






All English Moves

Please see the following tables to view all English mentor texts pertaining to each mini move.



Moves That Introduce: English

Move	Mini-Mentor Text
Just-the-Facts 	Climate activist Greta Thunberg who, at age 15, led school strikes every Friday in her home country of Sweden—a practice that caught on globally—has now, at 20, managed to bring together more than 100 scientists, environmental activists, journalists and writers to lay out exactly how and why it's clear that the climate crisis is happening. —Barbara J. King (2023), "Greta Thunberg's 'The Climate Book' Urges World to Keep Climate Justice Out Front," <i>NPR</i>
Make the Case 	Dennis Lehane's <i>Small Mercies</i> may take place in Boston's Southie neighborhood in 1974—but the topics it deals with are incredibly timely. At once a crime novel, a deep, unflinching look at racism, and a heart-wrenching story about a mother who has lost everything, this narrative delves into life in the projects at a time when the city of Boston struggled with the desegregation of its public school system—and a lot [of] residents were showing their worst side. —Gabino Iglesias (2023), "Dennis Lehane's 'Small Mercies' Is a Crime Thriller That Spotlights Rampant Racism," <i>NPR</i>
What They Said 	<i>Parable of the Sower</i> was first published in October 1993. It tells the story of 15-year-old Lauren Olamina, a young Black woman living through a time of severe societal collapse. She creates (through observation and deduction) a new religion, Earthseed, which she expounds between her diary entries in simple verses that are both axiomatic and richly open-ended: "The Self must create / Its own reason for being. / To shape God, / Shape Self." —Roz Dineen (2024), "On the Simple Prophecy of Octavia Butler's <i>Parable of the Sower</i> ," <i>Literary Hub</i>
Scene-Drop 	The small, sickly African girl who arrived in Boston on a seafaring vessel in 1761 had already been stripped of her family and her home. She missed her father, who suffered after having his young child "snatched," she would later lament in writing. She longed for her mother, whose morning libations to the sun had imprinted on her an enduring memory. She was naked beneath her only physical covering, a "dirty carpet." She owned nothing, not even herself. A little over a decade later, this same girl, named Phillis Wheatley after the slave ship that had transported her (the Phillis) and the enslavers who had purchased her (Susanna and John Wheatley), was an author. Her widely read 1773 book of verse, <i>Poems on Various Subjects, Religious and Moral</i> , was striking in its creativity and spoke up for Black humanity. In his erudite, enlightening new biography, <i>The Odyssey of Phillis Wheatley</i> , the historian David Waldstreicher points out that the remarkable and unlikely story of this Revolutionary-era Black celebrity, who was both highlighted and castigated for her race, turns on such reversals and contradictions. Wheatley emerges in these pages as a literary marvel. Waldstreicher's comprehensive account is a monument to her prowess. —Tiya Miles (2023), "The Great American Poet Who Was Named After a Slave Ship," <i>The Atlantic</i>
Then-and-Now 	Back in 1995, Russia's two major art museums, in St. Petersburg and Moscow, mounted exhibitions a month apart that attracted considerable attention. Not so much because of the art, although much of it was spectacular, but because Russia openly identified it as art looted from Nazi Germany at the end of World War II... ... Last month, those "twice saved" treasures came to mind with the news that a German government delegation had traveled to Nigeria to return 20 precious artifacts, a tiny portion of the vast trove of what are known as Benin Bronzes, plundered by British colonial soldiers from what was the West African kingdom of Benin. (The kingdom is now part of Nigeria; modern Benin is a separate, neighboring state.) —Serge Schmemmann (2023), "She Comes Back to Where She Belongs," <i>The New York Times</i>


Moves That Make a Claim: English

Move	Mini-Mentor Text
The Big Idea 	Dennis Lehane's <i>Small Mercies</i> is a crime thriller that spotlights rampant racism. —Gabino Iglesias (2023), "Dennis Lehane's 'Small Mercies' Is a Crime Thriller That Spotlights Rampant Racism," <i>NPR</i>
Outline It 	While <i>Fledgling</i> explores a host of far-reaching themes—racial anxiety, codependency, memory (or a lack thereof)—Butler seems most keen on examining power and intimacy. —Lovia Gyarkye (2022), "The Octavia Butler Novel for Our Times," <i>The Atlantic</i>
This-and-That 	By her presence, Moreno teaches us how to approach this movie, as both an affectionate tribute and a gentle corrective. —Justin Chang (2021), "Steven Spielberg's 'West Side Story' Will Make You Believe in Movies Again," <i>NPR</i>
Not-This-But-That 	[Clarence Thomas's] efforts at reconciliation ultimately illustrate the extent to which "originalism" is merely a process of exploiting history to justify conservative policy preferences, and not a neutral philosophical framework. —Adam Serwer (2023), "The Most Baffling Argument a Supreme Court Justice Has Ever Made," <i>The Atlantic</i>
Synthesize It 	<i>Freedom Song</i> , Amit Chaudhuri's third novel, is set in Calcutta in 1993. The book is pointillist in form, capturing both the inner and outer voices of its many characters. If Dylan Thomas, with his uncanny ear for unspoken thoughts, had written <i>Under Milk Wood</i> set not in a Welsh village but in an Indian city, this might be it. —Wendy Doniger (2024), "A Quiet Roar: Wendy Doniger on Amit Chaudhuri's <i>Freedom Song</i> ," <i>Literary Hub</i>






Moves That Define: English

Move	Mini-Mentor Text
<p>It Is What It Is</p> 	<p>Of course, it is Breyer's patience for sifting through the most finicky details that made him such a scrupulous jurist. He is dedicated, precise and deliberate. —Jennifer Szalai (2024), "The Retired Justice Who Doesn't Understand the Supreme Court," <i>The New York Times</i></p>
<p>Say My Name</p> 	<p>Here, hurricanes and tides have made building collapse a constant danger, the freeway is visible only on low-tide days, food is government rations, the wealthy have fled "upriver to scattered little freshwater townships," and gigantic birds called rook cranes are everywhere. —Jessamine Chan (2024), "In Téa Obreht's Latest, a Refugee Seeks Home in a Ruined World," <i>The New York Times</i></p>
<p>Keep It Appositive</p> 	<p><i>The Talk</i> explores the question of how people—in this case, a precocious, geeky, and artistic young man, the child of a white mother and Black father—know what they know. —Tahneer Oksman (2023b), "'The Talk' Is an Epic Portrait of an Artist Making His Way Through Hardships," <i>NPR</i></p>
<p>Gimme an Example</p> 	<p>And so it starts with being an altar boy for those Masses in Enniscorthy, the stained glass, the light, the Cathedral, the choir, the amazing choir singing Mozart . . . all of that mattered enormously, as did later at St. Peter's, which was half a seminary and half a Diocesan school where a lot of the real influences on, certainly on me, were priests. —Caoilinn Hughes (2024), "Colm Tóibín on James Baldwin's Enduring, International Influence," <i>Literary Hub</i></p>
<p>Engage With Etymology</p> 	<p>Loneliness is a compound or multidimensional emotion: It contains elements of sadness and anxiety, fear and heartache. The experience of it is inherently, intensely subjective, as any chronically lonely person can tell you. A clerk at a crowded grocery store can be wildly lonely, just as a wizened hermit living in a cave can weather solitude in perfect bliss. (If you want to infuriate an expert in loneliness, try confusing the word "isolation" with "loneliness.") For convenience's sake, most researchers still use the definition coined nearly three decades ago, in the early 1980s, by the social psychologists Daniel Perlman and Letitia Anne Peplau, who described loneliness as "a discrepancy between one's desired and achieved levels of social relations." Unfortunately, that definition is pretty subjective, too. —Matthew Shaer (2024), "Why Is the Loneliness Epidemic So Hard to Cure?," <i>The New York Times</i></p>

Moves That Describe: English

Move	Mini-Mentor Text
Describing Lists 	I wanted to find what she discovers in our borderlands, to see if it's as dearly held as my memory of a childhood bedroom window opening southward to a daily breeze of blended language, barking dogs and Grandmother's whistled greetings to her neighbors. —Marcela Davison Avilés (2023), "'The Wind Knows My Name' Is a Reference and a Refrain in the Search for Home," <i>NPR</i>
Say It Again, But Make It Specific 	Britell deftly captures the emotional dissonance at the heart of the show. His score's dual capacity for harmony and dissonant chords underlines the nuanced nature of so many interactions, as affection is clouded by trauma, jealousy, and anger. —Ali Royals (2023), "Hereditary Venom: On Nicholas Britell's 'Succession: Season 4' Soundtrack," <i>Los Angeles Review of Books</i>
Dash That Describes 	<i>The Wind Knows My Name</i> is a tale of two child immigrants—a boy who escapes Nazi occupied Vienna in 1938 and a girl who escapes military gangs in El Salvador in 2019. —Marcela Davison Avilés (2023), "'The Wind Knows My Name' Is a Reference and a Refrain in the Search for Home," <i>NPR</i>
Let's Imagine ... 	Few delights bring as much comfort as good food, so imagine how cheering a good cup of coffee and a fresh donut would have been to soldiers on the front lines in World War II. But also imagine how women recruited to serve food to soldiers might view the value of their contribution when they see the life-and-death sacrifices those men had to make. That's one of the animating conflicts in the heartfelt novel <i>Good Night, Irene</i> from Pulitzer Prize finalist Luis Alberto Urrea. —Michael Magras (2023), "Good Night, Irene by Luis Alberto Urrea," <i>BookPage</i>
Figurative Language Comparison 	Seemingly overnight, Bridget was to digital correspondence what Chandler Bing was to comic timing: a fresh metronome for the last gasp of the 20th century. —Elisabeth Egan (2023), "Bridget Jones Deserved Better. We All Did," <i>The New York Times</i>


Moves That Provide Evidence: English

Move	Mini-Mentor Text
Hyperlink Layers 	<p>It's a minor-league mind that chooses to make sport of sports. Not that there aren't major-league authors who do so, among them <u>George Orwell</u> ("Serious sport is war minus the shooting") and <u>H. L. Mencken</u> ("It is impossible to imagine <u>Goethe</u> or Beethoven being good at billiards or golf"). Their thinking hurts the ball club. As a nation, it is through the prism of sports that we frame our ethical values, remember our history, envision our future, and find the figures of speech that create our common culture and define our national identity. <u>Walt Whitman</u> once whimsically described American democracy as "athletic"; history has borne out his observation in more ways than he could have foreseen. —Simon Apter (2010), "Wordplay," <i>Lapham's Quarterly</i></p>
Reference a Visual 	<p>Behold the hulking Arctic explorer Peter Freuchen and his chic wife, Dagmar, in an unforgettable picture from 1947. . . .</p> <p>. . . For one thing, look at the proportions! He is so <i>large</i>, swaddled in a colossal polar-bear coat, and she is so <i>tiny</i>, in her pert black suit and pearls, her one extravagance (a hat with a bow and netting, the millinery trend in those days) dwarfed by his opulent pelage. And then there are their expressions. His: leathered and intimidating, as if he were staring down a predator he intends to harpoon.</p> <p>[The image is a black-and-white photograph featuring two individuals, a man and a woman, who are both dressed in distinctive attire.</p> <ul style="list-style-type: none"> • <i>Man on the left: He is standing and wearing an oversized, heavy fur coat that almost engulfs him, making him appear larger and more imposing. The fur coat is thick and covers him from his shoulders down to his ankles. The man's facial expression is serious, with a full beard, adding to his rugged appearance.</i> • <i>Woman on the right: She is seated on what appears to be a draped fabric or cushion. She is dressed elegantly in a dark, formal outfit with a knee-length dress and heels. She is also wearing a stylish hat with a decorative element, which adds to the sophisticated look. Her pose is composed, with one leg crossed over the other and her hands resting on her lap.</i> <p>The photograph likely has a historical or artistic context, with the contrasting appearances of the two subjects creating a striking visual effect. The man's grandiose fur coat contrasts with the woman's refined and polished look, suggesting a juxtaposition of ruggedness and elegance.] — Rachel Syme (2019), "An Irving Penn Portrait for the Coldest Days of Winter," <i>The New Yorker</i></p>
The Fold In 	<p>Christie's home life sputtered at approximately the rate her career took off. She seems to have had a take-it-or-leave-it attitude to motherhood, ditching Rosalind for months at a stretch and neglecting to answer the unhappy girl's letters. Later Christie would describe Rosalind as playing "the valuable role in life of eternally trying to discourage me without success." —Molly Young (2022), "Agatha Christie's Latest Biographer Plumbs a Life of Mystery," <i>The New York Times</i></p>
Paraphrase It 	<p>Quote from writer Christine Schutt: A story is a circle. —Christine Schutt, personal communication to Julia Phillips, Summer 2014</p> <p>Mentor text: I'm paraphrasing a brilliant writer and teacher, Christine Schutt, when I say that this way of structuring a story, returning in the end to the elements that were put in play at the start, is what gives the reader satisfaction. —Julia Phillips (2024), "Julia Phillips on the Writing Lessons of Fairy Tales," <i>Literary Hub</i></p>
End With Analysis 	<p>Perhaps even more disturbing than Offred's total erasure is the blasé nature with which the scholars of the epilogue regard the events of the novel. Pieixoto remarks "we must be cautious about passing moral judgment upon the Gileadean. Surely we have learned by now that such judgments are of necessity culture-specific." The professor listened to Offred's description of the tortures that women were subjected to during her time, yet he is reluctant to judge the perpetrators of her suffering. Dr. Pieixoto, as a male scholar, is viewing these historical events from the distant perspective of privilege, and as a result, like many real-life scholars, he is unwilling to condemn something that would never have affected him personally, writing off the oppression of an entire gender as a matter of cultural misunderstanding. —Anna Sheffer (2017), "The Epilogue of 'The Handmaid's Tale' Changes Everything You Thought You Knew About the Book," <i>Electric Literature</i></p>






Moves That Summarize: English

Move	Mini-Mentor Text
Define and Detail 	Pasta nada is better known to the world as pantry pasta. These are the pasta dishes you make, vastly better and less expensive than ordering out, from ingredients that are already in your kitchen. —Dwight Garner (2024b), “Pasta Nada: The Culinary Art of Making Something From Nothing,” <i>The New York Times</i>
Pivot Synopsis 	Relentlessly harassed about his homosexuality by both schoolmates and his especially harsh mother, Keith Chen, the novel's primary protagonist, flees his hometown of Yongjing to live a freer, bohemian life in Berlin, where he enters a romance with a German named T. By the end of the first chapter, however, Keith reveals that he's murdered T, without saying how or why. After serving his prison sentence, Keith returns to Yongjing for the first time in many years. —Leland Cheuk (2022), “‘Ghost Town’ Blurs the Line Between the Living and the Dead in Rural Taiwan,” <i>NPR</i>
The Devil in the Details 	The fair, which this year had over 1,000 exhibitors and something like 30,000 visitors, is one of the biggest events of the international publishing calendar. For three days, agents, editors, publishers, scouts and many other people whose jobs are harder to explain gather in a frenzied fashion, primarily to sell and buy foreign rights for English-language books, but also to take temperatures, observe prevailing winds and scheme. For those who weren't there to close deals, the fair offered the opportunity to map out the minutely graded power structure of the publishing industry. —Rosa Lyster (2024), “Welcome to the London Book Fair, Where Everyone Knows Their Place,” <i>The New York Times</i>
Cause and Effect Sandwich 	It makes sense that Peter Freuchen would agree to sign up for such a process: he was nothing if not tough. Freuchen, who was born in 1886, in Denmark, quit school, at the age of twenty, to sail to Greenland, as a stoker on a steamship, after seeing a student play about polar exploration and realizing that it was his life's calling. He spent the next three decades living in and exploring some of the coldest parts of the world. According to his many memoirs and journals (he wrote more than a dozen!), he encountered death at almost every turn. He was trapped for several days in an avalanche. A camp cook almost shot him, thinking he was a bear. . . . While he was stuck, whittling away at the ice, one of his feet froze so severely that he was forced to amputate several of his own toes. Later, he lost the foot entirely. —Rachel Syme (2019), “An Irving Penn Portrait for the Coldest Days of Winter,” <i>The New Yorker</i>
Quote It to Me 	Grief here is fundamentally an intense form of attention. Those in power have an incentive to use grief as a spotlight on events that bolster national identity, financial or brand interest, or otherwise, just as they have an incentive not to draw attention to events that could sow discord or upend these interests. What a society chooses to grieve is ultimately its way of “posing the question of who ‘we’ are,” writes the philosopher Judith Butler. “By asking whose lives are considered valuable, whose lives are mourned, and whose lives are considered ungrievable.” —Cody Delistraty (2024), “How Reading Grief Memoirs Helped Cody Delistraty Understand His Loss in New Ways,” <i>Literary Hub</i>






Moves That Contextualize: English

Move	Mini-Mentor Text
Let's Compare 	Despite the urban setting, this is a village novel, like <i>Emma</i> or <i>Barchester Towers</i> , an ensemble piece about the way a small community of flawed characters who think they know one another all too well cope with newcomers and their own capacity for change. —Laura Miller (2020), “The Old-Fashioned Warmth of James McBride,” <i>Slate</i>
Double Date 	Known as the Black Tulip, only twelve copies appear to have survived since its publication in July 1827. That one of the last two in private hands is coming to auction this month, not quite two centuries later, marks an historic bibliophilic event. —Bradford Morrow (2024), “In Search of the Rarest Book in American Literature: Edgar Allan Poe’s <i>Tamerlane</i> ,” <i>Literary Hub</i>
Show Me the Data 	<p>From July to December 2023, PEN found that more than 4,300 books were removed from schools across 23 states—a figure that surpassed the number of bans from the entire previous academic year.</p> <p>The rise in book bans has accelerated in recent years, driven by conservative groups and by new laws and regulations that limit what kinds of books children can access. Since the summer of 2021, PEN has tracked book removals in 42 states and found instances in both Republican- and Democratic-controlled districts. —Alexandra Alter (2024), “Book Bans Continue to Surge in Public Schools,” <i>The New York Times</i></p>
Educated Inference 	Plath’s most famous poem is probably “Daddy,” which references her father and his death, but which is absolutely not a biographical poem, and is in many ways a poem about throwing off the influence of powerful men—her father, sure, but also her teachers and certainly her husband, who was a stand-in for both her father and her teachers, throughout their marriage, according to Plath. —Sarah Viren (2024), “A Painful, Urgent Reimagining: Emily van Duyn on Writing a New History of Sylvia Plath’s Last Years,” <i>Literary Hub</i>
Past and Present Connection 	<p>Class leaps are far rarer now than they were in the 1940s, as research by Raj Chetty and others has shown. And it can be emotionally treacherous to move between social classes, or what social theorist Chantal Jaquet calls “transclass” in her recent book <i>Transclasses: A Theory of Social Non-Reproduction</i>. . . .</p> <p>On one hand, Vance’s personal narrative is the authentic-seeming apotheosis of Trump’s own mostly false story of self-creation. On the other, both Trump and Vance are part of a longer tradition in American writing and entertainment centered on the self-made man. —Alissa Quart (2024), “JD Vance Is the Toxic Byproduct of America’s Obsession With Bootstrap Narratives,” <i>Literary Hub</i></p>

Moves That Add Voice: English

Move	Mini-Mentor Text
Say It Slang 	C'est la vie, of course, unless you are some type of time-lord wizard. But novelists are wizards, or at least magicians, and one of their favorite tricks is to fit whole narrative worlds inside a single day, book-shaped ships squeezed into bottles. —Leah Greenblatt (2024), "2 Novels Set Over Very Memorable Days," <i>The New York Times</i>
Ask a Question 	Other writers have persuasively argued for Colwin's ongoing relevance, particularly in regard to the 2021 reissues of her fiction and cooking essays. But my questions were more personal: Would her narratives speak to me nearly 30 years after first reading them? Would I still revel in Colwin's enchantment? Was it finally time to write about her and what she had meant to me? —Mia Manzulli (2024), "In Praise of the Domestic Sensualist: Laurie Colwin at 80," <i>Literary Hub</i>
Put It in Parentheses 	But, while many public beaches remained closed, "Beach Read" blew up on TikTok. Cooped-up daughters pressed it on distracted mothers (present company included). The book sailed onto the best-seller list, where it remained for more than a year. ... At Henry's request, Chiu outfitted Daphne's free-spirited L. I. (that's romance lingo for love interest) in a pair of yellow Crocs. —Elisabeth Egan (2024), "Emily Henry on Writing Best-Sellers Without Tours or TikTok," <i>The New York Times</i>
Connect Personally 	My idea of hell would be to live with a library that contained only reimaginings of famous novels. It's a wet-brained and dutiful genre, by and large. Or the results are brittle spoofs—to use a word that, according to John Barth, sounds like imperfectly suppressed flatulence—that read as if there are giant scare quotes surrounding the action. Two writers in a hundred walk away unscathed. "James" is the rarest of exceptions. —Dwight Garner (2024a), "'Huck Finn' Is a Masterpiece. This Retelling Just Might Be, Too," <i>The New York Times</i>
Make It Metaphorical 	<i>Forgotten on Sunday</i> is a <i>pain au chocolat</i> of a book—flaky but buttery, with a sweet center. This sentimental soul-soother is further sweetened by the knowledge that several of the characters are named, at least in part, after Perrin's grandparents, including Helene Hel's lost-and-found great love, Lucien Perrin. —Heller McAlpin (2024), "'Forgotten on Sunday' Evokes the Heartwarming Whimsy of the Movie 'Amélie,'" <i>NPR</i>

Moves That Conclude: English

Move	Mini-Mentor Text
What We Don't Know and What We Do 	<i>Late Bloomers</i> doesn't show how seeing, or rather, <i>learning to resee</i> , takes time. All the same, implicit in the novel's gardening motif is a modest message: we seldom care for ourselves with the same determination as for our plants. About the things we care most—namely, ourselves—we lie. And what in turn eludes us is the emergence of new buds within ourselves, blooms that lay dormant for years before opening to the sun. —Rajat Singh (2023), "I Became a Writer When I Needed a Fresh Start," <i>Electric Literature</i>
What's Next? 	I'm not sure I believe that institutional change alone is enough to keep each new social media platform from falling prey to the worst side of human nature. Is it possible for us, the users of the internet, to learn how to simply <i>not go there</i> ? I hope so, because that may be what it takes to get us out of Rose-Stockwell's dark valley and back into the sun. —Laura Miller (2023), "How to Short-Circuit the Outrage Machine," <i>Slate</i>
Share the Last Word 	Imelda drives, one dark afternoon, into the countryside and finds that the yellow hills, the old landmarks, all Ireland, provide no answer to the problems that plague her: "At the crossroads a shuttered pub a blackened sign Guinness Time the country gazes back at you like a mirror with nothing in it." —Dan Kois (2023), "A Novel That Strives to Engage the World on Every Single Page," <i>Slate</i>
The Bottom Line 	<i>Black Leopard, Red Wolf</i> and <i>Moon Witch, Spider King</i> can be disorienting and confusing books whose narratives jump around in time and treat such bizarre phenomenon as lightning vampires as if they need little explanation. Their difficulty will (and has) put off some readers, but for those who persevere, the two novels show how who you are shapes the kind of story you tell about the world around you, a world made new with every teller. —Laura Miller (2022), "The 'African Game of Thrones' Just Keeps Getting Better," <i>Slate</i>
Solve the Problem 	So how do we define ourselves in the age of Instagram and Reality TV? Maybe we don't. Maybe we date who we love and plant a garden in our backyard, and when the finale of <i>Love Is Blind</i> comes out, we sit on the couch, watch with our limbs intertwined, and laugh and smile and cringe and gasp. Maybe it's as simple as that. —Grace Kennedy (2023), "Searching for 'The One' in the Age of Social Media and Reality TV," <i>Electric Literature</i>

Moves That Organize: English

Move	Mini-Mentor Text
<p>Topic Sentence Transition</p> 	<p>My mother also believed that writing was the highest possible calling, so she read <i>Pride and Prejudice</i>, her favorite Jane Austen novel, aloud to me in the womb.</p> <p>She wanted me to hear the words, the magnificent prose; to enjoy the wit; to appreciate the insights; to value exemplary work. —Jane Cleland (2021), “Jane Austen and Me,” <i>CrimeReads</i></p>
<p>Hinge Transition</p> 	<p>At one end of the spectrum is the therapeutic confessional, where the need or wish is a subconscious, complicated thing; at the other end is the diary of the politician or other public figure, where the need or wish—to be read—is the whole point of writing the thing in the first place.</p> <p>But could it be that a hitherto unrecognized literary law dictates that the less a person expects others to read a diary, the more interesting it will be?</p> <p>Political diaries certainly prove the point. —Helen Fielding (2024), “Helen Fielding on <i>Bridget Jones</i> and the Subtle Art of Diary Keeping,” <i>Literary Hub</i></p>
<p>List It</p> 	<p>Except not all fairy tales actually conclude this way. In my go-to collection of Brothers Grimm stories, sure, some tales have it, but many end on a last line with a decidedly different tenor</p> <p><i>“All of them were executed as payment for their villainy.</i></p> <p><i>“That was how Hans lost his bride.</i></p> <p><i>“And since nobody could get out, they were all burned to death.</i></p> <p><i>“The duplicity of the stepmother and her daughter was now clear as day, and they were cast into the forest to be devoured by wild animals.</i></p> <p><i>“Watch out!”</i></p> <p>—Julia Phillips (2024), “Julia Phillips on the Writing Lessons of Fairy Tales,” <i>Literary Hub</i></p>
<p>Add Subheadings</p> 	<p>Subheadings:</p> <ul style="list-style-type: none"> • <i>Leaving Home</i> • <i>A Sheet of Paper</i> • <i>Mind on Fire</i> • <i>The Altercation</i> • <i>Perfect Marriage</i> <p>—Paul Elie (2015), “The Secret History of <i>One Hundred Years of Solitude</i>,” <i>Vanity Fair</i></p>
<p>Visual Anchoring</p> 	<p>Then, midway through the book, after the wise woman gives our hero one truth about dragons—basically that they’re all like Smaug from <i>The Hobbit</i>, sitting on piles of treasure and shooting flames at trespassers—the little boy steps over and out of the border of the first story, and straight into another.</p> <p>[Image of an illustration in the book with a boy standing next to an elderly woman: The woman has her arm around the boy’s shoulder. They sit on the porch of a cabin in a forest with large green trees and the text “You may also journey into another forest . . .”]</p> <p>Now the illustrations are airy and cool—greens and blues replace the warm reds and browns of yore. The borders have disappeared. The oak trees have been uprooted by a bamboo forest. The child is guided by nine-tailed foxes, ghostly maidens, and the white rabbit who dwells on the moon. —Samantha Balaban (2024), “To Learn ‘The Truth About Dragons,’ Go on a Quest Through This Kids’ Book,” <i>NPR</i></p>