

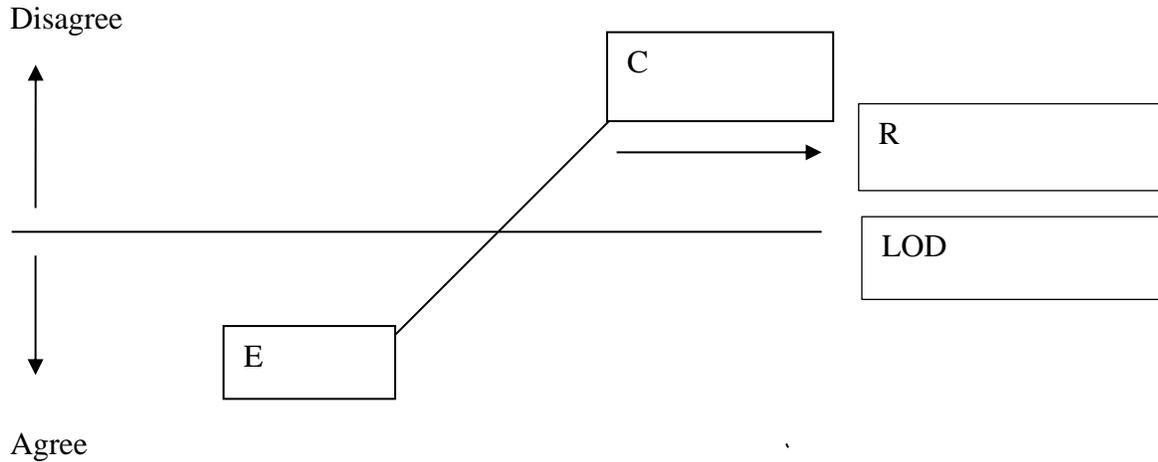
GROWING YOUR CRAFT TO INCREASE YOUR IMPACT

COCWC August 26-28, 2021

Tim Riter

Session I: Changing Minds

Level of Dispute



C _____: what we wish the audience to accept; they do not agree with this.

E _____: what we use to support the c _____; the audience does agree with this.

L _____ of **D** _____ (**LOD**).

R _____, or the _____: how we use and arrange e _____ to support our c _____.

C _____: when we establish a _____, then the LOD moves up to transform the previous c _____ into e _____. That new e _____ (the previous c _____) can be then used to establish another c _____.

TYPES OF REASONING/WARRANT

D _____: reasons from a general principle accepted by the audience to a specific application.

Most effective: when we share basic principles with audience.

Least effective: when we do not share those basic principles.

I _____: reasons from specific examples that the audience accepts to a general principle.

Most effective: when we do not share basic principles with the audience; this allows us to build shared principles, which can then be used deductively. Involves the audience, which is good for post moderns.

Least effective: we must make a clear connection between the specific examples to establish the principle, which can be more difficult.

A _____: reasons through group conversation to reach a conclusion.

Most effective: works well with post modern audiences. It brings the audience into the process more than any other method.

Least effective: individuals may disagree with the group consensus.

N _____: uses story to illustrate, demonstrate, or to prove the point.

Most effective: works well with post modern audiences, people relate well to stories.

Least effective: works better at illustrating or demonstrating than proving.

A _____: uses a similar example to explain or prove the claim.

Most effective: it provides an example.

Least effective: runs the risk of the two not being similar enough.

Session II: Knowing The Rules

Steve Peha, "Teaching that Makes Sense"

https://ttms.org/writing_quality/conventions.htm

I. Why Rules Are Imp

Writing conventions: spelling, punctuation, capitalization, grammar, syntax,

A. Correctness Counts for _____.

B. Correctness Counts for _____.

C. Correctness Allows _____.

D. Correctness Improves _____.

E. Correctness Allows for _____ on Convntns.

II. Grammar Terms

A. **Nouns** are _____.

1. Subjects are nouns that do the _____.

2. _____ objects receive the action of the verb.

3. Indirect objects identify _____ of action.

4. Predicate nominatives rename the _____. Follow linking verb. "We will be losers."

5. _____ rename the subject and are in between commas.

6. _____ of the preposition ends a prepositional phrase.

B. **Verbs** express an _____ (*bring*), an _____
_____ (*become, happen*), or a state of _____ (*be, seem*).

_____ verb (*write*)

_____ (*have, be*)

_____ verbs combine with other words (*We were hoping*)

_____ verbs are = (*I am a writer*). Avoid.

C. **Modifiers** add _____.

Adjectives: describe _____.

Adverbs: describe _____.

D. **Conjunctions** _____ phrases or clauses or lists

_____ conjunctions: connect equal, independent clauses or items in a list.

_____ conjunctions: begin adverbial dependent clauses

E. **Phrases:** Phrases have _____ a subject or a verb and are not a complete thought

_____ phrase: adjective or adverb with preposition and noun

_____ phrase, group of verbs working together
(*We can sleep later*).

_____ phrase: *To wait is not a problem.*

F. **Clauses** have _____ a subject and a verb

_____ clauses: Can function as nouns, adjectives or adverbs. Not a complete thought.

_____ clauses: can stand alone.

G. Sentence _____.

_____ sentence: only one independent clause, no independent

_____ sentence: at least two independent clauses and no dependent.

_____ sentence: two independent clauses and any number of dependent.

H. Sentence type

_____ : Makes a statement and ends with a period.

_____ : Expresses intense or immediate feeling.

Ends with an exclamation mark.

_____ : Asks a question and ends in a question mark.

_____ : Issues a command.

I. Pronoun _____ agreement When two or more noun antecedents are joined by or or nor, choose a pronoun referent to agree with the antecedent closest to the verb, in gender and number

J. Sentence _____ usually told 10 to 15 words.

III. Punctuation Basics

A. “ _____ ” punctuation

B. “ _____ ” punctuation

IV. Capitalization indicates ...

V. Paragraphs

VI. Spelling

VII. No repetition of words, ideas, syntax.

Transition: “Conventions are tools, not rules. They help us hammer out a precise idea, nail down a topic, and chisel away at ambiguity.” Steve Peha

Session III: Breaking The Rules

1 Anaphora _____ successive phrases or clauses with the same word or words.

Power:

Cost:

Declaration, analyze para 2, 3

2 Epistrophe _____ successive phrases with same word or words.

Power:

Cost:

3 Anadiplosis _____ of one phrase begin the next.

Power:

Cost:

4 Asyndeton _____ conjunctions in a list.

Power

Cost:

Pyle, analyze paragraph 7.

5 Polysyndeton _____ conjunctions in a list.

Power:

Cost:

Pyle, analyze paragraphs 5, 9.

Note on 5: 1 long sentence 41 words about stuff, then one short 6 words about people.

6 Analogies, or Comparisons four main ones, they compare the _____

to the _____

Power:

Cost:

6a Metaphor asserts that one thing *is* another thing.

Power:

Cost:

6b Simile comparison between two different things that resemble each other in at

least one way. If noun, use _____, if verb, use _____.

Power:

Cost:

6c Metonymy the _____ image is associated with the subject but isn't the same thing

Power:

Cost:

6d Personification metaphorically represents an animal or inanimate object as having _____ attributes.

Power:

Cost:

7 Ellipsis the intentional _____ of words that are understood in context

Power:

Cost:

8 Fragment not an _____

Power:

Cost:

9 Anaphora substitute typical _____ for another (i.3,noun to verb)

Power:

Cost:

10 Parallelism presents several ideas of _____ by putting each of them into the same kind of grammatical structure.

Power:

Cost:

10 Chiasmus the balanced elements are presented in _____

rather than the same order.

Power:

Cost

11 Sound: alliteration, assonance, consonance

Power:

Cost:

Speed of Vowel Sounds, quickest to slowest

~~Ī — Ē — Ā — EH — I — AH — Ō — OO — UH~~

Speed of Consonant Sounds, Harshesht to Smoothesht

~~K — T — Q — P — B — D — G — J — F — Z — H — M — N — S — L — R — V — W~~

11a Alliteration—repeat _____ sound.

11b Assonance—similar _____ sounds close by.

11c Consonance--similar _____ sounds close by, different vowel.

12 Understatement Deliberately expresses an idea as _____
_____ than it actually is.

Power:

Cost:

13 Hyperbole deliberately _____ conditions.

Power:

Cost:

14 Allusion short, informal _____ to a famous person or event or
quote

Power:

Cost:

**Session IV: Excellence In Writing –
Part One: Audience Orientation and Clarity**

I. Audience Orientation

2 reasons to write: therapy or _____.

Engel: “audience is _____.

A. Who is your _____ audience?

1. _____ believers.
2. _____ believers.
3. Interested _____.
4. **Not** _____.
5. _____

B. Are you the right author?

Gal 2:8.

C. Do you know their traits?

1. **Quoted their literature.**

Acts 17:28

2. **Connected with their culture,**

1 Cor 9:20-22

D. **Research Your Audience, 4 steps**

1. **What are their beliefs?**

2. **What is their culture?**

3. **What is their _____.**

Builders: born before 1945 Security

Boomers: 1946-1964 Idealism, sm reltvsm

Gen X 1965-1976 Materialism, > rltvsm

Millennial 1977-1995 9/11, tech

Gen Z, iGen, or Centennials COVID, tech

1996-2015

4. **What is their _____.**

II. Clarity

William Zinsser *On Writing Well*

A. **Thesis sentence** – single, simple, declarative sentence

B. Write **Tight**.

C. Avoid **Passive Voice**

Exceptions!

**Session V: Excellence In Writing –
Part Two: Power And Imagery**

III. Power

A. _____ words.

Strong, vivid verbs, nouns

_____ words

1. D _____

2 C _____

Gettysburg Address

3 S _____

“Living Like Weasels,” Dillard

“Shooting the Elephant,” Orwell

B. T_____ and L_____

Titles

Tips

- 1) Brief
- 2) Match content, tone, style
- 3) Specific
- 4) Grabs attention
- 5) Fresh, original, new slant.

Leads

- 1) Narrative
- 2) Thematic
- 3) Quote
- 4) Question
- 5) Shocking statement

IV. **Imagery.**

Show, don't tell.

Telling _____

Showing _____

The Benefit:

Exceptions:

Example: Gatsby

Exercise

craft a six-line vignette that contains four images that function as telling facts. The vignette must contain some type of change (joy to sadness, youth to maturity) but cannot tell us the change. Show it. Footnote each image to explain what you intended to accomplish with the telling fact.

**Session VI: Excellence In Writing –
Part Three: Figurative Language and Bonus Material**

The antonym of “actually” is figuratively.

A. Hayakawa’s Ladder of _____.

Most Abstract (most figurative) _____

Less Abstract _____

A Little Abstract _____

A Little Concrete _____

More Concrete _____

Most Concrete (most actual) _____

Benefits:

B. _____ of figures

Metaphor/simile

Personification

Metonymy:

Symbols.

Allegory:

Parable:

Paradox, Oxymoron:

Hyperbole:

Understatement:

Exercises: craft a one sentence example of each type of figurative language

RESOURCE MATERIALS

Declaration of Independence

1 When in the Course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. (71 words, 1 sentence. Strong connot.)

2 We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness — That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government...

(84 wds, 1 sentence, where is anaphora, what effect, how many declarations)

(Analyze anaphora here...some charges are deleted for brevity)

3 The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

He has refused his Assent to Laws, the most wholesome and necessary for the public good. He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.

For Quartering large bodies of armed troops among us:

For protecting them, by a mock Trial, from punishment for any Murders which they should commit on the Inhabitants of these States:

For cutting off our Trade with all parts of the world:

For imposing Taxes on us without our Consent:

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments:

For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people.

“ON THE ROAD TO BERLIN”

Ernie Pyle, *Brave Men*

1 I took a walk along the historic coast of Normandy in the country of France. It was a lovely day for strolling along the seashore. Men were sleeping on the sand, some of them sleeping forever. Men were floating in the water, but they didn't know they were in the water, for they were dead.

2 The water was full of squishy little jellyfish about the size of a man's hand. Millions of them. In the center of each of them was a green design exactly like a four-leafed clover. The good-luck emblem. Sure. Hell, yes.

3 I walked for a mile and a half along the water's edge of our many-miled invasion beach. I walked slowly, for the detail on that beach was infinite.

4 The wreckage was vast and startling. The awful waste and destruction of war, even aside from the loss of human life, has always been one of its outstanding features to those who are in it. Anything and everything is expendable. And we did expend on our beachhead in Normandy during those first few hours.

5 For a mile out from the beach there were scores of tanks and trucks and boats that were not visible, for they were at the bottom of the water--swamped by overloading, or hit by shells, or sunk by mines. Most of their crews were lost.

6 There were trucks tipped half over and swamped, partly sunken barges, and the angled-up corners of jeeps, and small landing craft half submerged. And at low tide you could still see those vicious six-pronged iron snares that helped snag and wreck them.

7 On the beach itself, high and dry, were all kinds of wrecked vehicles. There were tanks that had only just made the beach before being knocked out. There were jeeps that had burned to a dull gray. There were big derricks on caterpillar treads that didn't quite make it. There were half-tracks carrying office equipment that had been made into a shambles by a single shell hit, their interiors still holding the useless equipage of smashed typewriters, telephones, office files.

8 There were LCTs turned completely upside down, and lying on their backs, and how they got that way I don't know. There were boats stacked on top of each other, their sides caved in, and their suspension doors knocked off.

9 In this shore-line museum of carnage there were abandoned rolls of barbed wire and smashed bulldozers and big stacks of thrown-away life belts and piles of shells still waiting to be moved. In the water floated empty life rafts and soldiers' packs and ration boxes, and mysterious oranges. On the beach lay snarled rolls of telephone wire and big rolls of steel matting and stacks of broken, rusting rifles.

10 On the beach lay, expended, sufficient men and mechanism for a small war. They were gone forever now. And yet we could afford it.

11 We could afford it because we were on, we had our toe hold, and behind us there were such enormous replacements for this wreckage on the beach that you could hardly conceive of the sum total. Men and equipment were flowing from England in such a gigantic stream that it made the waste on the beachhead seem like nothing at all, really nothing at all.

12 But there was another and more human litter. It extended in a thin little line, just like a high-water mark, for miles along the beach. This was the strewn personal gear, gear that would never be needed again by those who fought and died to give us our entrance into Europe.

Gettysburg Address

1 "Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. (87 years back, those who lived then started a new nation, desiring liberty and equality for all. Why is one better?) (TS America dedicated to liberty and equality).

2 "Now **we are** engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. **We are** met on a great battle-field of that war. **We have come** to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that **we should** do this. (TS: we have our duties).

3 "But, in a larger sense, **we can not dedicate—we can not consecrate—we can not hallow**—this ground. The brave men, living and dead, who struggled here, have [consecrated](#) it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. (TS: the soldiers did what we cannot)

4 "It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. **It is** rather for us to be here **dedicated to the great task** (4 dedications) remaining before us—**that** from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—**that** we here highly resolve that these dead shall not have died in vain—**that** this nation, under God, shall have a new birth of freedom—and **that** government **of the people, by the people, for the people**, shall not perish from the earth." (TS: We are obligated to fight to save the dream)

“LIVING LIKE WEASELS”

Annie Dillard

1 A weasel is wild. Who knows what he thinks? He sleeps in his underground den, his tail draped over his nose. Sometimes he lives in his den for two days without leaving. Outside, he stalks rabbits, mice, muskrats, and birds, killing more bodies than he can eat warm, and often dragging the carcasses home. Obedient to instinct, he bites his prey at the neck, either splitting the jugular vein at the throat or crunching the brain at the base of the skull, and he does not let go. One naturalist refused to kill a weasel who was socketed into his hand deeply as a rattlesnake. The man could in no way pry the tiny weasel off, and he had to walk half a mile to water, the weasel dangling from his palm, and soak him off like a stubborn label.

2 And once, says Ernest Thompson Seton--once, a man shot an eagle out of the sky. He examined the eagle and found the dry skull of a weasel fixed by the jaws to his throat. The supposition is that the eagle had pounced on the weasel and the weasel swiveled and bit as instinct taught him, tooth to neck, and nearly won. I would like to have seen that eagle from the air a few weeks or months before he was shot: was the whole weasel still attached to his feathered throat, a fur pendant? Or did the eagle eat what he could reach, gutting the living weasel with his talons before his breast, bending his beak, cleaning the beautiful airborne bones?

3 I have been reading about weasels because I saw one last week. I startled a weasel who startled me, and we exchanged a long glance.

4 Twenty minutes from my house, through the woods by the quarry and across the highway, is Hollins Pond, a remarkable piece of shallowness, where I like to go at sunset and sit on a tree trunk. Hollins Pond is also called Murray's Pond; it covers two acres of bottomland near Tinker Creek with six inches of water and six thousand lily pads. In winter, brown-and-white steers stand in the middle of it, merely dampening their hooves; from the distant shore they look like miracle itself, complete with miracle's nonchalance. Now, in summer, the steers are gone. The water lilies have blossomed and spread to a green horizontal plane that is terra firma to plodding blackbirds, and tremulous ceiling to black leeches, crayfish, and carp.

5 This is, mind you, suburbia. It is a five-minute walk in three directions to rows of houses, though none is visible here. There's a 55-mph highway at one end of the pond, and a nesting pair of wood ducks at the other. Under every bush is a muskrat hole or a beer can. The far end is an alternating series of fields and woods, fields and woods, threaded everywhere with motorcycle tracks--in whose bare clay wild turtles lay eggs.

6 So, I had crossed the highway, stepped over two low barbed-wire fences, and traced the motorcycle path in all gratitude through the wild rose and poison ivy of the pond's shoreline up into high grassy fields. Then I cut down through the woods to the mossy fallen tree where I sit. This tree is excellent. It makes a dry, upholstered bench at the upper, marshy end of the pond, a plush jetty raised from the thorny shore between a shallow blue body of water and a deep blue body of sky.

7 The sun had just set. I was relaxed on the tree trunk, ensconced in the lap of lichen, watching the lily pads at my feet tremble and part dreamily over the thrusting path of a carp. A yellow bird appeared to my right and flew behind me. It caught my eye; I swiveled around—and the next instant, inexplicably, I was looking down at a weasel, who was looking up at me.

8 Weasel! I'd never seen one wild before. He was ten inches long, thin as a curve, a muscled ribbon, brown as fruitwood, soft-furred, alert. His face was fierce, small and pointed as a lizard's; he would have made a good arrowhead. There was just a dot of chin, maybe two brown hairs' worth, and then the pure white fur began that spread down his underside. He had two black eyes I didn't see, any more than you see a window.

9 The weasel was stunned into stillness as he was emerging from beneath an enormous shaggy wild rose bush four feet away. I was stunned into stillness twisted backward on the tree trunk. Our eyes locked, and someone threw away the key.

10 Our look was as if two lovers, or deadly enemies, met unexpectedly on an overgrown path when each had been thinking of something else: a clearing blow to the gut. It was also a bright blow to the brain, or a sudden beating of brains, with all the charge and intimate grate of rubbed balloons. It emptied our lungs. It felled the forest, mowed the fields, and drained the pond; the world dismantled and tumbled into that black hole of eyes. If you and I looked at each other that way, our skulls would split and drop to our shoulders. But we don't. We keep our skulls. So.

11 He disappeared. This was only last week, and already I don't remember what shattered the enchantment. I think I blinked, I think I retrieved my brain from the weasel's brain, and tried to memorize what I was seeing, and the weasel felt the yank of separation, the careening splash-down into real life and the urgent current of instinct. He vanished under the wild rose. I waited motionless, my mind suddenly full of data and my spirit with pleadings, but he didn't return.

12 Please do not tell me about "approach-avoidance conflicts." I tell you I've been in that weasel's brain for sixty seconds, and he was in mine. Brains are private places, muttering through unique and secret tapes-but the weasel and I both plugged into another tape simultaneously, for a sweet and shocking time. Can I help it if it was a blank?

13 What goes on in his brain the rest of the time? What does a weasel think about? He won't say. His journal is tracks in clay, a spray of feathers, mouse blood and bone: uncollected, unconnected, loose leaf, and blown.

Shooting the Elephant, abbreviated

George Orwell

Backstory: Orwell was policeman in small village, tame elephant in must was running wild

4 I had almost made up my mind that the whole story was a pack of lies, when we heard yells a little distance away. There was a loud, scandalized cry of "Go away, child! Go away this instant!" and an old woman with a switch in her hand came round the corner of a hut, violently shooing away a crowd of naked children. Some more women followed, clicking their tongues and exclaiming; evidently there was something that the children ought not to have seen. I rounded the hut and saw a man's dead body sprawling in the mud. He was an Indian, a black Dravidian coolie, almost naked, and he could not have been dead many minutes. The people said that the elephant had come **suddenly upon him round the corner of the hut, caught him with its trunk, put its foot on his back and ground him into the earth.** This was the rainy season and the ground was soft, and his face had **scored a trench a foot deep and a couple of yards long.** He was lying on his belly with **arms crucified and head sharply twisted to one side.** His face was coated with mud, the eyes wide open, the **teeth bared and grinning with an expression of unendurable agony.** (Never tell me, by the way, that the dead look peaceful. Most of the corpses I have seen looked devilish.) The **friction of the great beast's foot had stripped the skin from his back as neatly as one skins a rabbit.** As soon as I saw the dead man **I sent an orderly to a friend's house nearby to borrow an elephant rifle.** I had already sent back the pony, not wanting it to go mad with fright and throw me if it smelt the elephant.

What emotions toward elephant by the words?

5 The elephant was standing eight yards from the road, his left side towards us. He took not the slightest notice of the crowd's approach. He was tearing up bunches of grass, beating them against his knees to clean them and stuffing them into his mouth.

What emotions now? How does Orwell use wds to change our emotions about elephant?

Paragraph 6, realized elephant out of must, was safe, didn't want to shoot him.
Paragraph 7, crowd pressure changes his mind, he must shoot.

8 But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that **preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him.** At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it always seems worse to kill a large animal.) Besides, there was the beast's owner to be considered. Alive, the elephant was worth at least a hundred pounds; dead, he would only be worth the value of his tusks, five pounds, possibly. But I had got to act quickly. I turned to some experienced-looking Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing: he took no notice of you if you left him alone, but he might charge if you went too close to him.

BONUS MATERIALS!!!

Tim's Rules of Good Writing—Stolen from George Orwell

Great tools, but “never” is intentional hyperbole.

1. Never use a metaphor, simile, or other figure of speech which you are used to seeing in print.
2. Never use a long word where a short one will do.
3. If it is possible to cut a word out, always cut it out.
4. Never use the passive where you can use the active.
5. Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
6. Break any of these rules sooner than say anything outright barbarous.

McKeon's Sentence Openers

- 1 Begin with a subject.

The sea is a whole world unto itself.

- 2 Begin with a prepositional phrase.

In the past, the treasures of the sea were thought to be limitless.

- 3 Begin with an adverb.

Slowly the sea reveals its secret to us.

- 4 Begin with a gerund.

Swimming in the Mediterranean is like bathing in a large turquoise tub.

- 5 Begin with an infinitive phrase.

To protect our future on this earth we must protect ocean life as well.

- 6 Begin with past participle phrase.

Satisfied with the day's catch, the sun-parched fisherman turned his boat toward shore.

7. Begin with a present participle phrase.

Skimming the choppy surface, pelicans search hungrily for their evening meal.

8. Begin with an adverbial clause.

Whenever a man sails away from his homeland, he is inevitably caught by the romance of the sea.

9. Use an appositive.

The Pacific, the largest body of water, touches the shores of six continents.

10. Ask a question.

Who wouldn't want to sail off to a tropical island?

11. Use an exclamation.

Beware the fury of the Atlantic storm!

12. Use conversation.

The captain warned, "All queasy stomachs should stay by the rail."

13. Use a quote.

"The most dangerous storms I've faced were my own," and Hemingway certainly created storms in his life.

14. Use an absolute phrase.

Heart pounding, I cut the sails loose.

WRITING ANALYSIS

Word/Sentence

Total number of words in essay (or one page) _____

Total number of sentences _____

Longest sentence _____

Shortest sentence _____

Average sentence _____

Number of sentences that contain more than 10 words over the average sentence _____

Percentage of sentences that contain more than 10 words over the average _____

Number of sentences that contain 5 more words or more below the average _____

Percentage of sentences that contain 5 words or more below the average _____

Paragraph length

Longest paragraph (in no. of sentences) _____

Shortest paragraph _____

Average paragraph _____

Grammatical Types of Sentences

Simple sentences _____ percentage _____

Compound sentences _____ percentage _____

Complex sentences _____ percentage _____

Compound-complex _____ percentage _____

Sentence Openers

Total number of declarative sentences _____

Starts with a subject _____

Starts with an expletive_____

Starts with a coordinating conjunction_____

Adverb word_____

Prepositional phrase_____

Verbal phrase_____

Adjective phrase_____

Inverted word order_____

Diction

Total number of active verbs_____

Total number of passive verbs_____

Total number of linking verbs_____

Strengths

Goals: