



**THE WRITER'S TOOLBOX**  
What you need to master the craft

## The Writer's Toolbox: What You Need to Master the Craft

### Overview

This series of lessons was designed to meet the needs of gifted children for extension beyond the standard curriculum with the greatest ease of use for the educator. The lessons may be given to the students for individual self-guided work, or they may be taught in a classroom or a home-school setting. This particular lesson plan is primarily effective in a classroom setting. Assessment strategies and rubrics are included. The lessons were developed by Lisa Van Gemert, M.Ed.T., the Mensa Foundation's Gifted Children Specialist.

**T**he Writer's Toolbox is a collection of resources for students and educators that will assist in the writing process. The toolbox consists of six components.

**Introduction to an Essay (Pg. 2-4):** This four-page handout guides students through the basics of the process of writing an essay. Using friendly language and down-to-earth examples, it provides a foundation for solid academic writing in virtually any genre.

**Selecting a Topic (Pg. 5-7):** This guide explains not only how to choose a topic for a particular assignment, but also how to use life experiences to build a library of possible ideas to use in the future.

**Creating an Outline (Pg. 8-9):** Teachers know that a solid structure is crucial to writing clarity and effectiveness. Outlines often make the difference between an essay that rambles or inappropriately diverges versus one that meets its goal. This handout helps students learn the techniques of creating an outline, including an example.

**Developing a Thesis Statement (Pg. 10-11):** The thesis statement of any essay sets out its controlling purpose, and a strong thesis statement guides and influences writing in a way a weak one cannot. This handout explores how to create a strong thesis statement through examples of what not to do with accompanying revisions.

**Guidelines for Revising a Rough Draft (Pg. 12-13):** An ability to truly revise, not just make superficial changes, is as rare as it is necessary. This handout has two parts. In the first, writers are guided on how to approach their drafts with fresh eyes and really revise it. In the second, a peer editing exercise is shared that will allow teachers to have multiple students give feedback to the writer on various components of the essay prior to the revision.

**Transition Words (Pg. 14-18):** Moving smoothly from one idea or paragraph to another creates clarity and ease of idea flow. This comprehensive handout shares literally hundreds of transitions writers can use within sentences, paragraphs and sections of papers. They are divided into easy-to-use sections and listed in alphabetical order within those sections.



## Introduction to the Essay

This handout explains the basic components of a basic essay. After you are comfortable with the structure of this essay, you will find your own writing voice and expand upon what you've learned.

Every essay begins with an introduction. Keep the following points in mind:

- The major function of the introduction is to attract the reader's attention and make the reader want to read more of your essay.
- Keep these ideas in mind while writing your introduction :
  - ◆ Topic (What is this essay about?)
  - ◆ Purpose (Why is this topic important?)
  - ◆ Audience (Who is your audience? Use the correct style for the reader.)
  - ◆ Form (How is the essay going to be set up?)
- Don't be rude ["any idiot would be able to see that"] to your reader.
- Use the present tense because the literary work you're writing about continues to exist. Say, "When Jimmy arrives at the store, he finds the clerk hiding behind the counter" – not, "When Jimmy got to the store, he found the clerk hiding behind the counter." The only exception is if you are talking about something that actually happened in the past ["When George Bush won the 2000 presidential election ..."]
- The introduction should go from broad to narrow like an upside-down triangle.



An oversimplification of the broad to narrow idea is: animals, pets, types of pets, dogs, my dog Bruno.

Example: Many unpleasant parts of growing up seem unavoidable.

Pimples happen, voices crack and students worry all the time about their looks and their changing bodies. In time, the pimples disappear, the voices deepen and the worries recede. Unfortunately, one all-too-common aspect of growing up, bullying, can have lasting negative results. Young people must avoid bullying in any of its forms – physical, verbal or social.

- Ideas for your opening sentence include:
  - ◆ quotation
  - ◆ opinion opposite
  - ◆ short narrative
  - ◆ interesting fact
  - ◆ explanation of a term
  - ◆ paradox
  - ◆ analogy

### THESIS

The last sentence of your introduction is your thesis. It states the general subject of the essay. This is what your essay is about. A thesis asserts the main idea you will develop in your writing. It summarizes your ideas and suggests your point of view toward it.

- A thesis sentence takes a position of some type; it is never simply a fact.
- It is an opinion that can be supported.
- It must be a complete sentence. Only one!
- Use strong words like analyze, interpret, compare, contrast, cause and effect, etc.
- Don't hedge. Avoid using words like probably, might, seems, apparently, maybe, etc.
- Use an action verb in your thesis; avoid "be" verbs.

### Examples:

In *Romeo and Juliet*, William Shakespeare **shows** that a lack of communication between generations leads to tragedy. \* action verb

A close study of William Faulkner's *The Sound and the Fury* **reveals** many of the underlying causes of the Compson family's deterioration. \* present tense

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**BODY PARAGRAPHS:**

Your body paragraphs are the meat of your essay. They flesh out the idea you put forward in your thesis. They should be well-organized and clearly relate back to the thesis.

Each body paragraph will begin with a topic sentence.

- A topic sentence echoes the subject of the thesis.
- Avoid questions as topic sentences.
- Use strong action verbs and avoid the passive voice (make the subject the doer).

**Examples:**

**Early on**, Twain jokingly writes about the romantic views of the south.

\* **transition word or phrase**

Furthermore, Twain satirizes the superstitions of the southern people.

In addition, Twain ridicules the pretensions that southerners display toward religion.

Each body paragraph will have a topic sentence, as well as details from the story and your thoughts on those details.

- After the topic sentence, give a concrete detail from the story.
- Then, give commentary on that detail. Commentary does not have correct answers. It is your thought. Keep the commentary logical, though. This is not the time to tell the reader about your ideas about becoming supreme ruler of the universe (unless that is the topic of the essay).
- Use the first person sparingly, even in the commentary. No offense, but the essay isn't as much about you as it is about the subject. You don't have to say, "I think it's hot in here." You can say, "It is hot in here." Same thing, but no "I".
- After the commentary, use a concluding sentence to echo the topic sentence and show a result. Don't introduce new material in the concluding sentence. Use a good concluding transition word to show the reader that it is the conclusion. Use your Transition Word handout for this.

**Example of body paragraph:**

**In *Of Mice and Men*, George Milton looks out for Lennie's welfare. For example, he tells Lennie not to say anything to Curley in the ranch house.** This shows that he understands how easily Lennie gets into trouble without realizing it. This also shows that he wants to keep Lennie out of harm's way by shielding him from contact with strangers. As a result, the reader understands George's desperate attempt to protect Lennie at the conclusion of the novel.

\* **topic sentence**  
\*\* **concrete detail**

The commentary sentences are underlined. Do you see how the concrete detail is something that actually happened in the story? You don't have to say, "this shows"; it's just here to demonstrate the commentary. The conclusion sentence is the last one. It ties it all together and explains why what the earlier sentences said was important. You do not have to use this pattern (with the exception of the topic and concluding sentences – those are required); it's just one effective solution. The more writing you do, the less you will need to rely on a set structure.

**CONCLUSION**

The essay's conclusion leaves the reader feeling that you have covered your topic thoroughly. Avoid these "killer phrases:"

- And this is why
- I think
- I know
- I believe
- In this essay I have shown that
- As this paper shows

The purpose of the conclusion is to remind the reader of your excellent points you presented in the essay, to reinforce your ideas, and to reinvigorate your arguments, just in case the reader forgot how great they were. Don't start throwing in a bunch of stuff you wish you'd said. Save it for another essay. This one's done.

The form of the conclusion is important. Just as the

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introduction was an upside-down triangle, the conclusion is a triangle, too. This time, it's right-side up. You will begin with a restatement of your thesis. What does that mean? It means you will remind your reader what your thesis was in slightly different words.

After you re-write your thesis, now you have to write the body of this paragraph. It's so easy! You just remind the reader of your previous points. Mentally put the phrase "remember how" before each body sentence.

For example, let's say you are writing an essay about the character of Romeo in "Romeo and Juliet" and you have one paragraph on how immature Romeo is. In your conclusion you would mentally think, "Remember how," and then you would write, "Romeo reveals his immaturity when he sees no other way to deal with Juliet's death than by taking his own life." Now repeat this for every major idea in your essay.

At the end of the introduction, think to yourself, "If you remember all those things, then you will know that..." and then write what conclusion the reader should be able to draw from the ideas you discussed in your essay.

For example, let's go back to our Romeo idea. Let's say your essay talked about Romeo's character and you have reminded the reader about all of the points you brought out in your body paragraphs. Now, you think to yourself, "If you remember all of this, you will know that" and then you write something like, "The actions and attitudes of a single character can transform the lives of those around him."

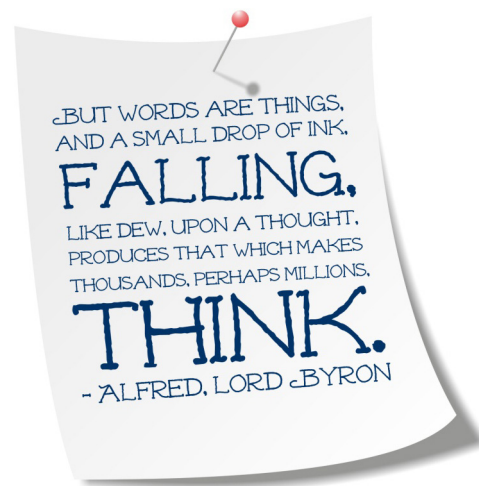
This is a broad statement. It deals with broader issues that just those related to this particular essay. It's what we call a "universal truth." Think about it. How many of you know people whose actions have seriously impacted people around him or her? We all do. This is why it's a universal truth. To write one for your essay, you have to think about how what you wrote about applies to the world beyond your essay.

#### FINAL NOTE

This may seem intimidating. You may be thinking that you can't do this. You may be thinking that you don't understand it. Writing is learned by doing it.

You can't learn to ride a bike by reading about how to do it in a book, and you can't learn to write by complaining about how you don't like it.

Pick up your pen and follow the directions. You can do it! Step by step, line by line, it will come to you. You will soon be writing better than you ever thought you could. You may even enjoy it!







## Selecting a Topic

*A Swiss man, looking for directions, pulls up at a bus stop where two Americans are waiting.*

*“Entschuldigung, koennen Sie Deutsch sprechen?” he asks.*

*The two Americans just stare at him.*

*“Excusez-moi, parlez vous Francais?” he tries. The two continue to stare.*

*“Pariare Italiano?” No response.*

*“Hablan ustedes Espanol?” Still nothing.*

*The Swiss guy drives off, extremely disgusted.*

*The first American turns to the second and say, “Y’know, maybe we should learn a foreign language.”*

*“Why?” says the other. “That guy knew four languages, and it didn’t do him any good.”*

In this joke, it didn’t matter how smart the Swiss guy was, or how many ways he could say what he was saying. What mattered was that he didn’t know where he was going. In an essay, not knowing where you are going is like being the guy in this joke. It doesn’t matter how smart you are: if you don’t know where you’re going, you won’t get there.

Your teacher may give you a topic, but sometimes you will have to select one. Sometimes you may need to further narrow or even expand the assigned topic. If you have to come up with your own topic, here is how you find and decide on a topic, how to narrow a topic, and how to keep your eyes open for topics in general.

One key idea is that must have something to say about the topic that is not simply repeating what everyone has said before. On a scale of 1 to 10, you should care about the topic at least a six or you will not have the cognitive energy to sustain the essay.



### GUIDELINES FOR SELECTING A TOPIC

**1. Brainstorming possibilities:** If you need a topic to write about, you should simply begin listing as many potential topics as possible without taking the time to decide whether each one is good for your assignment or not. You simply want to get a list of as many topics as you can in the time that you have. No judging allowed! Just list.

**2. Sentence completion:** Complete as many of the sentences below as make sense in the context of your assignment in as many ways as you can. Try to word your sentence beginnings so that they lead you to a topic you can use for your writing.

- I wonder how . . .
- I hope our school . . .
- Our grading system . . .
- I hate how . . .
- One place I enjoy . . .
- Too many people . . .
- If my parents . . .
- The good thing about . . .
- The government should . . .

You can think of your own sentence beginnings to get your “topic brain-waves” flowing.

**3. Be alert for “found” topics:** These are topics which you find unexpectedly as you are shopping, walking, driving, eating lunch at McDonald’s or hang-

ing out with friends, or even listening to the lyrics of your favorite song. You might come across an unusual event, person, place, or conversation.

**4. Experience:** Experience as many different aspects of your community as you can. Visit museums, churches, parks, libraries, businesses, factories, schools, colleges. As you expand the scope of your world, you will naturally build a supply of ideas. Write in a journal on a regular basis, entering your personal feelings, opinions, and observations of your daily experience. All of your experiences are fair



game for future writing.

**5. Observe:** Watch and listen carefully to everything and everyone when you are looking for a topic. Think about possible topics as you read. Talk to people (friends, parents, grandparents, neighbors, workers) about their ideas and experiences. People who are interested are interesting.

**6. Read magazines and newspapers:** The table of contents of your favorite magazine could help you discover an idea for a topic. A newspaper could give you a current event or interest topic.

**Characterization and plots:** You can explore aspects of character and plot development.

- What motives drive a character’s course of action?
- What are the most revealing aspects of one of the characters? (Consider his or her thoughts, words, and actions.)
- What external conflicts affect the main character? (Consider conflicts with other characters, the setting, or objects.)
- What internal conflicts make life difficult for the main character? (Consider the thoughts, feelings, and ideas that affect him or her.)

● How is suspense built into the story? (Consider the important events leading up to the climax.)

● Are there any twists or reversals in the plot? (What do they add to the story?)

● Does the text exhibit traits of a quest, a comedy, a tragedy, or an ironic twist on one of these patterns of development?

**Setting:** You may want to analyze the role of the setting in the story.

● What effect does the setting have on the characters? The plot? The theme?

● Has the setting increased your knowledge of a specific time and place?

● Is the setting new and thought provoking?

**Style:** You can give special attention to the author’s style of writing.

● What feeling or tone is created in the selection? How is it created?

● Is there an important symbol that adds meaning to the selection? (How is this symbol represented in different parts?)

● Has special attention been given to figures of speech like metaphors, similes, and personification? (What do these devices add to the writing?)

**SOURCE**

**WHAT TO LOOK FOR**

**Your classes**

Listen for issues, controversies, and new ideas that might be worth exploring.

**Daily activities**

Take note of memorable or meaningful incidents at school, at work, at home, at athletic or social events.

**Newspapers & magazines**

Flip through recent issues; look for articles that might lead to topics.

**Radio & TV**

Listen to your favorite radio station for a song/songs or look for ideas in TV programs and commercials.

**The world around you**

Look within and outside your household; notice people, places, objects, interactions.

**IDEAS FOR LITERARY ANALYSIS**

If you are asked to write about literature, the ideas listed below will help you choose a specific focus for your analysis.

**Theme:** You can write about one of the themes presented in your selection.

- Does the author seem to be saying something about ambition, courage, greed, jealousy, happiness or some other universal emotion?
- Does the selection show you what it is like to experience racism or loneliness or some other universal experience?
- Does the author say something about a specific time and place in history?

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**Author:** You can focus on the life and times of the author.

- How does the text reflect aspects of the author's experience or beliefs?
- How does this text compare to other works by the author?
- How does the literary work represent the author's particular time, place, and/or culture?

### HOW TO KNOW YOU HAVE A WORTHWHILE TOPIC

Once you've selected a topic, make sure you can agree with the following statements about your topic. If not, go back and work on it some more.

- I have something unique to say about this topic.
- I care about this topic to at least a level six on a scale of one to ten.
- I can find enough to write about this topic for the length required for this assignment.
- Plentiful, reputable sources of information exist about this topic.



## Creating an Outline

**Goal:** Find a sensible method of arranging your evidence in the form of an outline

**What is it?** An outline is an abbreviated picture of the parts of your paper or project and the order in which they will come. You can think of it as a “road map” of your journey toward making a final product. A thorough outline will make writing the first draft much more simple.

**Why do it?** It helps you to...

- stay on course and not get off-track when you put your final product together.
- see if you have enough (or too much) material to support your Thesis Statement.
- figure out the order in which your subtopics will appear in your final product.

**How to do it:** Take all of your research and ideas and separate it into subtopics. Figure out the most logical flow of information, the best order for the information to be in, using the subtopics you have created. Think about the different possible orders in which you could present each group of ideas.

Should the ideas in pile one be presented first, or those in pile three? Why? Look for relationships between the ideas and information in each subtopic, as well as between subtopics.

Put your subtopics, with the key points that support them, in words or short phrases, into draft outline form that shows how they will flow from beginning to end.



Draft outline form is a formal outline used as a basis for your rough draft. It can be in either sentence or topic (words, phrases, or clauses) form. Note that your outline:

- Begins with a statement of controlling purpose (thesis).

- Is divided into two or more major sections introduced by Roman numerals (I, II). Each major section is divided into two or more subsections introduced by capital letters (A, B). The subsections may be divided into sub-subsections introduced by Arabic numerals (1, 2), and those into sub-sub-subsections introduced by lowercase letters (a, b).

- If you have an “A,” you must have a “B.” If you have a “1,” you must have a “2.” If you have an idea just dangling by itself, fit it in somewhere else or flesh it out more.

### POSSIBLE ORDERS:

- **Chronological** – from first to last or last to first
- **Classification** – grouping on the basis of similar properties or characteristics
- **Order of degree** – order of importance, value, interest, obviousness, certainty, etc.
- **Cause and effect** – from cause to effect or effect to cause
- **Comparison and contrast** – similarities followed by differences or differences followed by similarities
- **Inductive order or synthesis** – presentation of specific examples followed by generalization from those examples
- **Deductive order** – presentation of a general idea or principle followed by specific conclusions drawn from that general idea or principle





**EXAMPLE: THE POLITICAL MESSAGE OF JOHN STEINBECK'S *THE GRAPES OF WRATH***

**Thesis:** Steinbeck's novel expresses a strong political message warning that exploitation of migrant workers would cause them to rise up as a group against their oppressors, the state and the wealthy landowners.

- I. The historical background of the migrant situation
  - A. The Dust Bowl of the 1930s
  - B. The migration to California
  - C. The nature of California Agriculture
  - D. The living conditions among the migrants
  
- II. Steinbeck's opinions about the migrant situation
  - A. Steinbeck's publication of *Their Blood is Strong*
  - B. Steinbeck's descriptions of the migrants' lives
    1. travel
      - a. truck
      - b. desperate nature
    2. poverty
  - C. Steinbeck's warning about the consequences of exploitation
  
- III. Steinbeck's message about the migrant situation in *The Grapes of Wrath*
  - A. The Joads as self-absorbed, passive victims
  - B. The Joads as active agents of change
  - C. The conclusion of the novel as a warning
  - D. The title of novel as a parallel between the migrant system and Babylon

**Resources:** McDougal Littell Writing Research Papers <http://bit.ly/crlsresearch>



## Developing a Thesis Statement

1. Make an assertion about your narrowed topic.

**Lacks assertion:** My Uncle George was falsely arrested for shoplifting.

**Revised:** My Uncle George's false arrest for shoplifting taught me a valuable lesson about selecting friends.

**Lacks assertion:** Faulkner's *The Sound and the Fury* tells of problems in the Compson family.

**Revised:** A close study of Faulkner's *The Sound and the Fury* reveals many of the underlying causes of the Compson family's deterioration.

The first thesis states a fact; the revised thesis develops an idea about the fact.

2. Be specific and provide enough detail.

**Too general:** I learned a great deal from being a teenage parent.

**Revised:** From my experiences as a teenage parent, I learned to accept responsibility for my own life and for my son.

**Too general:** William Shakespeare's *Romeo and Juliet* is a tragedy.

**Revised:** In *Romeo and Juliet*, William Shakespeare shows that a lack of communication between generations leads to tragedy.

The first thesis is too general because it does not suggest what the writer learned.

3. Focus on one central point if you are writing a paragraph.

**Focuses on several points:** This college lacks in the areas of tutoring, activities for Latino students, and the speed of registration.

**Revised:** To better represent the student population it serves, this college should sponsor more activities of interest to Latino students.

**Focuses on several points:** Wetherell's *The Bass, the River, and Sheila Mant* tells about the narrator, Sheila Mont, their first date and the narrator's love of fishing.

**Revised:** Wetherell's *The Bass, the River, and Sheila Mant* explores the loss of innocence experienced by the narrator who both benefits and suffers from his loss.

The first thesis makes three separate points (the need for tutoring, activities for Latino students, and faster registration), each of which could become the main point of a short essay by itself.



4. Offer an original perspective on your narrowed topic.

**Too ordinary:** Many traffic accidents are a result of carelessness.

**Revised:** When a driver has an accident, it can change his or her entire approach to driving forever.

**Too ordinary:** In *Where Have You Gone, Charming Billy?* the characters are afraid of the war.

**Revised:** In *Where Have You Gone, Charming Billy?* fear affects the characters' reactions to the experiences of war.

The first thesis makes an assertion that few would dispute. If no one would disagree with you, it's not worth writing about.

5. Avoid announcing your main point. Do NOT use phrases such as "This essay will be about ..." or "I'm going to tell you ..." or "The subject of my paper is ..." Instead, state your main point directly.

**Announces the main point:** The point I am trying to make is that people should not be allowed to smoke on campus.

**Revised:** The college should prohibit smoking on campus.

**Announces the main point:** I am going to tell you the similarities and differences, such as goals, work habits, and personality, about Finny and Gene.

**Revised:** While Gene and Finny are similar, the two characters have different goals, work habits, and personality.

6. Use your thesis to preview the organization of the essay. Consider using your thesis to mention the two or three key concepts on which your essay will focus, in the order in which you will discuss them.

**Original:** Access to the Internet will have positive effects on high school students.

**Revised:** Access to the Internet will improve the research abilities and communication skills of high school students.

**Original:** Antigone stands up for what is right.

**Revised:** The main character, Antigone, shows courage when she disobeys the King, disregards the soldier's actions, and is willing to die for her beliefs.

7. Do not hesitate to revise or change your thesis. As you work on your essay, you may realize that your thesis is still too broad, or you may discover a more interesting approach to your narrowed topic.



## Guidelines for Revising a Rough Draft

**1.** Once you have completed your draft, set it aside overnight or a day if possible before you begin revising. You didn't marry it – it was just a first date.

**A.** Read your paper out loud to see how it sounds. Your writing should be clear and natural. If it isn't, simplify it—say exactly what you want to say as clearly as you can.

**B.** Ask a friend to read your paper aloud to you. Listen for clues that tell whether your draft flows logically and whether it makes sense to your reader. When your reader hesitates, slows down, misreads, or sounds confused, it is a signal to you that your writing is not as clear as it should be.

**2.** Check your sentences.

- Does each sentence express a complete thought (no fragments)?
- Is each sentence clear and colorful?
- Is each sentence punctuated as a complete sentence (no run-ons)?

**3.** Have you used a combination of sentence lengths and types?

- Are all of your sentences simple sentences? Use simple, compound, and complex.
- Is any sentence exceptionally long? If so, it must be a strong sentence or you should consider breaking into two or more sentences.

**4.** Check your sentence beginnings.

- Do not start sentence after sentence with the same word (I ..., He ..., It ...) unless this is part of your strategy.

**5.** Make sure that your writing is to the point.

- Take out any words, phrases or ideas which are repeated or which pad rather than add to your writing. We call this advice “write tight.”

**6.** Replace any words or phrases that are too general or overused.

- Use nouns that are specific.
- Use adjectives and adverbs that are fresh and colorful.
- Use active verbs as much as possible; they are lively and vivid.
- Avoid overusing the “to be” verbs (am, is, are, was, were, be, being, been).

**7.** Replace any words or phrases which may confuse the reader.

- Check for agreement of subject and verb.
- Check word choice. Is there a word that you can use that more clearly states your point?

**8.** Improve the style and clarity of your writing by using simile, metaphor, personification, or other literary devices wherever appropriate.

**9.** Define any terms that your reader may not understand, keeping your audience in mind.





**10.** Replace or take out any supporting facts and details which do not prove the point you are trying to make.

- Add clarifying sentences which add details to make the topic clearer and completing sentences which add details and examples that are more specific than clarifying sentences.

- Ask when, where, why, how, to what extent about each of your ideas.

- In narrative essays, use details from personal experiences (your own or examples from the world or literature) whenever possible.

**11.** Study each of your paragraphs.

- Does each paragraph have a clear purpose and focus (topic sentence)?

- Is each major idea developed and supported?

- Are the details arranged in a logical order?

- Have you used transitions within and between paragraphs so that your writing moves smoothly from start to finish?

**12.** Does your writing accomplish what you set out to accomplish?

**13.** Did you follow all rules for spelling, capitalization, punctuation and usage?

- Did you use the correct format (heading, title, indent, margins)?





## Transition Words

**T**ransitions perform two functions: they are bridges from one idea to another, and they are signals to the reader that you are moving somewhere. The goal of any transition is to assist the reader, so use them to provide clarity, not just to add words. Below you will find transition words divided by function.

### SHOW ADDITION

after	indeed
afterward	last
again	lastly
also	likewise
and	more than
and then	moreover
another	next
besides	now
equally important	one of
finally	secondly
first, second, etc.	subsequently
following this	therefore
for one thing	thus
fully	too
further	totally
furthermore	what's more
in addition	with
in fact	

### SHOW SUBTRACTION

admittedly	instead of
after all	it is true
against	just
almost	less than
although	naturally
although this may be	nevertheless
true	not
although it is true that	notwithstanding
and yet	of course
at the same time	on the contrary
barely	on the other hand
but	or
different from	other than
either...or	other
even though	neither...nor
granted	practically
hardly	separately
however	still
I concede that	to be sure
in contrast to	with the exception
individually	yet
instead	



**SHOW COMPARISON**

along the same lines	in the same way
also	like
analogous to	likewise
as	matching
as compared with	of little difference
as well as	parallel to
balanced against	regarding
both	relative to
by comparison	resemble
comparable	resembling
comparatively	same
compared to	shortest
consistent with	similarity
corresponding (to)	similarly
equal	so
equally important	such...as
identical	synonymous
in a similar fashion	to the extent that
in like manner	too
in the same manner	yet

**SHOW CONTRAST**

a clear difference	even though
a contradistinction	however
a disparity	incompatible with
a (strong) distinction	in contrast
against	in disagreement with
although	in opposition to
an inconsistency	nevertheless
an opposing view	nonetheless
and yet	on the contrary
another distinction	on the other hand
apart from	opposed to this idea
at odds with	opposing
at variance with	otherwise
balanced against	strikingly opposed
but	the antithesis of
clearly opposed	the inverse of
contrary to	the reverse of
contrariety	to counter
conversely	to differ
counter to	to differentiate
despite	to oppose
despite the fact that	up against
different from	whereas
differently	while
diverging	yet



**SHOW PURPOSE**

another reason  
because  
for this purpose  
in order that  
in response to

keeping in mind  
so that  
to this end  
why, or for what reason  
with this object in mind

**SHOW EFFECT OR RESULT**

a number of  
accordingly  
as a consequence  
as a result  
because of  
because of this  
by reason of  
caused by  
completely  
consequently  
due in part  
due to  
for this purpose  
hence  
in effect  
in part  
in view of

it follows that  
on account of  
owing to  
partially  
satisfactorily  
so that  
subsequently  
the end result  
the outcome  
the ramifications of  
then  
thereafter  
thereby  
therefore  
thereupon  
thus  
to this end

**SHOW COINCIDENCE**

as unlikely as it seems  
at the same time  
circumstantially  
coincidentally  
during  
equally important  
fortuitously  
in the meantime

in the same period  
incidentally  
ironically  
meanwhile  
seemingly unrelated  
simultaneously  
unintentionally

**SHOW PLACE**

adjacent to  
at/in the beginning  
at/in the end  
behind  
beyond  
contiguous to  
finally  
here  
in relation to  
nearby

neighboring  
on the opposite side  
opposite to  
over  
post  
pre  
there  
under  
what/where at first

**SHOW EXAMPLE**

an illustration of this  
average  
for example  
for instance  
for the following  
reasons  
for then

how  
in this way  
namely  
particularly  
specifically  
statistically  
incidentally



**SHOW TIME**

after	initially
after a long time	later (on)
after a (short/long) while	meanwhile
after all	monthly
afterward	never
annually	next
as long as	not long after
as often as	not long ago
as soon as	now
at length	of late
at present	past
at the same time	preceding
at this moment	presently
before	previously
by now	prior to
concurrently	recently
currently	right after
daily	right away
during	seldom
earlier	simultaneously
erratically	since
former(ly)	sometimes
from... to	soon
henceforth	soon after
hereafter	subsequently
heretofore	then
hourly	thereafter
immediately	today
in retrospect	until now
in the meantime	(very) early
in the past	weekly
in the same period	when
infrequently	while
	yesterday

**SHOW SUMMARY OR CONCLUSION**

accordingly	in summation
after all	it follows then
all in all	on the whole
approximately	perhaps
as a result (of)	rather than
as has been noted	regarding
as shown	so
assumed	so that
consequently	substantially
definitely	summing up
disregarding	supposedly
for this reason	tentatively
hence	then
in any event	therefore
in brief	the hypothesis was
in closing	to conclude
in conclusion	to recap
in general	to sum up
in retrospect	to summarize
in short	to wrap up
in summary	

**SHOW FREQUENCY**

a percentage of all	never
alternatively	occasionally
always	often
any	one of two
commonly	only
constantly	quite
each	rarely
every	relatively few
few	several
fewer	some
frequently	sometimes
many	throughout
more	unusually
most	usually



**SHOW EMPHASIS OR REPETITION**

above all  
according to  
actually  
after all  
again  
as a matter of fact  
as much as possible  
as previously noted  
certainly  
decidedly  
definitely  
equally important  
especially  
essentially  
extremely  
furthermore  
ideally  
in addition to  
in any event  
in fact  
in other words  
in reality  
indeed  
more important  
moreover

most of all  
must  
officially  
of great concern  
of major concern  
primarily  
primary  
realistically  
significantly  
surely  
technically  
the crux of the matter  
the heart of the issue  
the main issue  
the main problem  
the major reason  
theoretically  
there is no question that  
to be sure  
to emphasize  
undoubtedly  
very (un)likely  
without a doubt/  
question

**GIVING AN EXAMPLE OR EXPLANATION**

a case in point  
after all  
an analogy  
analogous to  
another way  
as an example  
as an illustration  
certainly  
consider  
for example  
for instance  
for one thing  
in another case  
in another instance  
indeed  
in fact  
in one example  
in order to clarify  
in other words  
in particular  
in similar manner  
in the following manner  
in the same manner  
in this case  
in this example

in this situation  
in this specific instance  
more exactly  
namely  
obviously  
of course  
on this occasion  
put another way  
simply stated  
specifically  
such as  
suppose that  
take into consideration  
take the case of  
that is  
to be exact  
to bring to light  
to clarify  
to demonstrate  
to illuminate  
to illustrate  
to put another way  
to show  
to take a case in point

**SHOW CONCESSION, EXCEPTION, RESERVATION, RESTRICTION OR UNCERTAINTY**

admittedly  
although it is true that  
although  
as if  
as though  
conceded  
even if  
granted that  
granted  
I concede that  
if only  
in case that

in the event that  
it is true that  
(although) it may appear  
that  
naturally  
of course  
only if  
perhaps  
possibly  
provided that  
the possibility exists that  
to be sure

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