

UCLA WRITING PROGRAMS

I.

You'll see below some bits of sentences followed by blank lines. Imagine that those bits are the first words of successive new paragraphs and that the lines cover over the substance of each paragraph. What can you learn about effective transitions by reading only the fragments? What do you know about the topic or focus of the paragraphs themselves?

Ideological wavering aside, -----

-----.

Take, for instance, -----

-----.

The problem of unclear motivation -----

-----.

Beyond such inconsistencies lies the broader question of -----

-----.

Of course, that is not to say -----

II.

Transitions: Building bridges. Imagine the lines below (-----) represent text in a paragraph. The sentences that interrupt the lines represent the ends and the beginnings of paragraphs. Without knowing the content of the piece, you can gather something important about transitions by focusing only on these ending and beginning sentences. You can see how the first sentence of one paragraph repeats or echoes something from the end of the previous paragraph. That repetition becomes a kind of bridge building from one paragraph to another.

----- . Surprise or shock is an essential part of Wells's strategy.

But the shock of the new does not necessarily lead anywhere. _____

_____, He feels a within himself a struggle between, as he puts it, “laughter and disgust.”

Unfortunately, it seems that disgust ultimately stifles laughter. _____

_____. Wells claims that an individual under pressure can seek security by joining a mob.

Of course, such “security” turns out to be even more dangerous for all involved.

____. By cutting himself off from his own kind, Griffin may threaten the community, but he can only destroy himself.

Griffin’s narrative marks his radical alienation.
