ENGLISH COMPOSITION · STUDY GUIDE

Exam 7 Study Guide

This guide covers the last two chapters. First you will learn to read a prompt for the genre it asks for and to deliver what each of four genres promises: narrative, analysis, argument and reflection. Then you will put the whole course to work in revision: re-seeing a draft from the top down, giving and receiving feedback that is worth the hour, and arguing for your own growth in a portfolio. Work one chapter at a time. Read the "what to know" paragraphs, copy the tables by hand, then try each worked case with the steps covered. Finish each chapter with its ten self-test items. The cram sheet at the end holds every structure and checklist.

WHAT THIS GUIDE COVERS

- Chapter 13 · genre as typified action (Miller, 1984), the promise each genre makes, prompt verbs, scene and summary narration, controlling ideas versus morals, four narrative structures, the analytical claim pattern, rhetorical, textual, causal and comparative analysis, stasis theory, position, proposal, evaluation and refutation, real concessions, register, What? So what? Now what?, other reflection models, and one event written four ways.
- Chapter 14 · four altitudes of revision, working top down, cuts.txt and placeholders, creating distance, the says, does and verdict reverse outline, thesis drift, so what, says who and why here, given-new paragraph repair, single-issue passes, the personal error log, descriptive, evaluative and suggestive feedback, the writer's memo, the twenty-five-minute protocol, feedback triage, showcase and process portfolios, and the evidence-backed reflective letter.

CHAPTER 13

Genres: Narrative, Analysis, Argument, Reflection

Read it in full: **Chapter 13 in the textbook**. Practice it in the lab: **The Prompt Decoder** and **One Night, Four Papers**.

What to know

Most low grades come from writing a competent piece of the wrong kind. The older view treats genre as formal features (a lab report's headings). The newer view, associated with Carolyn Miller's 1984 essay "Genre as Social Action" and developed by scholars such as Bawarshi and Reiff, treats genre as a **typified rhetorical action**: a form that recurs because a situation recurs. Every genre is a promise. Narrative promises events add up to something; analysis promises a mechanism you would not see alone; argument promises to change your mind; reflection promises the writer is different at the end. The five-paragraph essay is a scaffold, not a genre.

The genre sits in the prompt's main verb. Describe or recount asks for **narrative**; analyze, examine how, account for or compare asks for **analysis**; argue, evaluate, propose or "should...?" asks for **argument**; reflect on or assess your own asks for **reflection**; summarize or report asks for an informative genre. Circle the verbs, then ask what the reader must be able to do afterward: picture something, understand a mechanism, take an action, or trust your judgment.

Scene is narration at near real time, with sensory detail and often dialogue. **Summary narration** compresses weeks into a clause. Scene the moments your point depends on and summarize what only gets the reader there; all summary reads like a report, all scene has no proportion. "Show, don't tell" is half the advice: show what carries meaning, tell what carries the reader between meanings. A narrative needs a **controlling idea**, not a moral bolted onto the end. Test it: could someone who had not lived it have written the sentence? Structures: straight chronology, **in medias res**, **frame narrative** and **braided**.

Analysis takes something apart to show how it works. Description says what is there; analysis says what it is doing. The failed analysis paragraph has a fact as its topic sentence, so it fills with more facts. Diagnostic: could someone who disagreed with you write your topic sentence? If yes, it is a fact. The analytical claim pattern: **X does Y by means of Z, which matters because W** (object, effect, mechanism, significance). Z is the usual weak spot: "the author uses strong language" restates the effect; a **mechanism** is something a skeptic could go look at. Aim for about one sentence of evidence to one and a half of interpretation.

Four kinds of analysis: **rhetorical** (how a text persuades an audience, including omissions), **textual or literary** (how form produces meaning), **causal** (why something happened; most vulnerable to mistaking sequence for cause) and **comparative** (holding two objects together to support a claim about one or the category; fails when symmetric). Drifting from analysis into judging the policy changes genre and is graded as a weak version of the new one.

Stasis theory, systematized by Hermagoras of Temnos and transmitted by Cicero and Quintilian, locates where a disagreement sits. Composition uses four stases: **fact, definition, value and policy**. Most stalled arguments are stasis mismatches: effectiveness data (fact) answering an objection about autonomy (value). Fill in "The disagreement here is really about ___." Four sub-genres: **position** (claim, reasons, evidence, strongest opposing view), **proposal** (problem, solvable, solution, **feasibility and cost**, alternatives), **evaluation** (state and justify criteria, apply them, graded verdict) and **refutation** (represent fairly, locate the flaw, supply a better account). Using words like effective, better or works obligates you to criteria.

Graff and Birkenstein call concession **planting a naysayer**. "Some people say..." followed by dismissal is worse than no concession. A real one states the objection in its strongest, most specific form, grants what is true, then shows the claim survives, usually by narrowing it. Register varies by venue: an op-ed opens with a scene and a compressed accusation; an academic paper situates itself in a literature and offers a competing explanation. Choose one and do not mix.

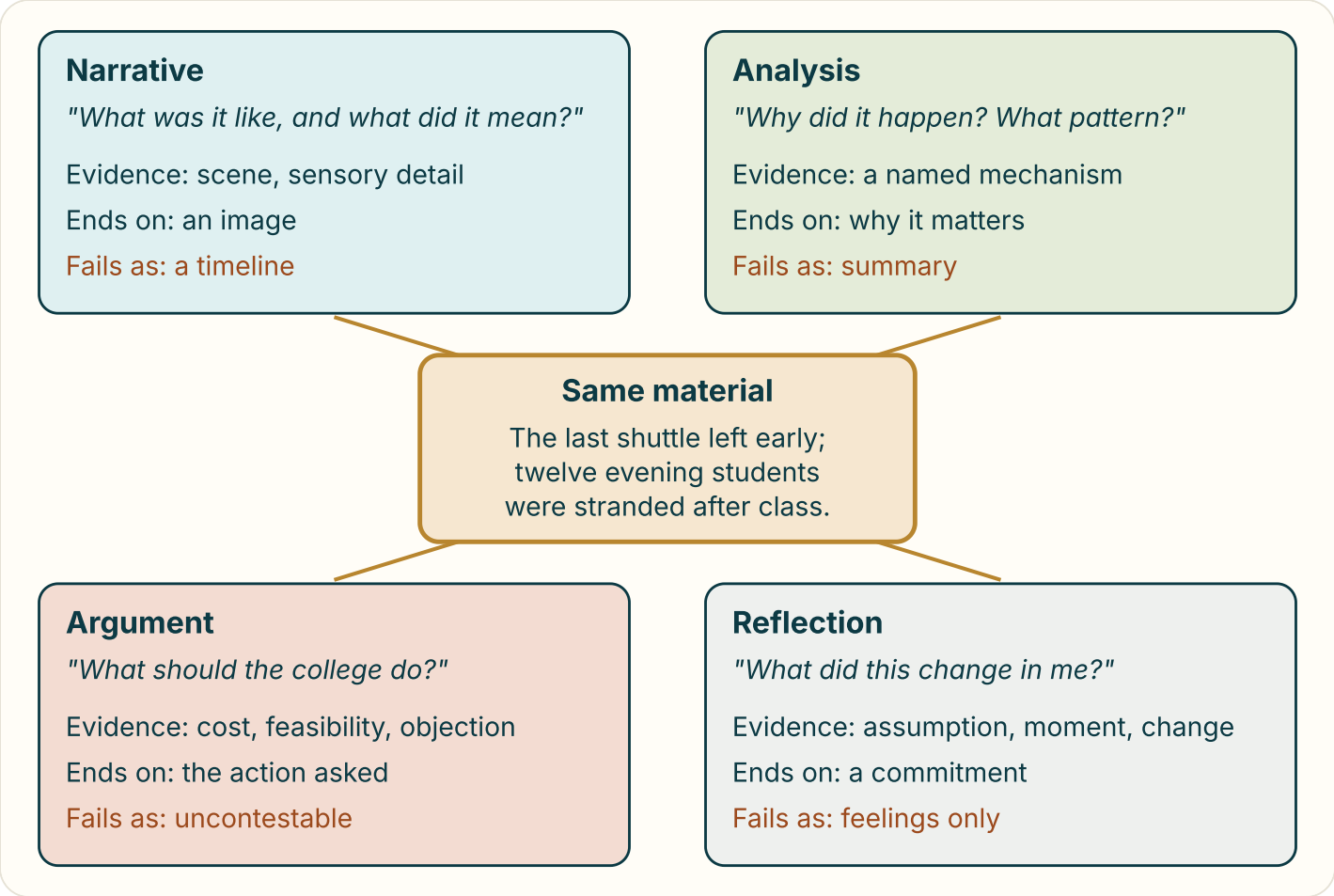
Reflection studies your own thinking and is graded on **metacognition**: a named prior assumption, a moment that disconfirmed it, and a specific change. "I learned a lot" is the reflective "in conclusion." Ask: growth from what, to what, detectable how? Frameworks: Terry Borton's **What? So what? Now what?** (popularized in nursing by Rolfe, Freshwater and Jasper), **Gibbs' reflective cycle**, and **DEAL** (Describe, Examine, Articulate Learning; Ash and Clayton). Behind them is Donald Schön's **reflection-in-action** versus **reflection-on-action**. No model is shown superior in general; check your rubric. Proportions: about a quarter description, half examination, a quarter forward commitment. Draft the Now what? first.

One event can become four papers. The facts do not choose the genre; the promise does. Across genres the **evidence** changes (sensory detail, a pattern, costs, your prior belief), the use of **I** changes (central in narrative and reflection, restrained in analysis, subordinate in a proposal) and

the **ending** changes (an image, the significance of a mechanism, the action requested, a commitment). **Genre uptake**, asking what a piece promises and what a reader needs to act, is the skill that transfers. Pre-submission check: can a stranger name the genre from the first and last paragraphs, can you underline the controlling sentence, have you avoided your genre's signature failure, and does your count of "I" fit?

LOCK THESE IN

- Genre is a promise to the reader; the prompt's main verb names it.
- Narrative: scene for meaning, summary for travel; a controlling idea, not a moral.
- Analysis: X does Y by means of Z, which matters because W. Z must be checkable.
- If an opponent could write your topic sentence, it is a fact, and the paragraph will be summary.
- Stases: fact, definition, value, policy. Find the real disagreement first.
- Proposal owes feasibility; evaluation owes criteria; refutation owes a better account.
- Reflection = prior assumption + disconfirming moment + specific change.
- Across genres the evidence, the "I" and the ending change.



The facts stay; the promise changes. Read the prompt's main verb to know which genre you owe, then deliver that genre's evidence and ending.

The four genres at a glance

Genre	Controlling question	Evidence	Signature failure
Narrative	What happened, and what did it mean?	Sensory detail, dialogue, order of events	Chronology without significance
Analysis	How does it work, and why is it built that way?	Textual detail, data, patterns, parts	Summary wearing a thesis
Argument	What should we believe or do?	Sources, cases, warrants, strongest opposing view	An uncontestable claim
Reflection	What did this do to my thinking or practice?	Specific moments, prior assumptions, change	Feelings reported, nothing changed

Argument sub-genres

Sub-genre	Required moves	Most common miss
Position	Claim, reasons, evidence, strongest opposing view	Answering an easy version of the opposition
Proposal	Problem, solvable, solution, feasibility and cost, alternatives	No feasibility: who pays, who does it, by when
Evaluation	State criteria, justify them, apply, graded verdict	No criteria, so the verdict looks like taste
Refutation	Represent fairly, locate the flaw, better account	Demolishing without replacing

Worked cases

WORKED CASE 1 · DECODING A PROMPT AND CHOOSING THE GENRE

Prompt: "Examine how the campus recycling campaign tries to change student behavior."

STEP 1 · CIRCLE THE VERB

"Examine how." That asks for a mechanism: **analysis**.

STEP 2 · NAME THE KIND

How a campaign persuades an audience is **rhetorical analysis**.

STEP 3 · NAME THE TRAP

Arguing whether the campaign is a good idea would drift into evaluation and be graded as a weak argument.

STEP 4 · BUILD THE CLAIM

X: the campaign. Y: frames recycling as a group norm, not a personal duty. Z: every poster shows a crowded bin with the line "Your floor is already doing this." W: which may explain why it works in residence halls but not in commuter lots.

STEP 5 · CHECK THE TOPIC SENTENCE

Could an opponent write it? No; someone could argue the campaign works by guilt instead. **It is a claim.**

WORKED CASE 2 · TURNING A BUMPER-STICKER MORAL INTO A CONTROLLING IDEA

A narrative about working a crowded food-bank shift ends: "This experience taught me that helping others is important."

STEP 1 · TEST IT

Could someone who never worked the shift have written it? Yes. It is too general.

STEP 2 · FIND THE SPECIFIC BELIEF

The writer had assumed the hard part was lifting boxes; the hard part was telling a family the fresh produce was gone.

STEP 3 · WRITE THE CONTROLLING IDEA

"I spent my first shift believing the work was in my arms, and learned it was in the sentence I least wanted to say."

STEP 4 · LET IT SELECT THE SCENES

Summarize the setup in a clause; give two pages to the conversation at the produce table.

STEP 5 · CHOOSE A STRUCTURE

A **frame**: open on the writer now, rehearsing that sentence before a new volunteer's first shift, then flash back.

WORKED CASE 3 · ONE EVENT AS A PROPOSAL: STASIS AND FEASIBILITY

Event: the last campus shuttle left early and twelve evening students were stranded. Draft thesis: "The college should fix the shuttle."

STEP 1 · FIND THE STASIS

The registrar's office does not dispute the facts; it disputes cost. The disagreement is at **policy** (and feasibility).

STEP 2 · SHARPEN THE PROPOSAL

"The college should hold the last shuttle until fifteen minutes after the final evening class ends."

STEP 3 · SUPPLY FEASIBILITY

Who: transit office. Cost: one driver's extra half hour on class nights. When: next term.

STEP 4 · PLANT A NAYSAYER

"The transit office's objection is real: a later run means overtime on a fixed budget. That is an argument for shifting the schedule, not adding a route, which is exactly what this proposal does."

STEP 5 · CHECK THE ENDING

A proposal ends on the action requested, not on a scene or a feeling. **The genre's required moves are all present.**

TRAPS PEOPLE FALL INTO

- **Reading the topic, not the verb.** "Evaluate" and "examine how" ask for different papers about the same topic.
- **Calling the five-paragraph essay a genre.** It is a scaffold. Real genres decide their own number of parts.
- **Writing all scene or all summary.** Scene for meaning, summary for travel.
- **Bolting a moral onto a narrative.** Write a controlling idea narrow enough that only you could have written it.
- **Naming an effect as the mechanism.** "Persuasive language" restates Y. Point to something checkable.
- **Answering the wrong stasis.** Data on effectiveness do not answer an objection about values.
- **Saying "better" without criteria.** You have entered evaluation and owe two or three named standards.
- **Spending most of a reflection on What?** Aim for about a quarter description, half examination, a quarter commitment.

Chapter 13 self-test · ten items

1. Which scholar's 1984 essay framed genre as social action?

A. Carolyn Miller
B. Donald Schon
C. Terry Borton
D. Gerald Graff

A. Carolyn Miller Miller treated genre as a typified rhetorical action that recurs because a situation recurs.

2. A prompt says "Examine how the campaign addresses working parents." Which genre is assigned?

A. Analysis
B. Narrative
C. Reflection
D. Proposal

A. Analysis "Examine how" asks for a mechanism. Judging the campaign would drift into argument.

3. Why is "show, don't tell" incomplete advice?

A. Showing is never allowed in any academic narrative essay
B. Summary narration carries the reader between moments
C. Telling should replace every scene in a narrative
D. Dialogue is forbidden in most college writing

B. Summary narration carries the reader between moments A narrative of all scenes has no proportion; the reader cannot tell what mattered.

4. Which is a controlling idea rather than a moral?

A. This experience taught me that teamwork matters
B. I learned that hard work always pays off in time
C. Helping others is important in every profession
D. I thought being busy and being useful were the same

D. I thought being busy and being useful were the same A controlling idea is narrow and specific enough that only the writer could have written it.

5. In "X does Y by means of Z, which matters because W," what is Z?

A. The overall significance for the reader today
B. The object being analyzed in the paper
C. The mechanism, a feature a skeptic could check
D. The effect the object has on its whole audience

C. The mechanism, a feature a skeptic could check Z is the specific feature producing the effect, such as a repeated word or a cropped photo.

6. Colleagues argue: one cites vaccine effectiveness data, the other cites autonomy. This is:

A. A stasis mismatch
B. A comparative analysis
C. A frame narrative
D. A refutation argument

A. A stasis mismatch One argues at fact, the other at value. The evidence is not wrong; it is unresponsive.

7. Which move do proposal arguments most often omit?

A. A description of the problem at the start
B. Feasibility: who pays, who acts, by when
C. A clear statement of the proposed solution
D. An emotional story in the introduction

B. Feasibility: who pays, who acts, by when Without feasibility, a reader can accept the problem and still doubt the remedy.

8. You write that a new template "works better." What have you obligated yourself to supply?

A. A personal story
B. A block quotation
C. Stated criteria
D. A causal analysis

C. Stated criteria Better, effective and successful put you in evaluation, which requires named standards.

9. Which three elements move a reflection beyond a diary entry?

A. A detailed timeline, strong feelings and a clear moral
B. A thank-you, a summary and a final quotation
C. Three sources, a thesis and a counterargument
D. A prior assumption, a disconfirming moment, a change

D. A prior assumption, a disconfirming moment, a change Reflection is graded on metacognition, not sincerity.

10. Across the four genres, which pair changes along with the evidence?

A. The font and the citation style
B. The use of I and the ending
C. The title and the page margins
D. The word count and the deadline

B. The use of I and the ending I is central in narrative and reflection and restrained in analysis; each genre ends differently.

CHAPTER 14

Revision, Peer Review and the Portfolio

Read it in full: **Chapter 14 in the textbook**. Practice it in the lab: **The 60-Minute Revision Clock** and **The Comment Worth the Hour**.

What to know

A first draft is data, not a product. **Revision** means looking again as though someone else wrote it, not running spellcheck. Work at four **altitudes**: **global** (right argument, order and amount for this reader), **paragraph** (one move each, clean handoffs), **sentence** (each carries its weight) and **surface** (spelling, citation format, file name). Work top down: an hour spent perfecting a paragraph you later cut is wasted, and a beautiful sentence creates a sunk cost you will bend the

essay around. If a session produced no deletions, no reordering and no new sentences, you cleaned rather than revised.

Decide what stays before deciding how it sounds. Bracketed placeholders like [EXAMPLE HERE] keep you working at altitude. Cutting is revision: 1,400 words becoming 1,050 that say more is a better draft. Paste cuts into a cuts.txt file if deleting hurts. Create distance from your own intentions: time (twenty-four hours if you have it), print it, change the font, have a device read it aloud, read only the topic sentences, or revise in a different place or time.

The **reverse outline** takes about fifteen minutes. Number the paragraphs; for each write what it **says** (one sentence, your words), what it **does** (defines, gives evidence, concedes) and a **verdict** (keep, cut, move, merge, split, expand). If you cannot summarize a paragraph in one sentence, split it; if two summaries sound the same, one goes. Rereading follows the argument you intended; the reverse outline shows the argument you built.

Thesis drift is when the claim a draft proves differs from the one its introduction announces. It is what drafting is for; the flaw is leaving the essay in the order of discovery. Read your last paragraph and first paragraph back to back; if the last is sharper, promote it and rewrite everything upstream. Three questions drive the cuts: **so what?** (true but pointless), **says who?** (assertion where evidence should be) and **why here?** (ordering). A strong revision of 1,200 words often deletes a few hundred and adds a few hundred where the outline showed thin spots. Check the prompt's verbs: a genre mismatch is invisible from ground level.

At paragraph level, write a **topic sentence** that claims rather than labels ("Another factor is staffing" is a label) and use **given-new** order. At sentence level, run **single-issue passes**, each hunting one thing, often with the find function: buried verbs and strings of is/was, empty openers (there is, it is important), vague this, unframed quotations, sentences over about thirty words, your crutch words, and format. Several narrow passes beat one comprehensive read.

Proofreading gets its own sitting: read aloud slowly, read sentences last to first, and read on paper. Keep a **personal error log** of the mistakes you actually make; everyone's set is small, stable and personal, so a few targeted searches become the highest-return five minutes of the process. Give citations a two-way pass. Checkers handle typos but miss homophones and antecedents;

generative AI rewriting raises integrity questions, so check the syllabus and disclose permitted help. A tool that shows where readers stumble helps; one that hands you replacement prose takes the learning.

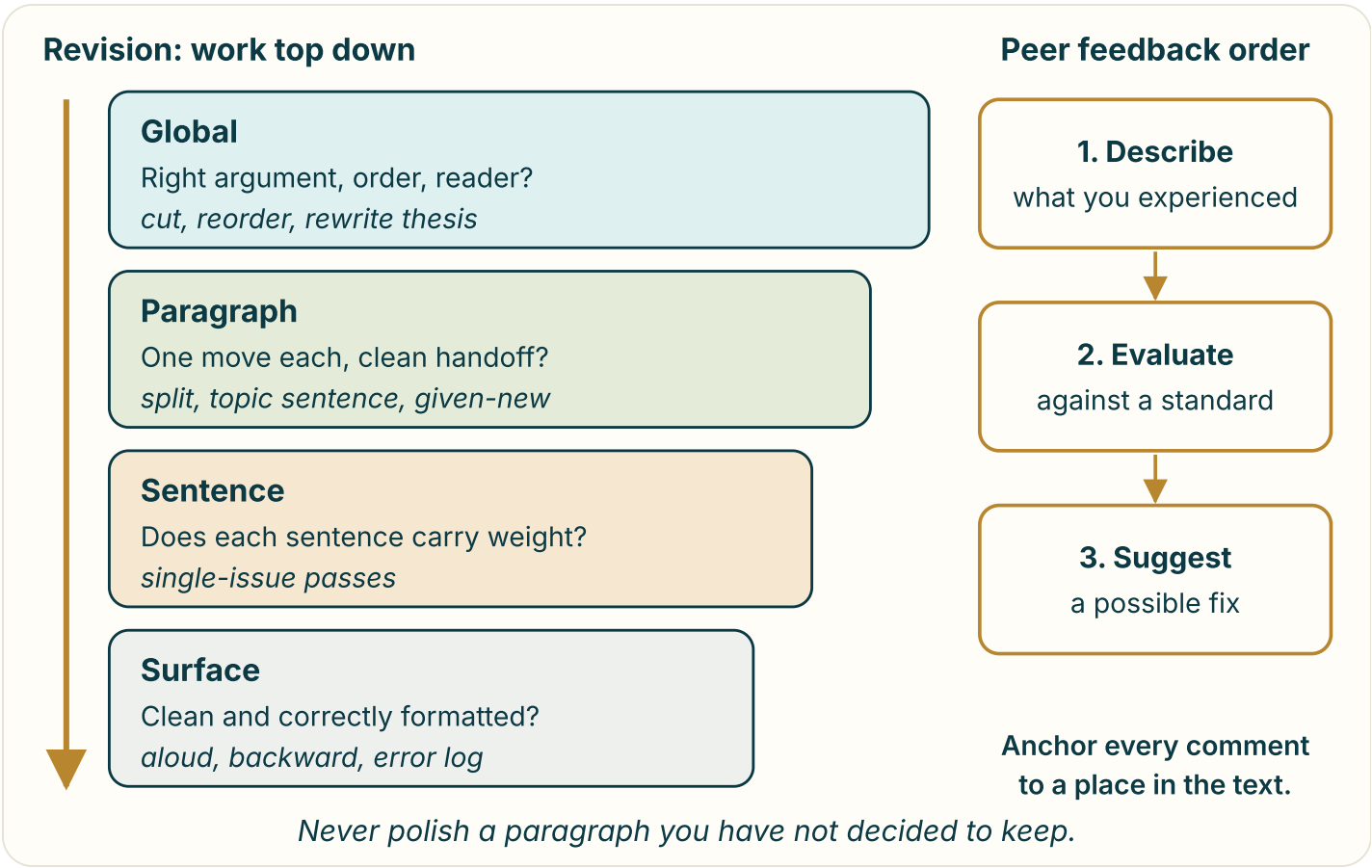
Useful feedback comes in three kinds: **descriptive** (what the reviewer experienced: "I thought this was about cost until paragraph 4"), **evaluative** (a judgment against a standard) and **suggestive** (a proposed fix). Writing-center researchers disagree about how directive reviewers should be, but nearly all agree on the order: describe, evaluate, suggest. Every comment needs a **location**. Protocol: the writer attaches a **writer's memo** (what it argues, what is not working, two specific questions); the reviewer reads once with pen down and describes the claim and structure, then reads again with a pen; then writes an eight-to-twelve sentence reviewer letter. "No notes" is a failed review: ask "Where did you first believe me?"

Receiving feedback: a maxim usually credited to Neil Gaiman says that when readers say something is wrong they are almost always right, and when they say exactly how to fix it they are almost always wrong. Trust the symptom; own the diagnosis. Read, close it, wait an hour, then **triage**: three readers stumbling in one place means a real problem; one of three may be taste; opposite advice means a real choice to make and explain in your next memo; a rewritten sentence means ask what made them want to change it; an instructor repeating a peer's comment makes it non-negotiable.

A **portfolio** is a curated, argued collection, not a folder. Many programs align it with the Council of Writing Program Administrators' Outcomes Statement for First-Year Composition (rhetorical knowledge; critical thinking, reading and composing; processes; knowledge of conventions). Portfolios are harder to score consistently than single essays, but they make revision visible. A **showcase** portfolio argues "here is what I can do"; a **process** portfolio argues "here is how I got here"; most courses want a hybrid. Select for range, not just top grades; lead with your best piece; an early-late pair of one essay shows growth well. The **reflective letter** is an argument: claim, evidence quoted from your own drafts and feedback, interpretation. Portfolios fail through unrevised work, a twenty-minute letter, mechanical errors (wrong format, broken links) and lists without claims.

LOCK THESE IN

- Four altitudes: global, paragraph, sentence, surface. Work top down.
- Do not polish what you might delete; beauty creates sunk costs.
- Reverse outline: says, does, verdict. Cannot summarize in one sentence? Split.
- Thesis drift: the real thesis often sits in the last paragraph. Promote it.
- So what? Says who? Why here?
- Single-issue passes beat one comprehensive read; keep a personal error log.
- Feedback: describe, then evaluate, then suggest, always with a location.
- Reflective letter = claim + quoted evidence from your drafts + interpretation.



Re-seeing, then repairing. Revision moves from the whole argument down to the surface. Feedback moves from what a reader experienced to a judgment and only then to a fix.

Revision altitudes

Altitude	Question	Typical moves	When
Global	Right argument, order, reader?	Cut a section, reorder, rewrite the thesis, add the avoided counterargument	First, after time away
Paragraph	One move each, connected?	Split, real topic sentence, transition, delete repeats	After structure is locked
Sentence	Does each sentence carry its weight?	Cut deadwood, fix buried verbs, break long sentences	Once no more paragraphs will be cut
Surface	Clean and correctly formatted?	Spelling, punctuation, citations, headings, file name	Last, in a separate sitting

Feedback triage

What you heard	Your move
Three readers stumble in one place	Fix it, not necessarily their way
One reader stumbles, two do not	Reread cold; keep it if you can defend it in one sentence
Two readers give opposite advice	Choose by purpose; explain it in your next memo
A reader rewrites your sentence	Ask what made them want to; write your own third version
"This was great, no notes"	Ask one narrow, unignorable question
Instructor repeats a peer comment	Non-negotiable: address it and name it in the letter

Worked cases

WORKED CASE 1 · A REVERSE OUTLINE WITH VERDICTS

A five-paragraph draft argues about later library hours. Notes: (1) a story about being locked out at 9 p.m., no claim; (2) current hours and a peer college's hours; (3) usage data plus a long defense of how reliable the

data are; (4) "administrators do not care about students," no source; (5) concedes staff cost, then argues a two-night pilot costs less than lost retention.

STEP 1 · PARAGRAPH 1

Says: locked out at 9 p.m. Does: hooks, no claim. Verdict: keep, trim, and add a thesis.

STEP 2 · PARAGRAPH 3

It cannot be summarized in one sentence: it holds the evidence and a case for the evidence. Verdict: **split**.

STEP 3 · PARAGRAPH 4

Fails "says who?" Pure assertion doing the work evidence should do. Verdict: **cut**.

STEP 4 · PARAGRAPH 5

The concession plus the cost comparison is the real argument. Verdict: **promote** it to the thesis.

STEP 5 · THE NEW THESIS

"Later hours cost staff time, and a two-night pilot is still cheaper than the students the library loses at 9 p.m." **Then rewrite everything upstream to deliver it.**

WORKED CASE 2 · REWRITING UNUSABLE FEEDBACK

Turn three comments into usable ones: (a) "Good job!" (b) "Awkward." (c) "You need a stronger thesis."

STEP 1 · (A) DESCRIBE WHAT WORKED

"Paragraph 2, the locked door at 9 p.m., is the only place I could picture the problem. Nothing else is that concrete."

STEP 2 · (B) DESCRIBE THE SYMPTOM AND LOCATE IT

"I read the sentence starting 'Although the budget' three times; I think the subject and verb are far apart."

STEP 3 · (C) DESCRIBE BEFORE PRESCRIBING

"After the introduction I expected an essay about safety. Paragraphs 3 to 5 are about cost. I could not tell which you were arguing."

STEP 4 · THEN EVALUATE AND SUGGEST

"The rubric asks for one governing claim. What if the cost argument in paragraph 5 came first?"

STEP 5 · CHECK THE ORDER

Describe, evaluate, suggest, each anchored to a place. The writer can act on every comment tonight.

WORKED CASE 3 · AN EVIDENCE-BACKED REFLECTIVE PARAGRAPH

Replace "Peer review helped me improve" in a portfolio letter. The writer's September thesis was "There are many reasons students miss evening classes." A peer, Jonah, wrote "I lost the thread in paragraph 4." The November thesis is "Evening students miss class for three reasons, and only one is motivation."

STEP 1 · STATE A CLAIM ABOUT GROWTH

"The clearest change this term is that I stopped announcing lists and started making claims."

STEP 2 · QUOTE THE BEFORE

In September I wrote "There are many reasons students miss evening classes."

STEP 3 · QUOTE THE AFTER

By November that had become "Evening students miss class for three reasons, and only one is motivation."

STEP 4 · NAME THE FEEDBACK AND THE CHANGE

"Jonah wrote 'I lost the thread in paragraph 4.' My strongest reason sat fourth because I wrote it fourth; moving it second answered him."

STEP 5 · INTERPRET

"I now decide the order a reader needs instead of the order I discovered." **Claim, quoted evidence, interpretation: an argument, not a thank-you.**

TRAPS PEOPLE FALL INTO

- **Calling proofreading revision.** If nothing was cut, moved or added, you cleaned.
- **Polishing early.** A beautiful sentence makes you keep a paragraph you should cut.
- **Reverse-outlining by copying topic sentences.** Write what each paragraph says in your own words, then what it does.
- **Keeping the order of discovery.** Promote the sharper conclusion; rewrite upstream.
- **Reading once for everything.** Attention cannot track six categories. Run single-issue passes.
- **Giving feedback with no location.** "The organization is confusing" is unusable. Name the paragraph.
- **Taking every suggested fix.** Trust the symptom; the diagnosis and cure are yours.
- **Writing the portfolio letter as a thank-you note.** It is an argument backed by quoted evidence.

Chapter 14 self-test · ten items

1. What is the difference between revision and editing?

A. Revision only fixes the spelling and the commas
B. Revision changes what the draft argues or contains
C. Editing must always happen before any revision
D. Editing changes the thesis and the paragraph order

B. Revision changes what the draft argues or contains Editing improves paragraphs and sentences of an argument you have already decided to keep.

2. You have four hours and a complete draft. What should you do first?

A. Proofread it aloud
B. Run a spell check
C. Polish the opening
D. Reverse-outline it

D. Reverse-outline it Fifteen minutes of says, does and verdict tells you where the other hours should go.

3. You cannot summarize a paragraph in one sentence. What does the reverse outline rule say?

A. Split it; it is doing two jobs
B. Cut it from the draft entirely
C. Move it to the conclusion
D. Add a transition before it

A. Split it; it is doing two jobs One paragraph, one move. Two summaries' worth means two paragraphs.

4. Your reverse outline shows the real thesis in the last paragraph. This is called:

A. Summary creep
B. Stasis mismatch
C. Thesis drift
D. Elegant variation

C. Thesis drift Promote that claim to the front and rewrite everything upstream to deliver it.

5. Which question exposes a paragraph of pure assertion with no evidence?

A. So what?
B. Why here?
C. Says who?
D. Who reads?

C. Says who? "So what?" catches true but pointless; "why here?" catches ordering problems.

6. Why do single-issue passes beat one comprehensive read?

A. They are required by every major style guide
B. Attention cannot track many categories at once
C. They let you skip the global revision stage
D. They replace the need for any proofreading

B. Attention cannot track many categories at once Each narrow pass is fast and thorough, and the find function can do half the work.

7. "I thought this essay was about cost until paragraph 4" is which kind of feedback?

A. Descriptive
B. Evaluative
C. Suggestive
D. Corrective

A. Descriptive It reports the reader's experience, which is the hardest kind to argue with.

8. What belongs in a writer's memo?

A. A full outline and the complete works cited page
B. The grade the writer expects to receive for it
C. An apology for the draft's weak spots
D. The claim, what is not working, two questions

D. The claim, what is not working, two questions It turns vague evaluation into answerable questions.

9. Two reviewers give opposite advice about one paragraph. What does it usually mean?

A. Both reviewers misread the paragraph
B. You must follow the first reviewer
C. You face a real choice, not an error
D. The paragraph must be cut entirely

C. You face a real choice, not an error Decide by purpose and audience, and explain the choice in your next memo.

10. Which sentence would earn credit in a reflective letter?

A. I learned a lot about writing this semester
B. In September I wrote X; by November it read Y
C. Peer review really helped me to improve a lot
D. My writing process changed over the course

B. In September I wrote X; by November it read Y Quoting your own before and after turns vague reflection into a supported claim.

ONE PAGE

Cram sheet

Everything from chapters 13 and 14 in one place. Cover the right column and see if you can rebuild each row.

Genre tools

Item	The structure	Note
Genre	A promise; a typified action (Miller, 1984)	Find it in the main verb
Narrative	Scene for meaning, summary for travel, controlling idea	Chronology, in medias res, frame, braided
Analytical claim	X does Y by means of Z, which matters because W	Z must be checkable
Analysis kinds	Rhetorical, textual, causal, comparative	Comparative must not be symmetric
Stases	Fact, definition, value, policy	"The disagreement is really about ___"
Proposal	Problem, solvable, solution, feasibility, alternatives	Feasibility is the usual miss
Evaluation	Criteria stated, justified, applied, verdict	"Better" triggers it
Concession	Strongest objection, grant the truth, narrow your claim	Planting a naysayer
Reflection	What? So what? Now what?	About 1/4, 1/2, 1/4; draft Now what? first

Revision and feedback

Item	The structure	Note
Altitudes	Global, paragraph, sentence, surface	Top down
Reverse outline	Says, does, verdict	About fifteen minutes
Verdicts	Keep, cut, move, merge, split, expand	Split if not one sentence
Cut questions	So what? Says who? Why here?	Pointless, unsupported, misplaced
Single-issue passes	Verbs, openings, vague this, quotations, length, crutches, format	Use the find function
Proofreading	Aloud, backward, on paper, error log	Separate sitting
Feedback order	Describe, evaluate, suggest	Always with a location
Protocol	Writer's memo, two readings, reviewer letter	About 25 minutes
Portfolio	Showcase, process, hybrid	Select for range; lead with your best
Reflective letter	Claim, quoted evidence, interpretation	Not a thank-you note

Rules that are not formulas

Topic	The rule
Prompt	Read the verb, not just the topic.
Topic sentence test	If an opponent could write it, it is a fact.
Same material	Evidence, use of I and the ending change by genre.
Sunk costs	Keep prose rough until the paragraph is sure to stay.
Feedback	Readers are right about symptoms, usually wrong about cures.
Portfolio failures	Unrevised work, rushed letter, broken links, lists without claims.

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