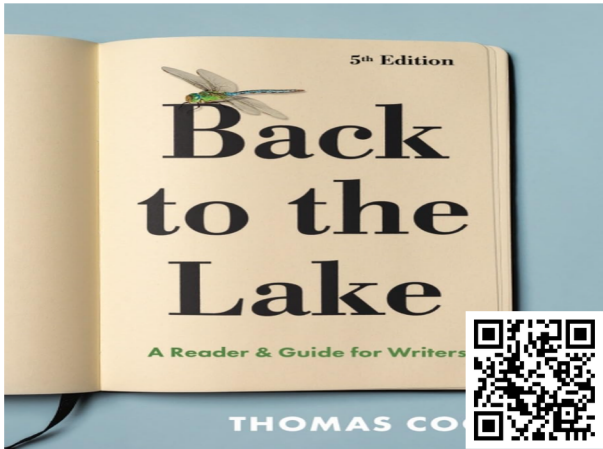


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5th Edition



Back to the Lake

A Reader & Guide for Writers

THOMAS COOLEY

WRITING BY STUDENTS IN **BACK TO THE LAKE**

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BACK
TO THE
LAKE

A READER
& GUIDE FOR
WRITERS

Thomas
Cooley

FIFTH EDITION

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Preface

Back to the Lake takes its title from E. B. White's classic essay "Once More to the Lake," which I first read with awe and wonder as a student in a beginning writing course. Over the years since then, I have learned that the writing process, like the lake in White's essay, remains pretty much as it has always been—for humans, that is. (If you are a robot using AI to write, you're not exactly writing; you are combining phrases and sentences that have been written by humans who understand, as bots do not, that words stand for ideas.) Consequently, this book focuses on those timeless strategies of thinking and writing—particularly as they pertain to the traditional rhetorical modes of narration, description, exposition, and argument—to which even accomplished writers like White commonly turn (and return) in their work.

What *has* changed dramatically since White banged out his great *New Yorker* essays on a manual typewriter—and since the talented spider in *Charlotte's Web* used her early web skills to save Wilbur the pig from being turned into bacon—is not the process of writing itself but our *understanding* of the process. We now take it for granted, for instance, that the writing process is one we can untangle, decipher, and eventually master. This was not the case in White's day, as I discovered when, as a young associate professor of English, I rashly fired off a letter asking him to explain how he had composed "Once More to the Lake." To my astonishment, White not only responded in thoughtful detail to my inquiry, but he also said he didn't really know how he wrote anything. "The 'process' is probably every bit as mysterious to me," he confided, "as it is to some of your students—if that will make them feel any better."

Fortunately for today's students and teachers, the scene has changed; we now know a lot more than we once did about how the writing process works and how to teach it. *Back to the Lake* applies this understanding of the process to show students how to make the basic moves that seasoned writers make, whether consciously or otherwise, in their writing.

An Overview of the Book

Back to the Lake is a reader and guide for writers. It contains eighty readings—from the classic (“Shooting an Elephant”) to the most current (“Why People Are So Awful Online”)—all demonstrating basic, fundamental strategies of thinking and writing that all good writers use. Each method is illustrated by five to eight readings (including at least one annotated student example) that show how the modes are used both in general writing and in common academic genres such as reports, arguments, and analyses. And substantial writing guidance appears in chapters covering the writing process, the parts of the essay, writing sentences and paragraphs, using sources, and more.

Chapter 1 introduces students to the steps for reading actively (previewing, annotating, summarizing, and responding) and provides templates and examples.

Chapter 2 covers the basic moves of academic writing, helping students research a topic, synthesize ideas, respond with ideas of their own, consider counterarguments, and explain why their ideas matter.

Chapter 3 offers guidance on the elements that make up an essay: topic, thesis, coherence, tone, and style.

Chapter 4 gives an overview of the writing process, preparing students to analyze assignments, come up with topics and generate ideas, draft and revise an essay with a particular audience and purpose in mind, and edit and proofread.

Chapter 5 helps students craft clear and effective sentences by giving advice on identifying and editing common sentence-level issues, including sentence fragments, comma splices, and the passive voice.

Chapter 6 provides guidance on writing paragraphs, with an in-depth discussion of topic sentences, transitions, and parallel structures—and how to use the modes to develop coherent paragraphs, including introductory and concluding paragraphs.

Chapters 7 through 15 each focus on one of the rhetorical modes as a basic strategy of discovery and development. Practical guidelines lead students through the process of composing a text using that mode: generating ideas, organizing and drafting, getting feedback, and revising and editing a final draft.

Chapter 16 demonstrates how real-world writing combines these strategies.

Chapter 17 offers guidance in finding, incorporating, and documenting sources using MLA style, with a complete color-coded documentation guide—and includes an annotated student research paper. Guides for APA, Chicago, and CSE styles are

available in the accompanying *Little Seagull Handbook* ebook at digital.wwnorton.com/backtothelake5.

A **glossary / index** completes the book, providing definitions of all the key terms along with a list of the pages where they are covered in detail. In the ebook, pop-up definitions define key terms right where they appear. And an index of templates for writing makes it easy to find and use these tools for getting started.

Highlights

The perfect mix of model essays: classic and contemporary, long and short, by students and professional writers. From classic (“Ain’t I a Woman?”) to current (“Dear Ijeawele”) to humorous (“Types of Women in Romantic Comedies Who Are Not Real”), all selections demonstrate the patterns taught in this book. Each chapter includes an annotated student essay.

A complete writing guide, with advice intuitively organized into three parts: the writing process, essays and approaches, and using sources in your writing.

Readings and writing instruction are explicitly linked with notes in the margins that make this book work well in courses taking an *integrated reading-writing approach*. See pp. 110 and 142 for two examples.

Everyday examples show that the methods taught in this book are familiar ones—and that they are not used just in first-year writing: that crossing a street, for example, relies on process analysis; and that advertisements are carefully constructed arguments.

Templates for drafting provide language to help students get started with the fundamental moves of describing, comparing, defining, and so on. An index of templates begins on p. 871.

Practical editing tips help students check for the kinds of errors that frequently occur with each of the rhetorical methods taught in this book; and a chapter on writing and editing sentences offers guidance on fixing common issues.

Help for students who can use more support, including glosses for unfamiliar terms and cultural allusions, templates for getting started, and advice for writing paragraphs and catching common sentence-level issues. Adaptive activities in InQuizitive also help students practice their writing, editing, and research skills.

Access to *The Little Seagull Handbook*, the #1 best-selling handbook. Students who purchase *Back to the Lake* get four-year ebook access to the *Little Seagull*—no special package or extra cost required. Visit digital.wwnorton.com/backtothelake5.

The **Norton Illumine Ebook** includes low-stakes, auto-graded Check Your Understanding questions for every chapter and reading in the text, helping students gauge their comprehension as they read and providing personalized feedback.

Resources for your LMS include integrated links for your online, hybrid, or lecture courses. The Norton Illumine Ebook, InQuizitive for Writers, *The Little Seagull Handbook* ebook, Norton’s animated composition videos, and the plagiarism tutorial can all be accessed from within your learning management system. Graded activities can be configured to report to the LMS course gradebook.

What’s New

Half of the readings (forty-one) are new, including Michelle Zauner’s descriptive essay about Korean food and culture, Trevor Noah’s narrative about attending school in apartheid South Africa, and Roxane Gay’s argument about why people are so awful online. The classics are refreshed, too, with additions such as George Orwell’s “Shooting an Elephant” and Louise Erdrich’s “Two Languages in Mind, but Just One in the Heart.”

A new chapter, “Elements of the Essay: Topic, Thesis, and Style,” offers guidance on the main elements to consider when crafting an academic essay.

Expanded coverage of analytical writing guides students in composing analyses of texts and visuals in addition to writing process analysis essays.

Two new topics of debate appear in the Argument chapter: “Debating the Effects of Living Online and on Our Devices,” with selections by Roxane Gay, Sherry Turkle, Jonathan Haidt and Jean M. Twenge, and Andrea Lunsford; and “Debating the Ethics of Banning Books and Canceling People and Ideas,” with selections by Viet Thanh Nguyen, Shannon Palus, David French, and Robert Desjarlait.

New InQuizitive for Writers activities on Rhetorical Situations, Elements of Argument, Thesis Statements, Critical Reading Strategies, and Paragraph Development complement the classic research and sentence-editing activities.

A new collection of animated videos offers students extra help with rhetorical concepts and processes, from recognizing and developing thesis statements to understanding citation practices to organizing and synthesizing ideas—and more. The videos are brief—less than three minutes—and can be used in your online, hybrid, or classroom-based course.

A new Norton Teaching Tools website includes both the updated Instructor's Guide, now easily searchable and filterable, and a new comprehensive guide to teaching first-year writing that covers everything from designing a course to responding to student writing to engaging in difficult conversations in the classroom. You will also find tips and best practices for assigning InQuizitive for Writers, *The Little Seagull Handbook* ebook, Norton's animated composition videos, and other digital resources.

Find all of the digital resources at digital.wwnorton.com/backtothelake5.

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ANNIE DILLARD, *How I Wrote the Moth Essay—and Why* 328

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MAGDALENA OSTAS, *Emily Dickinson and the Space Within* 337

“Isolation proved a guard against rigid social expectations, especially those imposed on women, which would likely have restrained her poetic craft. Alone with herself, and her boundless creative explorations, she found a world in inner space.”

DAN REDDING, *What Does the Nike Logo Mean?* 343

“To say that the Nike Swoosh represents motion and speed is only to inspect the surface of the design. The Nike logo meaning is imbued with the results of long-term, multi-billion-dollar branding efforts.”

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EVERYDAY CAUSE AND EFFECT / A “Text and Drive” Billboard 372

HENRY L. ROEDIGER III, *Why Are Textbooks So Expensive?* 375

“Let us go back in time to what educational historians refer to as the later Paleolithic era in higher education, that is, the late 1960s, when I was in college. Here was how the used book market worked then.”

STEPHANIE SOWL, *Three Reasons College Graduates Return to Rural Areas* 383

“Teachers, coaches and neighbors might reinforce the message to leave behind the small-town life and its limited career opportunities. But that long-standing pattern might be changing.”

JAMELLE BOUIE, *Why Don’t Young People Vote?* 387

“[I]f your life is defined by *instability*—in location, in housing, in employment—any single obstacle might be enough to discourage you from voting altogether. That might be why turnout for the youngest voters in the electorate is lower than most other groups.”

ESMÉ WEIJUN WANG, *Yale Will Not Save You* 392

I asked my therapist-slash-psychiatrist . . . “Are there any students here with schizophrenia?” “Why do you ask?” [my doctor] asked. I didn’t answer, but what I’d meant was: *Is there anyone here who’s worse off than I am?*

12 Comparison and Contrast 399

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- ♦ JAMIE GULLEN, *The Danish Way of Life* 413

EVERYDAY COMPARISON / An Ad for Cycling 418

WES MOORE, *The Other Wes Moore* 421

“One of us is free and has experienced things that he never even knew to dream about as a kid. The other will spend every day until his death behind bars for an armed robbery that left a police officer and father of five dead.”

DOUGLAS WOLK, *Superhero Smackdown* 426

“At a tender age, most fans of superhero comics start honing their arguments in an ancient debate: “Which is better—Marvel or DC?””

DAVID SEDARIS, *Remembering My Childhood on the Continent of Africa* 433

“Certain events are parallel, but compared with Hugh’s, my childhood was unspeakably dull. When I was seven years old, my family moved to North Carolina. When he was seven years old, Hugh’s family moved to the Congo.”

BRUCE CATTON, *Grant and Lee* 441

“They were two strong men, these oddly different generals, and they represented the strengths of two conflicting currents that . . . had come into final collision.”

VANESSA BOHNS, *Your Power of Persuasion* 448

“Clearly, people are making some sort of error when assessing their own social prowess. But if people think they are more intelligent, more moral, more creative, and better drivers than average—that is, if we tend to be *overconfident* in all of those other contexts—why would we be *underconfident* in this one?”

JENNINE CAPÓ CRUCET, *Taking My Parents to College* 454

“Almost everyone in the audience laughed, but not me, and not my parents. They turned to me and said, ‘What does he mean, Go?’”

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♦ MICHELLE WATSON, *Shades of Character* 472

EVERYDAY CLASSIFICATION / A Classic Movie Poster 478

AMY TAN, *Mother Tongue* 481

“Language is the tool of my trade. And I use them all—all the Englishes I grew up with.”

MINDY KALING, *Types of Women in Romantic Comedies Who Are Not Real* 489

“I . . . regard romantic comedies as a subgenre of sci-fi, in which the world . . . has different rules than my regular human world. . . . [I]n this world there are many specimens of women who . . . do not . . . exist in real life, like Vulcans or UFO people or whatever.”

DEBORAH TANNEN, *But What Do You Mean?* 495

“Women are often told they apologize too much. The reason they’re told to stop doing it is that, to many men, apologizing seems synonymous with putting oneself down.”

ANNE SEXTON, *Her Kind* 503

“A woman like that is not ashamed to die. / I have been her kind.”

STEWART SLATER, *Ancient Archetypes and Modern Superheroes* 506

“So, is the ascendancy of the superhero film a sign of cultural decline or are such responses simply snobbery? Should we bemoan the rash of sequels or see them as continuing and updating literary tropes that have existed for millennia?”

TREVOR NOAH, *Chameleon* 512

“The white kids I’d met that morning, they went in one direction, the black kids went in another direction, and I was left standing in the middle, totally confused. Were we going to meet up later on? I did not understand what was happening. I was eleven years old, and it was like I was seeing my country for the first time.”

CAITLIN DOUGHTY, *What If They Bury Me When I’m Just in a Coma?* 518

“Luckily, if you fall into a coma today, in the twenty-first century, there are many, many ways to make sure that you are good and dead before you’re moved on to burial. But while the tests may show that you are technically alive, your new status may be small comfort to you and your kin.”

14 Definition 525

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♦ ASHLEY ANDERSON, *Black Girl* 540

EVERYDAY DEFINITION / An Epitaph 546

NAOHIRO MATSUMURA, *Shikake in the Wild* 549

“By not depending on data and computers, you may become more aware of the inconspicuous blooming of flowers and the chirping of birds along the side of the road. What we need is not data or computers, but *shikake*, things that help make people aware of the space they live in and how they pass through that space.”

MARY ROACH, *How to Know If You’re Dead* 557

“H is unique in that she is both a dead person *and* a patient on the way to surgery. She is what’s known as a ‘beating-heart cadaver,’ alive and well everywhere but her brain.”

JACK HORNER, *The Extraordinary Characteristics of Dyslexia* 565

“[W]hat most non-dyslexics don’t know about us, besides the fact that we simply process information differently, is that our early failures often give us an important edge as we grow older.”

MIKE ROSE, *Blue-Collar Brilliance* 569

“I couldn’t have put it in words when I was growing up, but what I observed in my mother’s restaurant defined the world of adults, a place where competence was synonymous with physical work.”

ALICIA GARZA, *The Meaning of Movement* 579

“Building a movement requires shifting people from spectators to strategists, from procrastinators to protagonists. What people are willing to do on social media doesn’t always translate into what they’re willing to do in their everyday lives.”

15 Argument 587

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♦ GRACE SILVA, *A Change in the Menu* 608

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THOMAS JEFFERSON, *The Declaration of Independence* 616

“We hold these truths to be self-evident, that all men are created equal.”

SOJOURNER TRUTH, *Ain’t I a Woman?* 622

“If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again!”

MICHAEL LEWIS, *Buy That Little Girl an Ice Cream Cone* 626

“I should be sweeping her out of the pool and washing her mouth out with soap. . . . Actually, I’m impressed. More than impressed: awed. It’s just incredibly heroic, taking out after this rat pack of boys.”

MICHELLE OBAMA, *Remarks at Topeka School District Senior Recognition Day* 632

“And I think it’s fitting that we’re celebrating this historic Supreme Court case tonight, not just because *Brown v. Board of Education* started right here in Topeka . . . but because I believe that all of you . . . are the living, breathing legacy of this case.”

ILYA SHAPIRO AND THOMAS A. BERRY, *Does the Government Get to Decide What’s a Slur?* 640

“But the suppression of political speech is not the only problem arising from the disparagement clause. As this case shows, supposedly ‘disparaging’ speech is often part of an effort to reclaim a word from its pejorative meaning.”

S.E. SMITH, *Products Mocked as “Lazy” or “Useless” Are Often Important Tools for People with Disabilities* 646

“Imagine being unable to slice a banana over your morning cereal because your hands are paralyzed or joint contractures make it hard to grip both the banana and the knife. If you’re a baker who loves making cakes, what would you do if you couldn’t separate an egg by casually cracking it on the edge of the bowl and using the shell to tease the yolk and white apart?”

ETHAN KUPERBERG, *Deactivated* 653

“Remember, if you deactivate your account, your nine hundred and fifty-one friends on Facebook will no longer be able to keep in touch with you. Drew Lovell will miss you. Max Prewitt will miss you. Rebecca Feinberg will miss you. Are you still sure you want to deactivate your account?”

DEBATING THE IMPORTANCE OF GRIT 657

ANGELA LEE DUCKWORTH, *Grit: The Power of Passion and Perseverance* 658

“To be gritty is to keep putting one foot in front of the other. To be gritty is to hold fast to an interesting and purposeful goal. To be gritty is to invest, day after week after year, in challenging practice. To be gritty is to fall down seven times, and rise eight.”

CAROL S. DWECK, *Two Mindsets* 663

“The passion for stretching yourself and sticking to it, even (or especially) when it’s not going well, is the hallmark of the growth mindset. This is the mindset that allows people to thrive during some of the most challenging times in their lives.”

MELISSA DAHL, *Don’t Believe the Hype about Grit* 670

“[T]he finding that conscientiousness didn’t predict higher scores—but IQ did—led to the conclusion that grit doesn’t live up to the hype. But this interpretation, Duckworth argues, leaves out the equally important other half of grit: passion.”

MALCOLM GLADWELL, *David and Goliath* 676

“[T]he phrase ‘David and Goliath’ has come to be embedded in our language—as a metaphor for improbable victory. And the problem with that version of the events is that almost everything about it is wrong.”

DEBATING THE EFFECTS OF LIVING ONLINE AND ON OUR DEVICES 682

ROXANE GAY, *Why People Are So Awful Online* 683

“Increasingly, I’ve felt that online engagement is fueled by the hopelessness many people feel when we consider the state of the world and the challenges we deal with in our day-to-day lives. Online spaces offer the hopeful fiction of a tangible cause and effect—an injustice answered by an immediate consequence.”

SHERRY TURKLE, *Stop Googling. Let’s Talk.* 688

“When college students explain to me how dividing their attention plays out in the dining hall, some refer to a ‘rule of three.’ In a conversation among five or six people at dinner, you have to check that three people are paying attention—heads up—before you give yourself permission to look down at your phone.”

JONATHAN HAIDT AND JEAN M. TWENGE, *Pulling Teenagers Away from Cell Phones* 696

“But as data accumulates that teenage mental health has changed for the worse since 2012, it now appears that electronically mediated social interactions are like empty calories. Just imagine what teenagers’ health would be like today if we had taken 50 percent of the most nutritious food out of their diets in 2012 and replaced those calories with sugar.”

ANDREA LUNSFORD, *Our Semi-literate Youth? Not So Fast* 702

“As one who has spent the last 30-plus years studying the writing of college students, I see a different picture. For those who think *Google* is making us stupid and *Facebook* is frying our brains, let me sketch that picture in briefly.”

DEBATING THE ETHICS OF BANNING BOOKS AND CANCELING PEOPLE AND IDEAS 709

VIET THANH NGUYEN, *My Young Mind Was Disturbed by a Book* 710

“Books are inseparable from ideas, and this is really what is at stake: the struggle over what a child, a reader and a society are allowed to think, to know and to question.”

SHANNON PALUS, *Trigger Warnings* 717

“I’ve been convinced that we’d do better to save the minimal effort it takes to affix trigger warnings to college reading assignments or put up signs outside of theater productions and apply it to more effective efforts to care for one another.”

DAVID FRENCH, *The Dangerous Lesson of Book Bans in Public School Libraries* 722

“A third line of thinking takes a pox-on-both-your-houses approach. Don’t choose between public school parents and public school educators. Blow up the system.”

ROBERT DESJARLAIT, *They Got Rid of the Indian and Kept the Land* 728

“How did Mia go from being a demure Native American woman on a lakeshore to a sex object tied to the trafficking of native women?”

16 Combining the Methods 733

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MICHAEL LEWIS, *Liar’s Poker* 737

“The code of the Liar’s Poker player was something like the code of the gunslinger. It required a trader to accept all challenges.”

JOAN DIDION, *On Going Home* 745

“I am home for my daughter’s first birthday. By ‘home’ I do not mean the house in Los Angeles where my husband and I and the baby live, but the place where my family is, in the Central Valley of California.”

LINDA HOGAN, *Hearing Voices* 749

“As an Indian woman, I come from a long history of people who have listened to the language of this continent, people who have known that corn grows with the songs and prayers of the people, that it has a story to tell, that the world is alive.”

GLORIA ANZALDÚA, *Linguistic Terrorism* 755

“In childhood we are told that our language is wrong. Repeated attacks on our native tongue diminish our sense of self. The attacks continue throughout our lives.”

GEORGE ORWELL, *Shooting an Elephant* 759

“They did not like me, but with the magical rifle in my hands I was momentarily worth watching. And suddenly I realized that I should have to shoot the elephant after all.”

♦ **ANNIE DILLARD, *The Death of a Moth* 767**

♦ “A golden female moth, a biggish one with a two-inch wingspan, flapped into the fire, dropped her abdomen into the wet wax, stuck, flamed, frazzled and fried in a second. Her moving wings ignited like tissue paper, enlarging the circle of light in the clearing and creating out of the darkness the sudden blue sleeves of my sweater, the green leaves of jewelweed by my side, the ragged red trunk of a pine.”

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- ♦ *Sample Research Paper: JACKSON PARELL, **Free at Last, Free at Last: Civil War Memory and Civil Rights Rhetoric** 814*

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- “Taking My Parents to College” (Capo Crucet), 454–58
- “Your Power of Persuasion” (Bohns), 448–53
- stating the point of, 407–8, 412
- student example, “The Danish Way of Life” (Gullen), 412–16
- subject-by-subject comparison, 406–7, 412
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- transitional words and phrases, 93
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- why compare?, 402–3

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- "The Dangerous Lesson of Book Bans in Public School Libraries" (French), 722–27
- "The Danish Way of Life" (Gullen), 412–16
- dashes, quotation marks and, 122
- databases, 773–75
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- "David and Goliath" (Gladwell), 76, 676–80
- Davis, Michael, 532
- "Deactivated" (Kuperberg), 653–56
- "Dear Ijeawele" (Adichie), 256, 275–80
- "The Death of a Moth" (Dillard), 114, 119, 767–70
- The Declaration of Independence (Jefferson), 100, 616–21
- declarative sentences, 80
- DEDUCTION, 594, 596–99** A form of logical reasoning that proceeds from general principles to a particular conclusion, useful in persuading others that an ARGUMENT is valid. *See also* INDUCTION
- DEFINITION, 16, 26, 63, 98–99, 525–85** Writing that explains what something is—and is not—by identifying the characteristics that set it apart from all others like it. *Extended definitions* enlarge on that basic meaning by analyzing the qualities, recalling the history, explaining the purpose, or giving SYNONYMS of whatever is being defined.
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"The Extraordinary Characteristics of Dyslexia" (Horner), 565–68
"How to Know If You're Dead" (Roach), 557–64
"The Meaning of Movement" (Garza), 579–85
"Shikake in the Wild" (Matsumura), 549–56
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templates for drafting, 534
thesis in a definition essay, 532–33, 539
usage errors in, 538
using other methods with, 535–37
using synonyms, 533
why define?, 527–28
- DENOTATION** The literal meaning of a word; its dictionary definition. *See also* CONNOTATION
- DEPENDENT CLAUSE, 84** A clause that begins with a subordinating word and there-

DICTION Word choice; a writer's use of particular words and phrases.

Dictionary of the English Language (Johnson), 526

Didion, Joan, "On Going Home," 745–48

differences, 400, 402, 404–5. *See also* COMPARISON AND CONTRAST

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Dillard, Annie

"The Death of a Moth," 114, 119, 767–70

"How I Wrote the Moth Essay—and Why," 116, 302–4, 328–36

direction, indicating, 93

directive process analysis, 294

directories, 773–74

disagreement, 25

discussion lists and forums, 774

dissertations, citing MLA style, 807–8

DIVISION The mental act of dividing groups (dogs, for example) into subgroups (hounds, terriers, retrievers, and so on). *See also* CLASSIFICATION

DOCUMENTATION, 788–825 Citations identifying the sources a writer has consulted, included both in the text itself and in a list of sources at the end of the text. Many organizations and publishers have their own styles, but literature and writing classes often use **MLA-STYLE DOCUMENTATION**. *See also* **MLA-STYLE DOCUMENTATION**

"Does the Government Get to Decide What's a Slur?" (Shapiro and Berry), 77, 640–45

DOMINANT IMPRESSION, 63 The main sense, feeling, or mood that a **DESCRIPTION** conveys to the reader.

creating, 188

description and, 180, 188, 194

"Don't Believe the Hype about Grit" (Dahl), 76, 670–75

Doughty, Caitlin, "What If They Bury Me

When I'm Just in a Coma?," 37, 518–23

Douglass, Frederick, *Narrative*, 527–28

Doyle, Brian, "Joyas Voladoras," 91–92

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Able" (Shewer), 58, 61–63, 68–80, 76

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Duckworth, Angela Lee, "Grit: The Power of

Passion and Perseverance," 658–62

DVDs, citing MLA style, 811

Dweck, Carol S., "Two Mindsets," 663–69

Dzubay, Sarah, "An Outbreak of the Irrational," 24–31, 45

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ebooks, citing MLA style, 805

edited collection, citing MLA style, 806

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tips for editing punctuation, 76–77

tips for editing sentences, 75

tips for editing words, 75

editorials, citing MLA style, 804

Educational Testing Service, GRE Practice

General Test in Analytical Writing, 38–39

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EFFECTS The results or consequences of a **CAUSE**, often examined in a **CAUSE-AND-EFFECT ANALYSIS**.

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 with other methods, 258, 260, 735
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 “Dear Ijeawele” (Adichie), 275–80
 “My Scream Is Famous” (Peldon), 286–89
 “On Suicide Circle” (Buttigieg), 281–85
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exclamation points, quotation marks and, 122
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 exemplification. *See* EXAMPLE
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EXPOSITION, 13, 15 Writing that explains a subject by using EXEMPLIFICATION, ANALYSIS, COMPARISON, CLASSIFICATION, DEFINITION, and other methods of development. *See also* MODE

“The Extraordinary Characteristics of Dyslexia” (Horner), 528, 565–68

F

facts, 103, 591, 598, 776–77

FALLACY, 10, 599–600 An error in logical reasoning to be avoided when constructing an ARGUMENT. Common fallacies include reasoning POST HOC, ERGO PROPTER HOC; NON SEQUITURS; BEGGING THE QUESTION; arguing AD HOMINEM; and FALSE ANALOGIES.

FALSE ANALOGY, 600 A FALLACY committed when an ARGUMENT is based on a faulty comparison.

false dilemma (either/or reasoning), 600
 “Family History” (Gonzalez), 365–70
A Farewell to Arms (Hemingway), 42

FIGURE OF SPEECH, 10, 191–92, 195 Words and phrases used in symbolic, nonliteral ways to enhance all kinds of writing, particularly NARRATION and DESCRIPTION. Examples are HYPERBOLE, METAPHORS, PERSONIFICATION, PUNS, and SIMILES.

filler words, 193
 films, citing MLA style, 810

FIRST PERSON, 119 A grammatical and NARRATIVE point of view—expressed by the personal pronouns “I” or “we”—that allows a narrator to be both an observer of the scene and a participant in the action, but is limited by what the speaker knows or imagines. *See also* THIRD PERSON

Fisher, Helen, 23, 24

FLASHBACK, 118 A scene that interrupts the CHRONOLOGICAL ORDER of a NARRATIVE to show what happened in the past, before the events of the main plot.

FLASH-FORWARD, 118 A scene that interrupts the CHRONOLOGICAL ORDER of a NARRATIVE to show what happens in the future, after the events of the main plot.

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“Grit: The Power of Passion and Perseverance” (Duckworth), 658–62

“Two Mindsets” (Dweck), 663–69

“Grit: The Power of Passion and Perseverance” (Duckworth), 658–62

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Gullen, Jamie, “The Danish Way of Life,”
 412–16

Gutfreund, John, 734–35

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Haidt, Jonathan, and Jean M. Twenge, “Pulling Teenagers Away from Cell Phones,” 696–701

Hannibal, Mary Ellen, “Why the Beaver Should Thank the Wolf,” 105

Hansen, Drew, “Tell Them about the Dream, Martin!,” 134, 154–59

Hanson, Arthur C., 305

HASTY GENERALIZATION, 600 A FALLACY that draws a conclusion based on far too little evidence.

headings, formatting, 78

“Hearing Voices” (Hogan), 749–54

Hemingway, Ernest

A Farewell to Arms, 42

“Indian Camp,” 187–88

“The Sights of Whitehead Street,” 43

Herbert, Christopher E., Daniel T. McCue, and Rocio Sanchez-Moyano, “Is Homeownership Still an Effective Means of Building Wealth for Low-Income and Minority Households? (Was It Ever?),” 592

“Her Kind” (Sexton), 503–5

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“Heuristics in Judgment and Decision-Making” (Wikipedia), 8

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Hitt, Jack, “One Nation, under Ted,” 101

Hodgman, Ann, “No Wonder They Call Me a Bitch,” 101

Hogan, Linda, “Hearing Voices,” 749–54

Horn, Christian, 357

Horner, Jack, “The Extraordinary Characteristics of Dyslexia,” 528, 565–68

“however,” 605, 606

“How I Wrote the Moth Essay—and Why” (Dillard), 116, 302–4, 328–36

“How Rotary Engines Work” (Nice), 298

“How to Get Out of a Locked Trunk” (Weiss), 321–27

“How to Jump-Start Your Car When the Battery Is Dead” (Barry), 297

“How to Know If You’re Dead” (Roach), 529, 534, 557–64

“How to Treat People” (Case), 237–41

Hughes, John, *The Breakfast Club*, 478–79

Hume, David, *Enquiry Concerning Human Understanding*, 350–51

HYPERBOLE, 141, 675 A FIGURE OF SPEECH that uses intentional exaggeration, often in a DESCRIPTION or to make a point: “The professor explained it to us for two weeks one afternoon.” See also UNDERSTATEMENT

I

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explaining significance of, 25–26

generating. See GENERATING IDEAS

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responding to, 22–24

synthesizing, 21–22

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 “Iron Man vs. Batman” (Adler), 400, 402

IRONY The use of words to suggest a meaning or condition different from, and often directly opposed to, those conveyed by taking the words literally: “When Congress finishes the serious business of trading insults, perhaps members can take out a little time for recreation and run the country.”

“Is Homeownership Still an Effective Means of Building Wealth for Low-Income and Minority Households? (Was It Ever?)” (Herbert, McCue, and Sanchez-Moyano), 592

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Jacobs, Harriet, 37

Jefferson, Thomas, The Declaration of Independence, 100, 616–21

Johnson, Samuel, *Dictionary of the English Language*, 526

JOURNALING, 59–60 Keeping a regular notebook or journal as source of inspiration and means of **GENERATING IDEAS**.

journals, citing MLA style, 802–3

“Joyas Voladoras” (Doyle), 91–92

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Kaling, Mindy, “Types of Women in Romantic Comedies Who Are Not Real,” 489–94

Keathley, Charlotte, “Pressing,” 195–205
 Keillor, Garrison, “A Sunday at the State Fair,” 183

Kephart, Beth, *Still Love in Strange Places*, 192

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“Kim Wilde” (Satrapi), 134, 142–53

King, Martin Luther, Jr., 154–57

Kingsolver, Barbara, “In Case You Ever Want to Go Home Again,” 94

Kumin, Maxine, *Women, Animals, and Vegetables*, 469–70

Kuperberg, Ethan, “Deactivated,” 653–56

Kushi, Odeta, “Should You Rent or Buy?,” 593

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Lee, Edward, “Slaw Dogs and Pepperoni Rolls,” 39, 226–30

Lee, Robert E., 97

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“Let Stars Get Paid” (Rosenberg), 106

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“Buy That Little Girl an Ice Cream Cone,” 626–31

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LITERACY NARRATIVE, 134 A kind of writing that tells a personal story about learning to read and write—or about otherwise dealing with written language, or such related forms of symbolic representation as painting or musical notation. Typical methods: CAUSE AND EFFECT, DESCRIPTION, EXAMPLE, NARRATION.

literary analysis, 300–4
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 living online and on our devices, debating the effects of, 682–708
 “Our Semi-literate Youth? Not So Fast” (Lunsford), 702–7
 “Pulling Teenagers Away from Cell Phones” (Haidt and Twenge), 696–701
 “Stop Googling. Let’s Talk.” (Turkle), 688–95
 “Why People Are So Awful Online” (Gay), 683–87
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 logical reasoning, 594, 596–99
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 logical fallacies, 599–600
 transitional words and phrases, 93
Longitude (Sobel), 531

LOOPING, 56–57, 463–64 A directed form of FREEWRITING in which you GENERATE IDEAS by narrowing your focus—and summarizing what you have just written—each time you freewrite.

Love, Caitlin, 54
 Lunsford, Andrea, “Our Semi-literate Youth? Not So Fast,” 100, 702–7

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 “Major New Exhibition Asks, Why Do Images of American Indians Permeate American Life?” (Ganteaume), 306
 “Make Way for Salmon in Duck Creek” (EPA), 181
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 Mayyasi, Alex, “Why UPS Trucks Don’t Turn Left,” 103
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 McDonald, Cherokee Paul, “A View from the Bridge,” 190–91
 McKean, Erin, “Redefining Definition,” 96
 McKibben, William, “Warning on Warning,” 101–2
 McPhee, John, *Oranges*, 297, 299–300
 “The Meaning of Life” (Cohen), 97–98
 “The Meaning of Movement” (Garza), 579–85

MEMOIR A personal recollection of people and past events from the standpoint of the present. Typical methods: NARRATION, DESCRIPTION, EXAMPLE.

Mendoza, Tony, “A Social Media Post,” 206–7
 Meriwether, John, 734–36

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MODE A form or manner of discourse. In classical rhetoric, the four basic modes of speaking or writing are **NARRATION**, **DESCRIPTION**, **EXPOSITION**, and **ARGUMENT**.

“Modeling a Falling Slinky” (Cross and Wheatland), 182

“Modern Dating, Prehistoric Style” (Stonehill), 23–24

Modern Language Association (MLA). *See* **MLA-STYLE DOCUMENTATION**

MODIFIER, 80–81 A word, phrase, or clause that describes or specifies something about another word, phrase, or clause (“a

long, informative speech”; “the actors spoke in unison”; “the man who would be king”).

Moore, Wes, “The Other Wes Moore,” 40, 421–25

“more,” 193

“More Room” (Ortiz Cofer), 95, 189, 209–14

“most,” 193

“Mother Tongue” (Tan), 98, 465, 481–88

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“My Periodic Table” (Sacks), 37–38

“My Scream Is Famous” (Peldon), 286–89

“My Young Mind Was Disturbed by a Book” (Nguyen), 35, 710–16

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Napoleon Bonaparte, 353, 359

NARRATION, 14, 16, 26, 39, 59, 63, 67, 94, 107–77 An account of actions and events that happen to someone or something in a particular place and time. Because narration is essentially storytelling, it is often used in fiction; however, it is also an important element in almost all writing and speaking. The opening of Lincoln’s Gettysburg Address, for example, is in the narrative mode: “Four-score and seven years ago our fathers bought forth on this continent a new nation.”

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“One Nation, under Ted” (Hitt), 101
 “On Going Home” (Didion), 745–48
The Onion, “All Seven Deadly Sins Committed at Church Bake Sale,” 253, 271–74
 online comments, citing MLA style, 805
 online sources. *See also* internet
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 online videos, citing MLA style, 811

ONOMATOPOEIA A FIGURE OF SPEECH that uses words that sound like what they refer to: “buzz,” “purr,” “bark,” “tick-tock.”

“On Studies” (Bacon), 3
 “On Suicide Circle” (Buttigieg), 256, 281–85
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 Orwell, George, “Shooting an Elephant,” 759–66
 Ostas, Magdalena, “Emily Dickinson and the Space Within,” 302, 303, 305, 337–42
 “The Other Wes Moore” (Moore), 40, 421–25

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 “An Outbreak of the Irrational” (Dzubay), 25–31, 45
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Pacheco, Ana, “Street Vendors: Harvest of Dreams,” 261–67
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 Palus, Shannon, “Trigger Warnings,” 604, 717–21
 papers from conferences, citing MLA style, 807

PARADOX A FIGURE OF SPEECH in which a statement appears to contradict itself but, on closer examination, makes sense: “They have ears but hear not.”

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 topic sentences for, 91–92
 writing, 89–106
 avoiding tangents, 91
 supporting the main point, 90–94
 using parallel structures, 92
 using transitions, 93–94

POINT-BY-POINT COMPARISON, 405–7, 412 A way of organizing a comparison (or contrast) in which each trait of two or more subjects is discussed before going on to the next point. A point-by-point comparison of London and New York might first address nightlife in each city, then museums, then theater, then history. *See also* SUBJECT-BY-SUBJECT COMPARISON

POINT OF VIEW, 113, 123 The vantage from which a **NARRATIVE** is told. Narratives recounted in the grammatical **FIRST PERSON** use the pronouns “I” or “we”; those that use the grammatical **THIRD PERSON** use the pronouns “he,” “she,” “it,” and “they.” *See also* **NARRATOR**
 in a description, 191, 194
 maintaining consistent, 119
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points of comparison, 412
 “The Polytechnic Legacy” (Lienhard), 535

POSITION PAPER, 528, 736 An examination of an issue (or issues) in a debate for the purpose of taking a stance on it (or them). Typical methods: **ARGUMENT**, **EXAMPLE**, **COMPARISON**, **DEFINITION**, **CLASSIFICATION**.

possessives, apostrophes with, 77

POST HOC, ERGO PROPTER HOC, 599 Latin for “after this, therefore because of this”; a **FALLACY** of faulty reasoning that assumes that just because one event comes after another event, it occurs *because* of the first event.

posts to social media, citing MLA style, 809
 presentations, citing MLA style, 811, 812
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 “Pressing” (Keathley), 195–205
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PRINCIPLE OF CLASSIFICATION, 462, 471 The basis on which the various categories of a classification system are determined.

Bicycles, for example, are often classified by function (mountain bikes, racing bikes, touring bikes); but they can also be classified by some other principle, such as the position of the rider (upright or recumbent), or the gearing system (internal hub, shaft-driven derailleur, single gear, retro-direct).

PROCESS ANALYSIS, 13, 26, 63, 294–300 Writing that explains, step-by-step, how a series of actions or events produces an end result, such as how to mow the lawn, or how something, such as a lawn mower, works or is made.

“Products Mocked as ‘Lazy’ or ‘Useless’ Are Often Important Tools for People with Disabilities” (Smith), 646–52

PROFILE, 300, 736 A sketch in words of a person or group, such as a team or family. Typical methods: **DESCRIPTION**, **NARRATION**, **CLASSIFICATION**, **CAUSE AND EFFECT**.

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PROPOSAL, 736 An explanation of a project or experiment that the writer wants to see carried out or adopted. Typical methods: **DESCRIPTION**, **NARRATION**, **COMPARISON**, **CAUSE AND EFFECT**, **ARGUMENT**.

prose plays, citing MLA style, 791
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PUN A play on words, usually involving different words that sound alike or different meanings of the same word: “The undertaker was a grave man.”

punctuation. *See also* *specific punctuation marks*
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RÉSUMÉ, 252 A kind of writing that summarizes a person’s accomplishments in a short form that can be readily reviewed by the intended audience. The conventional way of doing this is by breaking your academic and employment history into categories and giving specific examples, in each category, of your education, skills, experience, and other attributes. Typical methods: CLASSIFICATION, DESCRIPTION, EXEMPLIFICATION.

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RHETORIC, 24, 26, 39–40, 129, 203, 266, 315, 369, 415, 476, 543, 610 The art of using language effectively in speech and in writing. The term originally belonged to oratory, and it implies the presence of both a speaker (or a writer) and a listener (or reader).

RHETORICAL ANALYSIS, 134 An examination of what a piece of writing (or photograph, painting, work of architecture, or other form of expression) says or means—and how that meaning is conveyed to an audience. Typical methods: NARRATION, DESCRIPTION, EXAMPLE, PROCESS ANALYSIS, COMPARISON, CAUSE AND EFFECT, ARGUMENT.

RHETORICAL QUESTION, 10, 258, 595
 A question for which the speaker already has an answer in mind; often used in ARGUMENT.

Roach, Mary
 “How to Know If You’re Dead,” 529, 534,
 557–64
Stiff, 402–3, 408, 742–43
 Roediger, Henry L., III, “Why Are Text-
 books So Expensive?,” 356, 375–82

ROGERIAN ARGUMENT, 602–3 A strategy of ARGUMENT developed by the psychologist Carl Rogers that seeks common ground among opposing points of view and that treats the participants on all sides as colleagues rather than adversaries.

Rogers, Carl, 602–3
 Rose, Mike, “Blue-Collar Brilliance,” 99,
 569–78
 Rosenberg, Michael, “Let Stars Get Paid,”
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TEXTUAL ANALYSIS An examination of a piece of writing or other text that focuses on what the text says—and how it says it.

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THESIS, 6, 35–38, 60–61, 66, 122 The main point of a text. A *thesis statement* is a direct statement of that point.

analysis and, 299, 310

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“*They Say / I Say*” (Graff and Birkenstein), 22

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THIRD PERSON, 119 The grammatical and NARRATIVE point of view—expressed by the personal pronouns “he,” “she,” “it,” and “they”—that limits the narrator to the role of observer, though sometimes an all-knowing one. *See also* FIRST PERSON

“Three Reasons College Graduates Return to
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vantage point. *See* POINT OF VIEW
 “The Veil in *Persepolis*” (Cawley), 311–17

VERBS, 363 A word that expresses an action (“dance,” “talk”) or a state of being (“be,” “seem”). A verb is an essential element of a sentence or clause. Verbs have four forms: base form (“smile”), past tense (“smiled”), past participle (“smiled”), and present participle (“smiling”). *See also* specific tenses

- analysis and, 298–99, 309, 310
- cause-and-effect analysis and, 363
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VERB TENSES Aspects of **VERBS** that express time. The three simple tenses are present (“I write”), past (“I wrote”), and future (“I will write”). The present perfect tense expresses action that occurred at unspecified times in the past or that began in the past and continues in the present (“I have written”); past perfect expresses action that was completed before another action began (“I had written”); future perfect expresses action that will be completed at a specific time in the future (“I will have written”). Progressive

tenses express continuing action (“I am writing”; “I was writing”; “I will be writing”; “I have been writing”; “I had been writing”; “I will have been writing”).

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PREVIEWING A TEXT 5

- My ultimate purpose in reading X is _____.
- Judging from the context and title, I would say the main subject of X is _____.
- Skimming the headings and other design elements in X, I see that it is organized by / as / into _____, perhaps indicating _____.
- About the general subject of X, the introductory and concluding paragraphs suggest that the writer is saying, specifically, _____ and/but _____.
- This reading is supported by the overall form and method of the text, which appears to be basically a _____ developed largely by _____.

QUESTIONING A TEXT 7

- On the general subject of _____, the main point of this text seems to be that _____.
- The text supports this thesis mainly through _____ and _____.
- As further evidence for this view, the text also offers _____.
- The ultimate purpose of the text would seem to be _____.
- The overall tone of the text can be described as _____.
- The intended audience for the text is apparently _____.

RESPONDING TO OTHERS 25

Agree

- One of the most respected experts in the field is X, who says essentially that _____.
- Advocates of this view are Y and Z, who also argue that _____.
- ♦ Persuaded by these arguments, I agree with those who say _____.

Disagree

- ♦ In my view, these objections do not hold up because _____.
- ♦ Like some critics of these ideas, particularly X and Y, I would argue instead that _____.

- ♦ Z's focus on _____ obscures the underlying issue of _____.

Both agree and disagree

- ♦ Although I concede that _____, I still maintain that _____.
- ♦ Whereas X and Y make good points about _____, I have to agree with Z that _____.
- ♦ X may be wrong about _____, but the rest of their argument is persuasive.

STATING A THESIS 61

- ♦ The main point of this paper is that _____, which is significant because _____.
- ♦ As this paper will show, recent studies in the field demonstrate not only _____ but also, and more important, _____.
- ♦ According to the latest evidence, it no longer seems to be the case that _____.

INTRODUCTORY PARAGRAPHS 103

- ♦ The key points of this paper can be illustrated by a brief story about _____. The story goes like this: _____.
- ♦ The usual definition of X is _____. The problem with such a definition, however, is that it ignores _____, _____, and _____.
- ♦ What led up to X, historically, was _____. Recently, however, it has become evident that _____ and _____.

CONCLUDING PARAGRAPHS 106

- ♦ The takeaway here is clearly _____; however, it is also important to remember that _____.
- ♦ Why did X have these effects on Y? The ultimate cause seems to have been _____.
- ♦ Given this state of affairs, the way forward would seem to be _____.

NARRATION 116

- ♦ This is a story about _____.
- ♦ The time and place of my story are _____ and _____.
- ♦ As the narrative opens, X is in the act of _____.
- ♦ What happened next was _____, followed by _____ and _____.
- ♦ At this point, _____.
- ♦ The climax of these events was _____.
- ♦ When X understood what had happened, he/she/they said, "_____."

- The last thing that happened to X was _____.
- ♦ My point in telling this story is to show that _____.

DESCRIPTION 189

- ♦ X is like a _____; it has _____, _____, and _____.
- ♦ He/She/They looked a lot like _____, except for _____, which _____.
- ♦ From the perspective of _____, however, X could be described as _____.
- ♦ In some ways, namely _____, X resembles _____; but in other ways, X is more like _____.
- ♦ X is not at all like _____ because _____.
- ♦ Mainly because of _____ and _____, X gives the impression of being _____.
- ♦ From this description of X, you can see that _____.

EXAMPLE 256

- ♦ About X, it can generally be said that _____; a good example would be _____.
- The main characteristics of X are _____ and _____, as exemplified by _____, _____, and _____.
- ♦ For the best example(s) of X, we can turn to _____.
- ♦ _____ is a particularly representative example of X because _____.
- ♦ Additional examples of X include _____, _____, and _____.
- ♦ From these examples of X, we can conclude that _____.

PROCESS ANALYSIS 298

- ♦ The process of X can be divided into the following steps: _____, _____, _____, and _____.
- The steps that make up X usually occur (or can be arranged) in the following order: _____, _____, _____, _____, and _____.
- ♦ The end result of X is _____.
- ♦ To repeat X and achieve this result, the following tools and materials are needed: _____, _____, and _____.
- ♦ The main reasons for understanding/repeating X are _____, _____, and _____.

CRITICAL ANALYSIS 304

- ♦ The text itself can be broken down into the following basic components: _____, _____, and _____.

- Presented in _____ order, these components take the general form of a / an _____ on the subject of _____.
- The writer's ideas on this subject are most clearly stated (or implied) when they say _____ and _____.
- In support of these views, the writer offers the following evidence: _____, _____, and _____; that evidence is (is not) sufficient because _____ and _____.
- The accuracy of the writer's conclusions and the significance of this text can be summed up as follows: _____, _____, and _____.

CAUSE AND EFFECT 356

- ♦ The main cause/effect of X is _____.
- X would also seem to have a number of contributing causes, including _____, _____, and _____.
- ♦ Some additional effects of X are _____, _____, and _____.
- ♦ Among the most important remote causes/effects of X are _____, _____, and _____.
- ♦ Although the causes of X are not known, we can speculate that a key factor is _____.
- ♦ X cannot be attributed to mere chance or coincidence because _____.
- ♦ Once we know what causes X, we are in a position to say that _____.

COMPARISON AND CONTRAST 409

- ♦ X and Y can be compared on the grounds that both are _____.
- Like X, Y is also _____, _____, and _____.
- ♦ Although X and Y are both _____, the differences between them far outweigh the similarities. For example, X is _____, _____, and _____, while Y is _____, _____, and _____.
- ♦ Unlike X, Y is _____.
- ♦ Despite their differences, X and Y are basically alike in that _____.
- ♦ At first glance, X and Y seem _____; however, a closer look reveals _____.
- ♦ In comparing X and Y, we can see that _____.

CLASSIFICATION 465

- ♦ X can be classified on the basis of _____.
- ♦ Classified on the basis of _____, some of the most common types of X are _____, _____, and _____.
- X can be divided into two basic types, _____ and _____.

- ♦ Experts in the field typically divide X into ____, ____, and ____.
- ♦ This particular X clearly belongs in the ____ category, since it is ____, ____, and ____.
- ♦ ____, ____, and ____ are examples of this type of X.
- ♦ By classifying X in this way, we can see that ____.

DEFINITION 534

- ♦ In general, X can be defined as a kind of ____.
- ♦ What specifically distinguishes X from others in this category is ____.
- ♦ Other important distinguishing characteristics of X are ____, ____, and ____.
- ♦ X is often used to mean ____, but a better synonym would be ____ or ____.
- ♦ One way to define X is as the opposite of ____, the distinguishing characteristics of which are ____, ____, and ____.
- ♦ If we define X as ____, we can then define Y as ____.
- ♦ By defining X in this way, we can see that ____.

ARGUMENT 595

- ♦ In this argument about X, the main point I want to make is ____.
- ♦ Others may say ____, but I would argue that ____.
- ♦ My contention about X is supported by the fact that ____.
- ♦ Additional facts that support this view of X are ____, ____, and ____.
- ♦ My own experience with X shows that ____ because ____.
- ♦ My view of X is supported by ____, who says that X is ____.
- ♦ What you should do about X is ____.