Constructing Good Paragraphs: _The perfect paragraph structure_

Topic sentence: Your topic sentence <u>refer to words from the question</u>, <u>identify TAG</u>, and <u>answer the question in a general sense</u>. (Don't use words like "he/she, things, it, and them" without having a clear antecedent. Be as specific as possible when it comes to identifying characters/terms).

Textual Evidence: Here you provide concrete details by adding direct quotations from text. _You may also provide specific plot summary._ Remember to properly INTRODUCE AND CITE your quotations.

Repeat as needed

Ex. Take, for example, how <u>insert context</u>, "<u>words from the text</u>" (Lastname #).

Your words must precede the quote! You have done this right when you can't tell where your words end and the text begins

<u>Last name</u> only then put a space then only the number of the page. (no pg. or #) e.g.: (Steinbeck 45).

Period is outside the parentheses

Analysis: EXPLAIN how your textual evidence relates to the topic of your topic sentence. _DO NOT WRITE ANY VARIATION OF, "THAT IS HOW…"_ Instead, consider using this template: _This demonstrates* (topic sentence idea) because (explanation of how your evidence relates to your claim. Focus on explaining word connotations and assumptions)._ ←**This can't be done in less than two sentences!**

*Words that prompt analysis: <u>demonstrates, shows, exposes, reveals, develops, presents, elicits, evokes, highlights, expresses, promotes, and any other verb on the literary verb list.</u>

NEVER START OR END A PARAGRAPH WITH A QUOTATION!

NEVER USE WORDS LIKE, BUT NOT LIMITED TO, **_MY, YOU, I, YOUR, WE, US_**, OR **_OUR_** IN A SENTENCE.

Step 1—Generating Questions: Inferential Prompt Reading

> **Example Prompt:**
> **Read the novel *The Pearl* by John Steinbeck. After reading the story,** write a well-developed paragraph that analyzes <u>Kino's attitude</u> toward <u>his position in life</u>. **(What [insert enigma]?)**

> **Example Question Statements:**
> **What is Kino's position in life? What is Kino's attitude toward that position?**

Step 2—Generating Topic Sentences: Responding to, not Repeating, the Prompt

(TS) Example Answer: *At the beginning of the novel, The Pearl, John Steinbeck presents Kino expressing familiarity and contentment toward being surrounded by his family in his ocean-side hut.*

> Notice that the underlined section contains words that are taken directly from the question itself. Notice too that I did not write, "I think,," "I believe," "In my opinion," or anything of that sort. Also note I have include the TAG.

> Notice that the double underlined section answers the question in extremely general terms. If I were to write a paragraph response, I would then have to elaborate on these ideas by presenting textual examples that would be followed by explanation. The explanation would develop how the examples exhibited mysterious and eerie characteristics.

Step 3—Inserting Textual Evidence: "Let it Flow!"

(TE) Example Answer: (Hint: DOGMAR!) Take, for example, how after a brief description of the natural setting, Kino is introduced as first "<u>look[ing] at the hanging box</u> where <u>Coyotito</u> slept, and […] <u>his wife</u>, who lay beside him," all the while thinking this scene "[i]s <u>very good</u>" (Steinbeck 1).

> Notice that my words precede the quote. In order to do this, you'll want to provide a summary of the context before the text you would like to use: summarize what comes before your textual evidence. **Introduce your quote, just like you would DOGMAR!**

> <u>Last name</u> only then put a space then only the number of the page. (no pg. or #) e.g.: (Steinbeck 45).
> Period on the Outside of Parentheses
> **Tell folks where DOGMAR is from!!!**

> While adding textual evidence, try to keep it to a minimum; you only want to use the text you plan on analyzing. A general rule of thumb is this: make sure that your quote is typically less than 9 words, but definitely less than 13. Also, should you want to add more text from other areas to support your answer—as exemplified—use your own words as fillers to make sure that you don't violate your TE word quota. In order to really do this well, just remember the **can-o-tuna!!!!!!!**

> Notice how my words flow directly into the text itself; it's a smooth transition between my language and the author's. You know that you have done this right when you can't tell where your words end and the author's begin.
> **HAVE YOUR ELSA MOMENT;LET IT FLOW!**

Step 4—Providing Analysis: Relying on Connotations, Assumptions, and Common Beliefs

(A) Example Answer:

> Notice how I use powerful verbs, refer back to the text, and continuously use the word—or a variant of— "because". Note, too, that I am explaining how the evidence relates to my claim, not why. Analysis answers the question: HOW?

This evidence **demonstrates** *Kino's familiarity with his surroundings* **because** it details his approach to waking up. Since consistent patterns are developed over time while embarking on familiar tasks, the fact that he knows his baby boy will be hanging in his crib and his wife will have "eyes [that are] open too" (Steinbeck 1) **expresses** that what is found in the textual evidence is a consistent move. Also, the fact he could "never remember seeing [his wife's eyes] closed" (Steinbeck 1) **suggests** familiarity **because** the use of "never remember" **implies** he has completed this task multiple times before. This text also **promotes** *Kino's feelings of contentment* **because** his description of the scene as "very good" (Steinbeck 1) **shows** the positive traits that he ascribes to all that is going on around him. Furthermore, the fact that he is surrounded by his family in his familiar home also **highlights** the positive emotional experience he's having, **as** family is often closely related— pun intended—to love, comfort, and satisfaction.

Rhetorical Verbs
Words to Give "Uses" a Break

Rhetorical Modes	Classical Argument Structure (Oration)	Other Verbs of Merit
Narration 1. Narrates **Description** 2. Describes **Exemplification** 3. Exemplifies 4. Provides **Compare and Contrast** 5. Compares 6. Contrasts 7. Juxtaposes **Classification and Division** 8. Divides 9. Classifies 10. Categorizes 11. Characterizes **Definition** 12. Defines **Process Analysis** 13. Initiates 14. Provides 15. Analyzes **Cause and Effect** 16. Causes 17. Affects	**Exordium & Background** 1. Creates 2. Contextualizes 3. Initiates 4. Introduces 5. Illustrates **Partition** 6. Presents 7. Develops 8. Claims **Confirmation** 9. Confirms 10. Supports 11. Rationalizes 12. Legitimizes **Refutation** 13. Challenges 14. Refutes 15. Defends **So What?** 16. Pleads 17. Instigates 18. Clarifies 19. Implies 20. Posits 21. Calls to Action	1. Considers 2. Reasons 3. Evokes 4. Elicits 5. Implies 6. Addresses 7. Provides 8. Distinguishes 9. Demonstrates 10. Provokes 11. Maintains 12. Repeats 13. Avoids 14. Concludes 15. Excludes 16. Focuses 17. Incites 18. Inspires 19. Ridicules 20. Opposes 21. Assumes 22. Speculates 23. Sympathizes 24. Alludes

Literary Verbs
Words to Give "Uses" a Break

Addressing Exposition	Verbs to Pair with Literary Devices	Evaluating Author's Purpose
Contextualizes	Creates	Advocates
Chronicles	Expresses	Argues
Identifies	Foreshadows	Accepts
Incites	Hyperbolizes	Advocates
Introduces	Illustrates	Alludes
Narrates	Overstates	Attacks
Outlines	Personifies	Attributes
	Presents	Challenges
Description	Represents	Claims
Defines	Satirizes	Concludes
Depicts	Symbolizes	Considers
Describes	Understates	Defends
Details		Defies
Develops		Demonstrates
Displays		Elicits
Dramatizes		Envisions
Explains		Evokes
Illustrates		Explores
Summarizes		Guides
Traces		Highlights
		Illuminates
Addressing Comparisons		Imagines
Compares		Implies
Contrasts		Indicates
Correlates		Interprets
Differentiates		Justifies
Distinguishes		Manipulates
Juxtaposes		Moralizes
		Observes
Addressing Characterization		Ponders
Categorizes		Promotes
Characterizes		Proposes
Transforms		Qualifies
		Questions
		Rationalizes
		Reflects
		Ridicules
		Suggests