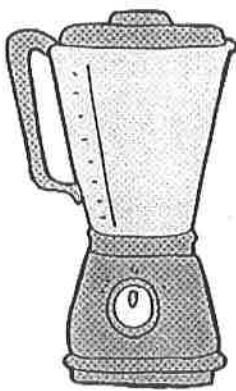


ENHANCERS

- Metaphor
- Simile
- Onomatopoeia
- Personification
- Alliteration
- Idiom
- Allusion
- Hyperbole
- Interjection
- Exclamation

Writing Recipe



GREAT STARTERS...

1. Begin with a question
2. Begin with a story
3. Begin with personal experience
4. Begin with a strong opinion
5. Begin with a strong fact
6. Begin with a quote

GREAT FINISHERS...

1. End with a question
2. End with a strong feeling
3. End with a summary or conclusion
4. End by giving advice to the reader
5. End with a strong fact
6. End with a quote

Words or phrases to help sequence ideas or transition between sentences or paragraphs

- first... second... third...
- in the first place... also... lastly
- after
- afterwards
- as soon as
- at first
- at last
- before
- before long
- finally
- in the meantime
- later
- meanwhile
- next
- soon
- then

WRITER MOVES

- Just Like That
- Tell then Show
- Long & short sentences
- Personify
- Repeaters
- Right in the Middle
- Thought Bubbles
- State the Obvious
- Action Clues
- Zoom In
- Dialogue
- Beg, Middle, End, Invisible
- Pop Culture
- Action & Words

CONVINCE

- Call to Action
- Good Question
- Opposite Side
- If...Then

My Editing Checklist

Directions: Answer each of the following questions by putting a check () in the "YES", "NO" or "Corrected" boxes.

Questions	YES	NO	Corrected
1. Did I re-read my writing to check for mistakes?			
2. Did I start each sentence with a capital letter?			
3. Did I end each sentence with a period, an exclamation point, or a question mark?			
4. Did I space my words and write neatly?			
5. Did I indent at the beginning of each paragraph?			
6. Did I circle any words that I think are misspelled?			
7. Did I use a dictionary or a thesaurus?			
8. Did I use adjectives in every paragraph to add details to my writing?			

Four Square Plan

Transition word:

Topic #1

1.

2.

3.

Transition word:

Topic #2

1.

2

3.

Introduction:

Hook:

Topic/Rephrase Prompt:

Introduction of ideas:

Transition word:

Topic #3:

1.

2.

3.

Conclusion

Weekly Writing Rubric

<p>Even with help, basic rules of sentence and paragraph structure are absent.</p> <p>Not quite there. Some sentence and paragraph structure are present with some errors in grammar and conventions; incomplete or run-on sentences. Errors hurt understanding. Mostly simple word choice. Fragments of the task accomplished.</p> <p>Argument unclear, not organized, not supported enough to convince reader.</p>	<p>Basic. Capitals, punctuation, paragraphing MOSTLY done correctly. Writing needs more descriptive detail, LACKS PUNCH. Ideas need expanding. Most conventions of writing are present but sentences lack variety in structure. Writing lacks figurative language and writing moves.</p> <p>Argument has only one reason, is too simple, based all on feelings</p>	<p>Skillful. Clear ideas. Some ideas fully developed. Sentences are well-constructed with varied structure. Writing mostly sounds real and original with minimal errors. Arguments are supported and persuasive. Descriptive details, voice. Ideas smoothly linked. Errors are minor and understanding is adequate.</p> <p>Your arguments are clear & logical with some good reasons. Convincing.</p>	<p>Advanced. Writing is focused. Advanced connections, processes, and evidence present. Vivid details, figurative language, strong voice from the heart. Unique, inventive, creative. Writer uses vivid words and phrases that linger or draw pictures in the reader's mind.</p> <p>Clear and logical arguments. Excellent reasons, details and examples. Good use of transition words.</p>
---	---	--	--

0 + 1 + 2 + 3 + 4

Long & Short Sentences
 Tell & Show
 Metaphor or simile
 Personification
 Allusion
 Hyperbole
 Interjection
 Onomatopoeia
 Alliteration
 Great Starter
 Great Ending
 Call to Action
 If...then
 Opposite side
 Good Question

Weekly Writing Rubric

<p>Even with help, basic rules of sentence and paragraph structure are absent.</p> <p>Not quite there. Some sentence and paragraph structure are present with some errors in grammar and conventions; incomplete or run-on sentences. Errors hurt understanding. Mostly simple word choice. Fragments of the task accomplished.</p> <p>Argument unclear, not organized, not supported enough to convince reader.</p>	<p>Basic. Capitals, punctuation, paragraphing MOSTLY done correctly. Writing needs more descriptive detail, LACKS PUNCH. Ideas need expanding. Most conventions of writing are present but sentences lack variety in structure. Writing lacks figurative language and writing moves.</p> <p>Argument has only one reason, is too simple, based all on feelings</p>	<p>Skillful. Clear ideas. Some ideas fully developed. Sentences are well-constructed with varied structure. Writing mostly sounds real and original with minimal errors. Arguments are supported and persuasive. Descriptive details, voice. Ideas smoothly linked. Errors are minor and understanding is adequate.</p> <p>Your arguments are clear & logical with some good reasons. Convincing.</p>	<p>Advanced. Writing is focused. Advanced connections, processes, and evidence present. Vivid details, figurative language, strong voice from the heart. Unique, inventive, creative. Writer uses vivid words and phrases that linger or draw pictures in the reader's mind.</p> <p>Clear and logical arguments. Excellent reasons, details and examples. Good use of transition words.</p>
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 Onomatopoeia
 Alliteration
 Great Starter
 Great Ending
 Call to Action
 If...then
 Opposite side
 Good Question

WRITER'S MOVE

Long & Short Sentences.

EXAMPLES:

I headed to Mrs. Verne's class looking at the next few pages of Jane Eyre. I think that Charlotte Bronte ought to be shot. I mean, who uses words like these? I didn't know half of them.

Well, most of them.

Okay, I'm a chump. So what?

And what was I supposed to do?

I thought of Jane Eyre standing on her stool, everyone looking at her.

I thought of the dying gull.

I hate this stupid town. Okay for Now by Gary Schmidt

WHEN WRITERS MAKE THIS MOVE

- Emphasis, emotion, direct
- can increase voice
- variety, fluency

WRITER'S MOVE

EXAMPLES:

I headed to Mrs. Verne's class looking at the next few pages of Jane Eyre. I think that Charlotte Bronte ought to be shot. I mean, who uses words like these? I didn't know half of them.

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And what was I supposed to do?

I thought of Jane Eyre standing on her stool, everyone looking at her.

I thought of the dying gull.

I hate this stupid town.

Okay for Now by Gary Schmidt

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

RIGHT IN THE MIDDLE

EXAMPLES:

1. Alexander Ramsay, known to his friends back home in New York City as Alec, leaned over the rail and watched the water slide away from the sides of the boat. - Walter Farley, The Black Stallion

2. An orphan boy named Jeremy, the son of a rat-catcher, roused from his sleep.

- Sid Fleischman, The Whipping Boy

3. The boy reached into his bag and produced a rainbow of gumballs - one of every color - and dropped them into my hands. -The Boy Who Harnessed the Wind

WHEN WRITERS MAKE THIS MOVE

- Sneak description in the middle of the sentence.
- Adds voice to writing.

WRITER'S MOVE

EXAMPLES:

1. *Alexander Ramsay, known to his friends back home in New York City as Alec, leaned over the rail and watched the water slide away from the sides of the boat.* - Walter Farley, The Black Stallion
2. *An orphan boy named Jemmy, the son of a rat-catcher, roused from his sleep.*

-Sid Fleischman, The Whipping Boy

3. *The boy reached into his bag and produced a rainbow of gumballs - one of every color - and dropped them into my hands.* -The Boy Who Harnessed the Wind

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

THOUGHT Bubbles



EXAMPLES:

1. You're going to be a flat nosed baby if you don't shut up, I'm thinking.

-Jerry Spinelli, Crash

2. A nice book would have been a good idea, I thought. But a picture dictionary! That's for babies!

-Judy Blume, Tales of a Fourth Grade Nothing

3. Still, it would have been nice, he often thought, if he could have seen something of the world before he met Mrs. Popper and settled down.

-Richard and Florence Atwater, Mr/ Popper's Penguins

WHEN WRITERS MAKE THIS MOVE

This is a great way to share information with the reader.

WRITER'S MOVE

EXAMPLES:

1. *You're going to be a flat nosed baby if you don't shut up, I'm thinking.*

-Jerry Spinelli, Crash

2. *A nice book would have been a good idea, I thought. But a picture dictionary! That's for babies!*

-Judy Blume, Tales of a Fourth Grade Nothing

3. *Still, it would have been nice, he often thought, if he could have seen something of the world before he met Mrs. Popper and settled down.*

-Richard and Florence Atwater, Mr/ Popper's Penguins

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

REPEATERS

EXAMPLES:

1. *First of all, I ended up having forty-two teeth. The typical human has thirty-two, right? But I had forty-two. Ten more than usual. Ten more than normal. Ten teeth past human.* - Sherman Alexie, The Absolutely True Diary of a Part-Time Indian
2. *Welcome to the green house. Welcome to the hot house. Welcome to the land of the warm, wet days.*
-Jane Yolen, Welcome to the Green House
3. *His hat is borrowed, his suit is borrowed, his hands are borrowed, even his head is borrowed.*
Cynthia Rylant, Scarecrow

WHEN WRITERS MAKE THIS MOVE

- Repeaters emphasize description or feeling.
- Shows importance.

WRITER'S MOVE

EXAMPLES:

1. *First of all, I ended up having forty-two teeth. The typical human has thirty-two, right? But I had forty-two.*

Ten more than usual. Ten more than normal. Ten teeth past human. - Sherman Alexie, The Absolutely True Diary of a Part-Time Indian

2. *Welcome to the green house. Welcome to the hot house.*
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-Jane Yolen, Welcome to the Green House

3. *His hat is borrowed, his suit is borrowed, his hands are borrowed, even his head is borrowed.*

Cynthia Rylant, Scarecrow

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

STATE the Obvious

EXAMPLES:

1. *The year was 1847. The winter was cold and snowy. The place was a little town in Ohio.*

-Frank Murphy, from Always Inventing

2. *The kids cheered. Somebody ran for the ball.
They were anxious for more.*

-Jerry Spinelli, from Maniac Magee

3.

WHEN WRITERS MAKE THIS MOVE

- Authors use state the obvious after using rich or lengthy descriptions.
- It can also offer balance after lots of SHOWING.
- It helps the author get right to the point.

WRITER'S MOVE

EXAMPLES:

1. *The year was 1847. The winter was cold and snowy. The place was a little town in Ohio.*
-Frank Murphy, from Always Inventing
2. *The kids cheered. Somebody ran for the ball.
They were anxious for more.*
-Jerry Spinelli, from Maniac Magee
- 3.

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

Pop Culture

EXAMPLES:

1. *He stretches his shoulders, hikes his Raider jersey sleeves up his black arms and points, Babe Ruth style, to the centerfield fence.*

-Matt De La Pena, Mexican Whiteboy

2. *It was like the last scene in Star Wars IV: A New Hope when Luke Skywalker, Hans Solo, and Chewbacca are being applauded for destroying the Death Star. I could almost hear the Star Wars theme music playing in my head as I stood on the stage.*

-R.J. Palacio, Wonder

WHEN WRITERS MAKE THIS MOVE

- connects with reader.
- makes writing relevant.

WRITER'S MOVE

EXAMPLES:

1. *He stretches his shoulders, hikes his Raider jersey sleeves up his black arms and points, Babe Ruth style, to the centerfield fence.*

-Matt De La Pena, Mexican Whiteboy

2. *It was like the last scene in Star Wars IV: A New Hope when Luke Skywalker, Hans Solo, and Chewbacca are being applauded for destroying the Death Star. I could almost hear the Star Wars theme music playing in my head as I stood on the stage.*

-R.J. Palacio, Wonder

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

Action

CLUES

EXAMPLES:

1. Jerry sat on his bed and I could tell that he was losing the fight not to cry. Tears were popping out of his eyes and slipping down his cheeks.

-Christopher Paul Curtis, from Bud, Not Buddy

2. The only empty seat was next to me. That's where our teacher put Maya. And on that first day, Maya turned to me and smiled. But I didn't smile back. I moved my chair, myself, and my books a little farther away from her. When she looked my way, I turned to the window and stared out the window.

-Jacqueline Woodson, from Each Kindness

WHEN WRITERS MAKE THIS MOVE

- Good for narrative writing.
- Helps build suspense or tension.
- Shows the character's emotions.

WRITER'S MOVE

EXAMPLES:

1. *Jerry sat on his bed and I could tell that he was losing the fight not to cry. Tears were popping out of his eyes and slipping down his cheeks.*

-Christopher Paul Curtis, from Bud, Not Buddy

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-Jacqueline Woodson, from Each Kindness

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

Just Like THAT

EXAMPLES:

1. *Moss and ferns, vines and orchids, hang from the branches like the beards of wise wizards.*

-Sy Montgomery, from the Quest for the Tree Kangaroo

2. *His face was frozen like ice.*

-John Reynolds Gardiner, from Stone Fox

3. *Mae sat there frowning, a great potato of a woman...*

Natalie Babbit, from Tuck Everlasting

WHEN WRITERS MAKE THIS MOVE

- Helps the reader visualize a scene, place, person.
- Helps to vary the structure and rhythm.
- Good way to describe without lots of adjectives.

WRITER'S MOVE

EXAMPLES:

1. *Moss and ferns, vines and orchids, hang from the branches like the beards of wise wizards.*

-Sy Montgomery, from the Quest for the Tree Kangaroo

2. *His face was frozen like ice.*

-John Reynolds Gardiner, from Stone Fox

3. *Mae sat there frowning, a great potato of a woman...*

Natalie Babbit, from Tuck Everlasting

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

Zoom in

EXAMPLES:

1. Evan lay on his back in the dark, throwing the baseball up in a straight line and catching it in his bare hands.

Thwap. Thwap. The ball made a satisfying sound as it slapped his palm. - Jacqueline Davies, Lemonade War

2. Mrs. Granger kept a full set of thirty dictionaries on a shelf at the back of the room. But her pride and joy was one of those huge dictionaries with every word in the universe in it, the kind of book it takes two kids to carry. It sat on its own little table at the front of her classroom, sort of like the altar at the front of the church. -Andrew Clements, Frindle

WHEN WRITERS MAKE THIS MOVE

This move highlights what is most important to a character or the story.

In Cinderella ZOOM IN on the glass slipper.

WRITER'S MOVE

EXAMPLES:

1. *Evan lay on his back in the dark, throwing the baseball up in a straight line and catching it in his bare hands. Thwap. Thwap. The ball made a satisfying sound as it slapped his palm.* - Jacqueline Davies, Lemonade War
2. *Mrs. Granger kept a full set of thirty dictionaries on a shelf at the back of the room. But her pride and joy was one of those huge dictionaries with every word in the universe in it, the kind of book it takes two kids to carry. It sat on its own little table at the front of her classroom, sort of like the altar at the front of the church.* - Andrew Clements, Frindle

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

TELL : Show

EXAMPLES:

1. {TELL} It was a perfect day for a wedding.
{SHOW} The sky was a soft blue, and the occasional breeze swept gently over the lawn.
2. {TELL} The last time I went hiking, it was really hot.
{SHOW} By noon, several of us were already sunburned. We ran out of water half-way up the trail. The small creeks we crossed were dry. We all felt relieved when we made it back to our campsite, broke out the extra water, and found places to lie down in the shade.

WHEN WRITERS MAKE THIS MOVE

- Helps to give the reader a picture
- Adds voice to writing
- Adds interest

WRITER'S MOVE

EXAMPLES:

1. {TELL} It was a perfect day for a wedding.
{SHOW} The sky was a soft blue, and the occasional breeze swept gently over the lawn.
2. {TELL} The last time I went hiking, it was really hot.
{SHOW} By noon, several of us were already sunburned. We ran out of water half-way up the trail. The small creeks we crossed were dry. We all felt relieved when we made it back to our campsite, broke out the extra water, and found places to lie down in the shade.

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

Personify

EXAMPLES:

1. Every moment more and more of the trees shook off their robes of snow.

-C.S. Lewis, The Lion, the Witch, and the Wardrobe

2. The next morning was a midsummer's morning as fair and as fresh as could be dreamed; blue sky and never a cloud, and the sun dancing on the water.

-J.R.R. Tolkien, The Hobbit

3. On the way up north to the cabin, the sunshine sits in my lap all morning.

-Marsha Wilson Cahill, Up North at the Cabin

WHEN WRITERS MAKE THIS MOVE

- Adds mood to a scene.
- Adds style
- Great way to Show and not just Tell.

WRITER'S MOVE

EXAMPLES:

1. *Every moment more and more of the trees shook off their robes of snow.*

-C.S. Lewis, The Lion, the Witch, and the Wardrobe

2. *The next morning was a midsummer's morning as fair and as fresh as could be dreamed; blue sky and never a cloud, and the sun dancing on the water.*

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3. *On the way up north to the cabin, the sunshine sits in my lap all morning.*

-Marsha Wilson Cahill, Up North at the Cabin

WHEN WRITERS MAKE THIS MOVE

WRITER'S MOVE

Beginning Dialogue TAGS

EXAMPLES:

1. People sometimes say, "You can't compare apples and oranges."

- Ken Robbins, from Food for Thought.

2. They answered, "Why be scared of a hat?"

- Antoine de Saint-Exupery, from The Little Prince

3. Webb squawked, "Yeah!"

- Jerry Spinelli, from Crash

WHEN WRITERS MAKE THIS MOVE

1. Establishes who is speaking right away.

2. When a new person enters a conversation.

3. Great way to add variety in dialogue tags.

WRITER'S MOVE

EXAMPLES:

1. People sometimes say, "You can't compare apples and oranges."

- Ken Robbins, from *Food for Thought*.

2. They answered, "Why be scared of a hat?"

- Antoine de Saint-Exupery, from *The Little Prince*

3. Webb squawked, "Yeah!"

- Jerry Spinelli, from *Crash*

WHEN WRITERS MAKE THIS MOVE

1. Establishes who is speaking right away.

2. When a new person enters a conversation.

WRITER'S MOVE

Middle Dialogue TAGS

EXAMPLES:

1. "Well, we can't stand here all summer," said Grandma. "C'mon, Nicky, it's time for supper." - Jim LaMarche, from *The Raft*.
2. "Sit," I said to Charles. "Here." - Anthony Browne, from *The Voices in the Park*.
3. "Trying to," Eva answered, "but nothing ever happens on 90th Street." - Roni Schotter, from *Nothing Ever Happens on 90th Street*.

WHEN WRITERS MAKE THIS MOVE

1. Shows reader who is speaking.
2. Changes up the way the writer uses tags. Adds variety.
3. +Advanced move! Popular with professional authors.

WRITER'S MOVE

EXAMPLES:

1. "Well, we can't stand here all summer," said Grandma. "C'mon, Nicky, it's time for supper." - Jim LaMarche, from *The Raft*.
2. "Sit," I said to Charles. "Here." - Anthony Browne, from *Voices in the Park*.
3. "Trying to," Eva answered, "but nothing ever happens on 90th Street." - Roni Schotter, from *Nothing Ever Happens on 90th Street*.

WHEN WRITERS MAKE THIS MOVE

1. Shows reader who is speaking.
2. Changes up the way the writer uses tags. Adds variety.
- 3.

WRITER'S MOVE

Ending Dialogue Tags

EXAMPLES:

1. "Where did you first get Sounder?" the boy asked. - William Armstrong, from Sounder.
2. "They're dumping us on her is what they're doing," Mary Alice said darkly. - Richard Peck, From A Long Way from Chicago.
3. "People live here?" I asked finally. - Gary Paulson, From Harris and Me

WHEN WRITERS MAKE THIS MOVE

1. Very basic way to show who is speaking.
2. Keeps the conversation going by not slowing it down with too many details.
3. Used when a conversation has long text. Keeps the reader from getting confused about who is speaking.

WRITER'S MOVE

EXAMPLES:

1. "Where did you first get Sounder?" the boy asked. - William Armstrong, from Sounder.
2. "They're dumping us on her is what they're doing," Mary Alice said darkly.
- Richard Peck, From A Long Way from Chicago.
3. "People live here?" I asked finally.
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WHEN WRITERS MAKE THIS MOVE

1. Very basic way to show who is _____.
2. Keeps the conversation going by not slowing it down with too many details.
3. Used when a conversation has _____ text.
Keeps the reader from getting confused about who is speaking.

WRITER'S MOVE

Action and Words

EXAMPLES:

1. Suddenly a large hand descended on his shoulder. "Well, m'boy, you're on your way home," a gruff voice said, with a decidedly English accent.
Alec looked up into the captain's wrinkled, wind-tanned face, "Hello, Captain Watson," he answered.
-Walter Farley, from *The Black Stallion*.
2. He pushed his face so close that Rob could smell his breath. It smelled metallic and rotten. "You ain't a Kentucky star," Billy said, his eyes glowing under the brim of his John Deere cap.
- Kate DiCamillo, from *The Tiger Rising*.
3. "Get outta here! Beat it!" She repeated, raising a yardstick and slapping it against the refrigerator.
- Gary Soto, from *Local News*.

WHEN WRITERS MAKE THIS MOVE

1. Tells the reader what action happens before or just after the direct speech.
2. Adds sensory language to help paint a picture of the scene.
3. Dialogue tags come at the end!

WRITER'S MOVE

EXAMPLES:

1. Suddenly a large hand descended on his shoulder. "Well, m'boy, you're on your way home," a gruff voice said, with a decidedly English accent.
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WHEN WRITERS MAKE THIS MOVE

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2. Adds sensory language to help paint a picture of the scene.
3. Dialogue tags come at the end!

WRITER'S MOVE

Convince

Call to Action

EXAMPLES:

1. Make a promise to yourself that you'll stand up when you need to .

-Patti Kelley Criswell, from Stand Up for Yourself and Your Friends

2. Carry a reusable bag and you won't need to accept yet another plastic bag.

- David Rothschild, from Earth Matters

3. So the next time you buy a new laptop, don't just dump the old one into a garbage - give it to someone who needs it.

WHEN WRITERS MAKE THIS MOVE

- Encourages readers to move past just passive agreement and take action.
- When writers are passionate about a cause.
- Speaks directly to the reader.

WRITER'S MOVE

Convince

Good Question

EXAMPLES:

1. What's the point of studying history? Who cares what happened so long ago? After all, aren't the people in history books dead?

-Joy Hakim, from A History of US

2. And what is interesting, anyway, about a slim few acres of trees?.

- Natalie Babbit, from Tuck Everlasting

3. Do school uniforms make schools better?

WHEN WRITERS MAKE THIS MOVE

- Helps to start the conversation
- Connects with readers by asking a common question.
- Can provoke emotion or bring up different viewpoints.

WRITER'S MOVE

Convince

If...Then

EXAMPLES:

1. I am here to say that if you like to do artistic things, or anything that's "different," then you should do what makes you feel good.
2. If you love chocolate, then you should celebrate every September 13. -James Buckley, from Who Was Milton Hershey?
3. If you're like most guys, you actually do like to write, even if you don't advertise this fact.

- Ralph Fletcher, From Guy-Write: What Every Guy Writer Needs to Know.

WHEN WRITERS MAKE THIS MOVE

- Helps lead readers from an idea they can agree with to a new idea or an idea they do not already agree with.

WRITER'S MOVE

Convince

Opposite Side

EXAMPLES:

1. Some people think that recycling is the answer and devote all their energy to that. Of course, recycling is important, but there are better ways.
-John Coad, from Reducing Pollution.
2. They say I'm too young. I'm not too young. I'm actually very mature for my age.
- Judith Viorst, from Earrings!
3. Some people believe that school uniforms improve class behavior and cuts down on bullying.

WHEN WRITERS MAKE THIS MOVE

Usually comes early in a piece of writing.
Helps to acknowledge multiple viewpoints.
This is usually followed by the counterargument, debunking each point, one by one.