

Glossary of Terms

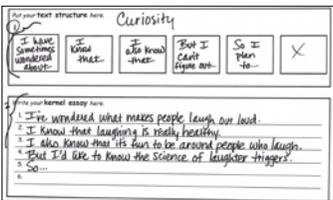


Two hands – the graphic demonstrating the two most basic kinds of text: knowledge and experience. Readers are most interested in pieces that include both kinds of text. For further reading, check Thomas Newkirk’s *School Essay*

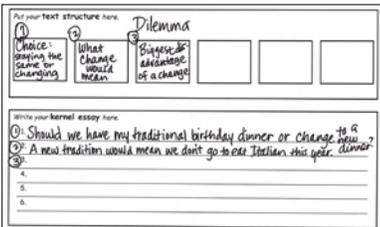
Manifesto.



Text structure – the plan, or path, that a piece will follow; it must involve at least one step from each of the two hands, above, in order to track movement of the mind, showing what you know and how you know it. Other than that one requirement, text structures can be revised in any way that works for the writing situation. These can be created intentionally by a writer, or gleaned from other writers. For ease of discussion, we place these steps into sequenced boxes. For further reading, see Aristotle’s *Rhetoric* and Quintilian’s *Institutes of Oratory*.



Kernel essay – A writer writes about the topic, using the text structure as a guide, creating one sentence per box. These sentences are called a kernel essay. The next step is for the writer to read the kernel essay aloud to several listeners to see whether that structure worked for the topic. For further reading, see Gretchen Bernabei’s *Reviving the Essay*.



Guided kernel essay – The teacher doesn’t show the students the structure ahead of time; instead, she leads them through writing a kernel essay by phrasing each step of a structure as a question and giving them time to write an answer in one sentence. As each question is read, she draws the box for that step on the blackboard (or some other visual display), until the entire text structure is visible.



Truisms – also called thematic statements, or life lessons. These are statements that are true for most people. (This makes them debatable.) Sentences are most useful when written in third person, as general truisms about the world or about life. If students write second-person sentences, or imperative sentences, like “Don’t judge other people,” help them convert them to third person: “It’s difficult not to judge other people,” for example. If students write first-person sentences, like “I love my dog,” help them convert them to third

person: “People love their dogs,” for example. For information about the use of maxims in classical oratory, see Aristotle’s *Rhetoric*. For contemporary resources, google “truisms” or Gretchen Bernabei’s *Lightning in a Bottle*.



Obvious infoshot – a sentence using the template pattern sentences from the infoshots analogy page, in order to add information to a piece of writing. (I like my dog. **My dog can be described as playful. He can be described as huge.**)

Sneaky infoshot – the use of the template pattern sentences, combined into the piece in such a way that the reader doesn't recognize the original template pattern sentences. (I like my **playful, huge** dog.)

Expanded infoshot – one template pattern sentence, explained. After the explanation is written, the original template sentence can be deleted. (~~My dog can be described as playful.~~ Whenever I come into the room, he runs up with a chew toy in his mouth, hoping for a game of catch.) For developing your own infoshots pattern sentences, google SAT analogy patterns.

One	definitely change your life
Three	the amazing French toast can be described as amazing

Three-in-one infoshot – a two-step operation: you write three different obvious infoshots and then combine them into one sneaky infoshot. These are useful for infusing information into a piece of writing, or for thesis statements. For sentence-

combining practice, see Don and Jenny Killgallon's *Sentence Combining*. For powerful, focused grammatical "brushstrokes," see Harry Noden's *Image Grammar*.



Quick list of memories – the process of listing different individual short memories of different kinds, to use as an idea source for writing personal narratives. Memories should be moments, not long periods of time; the quick list asks students about specific categories (like proud moments; moments involving birds, insects, reptiles; bad hair moments; postcard moments you hope to remember.) For more information, see Paula Brock's *Nudges*.



Gritty life quick list – the process of listing different kinds of (non-narrative) thoughts a person has in their head at any given moment, to use as an idea source for writing any kind of writing. For background pedagogy and inspiration, see James Moffett's *Teaching the Universe of Discourse*.



Indelible moment – the process of capturing a significant memory, especially through different kinds of writing paper which trigger memories and situational contexts. For the seeds of this idea, see Tom Romano's *Blending Genre, Altering Style*.



Ba-da-bing – one example of detail-combining using a sequence of icons to represent the sequence of text showing where your feet were, what your eye saw, and what you thought. To use the ba-da-bing for expository writing, the present tense will be more useful. (*When you walk into the store, you notice the bakery aisle and you decide to buy bread.*) For more information, see Gretchen Bernabei's *Reviving the Essay*.

Text Icons

The following icons represent specific kinds of text. These can be used for details, or they can also be used to generate compositions or text structures.

Each will give an example of how to add details to the sentence: **Boys laugh.**

Icon	Type of Text	Sample Details for a Narrative (past tense)	Sample Details for Expository (present tense)
	Talking (dialogue, direct or indirect)	"Did you hear those boys chuckling?" my mom asked.	Experts agree that laughter is good for everybody.
	Thinking (inner speech or thoughtshots)	I knew it. They were laughing at me. At least that's what I suspected.	When boys laugh, they seem to attract the admiration of their peers.
	Seeing (snapshots)	I looked up and saw the three boys standing in the corner, doubled over in laughter.	When a boy laughs, his eyebrows rise, and his lips compress at first.
	Doing (active verbs)	As the boys choked with laughter, tears ran down their faces. The air hummed with humor.	Boys gather to play sports, to compete physically, and to laugh.
	Information (background or analytic)	For the first time all year, the boys from Mr. Kauffman's class laughed out loud.	The boys laugh, experiencing what researchers call a "social vocalization which binds people together."
	Smells (literal or figurative)	I smelled the enchiladas, the sandwiches, and the embarrassment in the cafeteria as the boys shrieked with laughter.	Boys never grow too old to laugh at certain smells.
	Sounds (non-verbal sound effects)	The boys were snorting, wheezing with laughter, chortling and chuckling.	Contagious, the sounds of the boys' laughter cause everyone nearby to join in.
	Physical reactions (goosebumps)	My heart sank as I heard their mocking laughter.	As the boys laugh, they experience a flood of relief and relaxation.
	Emotional reactions (especially in conflict)	Although it was hilarious, I felt guilty laughing with them.	When boys laugh together, they test each other and bond strong friendships.
	Book references	The boys laughed with Grinch-like delight as they threw the paper around the room.	Sometimes the laughter of boys can be intimidating, especially when they are in Grinch-like moods.
	Movie references	Suddenly they all laughed a tittering, timid, Munchkin kind of laugh.	One kind of laughter is timid, shy Munchkin-like laughter.
	World references (geographical or historical)	They laughed and cavorted like competing court jesters.	Like a court jesters joking for the pleasure of a king, the boys laughed and entertained their coach.
	Vocabulary	Their laughter rang out, ostracizing their classmate.	Boys' laughter is hardly ever synthetic, but spontaneous.
	(Add icons for any devices you have covered in class, like figurative devices, rhetorical devices, grammatical structures.)		