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Thank You, Judge Judy

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Thank You, *Judge Judy:* Learn to Write Creative Nonfiction by Watching a Television Courtroom Show

For information concerning IMPACT II opportunities including
Adapter and Disseminator grants, please contact:
The Education Fund
305-558-4544, Ext. 113
Email: IMPACT@educationfund.org
www.educationfund.org

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Goals and Objectives

- To write for a specific audience
- To write for a sustained amount of time
- To learn the basics of the American court system
- To translate one form of culture to another
- To learn to read aloud in front of a group
- To give and receive constructive criticism
- To debate the merits of a piece
- To revise/write multiple drafts

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Course Outline/Overview

A lawsuit isn't viable unless a person suffered some form of loss or damage. If there's no loss or damage, there's no reason for a litigant to sue a defendant. Some might say that the same is true for conflict/plot in memoir: If there's no damage, there's no point in writing about it.

Through the examination of the American court system as viewed through the lens of the television courtroom show *Judge* Judy, this two-week writing course provides the tools for high school students to examine a time in their lives when conflict left them with some kind of damage, whether it was emotional, physical or materialistic. Using all the elements of fact-based, narrative writing – including detailed description, characterization and dialogue – they will learn to support their theses that damage did indeed occur. They will then be able to relate how that damage was eventually resolved or, in some cases, left irreparable.

Resource List

Computers, smart phones and/or tablet
YouTube *Judge Judy* episodes
Judge Judy iTunes app: https://itunes.apple.com/us/app/judge-judy/id799002961?mt=8#
Thank You, Judge Judy essay: http://www.cleavermagazine.com/thank-you-judge-judy-by-jen-karetnick/
Models from *Brevity Magazine* http://brevitymag.com/
Paper
Pen
Printer/copier
Ink/toner

Lesson Plan

Writing Prompt

Examine a time in your life when a conflict left you with some kind of damage, whether it was emotional, physical or materialistic. Using all the elements of fact-based, narrative, memoir writing – including detailed description, characterization and dialogue – support your thesis that damage did indeed occur. Employing concrete images (all the senses) and avoiding abstract emotions, relate in a 1,000-word personal essay/memoir how that damage was eventually resolved or, in some cases, left irreparable.

Days 1-5

Vocabulary

- Teacher supplies definition of creative nonfiction and personal essay/memoir and the elements that create it (see PowerPoint).

- Teacher provides and goes over a vocabulary sheet of courtroom terms such as "judge," "bailiff," "litigant," "plaintiff," "defendant," "evidence," "witness," "hearsay," and "verdict."

Scaffolding

- Teacher shows clip of *Judge Judy:* https://www.youtube.com/watch?v=bH57MnJIjkc.

- Teacher hands out "Thank You, *Judge Judy"* essay for students to read aloud (see pages 7-10): http://www.cleavermagazine.com/thank-you-judge-judy-by-jen-karetnick/

- Teacher divides students into groups of four to watch a *Judge Judy* episode of their choice on YouTube or on the iTunes app: https://itunes.apple.com/us/app/judge-judy/id799002961?mt=8#

- Two students choose to "be" the plaintiff and the other two choose to "be" the defendant.

- Teacher instructs the students to take notes as they watch and jot down exact quotes, evidence, names of witnesses -- the details of the case. The students may need to watch the episode several times.

Organizing and Writing

- Teacher supplies models of 750-1,000-word personal essay/memoirs from *Brevity Magazine*: http://brevitymag.com/

- Teacher offers graphic organizers to assist in the planning of the personal essay/memoir: https://merasty.wikispaces.com/file/view/MemoirGraphicOrganizer.pdf/374080256/MemoirGraphicOrganizer.pdf

  https://merasty.wikispaces.com/file/view/My%20Memory_ComicStrip.pdf/374080404/My%20Memory_ComicStrip.pdf

- Teacher asks the students to work together to rewrite the episode as a personal essay/memoir from either their litigant's or their defendant's point of view, using the facts, dialogue, witnesses and evidence presented in the episode.

Presenting and Writing

- Teacher asks the student groups to show their episodes and present "their" personal essays/memoirs out loud. Have the other students offer constructive criticism – a compliment sandwich – on each piece.

- Teacher asks the students to write first drafts of their own individual personal essay/memoir. Teacher supplies the now-familiar graphic organizers to help.

Days 6-10

Workshop

- After the first drafts are turned in, teacher makes enough copies of everyone's piece for every student in the class. Each student has an opportunity to real aloud his/her piece in workshop format. While one student reads, the others take notes on the paper about what is good, why it is good, what can be improved and how it can be accomplished. Then the teacher facilitates a positive discussion about how the piece can be revised. Do not allow the author to speak, explain or defend his/her work while it is being discussed. The work

should stand for itself. The teacher gives the author a few minutes at the end to ask questions or clarify a point if he/she wishes.

Revision

- Teacher asks students to return all edited copies of personal essay/memoirs with comments to their owners.
- Students take comments under advisement to make significant changes in the piece.
- Students turn in a final draft that reflects a thoughtful re-working and informed knowledge of how to write personal essay/memoir.

THANK YOU, JUDGE JUDY
by Jen Karetnick

I'm a poet and fiction writer by vocation and a journalist by trade. The first two I learned in school, ultimately ending with two MFA degrees, one in each genre. Journalism I was taught on the job, trained by several editors. But seven years ago, when the economy crashed and the future of print journalism was a serious concern, I took a job in a charter school for the arts, charged with creating and teaching a program for grades 6-12 that included poetry, fiction and creative non-fiction.

For poetry and fiction, I had few worries, but for personal essays and memoir, I had to expand my repertoire. That's when I began to watch the television show *Judge Judy*, and found that everything I needed to know about writing and teaching creative non-fiction was an oft-repeated truism that came directly from the Honorable Judith Sheindlin's lips.
I didn't come to this conclusion right away. At first, I started to watch the show because it was on when I got home from school. I was so exhausted from my unexpected new career path that I immediately took to my bed, unable to do anything else but gaze in stupefaction at the television.

I settled on *Judge Judy* because she belittled her litigants so much more than I yelled at my students that she made me feel better. Plus, those who appeared before her were so ill-equipped to deal with the world that it gave me hope for those who came to my classroom each day, even the ones who clearly would never become writers. Or ones who asked me what country we lived in when I taught them how to write self-addressed stamped envelopes. Or who thought they could only use apps like email or Dropbox from their own computers because their parents had set it up for them to open automatically.

Before long, however, I noticed how many similarities there were in Judge Judy's court cases to the elements I was finding in both the good and bad student personal essays. I started jotting down her phrases, which she often repeats from show to show, not just because, as she's fond of saying "it makes good television," but in honest, caustic exasperation. And soon I knew just how to teach my students, as well as myself, to write memoir. Don't believe me? Let me prove it to you.

1. Swear to Tell the Whole Truth. Readers don't relate to artifice. Even when people suspect they are being manipulated—i.e, in reality shows such as *Master Chef* or *Real Housewives* of whatever urban metropolis—they need verisimilitude. A good personal essay, even when it's something reconstructed from so long ago it couldn't have been completely recollected, or it's related by a narrator whose age couldn't have led to certain insights, has the appearance of truth.

Whenever I find myself tempted to cheat—after all, who would know but me?—I think of the*Judge Judy* slogan: “The cases are real. The people are real. The rulings are final.” And it’s true: Readers will make their judgments based on whether, in the end, they buy the story or not. Judge Judy herself is a big believer in the truth. She directs her litigants to face her directly when they testify.

“Look at me when you’re speaking. Not sideways. Not at your papers. Not ‘over there.’ Here,” she says, pointing with two fingers back at her own two eyes. Then she admonishes them. “If you tell the truth, you don’t have to remember the story you made up.”

It’s a good lesson for those of us who are tempted to embellish a memoir just to make it more appealing or dramatic for the reader. Personally, I don’t buy this “mixed genre” attitude towards creative non-fiction, largely because of my 23-year journalism background, and those to whom I teach creative writing (ages 10-18) are too young to tell the difference between a white lie and a big whopper. If they stray at all from the truth, I tell them, it immediately becomes fiction. If the bedroom wall was red, it stays red. It can’t become blue because metaphorically, later in the piece, blue means something more. Nope, red will have to do, and they will have to find another way to attest to the reader, either literally or figuratively, whatever it is they need to substantiate.

2. The Burden of Proof. Here are some other things you can’t make up: Dates. Addresses. Births and deaths. Marriages and divorces. Many of these details can be easily obtained in documents that are part of our public records system.
Writers should bring a keen journalistic eye to their personal essays. If you don’t know something, you can’t just guess. Just as the burden of proof is on a plaintiff in a lawsuit, so is it on a writer. Provide documents, photos other evidence. Think of the memoir as a case that has to be proven, or a scientific theory that has to be field-tested and corroborated, and prove it.

Judge Judy nearly always, unless a litigant is unbearably rude, constantly interruptive, or she suspects them to be on drugs, allows both sides the opportunity to present their documents and back up their points. (I actually once saw her interrupt the show to administer a drug test to a plaintiff.) Usually, both parties have gigantic files of papers with them that they frantically flip through during the lawsuit. Occasionally, though, there will be a plaintiff or defendant with nothing in front of him but the water carafe. That’s when Judge Judy will look at him and say, “Where’s your proof?”

I didn’t think to bring it. I couldn’t get what I needed. I didn’t think I would have to provide that.
These are all frequent, and obviously idiotic, answers. The cut is quick to come.

“This is a court, sir!” Judge Judy exclaims. “Where did you think you were going today, the beach?”

When writing memoir, especially about sensitive or potentially disputative subjects, a writer should never assume she’s merely going to the beach.

3. Bring Witnesses. Judge Judy often asks litigants if they’ve brought witnesses, especially if the cases involve car accidents or fights or loans or dog bites. Some claim their witnesses couldn’t make it, but offer emails, letters, or other written statements, to which the Judge will respond, “I don’t read [emails/letters/statements]. I talk to witnesses.”

Writers should always do what these unfortunate litigants didn’t: produce characters to lend credence to your words. People your essays. Don’t expect a reader to believe a narrator exists in his world alone. Avoid third-party statements—*I was told, I heard, I was informed*. Instead, introduce the third party and let that character speak for him or herself. Otherwise, as Judge Judy says, “That’s hearsay!”

4. Use Your Words. Too often, whether it’s a student writer or professional, I see a whole lot of explanation where one or two lines of dialogue would do. In non-fiction, as in fiction, dialogue can progress a narrative and expand it spherically at the same time. Dialogue gives characters shape, dimension, and color.

Sure, it’s easier to sum up a conversation than to write it out. Judge Judy knows this better than anyone, which is why she always demands a recounting. She says, “Don’t tell me what she said. Give me the actual conversation.” Until she hears the original diction and syntax it’s almost impossible for her to assume the veracity of the statements. Dialogue lends itself to truth, and it also reveals the lie.

It’s difficult in memoir to reproduce dialogue because memory is faulty by nature. But as long as we remain accurate about the nature of the conversation, and faithful to the diction and syntax of the folks engaged in it, we can come close enough to satisfy the demands of reconstruction.

5. Don’t Lose Your Reader. When a defendant rambles or a plaintiff is redundant, Judge Judy will look at her bailiff, Byrd, and ask him, “Do I have to hear any more of this nonsense?” or “Hurry up. I’m old, and there’s sushi for lunch.” These are warnings that she’s about to declare victory for one side or the other. Or outright dismiss the case—sweep up her robes and depart from the bench.

This is a great way to illustrate how quickly lack of clarity, or too much telling and too little showing, can lose a reader. I advise my students to imagine their personal essays in the hands of Judge Judy. If she gets to the second paragraph and she's already shaking her head in confused disbelief, looking at the writers over the tops of her reading glasses, they've lost.

6. Less Is More. A personal essay is not a church confessional. Readers, however voyeuristic we may be in this know-everything, hear-all, see-all age, don't necessarily want every last salacious detail. And presentation is as important as what is being said. Judge Judy will almost always tell an overly emotional, poorly spoken, improperly attired litigant, "This is not the Dr. Phil show. I don't want to hear your life story."

What she means is that naked emotion, augmented by dramatic and extraneous asides and the gratuitous offering of indecorous detail, is simply overwhelming. Too many details will overshadow the main conflict. I like to record the episodes that feature characters who receive this admonishment and play them back for my students. Then I ask them to imagine the litigant's testimony as an essay, and how they might critique it in workshop. The prospect of being assigned such an exercise elicits groans of protest.

7. Rest Your Case. One of the most important questions a reader asks himself when he finishes reading an essay or memoir piece is, "Why did I read this? Did I learn something? Have I gained an insight I didn't have before?" If the reader has no real idea what, if anything, he picked up, then the writer hasn't done her due diligence. She hasn't developed a theme or thesis; she hasn't convinced the reader with support materials; and she hasn't borne any sort of conclusion. On television, when the gavel falls for the final time, and Judge Judy says, "I'll prepare the order," at least one side usually sighs in satisfaction and says, "Thank you, Judge Judy."

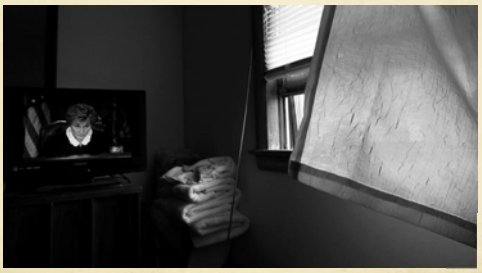
If you can't picture a reader expressing gratitude at the end of your essay, then Judge Judy is ruling against you.

Photo credit: photopin

Thank You, *Judge Judy*

Learn to Write Creative Nonfiction
by Watching a Television Courtroom Show

Who is Judge Judy?



2

Judge Judy Sheindlin and her bailiff, Petri Hawkins-Byrd

3

"You are now entering the courtroom…

…of Judge Judith Sheindlin.

The cases are real.

The people are real.

The rulings are FINAL."

https://www.youtube.com/watch?v=bH57MnJIjkc

4

What Is Creative Nonfiction?

- Barrie Jean Borich says, "Creative nonfiction writing can embody both personal and public history. It is a form that utilizes experience, memory, observation, opinion and all kinds of research. Sometimes the form can do all of the above at the same time. Other times it is more selective."
- She continues, "What links all these forms is that the 'I,' the literary version of the author, is either explicitly or implicitly present – the author is in the work. This is work that includes the particular sensibility of the author while it is also some sort of report from the world. Be the style straightforward like a newspaper feature, narrative like a novel, or metaphorical like a poem."

5

What are the types of creative nonfiction?

- Narrative
- Lyric Essay
- Nature Writing
- Long-Form or Literary Journalism (Travel, Food, Sports Writing)
- Meditative/Philosophical Writing
- Cultural Commentary
- Journals and Letters
- **Personal Essay/Memoir: Let's focus on this for today!**

6

The elements of good personal essay/ memoir writing are the same ones you find in good fiction writing:

- Setting
- Plot/Conflict
- Character Development
- Descriptive Details/Evidentiary Proof
- Dialogue
- Theme/Insight

7

Except…

A personal essay/memoir is

NOT

fiction.

So how do you write it?

Follow these steps:

8

1. Swear to Tell the Whole Truth

- Readers don't relate to artifice. A good personal essay/memoir has verisimilitude – the appearance of truth – even in remembered dialogue, which can't be recalled perfectly.
- "Don't look up at the heavens. God is not going to help you with this case. Only the truth will set you free." Judge Judy
- "If you tell the truth, you don't have to have a good memory." Judge Judy
- "If you tell the truth, you don't have to remember anything." Mark Twain

9

Truth is subject to memory,
but is still based on actual events that are established and believable

ADD ANY RECENT JUDGE JUDY VIDEO FROM YOUTUBE

TO POINT TO AN EXAMPLE

OF JUDGE JUDY FERRETING OUT THE TRUTH

(PRE-SCREEN FOR APPROPRIATENESS)

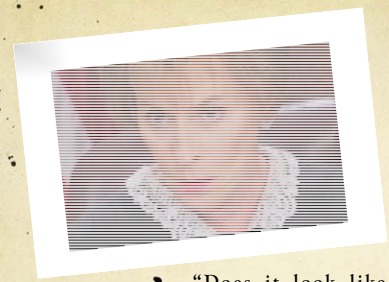
OR DOWNLOAD THE JUDGE JUDY APP

FOR WEEKLY HIGHLIGHTS

https://itunes.apple.com/us/app/judge-judy/id799002961?mt=8#

- Teacher points out that there will be two sides of the same story and that somewhere in the middle lies the truth.

10



- "Does it look like I have stupid written on my forehead?"

Nope, and neither do your readers. They're smarter than you think. If you lie, you'll probably be caught.

11

However…

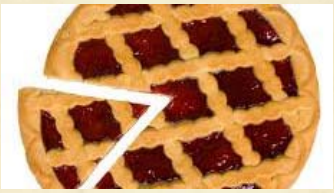
You can't tell the COMPLETE story from birth to

(however old you are now)

SO:

12

2. Choose a Slice of Your Life Pie



13

Just make sure that it's the same flavor throughout the slice…

14

3. The Burden of Proof

- Just as the burden of proof is on a plaintiff in a lawsuit, so it is on a writer. Establish conflict by introducing claims and proving them with support documents.
- Don't make things up, because then it becomes fiction. Or, "Don't spit on my cupcake and tell me it's frosting." Judge Judy
- Don't include details that may be real but are unsupported and hard to believe. "It doesn't make sense. And if it doesn't make sense, it's not true." Judge Judy

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4. Use Support Documents

ADD ANY RECENT JUDGE JUDY VIDEO

FROM YOUTUBE TO POINT TO AN EXAMPLE

OF JUDGE JUDY ASKING FOR EVIDENCE

(PRE-SCREEN FOR APPROPRIATENESS)

OR DOWNLOAD THE JUDGE JUDY APP

FOR WEEKLY HIGHLIGHTS

https://itunes.apple.com/us/app/judge-judy/id799002961?mt=8#

Teacher points out that some litigants or defendants will have documents – and some won't. Who wins?

Add details from these to personal essay/memoir for extra emphasis:

- Public records such as birth, death and marriage certificates
- Contracts such as mortgages, jobs, lease agreements, wills
- Receipts and tax returns
- Police reports
- Photographs
- Personal letters
- Interviews

17

Documents also act as memory triggers

18

5. Bring Witnesses

- People your personal essay/memoir. Don't expect a reader to believe a narrator exists in his/her world alone.
- PLUS…
- They're also entertaining.

http://giphy.com/gifs/cheezburger-dancing-Uvq0c9Qu3YFlS

19

After all…
We're all connected
to someone.

20

Remember:
Without characters,
there's no show…
or personal essay/memoir!

21

6. Don't Lose Your Reader

- Be clear from the start. **Clarity** is everything!
- Don't ramble.
- Don't change your story.

ADD ANY RECENT JUDGE JUDY VIDEO FROM YOUTUBE TO POINT TO AN EXAMPLE

OF A LITIGANT OR DEFENDANT CHANGING HIS/HER STORY

(PRE-SCREEN FOR APPROPRIATENESS)

OR DOWNLOAD THE JUDGE JUDY APP

FOR WEEKLY HIGHLIGHTS

https://itunes.apple.com/us/app/judge-judy/id799002961?mt=8#

22

7. Show; Don't Tell

Do this by using images/rhetorical devices.
"He pointed at the bird like a child."

23

Images makes specific details memorable.

Studies show that the brain holds on to specific details for a year.

24

8. Use Your Words

Dialogue lends itself to truth, and it also reveals the lie. It also provides, through syntax, diction and attributions:

- Characterization
- Plot
- Tone
- Pace

25

Judge Judy

does not appreciate stalling… and neither do readers.

26

Diction and syntax allow readers to determine characterization.
This is also why the Judge says:

"Don't give me a summary of what she said – tell me the ACTUAL conversation!"

- Let's take a look at the differences between using dialogue and not using dialogue:

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Example from "Mother's Tongue"
by Samuel Altman
(without dialogue)
http://brevitymag.com/

As the teenager stepped through the first set of automatic doors at Target, I was entering from the parking lot. For a few seconds we stood in the foyer area between the sets of double doors. Then he asked me a question about my identity.

In the mid 1990s, the sight of a 6-foot-4 210-pound black man in Salt Lake City caused many strange reactions. His, however, mimicked the excitement of recognizing someone he had hoped was a famous athlete. The dribbling motion his downward palms made gave it away. But I told him he was wrong.

This was a phrase I had on a save/get key in my brain. I dreamed instead of someone stopping me on the streets and recognizing me for writing front-page articles for *The Salt Lake Tribune*. I would have gladly owned that kind of recognition.

28

Example from "Mother's Tongue"
by Samuel Altman
(with dialogue, as it was written)
http://brevitymag.com/

As the teenager stepped through the first set of automatic doors at Target, I was entering from the parking lot. For a few seconds we stood in the foyer area between the sets of double doors.

"Aren't you? Aren't you?" he asked, his lips quivering with joyful anticipation.

In the mid 1990s, the sight of a 6-foot-4 210-pound black man in Salt Lake City caused many strange reactions. His, however, mimicked the excitement of recognizing someone he had hoped was a famous athlete. The dribbling motion his downward palms made gave it away "Whoever you think I am, I am not," I sighed. "I don't play for anybody's basketball team."

This was a phrase I had on a save/get key in my brain. I dreamed instead of someone stopping me on the streets and saying, "Aren't you that guy who does those great front-page articles for *The Salt Lake Tribune*?" I would have gladly owned that kind of recognition.

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9. Less Is More

- A personal essay/memoir is not a church confessional. It is an expanded moment in time that is important to the author for some reason that needs to be shown to the reader.
- "This is not the Dr. Phil show. I don't want to hear your life story." Judge Judy

http://giphy.com/gifs/annoyed-eye-roll-judge-judy-Rhhr8D5mKSX7O

30

- Like clarity, **brevity** is effective.
- Take a lesson from poets and **condense** wherever possible. Think about **word count.**
- "Hurry up. I'm old, and there's sushi for lunch." Judge Judy

http://giphy.com/gifs/judge-judy-hurry-up-Emg9qPKR5hquI

http://brevitymag.com/

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How to Be Brief: Start in the Middle

"I'd arrived a bit late, and the lot for the church had filled up. So I parked in a spot by the shady lawyer's office, which was closed on a weekend afternoon.

By the time I ran in, the tributes had already started, rough and funny and tender all at once, just like the dead man himself. We heard words I suspect had never been heard in that sanctuary, and wouldn't be heard again, but without them, none of us—more than two hundred strong—would have found the hour right and true.

Our old friend died in the house where he'd been born. He logged, he farmed, and whenever he could, he went hunting. The reminiscences tended to dwell on all that. *One of a dying breed:* the phrase kept repeating itself, as if it had been invented for him. Nowadays the breed's descendants have generally left the farm, but they haven't found a better thing to take its place. Most live in trailers or shabby apartments, and the only hunting they do is for work, which has lately been scarce."

– from "One More Eulogy" by Sidney Lea

http://brevitymag.com/

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10. Rest Your Case

- What does the reader gain from reading the personal essay/memoir?
- What personal insight has the writer shared? What's so important that the writer needed to get this out into the world?
- If the answer is "nothing" or "none"
- ...then...
- The writer hasn't done his/her due diligence, and...

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Case Dismissed

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Prompt

- Examine a time in your life when a conflict left you with some kind of damage, whether it was emotional, physical or materialistic. Using all the elements of fact-based, narrative, memoir writing – including detailed description, characterization and dialogue – support your thesis that damage did indeed occur. Employing concrete images (all the senses) and avoiding abstract emotions, relate in a 1,000-word personal essay/memoir how that damage was eventually resolved or, in some cases, left irreparable.

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Vocabulary

Teacher provides and goes over a vocabulary sheet of courtroom terms such as "judge," "bailiff," "litigant," "plaintiff," "defendant," "evidence," "witness," "hearsay," and "verdict."

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Scaffolding: Days 1-5

- Teacher shows clip of *Judge Judy*: https://www.youtube.com/watch?v=bH57MnJIjkc
- Teacher hands out "Thank You, *Judge Judy*" essay for students to read aloud: http://www.cleavermagazine.com/thank-you-judge-judy-by-jen-karetnick/
- Teacher divides students into groups of four to watch a *Judge Judy* episode of their choice on YouTube.
- Two students choose to "be" the plaintiff and the other two choose to "be" the defendant.
- Teacher instructs the students to take notes as they watch and jot down exact quotes, evidence, names of witnesses – the details of the case. The students may need to watch the episode several times.

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Organizing and Writing Activity: Days 1-5

Teacher asks the students to work together to rewrite the episode as a personal essay/memoir from either their plaintiff's or their defendant's point of view, using the facts, dialogue, witnesses and evidence presented in the episode.

- Teacher supplies models of 750-1,000-word personal essay/memoirs from *Brevity Magazine*: http://brevitymag.com/
- Teacher offers graphic organizers to assist in the planning of the personal essay/memoir:
- https://merasty.wikispaces.com/file/view/MemoirGraphicOrganizer.pdf/374080256/MemoirGraphicOrganizer.pdf
- https://merasty.wikispaces.com/file/view/My%20Memory_ComicStrip.pdf/374080404/My%20Memory_ComicStrip.pdf

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Presenting and Writing: Days 1-5

- Teacher asks the student groups to show their episodes and present "their" personal essays/memoirs out loud. Have the other students offer constructive criticism – a compliment sandwich – on each piece.
- Teacher asks the students to write first drafts of their own individual personal essay/memoir. Teacher supplies the now-familiar graphic organizers to help.

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Workshop: Days 6-10

- After the first drafts are turned in, teacher makes enough copies of everyone's piece for every student in the class. Each student has an opportunity to real aloud his/her piece in workshop format. While one student reads, the others take notes on the paper about what is good, why it is good, what can be improved and how it can be accomplished. Then the teacher facilitates a positive discussion about how the piece can be revised. Do not allow the author to speak, explain or defend his/her work while it is being discussed. The work should stand for itself. The teacher gives the author a few minutes at the end to ask questions or *clarify* a point if he/she wishes.

40

Revision: Days 6-10

- Teacher asks students to return all edited copies of personal essay/memoirs with comments to their owners.
- Students take comments under advisement to make significant changes in the piece.
- Students turn in a final draft that reflects a thoughtful re-working and informed knowledge of how to write personal essay/memoir.
- Everyone says…

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Thank You, *Judge Judy!*

(and Byrd, too!)

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