

Appendix II

ACADEMIC WRITING MOVES

The following “moves” are designed to help students write more effective analytical sentences and paragraphs. While many of these examples complement each other (e.g., you could organize a paragraph

around an analogy in order to define something), they often work fine or even best on their own. The goal here is to help students arrange their ideas and paragraphs as they draft and revise in light of their purpose.

TYPE AND DESCRIPTION	SAMPLE EXPOSITORY SENTENCE FRAMES
<p>Analogy</p> <p>Connects things or ideas based on common elements such as structure or qualities to illustrate or emphasize similarities and/or differences.</p>	<ul style="list-style-type: none"> • Despite their relationship, they were more like enemies than allies . . . • His mind, by this point, resembled a pinball machine as ideas bounced . . . • Like a game of chess, the plot advanced, guided not by <i>x</i> but <i>y</i>.
<p>Cause and Effect</p> <p>Examines and reveals causes, effects—or both. Explaining why focuses on causes; focusing on what did, will, or could happen involves effects.</p>	<ul style="list-style-type: none"> • It was <i>x</i>, not <i>y</i>, that explained his decision to do <i>z</i>. • Doing <i>x</i> caused <i>y</i>, which ultimately led to <i>z</i>, an outcome that shows . . . • True, <i>x</i> stemmed from <i>y</i>, but <i>z</i> did not; rather, <i>z</i> was caused by <i>a</i> and <i>b</i>.
<p>Chronological</p> <p>Emphasizes time sequences to show when things happened, the order in which they occurred. Used to describe events, processes, experiences.</p>	<ul style="list-style-type: none"> • After <i>x</i> happened, <i>y</i> began, which led to <i>z</i>, the final phase of . . . • First, they did <i>x</i>, after which they did <i>y</i>, all of which culminated in <i>z</i>. • They tried <i>x</i>; then they attempted <i>y</i>; finally, they turned to <i>z</i>.
<p>Classification</p> <p>Breaks down or links subjects and processes, based on differences (divisions) or similarities (classes).</p>	<ul style="list-style-type: none"> • <i>X</i> belonged to a class of people who . . . • Among them there were differences which at first were not apparent . . . • <i>X</i> and <i>Y</i> rejected <i>z</i>; however, <i>Y</i>, as a member of the ___ class, accepted . . .
<p>Comparison and Contrast</p> <p>Focuses on the similarities to compare; examines the differences to contrast. It’s possible, even wise, to look, compare, and contrast.</p>	<ul style="list-style-type: none"> • <i>X</i> and <i>Y</i> were both <i>z</i>, while <i>A</i> and <i>B</i> were <i>c</i> . . . • <i>X</i> shared the sentiments of <i>Y</i> but not <i>Z</i>, believing . . . • Though <i>X</i> and <i>Y</i> agreed that . . . , <i>Y</i> alone argued that . . .
<p>Definition</p> <p>Explains what something means, what it is, in order to define; clarifies how it is similar to or different from other ideas, subjects—to define it by classifying, or comparing/contrasting.</p>	<ul style="list-style-type: none"> • By any measure, by any criteria, <i>x</i> was . . . • <i>X</i> was <i>y</i> but not <i>z</i>, <i>a</i> but not <i>b</i> . . . • According to <i>X</i>, <i>Y</i> was . . . as well as . . .
<p>Illustration</p> <p>Shows what we mean, what something looks like in order to illustrate our point by using examples to clarify or define.</p>	<ul style="list-style-type: none"> • One example <i>x</i> appears early on when <i>Y</i> does <i>z</i> . . . • <i>X</i> proves this when he does <i>y</i>, a gesture that clearly shows <i>z</i> . . . • In case we doubted that <i>X</i> was <i>y</i>, we need only remember that he . . .
<p>List</p> <p>Provides a string of reasons, examples, ideas, features, or other factors; we list, try to make a point by repetition, quantity of example, or force of multiples.</p>	<ul style="list-style-type: none"> • <i>X</i> was many things. It was <i>y</i> but also <i>z</i>. It was <i>a</i> and <i>b</i>. It was also <i>c</i> and <i>d</i>. • Everyone had a theory about <i>x</i>. <i>Y</i> thought . . . <i>Z</i> argued . . . <i>A</i> believed . . . • At this point, he offered a string of reasons for his actions. He said he did it because of <i>x</i>. He then said he did it for <i>y</i>. Then he said it was really . . .
<p>Narration</p> <p>Uses stories and anecdotes to illustrate ideas or make a point. Narrative power stems from its ability to inspire, move people.</p>	<ul style="list-style-type: none"> • One time, <i>X</i> left for <i>y</i>, heading off to discover <i>z</i>, an experience that . . . • He had, in the past, done <i>x</i> but only when he began to suffer from . . . • They were different from others; they would run away and be happy . . .

TYPE AND DESCRIPTION	SAMPLE EXPOSITORY SENTENCE FRAMES
<p>Pros and Cons</p> <p>Considers the pros and cons (ad-/disadvantages) in order to allow/force readers to consider a subject or choice from multiple perspectives.</p>	<ul style="list-style-type: none"> • Of course <i>x</i> offered advantages, chief among them being <i>y</i>, which . . . • One could not consider <i>x</i> without realizing <i>y</i>, which was unacceptable . . . • True, <i>x</i> was . . . ; however, <i>y</i> offered an alternative, one that promised . . .
<p>Problem and Solution</p> <p>Emphasizes the problem(s) or identifies solution(s) by way of framing the subject, process, or argument.</p>	<ul style="list-style-type: none"> • <i>X</i> lacks <i>y</i>, which means <i>z</i> will have to happen. • The cause of <i>x</i> is most often <i>y</i>; however, <i>x</i> can be solved by doing <i>z</i>. • Many argue that <i>X</i> undermines <i>Y</i>, causing it to . . . ; however, <i>Z</i> addresses . . .
<p>Process</p> <p>Focuses on the steps or causes that led to the result or current situation; emphasizes the causes and effects; can be mental, physical, or structural.</p>	<ul style="list-style-type: none"> • Such a problem does not happen all at once, but in a series of stages . . . • While he seems to have suddenly become <i>x</i>, the truth is that it was the culmination of many such small decisions, each of which led to . . . • <i>X</i> slowly begins to reveal <i>y</i>, which leads to <i>z</i> and, eventually, <i>a</i> and even <i>b</i>.
<p>Spatial</p> <p>Emphasizes the location, arrangement, or direction of elements, people, or processes; helps reader visualize what it looks like or how <i>x</i> relates to <i>y</i> within a space.</p>	<ul style="list-style-type: none"> • Upon entering <i>x</i> you see <i>y</i> near <i>z</i>; look to the left of <i>z</i> to find <i>a</i> . . . • <i>X</i> appears between <i>y</i> and <i>z</i>, which results in <i>a</i> further down the page. • In the first quatrain, the poet does <i>x</i>; in the next two, however, he . . .
<p>Agree</p> <p>Refers to another's point and explains why you agree with or support the idea. May involve a brief summary of the other's idea to create context for your agreement.</p>	<ul style="list-style-type: none"> • <i>X</i> argues . . . , a point I agree with since it suggests . . . • In her article, <i>X</i> states that . . . , which confirms my assertion that . . . • <i>X</i> could only be <i>y</i>, something Jones verifies in her article, saying . . .
<p>Disagree</p> <p>Refers to another's point and explains why you disagree or oppose it. May involve a brief summary of the other's idea to create context for your opposition or rejection.</p>	<ul style="list-style-type: none"> • While <i>X</i> says . . . , this makes little sense in light of . . . • True, <i>x</i> is . . . , but <i>Y</i> forgets . . . , which undermines her argument by . . . • Several (Jones, 2007; Smith, 2002) argue that <i>x</i> is . . . ; however, I disagree as it is clear that . . .
<p>Agree and Disagree</p> <p>Refers to another's point and explains why you both agree and disagree. May involve a brief summary of the other's idea to create context for your position(s).</p>	<ul style="list-style-type: none"> • Yes, <i>x</i> is . . . , a point clearly established by <i>Y</i> early on; however, this same point comes into question later, when <i>Z</i> demonstrates . . . • It is not difficult to see that both are correct: <i>X</i> is, as Jones (2007) says, crazy; <i>X</i> is also, however, as Smith (2002) shows . . . • I agree that <i>X</i> is . . . but reject the notion that <i>X</i> could be . . .
<p>Acknowledge Alternatives</p> <p>Recognizes that academic writing makes a claim of some sort; inevitably, others will accept or reject this claim; anticipates and discusses these "naysayers," using their counterarguments to further clarify and emphasize your own argument.</p>	<ul style="list-style-type: none"> • Some will argue that <i>x</i> is, in fact, <i>y</i>, a point many (Jones, 2007; Smith, 2002) bring up when considering <i>z</i>. • Indeed, as many have noted, <i>x</i> is <i>y</i>, and even, in some cases, <i>z</i>. • Not everyone agrees, however. Jones (2007) contends . . . Others, including Smith (2002), go so far as to argue . . .
<p>Alternative Strategies</p> <p>Recognizes that strategies exist in addition to other strategies that are equally useful but fall between the tidy definitions offered above.</p>	<ul style="list-style-type: none"> • <i>Element-by-Element</i>: Each focuses on a different element of the subject. • <i>Text-by-Text</i>: Each focuses on a different text in relation to the subject. • <i>Idea-by-Idea</i>: Each focuses on a different idea within the text. • <i>Character-by-Character</i>: Each focuses on character A or B (or C and D). • <i>Event-by-Event</i>: Each focuses on a different event and its relationship to those that came before it (e.g., the relationship between each of Hamlet's soliloquies and how they evolve and build on each other).

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