Paragraphs 1-2
1. Often I will write “focus” or “flow” as feedback on the written responses I receive. Unfortunately, I can’t always explain what would give a passage better “focus” and/or “flow”. These first two paragraphs show me that other instructors have the same frustration. Consider the two sentences: “Spot is a good dog. He has fleas.” What would you say to the writer to help point out that there could be a better flow?
2. Consider the two sentences: “Spot is a good dog. That is why we don’t need a leash law.” What would you say to the writer to help point out that there needs to be a better focus?

Paragraphs 3-4
3. These paragraphs detail another bit of feedback I do regularly: asking a student to read a portion of his or her response out loud. Pointing out these similarities between what the book explains and my experiences are meant to show you, a student in my class, that writing is a learned skill that takes practice. Many people face the same struggles and share the same frustrations you might have when writing an assigned essay. What behavior described in the fourth paragraph do you suppose I have been attempting to model throughout constructing these study guides?

Paragraphs 5-8
4. What expectations do you create with each sentence you write?
5. List the four moves you can make to improve the flow of your writing.
6. Define explicitly.
7. Explain what the sentence including “explicitly hooks” means to you.

Paragraphs 9-13
8. Unlike previous chapters, this chapter does not have any templates. Instead, you are given lists of transition words according to their function. On a separate sheet of paper, construct a chart that you could keep for reference and will hold on to at the end of this year. Example:

<table>
<thead>
<tr>
<th>Function</th>
<th>Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition</td>
<td>also</td>
</tr>
<tr>
<td></td>
<td>and</td>
</tr>
<tr>
<td></td>
<td>besides ...</td>
</tr>
</tbody>
</table>

(Yes, it should be pretty. Yes, it should be turned in. Yes, it will be graded)

Paragraphs 14-15
9. Define maxim.
10. What main idea should you take from paragraph 14 to apply to your written responses?
11. When choosing appropriate transitional phrases, what is something to guard against?

Paragraphs 16-18
12. Define antecedent.
13. What two things might “this” refer to in the sentence “This is seen in Tocqueville’s statement that...?”
14. What suggestion is made in paragraph 18 to avoid ambiguous pronouns?
Paragraphs 19-21
15. Summarize these three paragraphs in exactly 23 words.

Paragraphs 21-26
17. There is at least one student in this class who has said, “But I feel like I’m just repeating myself over and over again.” List three items from these paragraphs that explain why reiterating your key ideas is not simple repetition.

Exercise

1. Read the following opening to Chapter 2 of The Road to Wigan Pier by George Orwell. Annotate the connecting devices by underlining the transitions, circling the key terms, and putting boxes around the pointing terms.

   Our civilization … is founded on coal, more completely than one realizes until one stops to think about it. The machines that keep us alive, and the machines that make machines, are all directly or indirectly dependent upon coal. In the metabolism of the Western world the coal-miner is second in importance only to the man who ploughs the soil. He is a sort of caryatid upon whose shoulders nearly everything that is not grimy is supported. For this reason the actual process by which coal is extracted is well worth watching, if you get the chance and are willing to take the trouble.

   When you go down a coal-mine it is important to try and get to the coal face when the 'fillers' are at work. This is not easy, because when the mine is working visitors are a nuisance and are not encouraged, but if you go at any other time, it is possible to come away with a totally wrong impression. On a Sunday, for instance, a mine seems almost peaceful. The time to go there is when the machines are roaring and the air is black with coal dust, and when you can actually see what the miners have to do. At those times the place is like hell, or at any rate like my own mental picture of hell. Most of the things one imagines in hell are if there--heat, noise, confusion, darkness, foul air, and, above all, unbearably cramped space. Everything except the fire, for there is no fire down there except the feeble beams of Davy lamps and electric torches which scarcely penetrate the clouds of coal dust.

   When you have finally got there--and getting there is a in itself: I will explain that in a moment--you crawl through the last line of pit props and see opposite you a shiny black wall three or four feet high. This is the coal face. Overhead is the smooth ceiling made by the rock from which the coal has been cut; underneath is the rock again, so that the gallery you are in is only as high as the ledge of coal itself, probably not much more than a yard. The first impression of all, overmastering everything else for a while, is the frightful, deafening din from the conveyor belt which carries the coal away. You cannot see very far, because the fog of coal dust throws back the beam of your lamp, but you can see on either side of you the line of half-naked kneeling men, one to every four or five yards, driving their shovels under the fallen coal and flinging it swiftly over their left shoulders….

2. Finish your AP Synthesis essay. Type it, save a copy, so you don’t have to continue hand-writing new drafts.

3. Read over your essay with an eye for the devices you’ve used to connect the parts. Underline all the transitions, pointing terms, key terms, and repetition. Do you see any patterns? Do you rely on certain devices more than others? Are there any passages that are hard to follow – and if so, can you make them easier to read by trying any of the other devices discussed in this chapter?