned	remarked	uttered
announced	enjoined	mumbled	reminded	verbalized
answered	entreated	muttered	repeated	vocalized
argued	enunciated	nagged	replied	voiced
articulated	equivocated	narrated	reported	vowed
asked	exclaimed	noted	reprimanded	wailed
assented	exhorted	objected	requested	warbled
asserted	explained	observed	responded	warned
asseverated	expostulated	opined	resumed	went on
assured	faltered	orated	retorted	wept
attested	fumed	ordered	revealed	wheezed
averted	giggled	owned	ruled	whimpered
avouched	granted	peeped	scoffed	whined
avowed	grinned	petitioned	scolded	whispered
babbled	groaned	pleaded	shouted	whistled
barked	growled	pointed out	snapped	whooped
begged	grumbled	pontificated	sneered	wished
boasted	haggled	prayed	sputtered	wondered
bragged	hesitated	preached	stammered	wondered aloud
contradicted	hinted	proclaimed	stated	wrangled
counseled	imparted	pronounced	stipulated	yapped
countered	implied	proposed	stormed	yawned
craved	imposed	protested	stuttered	yelled
cried	indicated	proved	suggested	yelped
decided	inferred	queried	supplicated	
declaimed	informed	questioned	supposed	
declared	inquired	quibbled	swore	
decreed	insinuated	quipped	talked	

Banned Adjectives and Alternatives

GOOD

splendid
 scrupulous
 superior
 magnificent
 cherished
 gifted
 benevolent
 noble
 hardworking
 marvelous
 exemplary
 superb
 outstanding
 glorious
 unbelievable
 delightful
 understanding
 brilliant
 delicious
 industrious
 praiseworthy
 impressive
 spectacular
 accomplished
 expert
 proficient
 laudable
 commendable
 admirable
 well-mannered

BAD

evil
 horrifying
 unendurable
 painful
 rotten
 inclement
 decayed
 foul
 nasty
 putrid
 spoiled
 miserable
 dreadful
 dangerous
 gross
 disgusting
 severe
 mischievous

PRETTY

magnificent
 striking
 gorgeous
 comely
 attractive
 exquisite
 graceful
 elegant
 adorable
 angelic
 charming
 pleasing
 stunning
 pictorial
 artistic
 picturesque
 harmonious
 handsome
 alluring
 glamorous

HAPPY

jovial
 jubilant
 thrilled
 content(ed)
 merry
 jolly
 elated
 exuberant
 delighted
 cheerful
 joyful
 ecstatic
 pleased
 blissful
 exultant

BIG

colossal
 sizable
 bulky
 hefty
 immense
 monumental
 capacious
 gargantuan
 mammoth
 massive
 gigantic
 leviathan
 monstrous
 towering
 spacious
 broad
 vast
 expansive
 prodigious

SAD

downcast
 depressed
 dejected
 woeful
 gloomy
 miserable
 sorrowful
 unhappy
 forlorn
 melancholy
 crestfallen
 mournful
 grieving
 sullen
 glum
 cheerless
 heartbroken
 distressed

LITTLE/ SMALL

teeny
 diminutive
 compact
 microscopic
 petite
 wee
 tiny
 miniscule
 miniature
 slight
 minute
 modest
 puny
 runty
 stunted
 shrunken
 slender
 skimpy
 meager
 wanting

FUN

enjoyable
 thrilling
 fascinating
 exciting
 challenging
 satisfying
 exhilarating
 stimulating
 electrifying
 entertaining
 amusing
 energizing
 interesting
 captivating
 delightful
 glorious
 rewarding
 stirring
 relaxing
 regenerating
 refreshing
 enthralling
 agreeable
 pleasurable
 joyful
 blissful
 pleasant
 pleasing
 comfortable
 suitable

NICE

gracious
 gentle
 charismatic
 affectionate
 companionable
 lovely
 pleasant
 charming
 delightful
 likable
 good-natured
 agreeable
 decorous
 refined
 amiable
 neighborly
 benevolent
 thoughtful
 considerate
 cooperative
 congenial
 courteous
 warm
 cordial
 humane
 sympathetic
 personable
 friendly
 sweet
 genial
 enchanting
 cheerful
 sociable
 decent
 dainty

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