Body Paragraph Development

P.I.E.

Point --   make your point—often this is done in your topic sentence or transition into the paragraph

Illustrate --   illustrate your point—provide *specific support* (specific examples, observations, case studies, statistics, statements from authorities)

Explain --   Explain how your illustrations relate to the main idea (point) of the paragraph and, therefore, your thesis.

SAMPLE P.I.E. BODY PARAGRAPH

POINT: Masaccio's *Trinity with the Virgin, Saint John the Evangelist, and Donors*, painted around 1426-27, uses linear perspective to bring the viewer into close connection with the crucified Christ (56—Fig.17.17) and to remind him or her of life beyond death. **ILLUSTRATION/EVIDENCE:** Looking at the wall fresco, the viewer's eye is drawn into the image of a church's vaulted archway with the vanishing point being created from the top of the arch to the bottom of the foundation or bottom of the Cross (57--Fig. 17.18). We see several worlds through this archway: a sarcophagus at the base with a skeleton, the crucified Christ, and the resurrected Christ standing above and behind Christ on the cross in a strong triangular composition that evokes the Trinity. **EXPLANATION:** This image literally gives a portal into worlds: it's a glimpse into the coming resurrection with the figure behind and above Christ on the cross and yet a further archway leading elsewhere even beyond that. A visual illusion and tour de force, Masaccio's *Trinity* invites the viewer to experience the mystery of salvation to come with their own eyes. This portal offers a symbolic promise of another world, but is anchored by real-world donors who are just outside the arches, just as the viewer, too, is still in this worldly space.
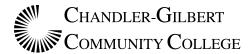
SAMPLE P.I.E.T.I.E. BODY PARAGRAPH

(MULTIPLE PIECES OF EVIDENCE EXPLAINED WITH TRANSITIONS*)

POINT: Zinsser builds his emotional connection to student readers with his powerful use of repetition to describe the bind students often find themselves in: caught between their ideals and their parents' need for security. **ILLUSTRATION/EVIDENCE:** For example, when Zinsser writes about students' desires for straightforward answers, he stresses that "there will be plenty of time to change jobs, change careers, change whole attitudes and approaches" (446). **EXPLANATION:** The emphasis in this sentence is on the repetition of the verb "change": in fact, the sentence reminds students that change is inevitable and security is not. **TRANSITION TO NEXT PIECE OF EVIDENCE ON SAME POINT:** He uses repetition again, but this second time focusing on the noun, "security." **ILLUSTRATION/EVIDENCE:** He writes, "They want a map . . . that they can follow unswervingly to career security, financial security, Social Security, and presumably, a prepaid grave" (446). **EXPLANATION:** In the first sentence that really addresses the parental audience, the verb "change" indicates the process of movement continually happening. In the second, the repetition of the noun, "security" reflects the student's desire to hold on to security as an object and can evoke the parents' and students' sense of a life with transformative potential, rather than a pre-

made script. **TRANSITION TO NEXT PIECE OF EVIDENCE ON SAME**

POINT: Finally, he repeats yet another verb, the verb "wish."

ILLUSTRATION/EVIDENCE: He writes, "What I wish for all students is some release from the clammy grip of the future. I wish them a chance to savor each segment of their education. . . . I wish them the right to experiment" (448).

EXPLANATION: By repeating the phrase "I wish," Zinsser conveys almost a sense of prayer regarding the liberation of the student from the "future's clammy grip," since repetition can have the effect of a kind of mantra. The repeating may make it happen. In these passages, the repetition makes his argument memorable for his readers, just as repetition in a song chorus does in music.

*Structure might change depending on the type(s) of evidence you provide. For example, you might have PITIE or PITIETIE.