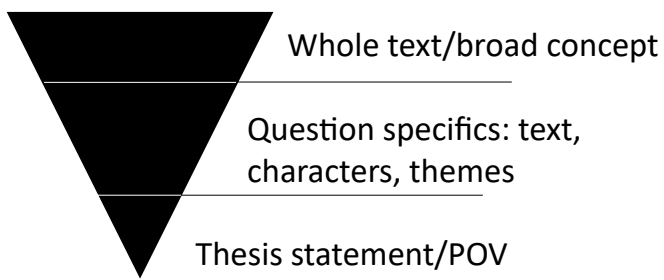
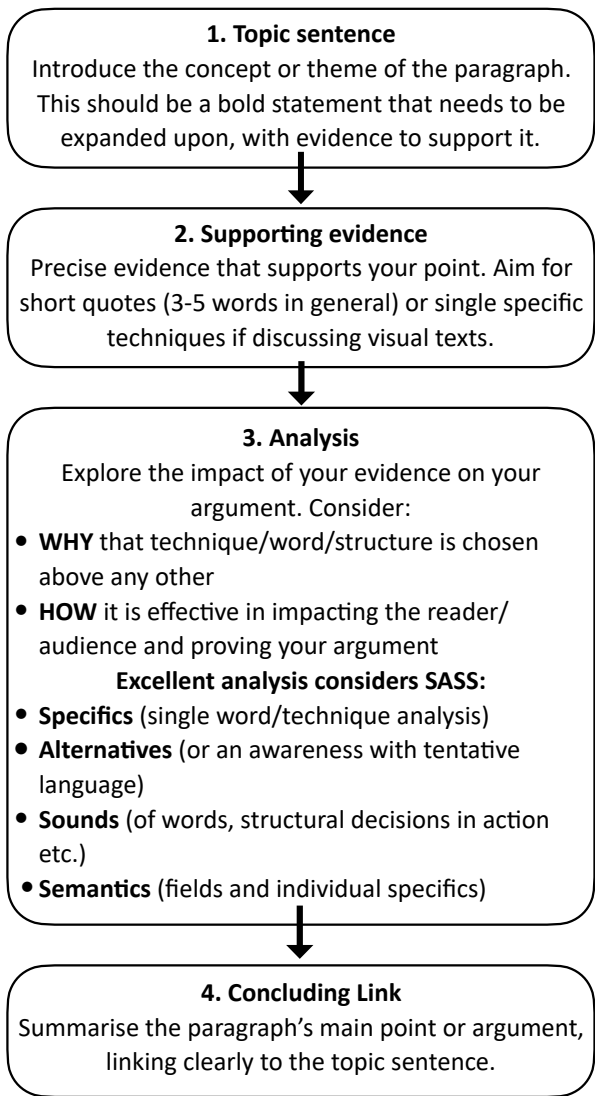


# Guide to Academic Writing: A One Page Guide

## Introduction Triangle

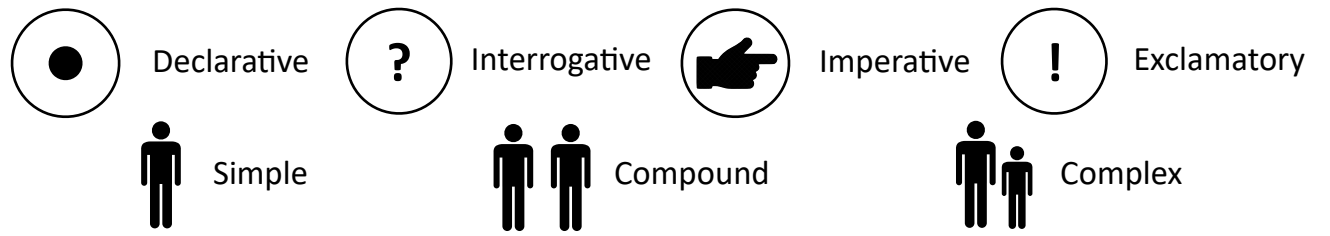


## Paragraphs



## Sentences

### Sentence types and modes



## Appositives

Useful for adding detail and clarification to your writing:

*noun* → Photosynthesis, the process plants use to make their own food, is where carbon dioxide and water react to make glucose. *appositive*

- Success criteria:**
- The appositive doesn't make sense by itself
  - if you remove the appositive, the sentence still makes sense

## Subordinating conjunctions

Useful for evaluation, analysis and comparison:

Although the commandments state that 'all animals are equal', it quickly becomes apparent that inequality is rife on Animal Farm.

## Consciously vary sentence length

Useful for making clear points, 'hitting home' ideas and building details:

Tax evasion, a surprisingly common practice, cost the government (and therefore the taxpayer) £4.6 billion last year. This has to stop.

## Kernel sentence

Useful for adding detail and variation to your writing:

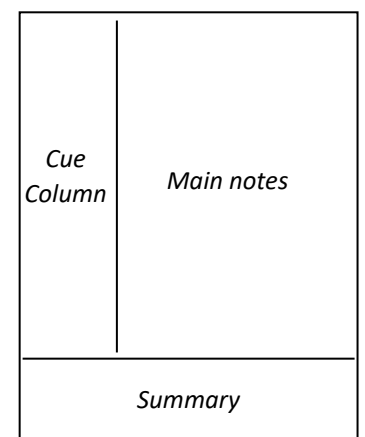
Kernel sentence: They study. → Expanded sentence: Before tests, students study hard because they want good grades.

- **Who?** students
- **When?** before tests
- **Why?** because they want good grades
- **How?** hard

## Note Taking

Useful for getting ideas down quickly and recording information accurately and efficiently:

b/c because	w/ with	w/o without
= definition or explanation	+ and	→ Leading to or cause/effect
↑ more of/increase	↓ less of/decrease	/ start of a new idea



### Cornell Notes

Backed by cognitive science, Cornell notes encourages regular revision of your subject content

## Academic Vocabulary

### Subordinating Conjunctions

after, before, if, while, although, unless, since, when, whenever, even though

### Emphasis Phrases

especially, in particular, primarily, above all, importantly, particularly, moreover, notably, undoubtedly, furthermore

### Change in Direction

especially, in particular, primarily, above all, importantly, particularly, moreover, notably, undoubtedly, furthermore

### Time and Sequence

initially, previously, additionally, later on, eventually, currently, earlier, meanwhile, ultimately, as soon as

### Illustration Phrases

for example, such as, for instance, specifically, as shown in, illustrated by, namely, expressly, highlighted by, supported by

### Conclusion Phrases

in conclusion, in closing, in summary, as a result, consequently, finally, therefore, thus, clearly, lastly, to conclude

## Advanced strategies

### Choosing your paragraph focus

Title	Explore the methods Williams uses to present <u>loneliness</u> in <i>A Streetcar Named Desire</i>		
Structure option	<b>Lead with idea</b>	<b>Lead with moment</b>	<b>Lead with character</b>
Paragraph focus notes (not the topic sentence)	<u>Paragraph 1 focus:</u> Loneliness comes from dislocation – they cannot belong in their world.	<u>Paragraph 1 focus:</u> We first realise that Blanche is lonely when she compulsively lies about how much she drinks.	<u>Paragraph 1 focus:</u> Blanche is a lonely character.

### Direct, present tense verbs

Useful for cutting waffle and confidently responding to texts:

<b>is able to</b> Ishiguro is able to present	<b>is-able to</b> Ishiguro <b>presents</b>
<b>the idea of</b> Ishiguro explores the idea of suffering	<b>the-idea-of</b> Ishiguro <b>presents</b> women who suffer
<b>the fact that</b> This shows the fact that suffering comes from being an outsider and a product of dystopian experiment which prioritises society over the individual.	<b>the-fact-that</b> This shows that suffering <b>comes</b> from being an outsider and a product of dystopian experiment which prioritises society over the individual.

### Nominalisation

Useful for conveying an objective tone and developing analysis

### Adjective + Nominalisation

<b>refuse</b> Frankenstein <b>refuses</b> to accept the sanctity of life and limits of his knowledge.	<b>refusal</b> Frankenstein's <b>refusal</b> to accept the sanctity of life and limits of his knowledge <b>drives</b> him to his tragic end.	<b>reacts</b> The Creature <b>reacts</b> to his rejection by becoming violent and vengeful.	<b>reacts</b> The Creature's <b>violent, vengeful reaction</b> to his rejection <u>perhaps emphasises</u> the effect of trauma on the individual – Shelley shows criminality is not, in fact, innate.
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### Language of the Active Writer

Useful for demonstrating an understanding of the complexities of a writer's ideas

