ANSWERS: EXERCISE 4.12

Individual response.

HIGHLIGHTS

Section 4c looks at ways to convey the central idea of a paragraph fully and convincingly to the reader. Developing paragraphs and essays fully is often difficult for students. One of the important differences between casual conversation and formal writing is the degree to which ideas must be concretely developed in writing. Because students are more experienced in conversation than in writing, they find generalizations much easier to come by than the details, examples, and reasons to support them.

All of us must grapple with the student essay or single paragraph that is largely a succession of generalizations without support or explanation. Part of the solution to such problem paragraphs is to make students aware of readers as a special kind of audience for ideas. Another part is to make them aware of different strategies for developing paragraphs or essays.

The ways to develop ideas are infinite, but this section focuses on a limited number. The initial emphasis falls on the use of details, examples, and reasons, which are essential to any more specific method of development. Students are encouraged to follow the standard methods or patterns of development by posing questions about an idea, event, or object in order to uncover concrete information about it.

You may wish to ask students to spend time in class or in groups working with sample topics to discover how the methods of development can be used to probe a topic and how the questions reveal different aspects of a topic. This discus-

EXERCISE 4.12 Turning topic sentences into coherent paragraphs

Develop three of the following topic sentences into coherent paragraphs. Organize your information by space, by time, or for emphasis, as seems most appropriate. Use repetition and restatement, parallelism, pronouns, consistency, and transitional expressions to link sentences. (You can do this exercise online at *ablongman.com/littlebrown.*)

1. The most interesting character in the book [or movie] was ________.
2. Of all my courses, ________ is the one that I think will serve me best throughout life.
3. Although we in the United States face many problems, the one we should concentrate on solving first is ________.
4. The most dramatic building in town is the ________.
5. Children should not have to worry about the future.

4c Developing the paragraph

In an essay that's understandable and interesting to readers, you will provide plenty of solid information to support your *general* statements. You work that information into the essay through the paragraph, as you build up each point relating to the thesis.

A paragraph may be unified and coherent but still be inadequate if you skimp on details. Take this example:

> Untruths can serve as a kind of social oil when they smooth connections between people. In preventing confrontation and injured feelings, they allow everyone to go on as before.

General statements needing examples to be clear and convincing

This paragraph lacks **development,** completeness. It does not provide enough information for us to evaluate or even care about the writer's assertions.

1 Using specific information

If they are sound, the general statements you make in any writing will be based on what you have experienced, observed, read, and thought. Readers will assume as much and will expect you to provide the evidence for your statements—sensory details, facts, statistics, examples, quotations, reasons. Whatever helps you form your views you need, in turn, to share with readers.

Here is the actual version of the preceding sample paragraph. With examples, the paragraph is more interesting and convincing.

> Untruths can serve as a kind of social oil when they smooth connections between people. Assuring a worried friend that his haircut is

flattering, claiming an appointment to avoid an aunt's dinner invitation, pretending interest in an acquaintance's children—these lies may protect the liar, but they also protect the person lied to. In preventing confrontation and injured feelings, the lies allow everyone to go on as before.
—Joan Lar (student), "The Truth of Lies"

Examples specifying kinds of lies and consequences

If your readers often comment that your writing needs more specifics, you should focus on that improvement in your revisions. Try listing the general statements of each paragraph on lines by themselves with space underneath. Then use one of the discovery techniques discussed on pages 16–26 (freewriting, brainstorming, and so on) to find the details to support each sentence. Write these into your draft. If you write on a computer, you can do this revision directly on your draft. First create a duplicate of your draft, and then, working on the copy, separate the sentences and explore their support. Rewrite the supporting details into sentences, reassemble the paragraph, and edit it for coherence.

2 Using a pattern of development

If you have difficulty developing an idea or shaping your information, then try asking yourself questions derived from the patterns of development. (The same patterns can help with essay development, too. See pp. 24–25.)

You can download the following questions from *ablongman .com/littlebrown*. When you're having difficulty with a paragraph, you can duplicate the list and explore answers. You may be able to import what you write directly into your draft.

■ How did it happen? (Narration)

Narration retells a significant sequence of events, usually in the order of their occurrence (that is, chronologically):

Jill's story is typical for "recruits" to religious cults. She was very lonely in college and appreciated the attention of the nice young men and women who lived in a house near campus. They persuaded her to share their meals and then to move in with them. Between intense bombardments of "love," they deprived her of sleep and sometimes threatened to throw her out. Jill became increasingly confused and dependent, losing touch with any reality besides the one in the group. She dropped out of school and refused to see or communicate with her family. Before long she, too, was preying on lonely college students.
—Hillary Begas (student), "The Love Bombers"

Important events in chronological order

sion may help students see how the process of development can be an act of discovery. You will probably want to stress, however, that the methods of development covered in the handbook are not the only ones writers can use and that most paragraphs use more than a single method.

The exercises for this section range from analyzing paragraphs to producing them, and whether used in groups or by students working individually, they encourage students to treat the patterns of development as different ways of viewing a topic.

WHAT AND WHY

Students from non-Western cultures may be unaccustomed to analysis that involves critical thinking. They may know how to describe an item or text by listing component parts, for instance, but they may not be accustomed to including discussion of why the thing or text is important. A quick way to help these students learn to distinguish between "what" a thing is and "why" it is important is to ask them the following series of questions about a flag:

What is the object attached to the tall pole in the quad? (Describe its appearance, give its name, discuss the component colors and shapes.)

How does the object work? (How is it attached? How is it raised and lowered? When is it raised and lowered?)

Why does it get flown? (This question will lead students into a discussion of the symbolism and meaning of the flag and of its being flown on campus.)

As this paragraph illustrates, a narrator is concerned not just with the sequence of events but also with their consequence, their importance to the whole. Thus a narrative rarely corresponds to real time; instead, it collapses transitional or background events and focuses on events of particular interest. In addition, writers sometimes rearrange events, as when they simulate the workings of memory by flashing back to an earlier time.

THE SUBJECT-OBJECT BOUNDARY

Students may find that the subjective-objective boundary is sometimes fuzzy. Even the objective paragraph has judgmental language like "piercing" in it. Perhaps a way of solving this dilemma is to say that in *subjective* description, the writer's intention is to interpret experience for readers, while in *objective* description, the writer's intention is to allow the audience to interpret the reported experiences themselves.

■ How does it look, sound, feel, smell, taste? (Description)

Description details the sensory qualities of a person, place, thing, or feeling. You use concrete and specific words to convey a dominant mood, to illustrate an idea, or to achieve some other purpose. Some description is **subjective:** the writer filters the subject through his or her biases and emotions. In the subjective description by Virginia Woolf on page 80, the *glare* of the walls, the *impenetrable darkness,* the *bulge of a great bowl,* and the *formidable corners and lines* all indicate the author's feelings about what she describes.

In contrast to subjective description, journalists and scientists often favor description that is **objective,** conveying the subject without bias or emotion:

> The two toddlers, both boys, sat together for half an hour in a ten-foot-square room with yellow walls (one with a two-way mirror for observation) and a brown carpet. The room was unfurnished except for two small chairs and about two dozen toys. The boys' interaction was generally tense. They often struggled physically and verbally over several toys, especially a large red beach ball and a small wooden fire engine. The larger of the two boys often pushed the smaller away or pried his hands from the desired object. This larger boy never spoke, but he did make grunting sounds when he was engaging the other. In turn, the smaller boy twice uttered piercing screams of "No!" and once shouted "Stop that!" When he was left alone, he hummed and muttered to himself.
>
> —Ray Mattison (student),
> "Case Study: Play Patterns of Toddlers"

Objective description: specific record of sensory data without interpretation

■ What are examples of it or reasons for it? (Illustration or support)

Some ideas can be developed simply by **illustration or support**—supplying detailed examples or reasons. The writer of the paragraph on lying (pp. 90–91) developed her idea with several specific examples of her general statements. You can also supply a single extended example:

> The language problem that I was attacking loomed larger and larger as I began to learn more. When I would describe in English certain concepts and objects enmeshed in Korean emotion and imagination, I became slowly aware of nuances, of differences between two languages even in simple expression. The remark "Kim entered the house" seems to be simple enough, yet, unless a reader has a clear visual image of a Korean house, his understanding of the sentence is not complete. When a Korean says he is "in the house," he may be in his courtyard, or on his porch, or in his small room! If I wanted to give a specific picture of entering the house in the Western sense, I had to say "room" instead of house—sometimes. I say "sometimes" because many Koreans entertain their guests on their porches and still are considered to be hospitable, and in the Korean sense, going into the "room" may be a more intimate act than it would be in the English sense. Such problems!
>
> —Kim Yong Ik, "A Book-Writing Venture"

Topic sentence (assertion to be illustrated)

Single detailed example

Sometimes you can develop a paragraph by providing your reasons for stating a general idea:

> There are three reasons, quite apart from scientific considerations, that mankind needs to travel in space. The first reason is the need for garbage disposal: we need to transfer industrial processes into space, so that the earth may remain a green and pleasant place for our grandchildren to live in. The second reason is the need to escape material impoverishment: the resources of this planet are finite, and we shall not forgo forever the abundant solar energy and minerals and living space that are spread out all around us. The third reason is our spiritual need for an open frontier: the ultimate purpose of space travel is to bring to humanity not only scientific discoveries and an occasional spectacular show on television but a real expansion of our spirit.
>
> —Freeman Dyson, "Disturbing the Universe"

Topic sentence

Three reasons arranged in order of increasing drama and importance

- **What is it? What does it encompass, and what does it exclude? (Definition)**

A **definition** says what something is and is not, specifying the characteristics that distinguish the subject from the other members of its class. You can easily define concrete, noncontroversial terms

PARAGRAPH COHERENCE

Students sometimes have the idea that "next to" means "connected to" as far as coherence goes; this is emphatically not the case. Take a paragraph like this one and have students mark the coherence devices used; or sabotage a paragraph by removing or disguising the coherence devices, and ask students to put them back in.

in a single sentence: *A knife is a cutting instrument* (its class) *with a sharp blade set in a handle* (the characteristics that set it off from, say, scissors or a razor blade). But defining a complicated or controversial topic often requires extended explanation, and you may need to devote a whole paragraph or even an essay to it. Such a definition may provide examples to identify the subject's characteristics. It may also involve other methods of development discussed here, such as classification or comparison and contrast.

The following definition of the word *quality* comes from an essay asserting that "quality in product and effort has become a vanishing element of current civilization":

> In the hope of possibly reducing the hail of censure which is certain to greet this essay (I am thinking of going to Alaska or possibly Patagonia in the week it is published), let me say that quality, as I understand it, means investment of the best skill and effort possible to produce the finest and most admirable result possible. Its presence or absence in some degree characterizes every man-made object, service, skilled or unskilled labor—laying bricks, painting a picture, ironing shirts, practicing medicine, shoemaking, scholarship, writing a book. You do it well or you do it half-well. Materials are sound and durable or they are sleazy; method is painstaking or whatever is easiest. Quality is achieving or reaching for the highest standard as against being satisfied with the sloppy or fraudulent. It is honesty of purpose as against catering to cheap or sensational sentiment. It does not allow compromise with the second-rate.
>
> —Barbara Tuchman, "The Decline of Quality"

General definition

Activities in which quality may figure

Contrast between quality and nonquality

What are its parts or characteristics? (Division or analysis)

Division and **analysis** both involve separating something into its elements, the better to understand it. Here is a simple example:

> A typical daily newspaper compresses considerable information into the top of the first page, above the headlines. The most prominent feature of this space, the newspaper's name, is called the *logo* or *nameplate*. Under the logo and set off by rules is a line of small type called the *folio line*, which contains the date of the issue, the volume and issue numbers, copyright information, and the price. To the right of the logo is a block of small type called a *weather ear*, a summary of the day's forecast. And above

The subject being divided

Elements of the subject, arranged spatially

COMPUTER ACTIVITY

Students might complete the draft of their paragraphs and e-mail them to a revision partner for comments and suggestions before reworking them. It is important for students to recognize that a well-developed paragraph generally emerges from successive drafts. You can dramatize this process by posting student paragraphs at various stages of revision on the class network and holding discussions about strategies for developing each example further.

EXTRA EXAMPLE

Division: Face

Eyes	*Nose*	*Mouth*
Pupil	Nostrils	Lips
Iris	Bridge	Tongue
Cornea		Teeth

Teeth
Molars
Incisors
Bicuspids

the logo is a *skyline*, a kind of advertisement in which the paper's editors highlight a special feature of the issue.

—Kansha Stone (student), "Anatomy of a Paper"

Generally, analysis goes beyond simply identifying elements. Often used as a synonym for *critical thinking,* analysis also involves interpreting the elements' meaning, significance, and relationships. You identify and interpret elements according to your particular interest in the subject. (See pp. 157–63 for more on critical thinking and analysis.)

The following paragraph comes from an essay about soap operas. The analytical focus of the whole essay is the way soap operas provide viewers with a sense of community missing from their own lives. The paragraph itself has a narrower focus related to the broader one.

The surface realism of the soap opera conjures up an illusion of "liveness." The domestic settings and easygoing rhythms encourage the viewer to believe that the drama, however ridiculous, is simply an extension of daily life. The conversation is so slow that some have called it "radio with pictures." (Advertisers have always assumed that busy housewives would listen, rather than watch.) Conversation is casual and colloquial, as though one were eavesdropping on neighbors. There is plenty of time to "read" the character's face; close-ups establish intimacy. The sets are comfortably familiar: well-lit interiors of living rooms, restaurants, offices, and hospitals. Daytime soaps have little of the glamour of their prime-time relations. The viewer easily imagines that the conversation is taking place in real time.

—Ruth Rosen, "Search for Yesterday"

Topic and focus: how "liveness" seems an extension of daily life

Elements:
Slow conversation
Casual conversation
Intimate close-ups
Familiar sets
Absence of glamour
Appearance of real time

What groups or categories can it be sorted into? (Classification)

Classification involves sorting many things into groups based on their similarities. Using the pattern, we scan a large group composed of many members that share at least one characteristic—office workers, say—and we assign the members to smaller groups on the basis of some principle—salary, perhaps, or dependence on computers. Here is an example:

In my experience, the parents who hire daytime sitters for their school-age children tend to fall into one of three groups. The first group

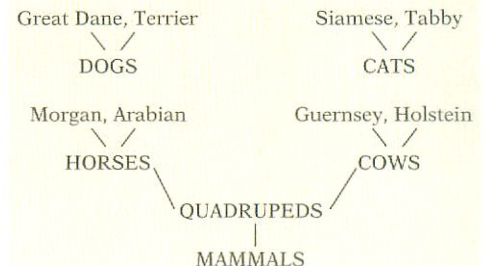
Topic sentence

CLASSIFICATION PRACTICE

Other topics to be classified might include car models, job categories, types of music, and local restaurants. (You might want to bring in the Yellow Pages for the last topic.)

EXTRA EXAMPLE

Classification:



COLLABORATIVE LEARNING

TEAM CLASSIFICATION

Ask teams of students to compile the group of sentences or facts from an area they know well (for instance, sports, business, entertainment, social groups, or activities). Have the groups exchange sets of sentences and then attempt to assemble them into paragraphs. When the paragraphs are written, the "expert" collectors should critique the perspective each offers.

includes parents who work and want someone to be at home when the children return from school. These parents are looking for an extension of themselves, someone who *will give* the care they would give if they were at home. The second group includes parents who may be home all day themselves but are too disorganized or too frazzled by their children's demands to handle child care alone. They are looking for an organizer and helpmate. The third and final group includes parents who do not want to be bothered by their children, whether they are home all day or not. Unlike the parents in the first two groups, who care for their children whenever and however they can, these parents are looking for a permanent substitute for themselves.

—Nancy Whittle (student), "Modern Parenting"

Three groups:
Alike in one way (all hire sitters)
No overlap in groups (each has a different attitude)

Classes arranged in order of increasing drama

- **How is it like, or different from, other things? (Comparison and contrast)**

Asking about similarities and differences leads to **comparison and contrast:** comparison focuses on similarities, whereas contrast focuses on differences. The two may be used separately or together to develop an idea or to relate two or more things. Commonly, comparisons are organized in one of two ways. In the first, **subject by subject**, the two subjects are discussed separately, one at a time:

Consider the differences also in the behavior of rock and classical music audiences. At a rock concert, the audience members yell, whistle, sing along, and stamp their feet. They may even stand during the entire performance. The better the music, the more active they'll be. At a classical concert, in contrast, the better the performance, the more *still* the audience is. Members of the classical audience are so highly disciplined that they refrain from even clearing their throats or coughing. No matter what effect the powerful music has on their intellects and feelings, they sit on their hands.

—Tony Nahm (student), "Rock and Roll Is Here to Stay"

Subjects: rock and classical audiences

Rock audience

Classical audience

In the second comparative organization, **point by point**, the two subjects are discussed side by side and matched feature for feature:

The first electronic computer, ENIAC, went into operation just over fifty years ago, yet the differences between it and today's personal computer are enormous. ENIAC was enormous

Subjects: ENIAC and personal computer

itself, consisting of forty panels, each two feet wide and four feet deep. Today's notebook PC or Macintosh, by contrast, can fit easily on one's lap. ENIAC had to be configured by hand, with its programmers taking up to two days to reset switches and cables. Today, the average user can change programs in an instant. And for all its size and inconvenience, ENIAC was also slow. In its time, its operating speed of 100,000 pulses per second seemed amazingly fast. However, today's notebook can operate at more than 1 billion pulses per second.

—Shirley Kajiwara (student), "The Computers We Deserve"

Size: ENIAC, personal computer

Ease of programming: ENIAC, personal computer

Speed: ENIAC, personal computer

The following examples show the two organizing schemes in outline form. The one on the left corresponds to the point-by-point paragraph about computers. The one on the right uses the same information but reorganizes it to cover the two subjects separately: first one, then the other.

Point by point

I. Size
  A. ENIAC
  B. Personal computer
II. Ease of programming
  A. ENIAC
  B. Personal computer
III. Speed
  A. ENIAC
  B. Personal computer

Subject by subject

I. ENIAC
  A. Size
  B. Ease of programming
  C. Speed
II. Personal computer
  A. Size
  B. Ease of programming
  C. Speed

Is it comparable to something that is in a different class but more familiar to readers? (Analogy)

Whereas we draw comparisons and contrasts between elements in the same general class (audiences, computers), we link elements in different classes with a special kind of comparison called **analogy**. Most often in analogy we illuminate or explain an unfamiliar, abstract class of things with a familiar and concrete class of things:

We might eventually obtain some sort of bedrock understanding of cosmic structure, but we will never understand the universe in detail; it is just too big and varied for that. If we possessed an atlas of our galaxy that devoted but a single page to each star system in the Milky Way (so that the sun and all its planets were crammed on one page), that atlas would run to more than ten million volumes of ten thousand pages each. It would take a library the size of

Abstract subject: the universe, specifically the Milky Way

Concrete subject: an atlas

COMBINING FOR EMPHASIS

Put together a group of sentences or bits of information about a topic, perhaps drawing the material from an essay in a reader or a magazine article. Ask students, working individually or in groups, to combine the material into a paragraph that has a distinct point of view. You might, for example, provide information about a recent controversial incident and ask for a paragraph emphasizing one perspective toward the incident or one perspective on its causes and effects.

> Harvard's to house the atlas, and merely to flip through it, at the rate of a page per second, would require over ten thousand years.
>
> —Timothy Ferris, *Coming of Age in the Milky Way*

■ Why did it happen, or what results did it have? (Cause-and-effect analysis)

When you use analysis to explain why something happened or what is likely to happen, then you are determining causes and effects. **Cause-and-effect analysis** is especially useful in writing about social, economic, or political events or problems. In the next paragraph the author looks at the causes of Japanese collectivism, which he elsewhere contrasts with American individualism:

> The *shinkansen* or "bullet train" speeds across the rural areas of Japan giving a quick view of cluster after cluster of farmhouses surrounded by rice paddies. This particular pattern did not develop purely by chance, but as a consequence of the technology peculiar to the growing of rice, the staple of the Japanese diet. The growing of rice requires the construction and maintenance of an irrigation system, something that takes many hands to build. More importantly, the planting and the harvesting of rice can only be done efficiently with the cooperation of twenty or more people. The "bottom line" is that a single family working alone cannot produce enough rice to survive, but a dozen families working together can produce a surplus. Thus the Japanese have had to develop the capacity to work together in harmony, no matter what the forces of disagreement or social disintegration, in order to survive.
>
> —William Ouchi, *Theory Z*

Effect: pattern of Japanese farming

Causes: Japanese dependence on rice, which requires collective effort

Effect: working in harmony

Cause-and-effect paragraphs tend to focus either on causes, as Ouchi's does, or on effects, as this paragraph does:

> At each step, with every graduation from one level of education to the next, the refrain from bystanders was strangely the same: "Your parents must be so proud of you." I suppose that my parents were proud, although I suspect, too, that they felt more than pride alone as they watched me advance through my education. They seemed to know that my education was separating us from one another, making it difficult to resume familiar intimacies. Mixed with the instincts of parental pride, a certain hurt

Cause: education

Effects:
Pride
Separation
Loss of intimacies
Hurt

also communicated itself—too private ever to be adequately expressed in words, but real nonetheless.
—Richard Rodriguez, "Going Home Again"

How does one do it, or how does it work? (Process analysis)

When you analyze how to do something or how something works, you explain the steps in a **process.** Paragraphs developed by process analysis are usually organized chronologically, as the steps in the process occur. Some process analyses tell the reader how to do a task:

> As a car owner, you waste money when you pay a mechanic to change the engine oil. The job is not difficult, even if you know little about cars. All you need is a wrench to remove the drain plug, a large, flat pan to collect the draining oil, plastic bottles to dispose of the used oil, and fresh oil. First, warm up the car's engine so that the oil will flow more easily. When the engine is warm, shut it off and remove its oil-filler cap (the owner's manual shows where this cap is). Then locate the drain plug under the engine (again consulting the owner's manual for its location) and place the flat pan under the plug. Remove the plug with the wrench, letting the oil flow into the pan. When the oil stops flowing, replace the plug and, at the engine's filler hole, add the amount and kind of fresh oil specified by the owner's manual. Pour the used oil into the plastic bottles and take it to a waste-oil collector, which any garage mechanic can recommend.
> —Anthony Andreas (student), "Do-It-Yourself Car Care"

Process: changing oil

Equipment needed

Steps in process

Other process analyses explain how processes are done or how they work in nature. Annie Dillard's paragraph on mangrove islands (p. 80) is one example. Here is another:

> What used to be called "laying on of hands" is now practiced seriously by nurses and doctors. Studies have shown that therapeutic touch, as it is now known, can aid relaxation and ease pain, two effects that may in turn cause healing. A "healer" must first concentrate on helping the patient. Then, hands held a few *inches from* the patient's body, the healer moves from head to foot. Healers claim that they can detect energy disturbances in the patient that indicate tension, pain, or sickness. With further hand movements, the healer tries to redirect the

Process: therapeutic touch

Benefits

Steps in process

COLLABORATIVE LEARNING

PRACTICAL INSTRUCTIONS

The most hilarious process exercise is one of the oldest: bring the ingredients for peanut butter and jelly sandwiches to class. Have each group write instructions for making a peanut butter and jelly sandwich. Then have the groups exchange instructions and make the sandwich exactly according to instructions they receive. (Typically, students' instructions will omit using a knife to spread the fillings, or putting together the sides with fillings.) The results are usually hilarious—and messy—but prove the point that process paragraphs must be complete to be effective.

energy. Patients report feeling heat from the healer's hands, perhaps indicating an energy transfer between healer and patient. — How process works

—Lisa Kuklinski (student),
"Old Ways to Noninvasive Medicine"

Diagrams, photographs, and other figures can do much to clarify process analyses. See pages 120–25 for guidelines on creating and clearly labeling figures.

Combining patterns of development

Whatever pattern you choose as the basis for developing a paragraph, other patterns may also prove helpful. Combined patterns have appeared often in this section: Dyson analyzes causes and effects in presenting reasons (p. 93); Tuchman uses contrast to define *quality* (p. 94); Nahm uses description to compare (p. 96); Ouchi uses process analysis to explain causes (p. 98).

3 Checking length

The average paragraph contains between 100 and 150 words, or between four and eight sentences. The actual length of a paragraph depends on the complexity of its topic, the role it plays in developing the thesis of the essay, and its position in the essay. Nevertheless, very short paragraphs are often inadequately developed; they may leave readers with a sense of incompleteness. And very long paragraphs often contain irrelevant details or develop two or more topics; readers may have difficulty following, sorting out, or remembering ideas.

When you are revising your essay, reread the paragraphs that seem very long or very short, checking them especially for unity and adequate development. If the paragraph wanders, cut everything from it that does not support your main idea (such as sentences that you might begin with *By the way*). If it is underdeveloped, supply the specific details, examples, or reasons needed, or try one of the methods of development we have discussed here.

EXERCISE 4.13 Analyzing paragraph development

Examine the paragraphs by Henry Louis Gates, Jr. (p. 76), and Judith Wax (p. 81) to discover how the authors achieve paragraph development. What pattern or patterns of development does each author use? Where does each author support general statements with specific evidence?

EXERCISE 4.14 Analyzing and revising skimpy paragraphs

The following paragraphs are not well developed. Analyze them, looking especially for general statements that lack support or leave ques-

IMITATING PARAGRAPHS

Choose a successful paragraph (student or professional) with a clear pattern, and discuss it in class. Then ask students to write paragraphs imitating the pattern but not the content of the model paragraph.

DEVELOPING PARAGRAPHS

Take underdeveloped paragraphs on subjects likely to be familiar to students and ask them to develop the paragraphs fully by drawing on their own knowledge. Student paragraphs often provide good material for this exercise. Students can work collaboratively in groups of two or three to develop each person's paragraph. Alternatively, groups can supply a list of questions for each paragraph based on the questions provided in this chapter. Then each student can brainstorm responses to the questions and use that material to revise his or her own paragraph.

COLLABORATIVE LEARNING

ANALYZING PARAGRAPHS

When students work together to analyze the paragraphs in Exercise 4.13 they benefit by discovering a broader range of interpretive responses. Those discoveries can be put to work in revising the underdeveloped paragraphs in Exercise 4.14 either individually or in groups.

ANSWERS: EXERCISE 4.13

1. Gates paragraph (p. 76): Patterns of development: cause-and-effect analysis and illustration. Supporting information: mainly the example in sentences 4–8.
2. Wax paragraph (p. 81): Pattern of development: cause-and-effect analysis. Supporting information: first three sentences.