

## **NOTES 2/7/12**

**Assign. #1 Due Tonight – Tell a Story from an Image (typed; 1 ½ - 2 pages)**

Read pp. **14– 17** (from —'Drafting' onward)

Discuss Assign. #2 (due 2/14)

What is “Objectivity”? Look at student paper 17-19;

Read pp. **21-24**, “Revising”/“Editing & Proofreading”

5-W lead vs. Thesis Statement

Recognizing Arguable Statements (determining objectivity)

Adding Transitions; Review: Abstract vs. Concrete

**Read pp. 27-36** Lead Types

### **QUICK REVIEW: the writing process**

1. Consider your **Audience**: who am I writing for, and what are their expectations or prior knowledge?
2. Consider your **Purpose**: what do I, as the writer, want to achieve? This determines **tone** and information included. Will there be a **call to action**?
3. **Brainstorming/Clustering**: free associate ideas on paper; cluster-mapping organizes these ideas and shows their relationship to one another.
4. **Drafting**: Get your ideas down and begin wherever you can get a foothold
5. **Revision**: Messy work; paragraph deletions and reorganizations.
6. **Editing**: Slow, cool line-by-line search for typos, homonym-related spelling mistakes, formatting problems.

### **Assign #2: The Effective Paragraph – Review a Book or Movie Due Tuesday, February 14**

Review a book or movie in one paragraph, explained why you liked or hated it. Use appropriate paragraph anatomy: *topic sentence*, *supporting points*, and *concluding sentence*. Refer to the two examples in the notes, which have been color-coded to reveal their structure.

Remember, this is not a plot synopsis. No more than 2 sentences should be devoted to plot summary. A bulk of the paragraph must offer reasons why you liked or hated a work. Provide specific examples that you liked or disliked to illustrate your

opinion. If you merely say a work was good or bad, it remains highly subjective and does not allow the reader to understand why you are making those judgements. Be concrete, offer evidence for your conclusions.

**Audience:** general (specialized terminology might require explanation)

**Purpose:** To express your opinion, using specific details while being brief and precise

**Format:** 1 paragraph; typed; no more than 14 pt font.

**Example #1:**

Topic Sentence = Blue

Three supporting Points=Red

Concluding Sentence=Green

**Bold, *Italicized* Words**=your response to quality



The movie, *Blue*, part of the *Tri-color Trilogy* directed by Krzysztof Kieślowski, is a **powerful** film that explores the sorrow and renewal of a woman, Julie, who has lost both husband and child in a car accident. (1) Kieślowski's attention to the Julie's actions, like the scene in which she runs her knuckles along a stone wall until they bleed, wordlessly but **effectively** communicates Julie's desire to escape her emotional pain by causing herself to focus instead on physical pain. (2) Another **potent** segment of the film occurs when Julie discovers her late husband has fathered a child with another woman. (3) An **especially touching**, if agonizing segment comes when Julie leaves her husband's estate to the mistress both in recognition of the child's paternity and to dissociate herself with painful memories. With its **poignant** and **carefully framed** narrative, Kieślowski's *Blue* is a **brilliant** exploration of a woman's personal tragedy and emotional rebirth.

**Example #2**

**Blue:** topic sentence

**Red:** summary overview (no more than 2 sentences of plot summary)

**Orange:** 1st supporting example, with specifics (i.e. evidence)

**Green:** 2nd supporting example, with specifics (i.e. evidence)

**Purple:** concluding sentence



A film by *Amélie* director Jean-Pierre Jeunet, *A Very Long Engagement* is a treat for both the eyes and the intellect. The film details the story of Mathilde, whose fiancé, Manech, has been court-martialed and sent to a no-man's land called Bingo Crepuscule between the French and German fronts in WWI. After the war, when Manech does not return, Mathilde sets out to find him with the help of a private investigator and uncovers the history of five other unfortunate soldiers. Perhaps the film's *most engaging* quality is the set-design. Scenes shot within the gray and desolate Bingo Crepuscule trench, where men

stand calf-deep in filthy water next to pale or rotting corpses, reveals the horror of their circumstances. The movie's *second most compelling feature* is the narrative's complexity. Each of the five soldiers comes with an intricate riddle to solve, often involving interconnected webs of lovers and sometimes spies. *A Very Long Engagement* offers *interesting* viewing for history buffs, mystery enthusiasts, and lovers of romance. (165 words; 8 sentences)

## Moving Towards the Objective Report (Assign. #3)

### Recognizing Arguable Statements

Indicate which of the following sentences *are arguable statements of opinion* and which are factual by filling in the blank after each sentence with *arguable* or *factual*.

#### Example:

The eradication of smallpox was the most important medical advance of the twentieth century. \_\_\_\_\_ arguable

1. Every student should learn about the ravages of smallpox.
2. Smallpox killed at least a third of its victims throughout recorded history.

3. No disease could ever be more frightening than smallpox was to people five hundred years ago.
4. Smallpox decimated the native populations in the Americas during the era of European exploration and colonization. \_\_\_\_\_
5. Some scholars believe that the European explorers purposefully infected native people with smallpox. \_\_\_\_\_
6. Columbus and other explorers must have realized that the people in the New World could have no immunity to European diseases. \_\_\_\_\_
7. The European interlopers and their virus destroyed cultures that were vastly superior to their own. \_\_\_\_\_
8. The World Health Organization declared in 1958 that eradicating smallpox was a worthy goal. \_\_\_\_\_
9. Smallpox, the first disease to be wiped out by human efforts, was declared dead in 1980.
10. The samples of smallpox virus currently kept alive in maximum security freezers should not be destroyed because terrorist groups might also store the virus.

**Remember ‘Persuasive Devices’ from Day 1?**  
**DEVICES USED to PERSUADE:**

- Physical or scenic description and use of the senses
- Effective Lead Paragraph (or paragraphs)
- Appropriate voice
- Tone
- **Brevity with precision**
- **Effective use of adjectives, adverbs, verbs, and nouns**
- Effective choice of factual information
- Objectivity
- Judicious appeals to emotion

**Why Be Brief and Precise, Why Write Directly?**

- Clear language helps writers express their message clearly. Too many complex words are like hurdles in a race, slowing readers down. Consider you

audience....what do they expect of you? What might prevent them from reading your work or understanding your message?

- Replacing complex words with simpler words lets your readers concentrate on your content. Using simple and familiar words where possible doesn't insult your readers' intelligence but emphasizes clarity rather than formality. Save longer or complex words for when they are essential.
- Foreign words, jargon, and abbreviations may detract from the clarity of your writing. If you have a general audience, you'll want to explain what the term means. If you have a specialist audience, who know the terms, it's fine to use field-recognized jargon without providing additional clarification.
- Straightforward, plain language does not ban jargon, elevated vocabulary, or specialist terms. But you need to understand your readers and match your language to their needs.

### **So Let's Make These 3 Sentences Briefer, More Precise:**

- 1) The point I wish to make is that the employees working at this company are in need of a much better manager of their money
- 2) It is widely known that the engineers at Sandia Labs have become active participants in the Search and Rescue operations in most years.
- 3) After reviewing the results of your previous research, and in light of the relevant information found within the context of the study, there is ample evidence for making important, significant changes to our operating procedures.

### **Examples: Concise Solutions (Wait, wait! Don't Look Yet...):**

- 1) Employees at this company need a better money manager.  
(Original word count: 26. New word count: 10).
- 2) In recent years, engineers at Sandia Labs have participated in the Search and Rescue operations.  
(Original word count: 24. New word count: 16).

- 3) After reviewing the results of your research, we find evidence supporting significant changes in our operating procedures. (Original word count: 36. New word count: 17).

### **REVIEW: Unity & Coherence in Paragraphs: Some Examples**

**Weak Example:** When I first brought my cat home from the humane society she was a mangy, pitiful animal. It cost a lot to adopt her: forty dollars. And then I had to buy litter, a litterbox, food, and dishes for her to eat out of. Two days after she came home with me she got taken to the pound by the animal warden. There's a leash law for cats in Fort Collins. If they're not in your yard they have to be on a leash. Anyway, my cat is my best friend. I'm glad I got her. She sleeps under the covers with me when it's cold. Sometimes she meows a lot in the middle of the night and wakes me up, though.

#### **Strong, Unified Example:**

When I first brought my cat home from the Humane Society she was a mangy, pitiful animal. She was so thin that you could count her vertebrae just by looking at her. Apparently she was declawed by her previous owners, then abandoned or lost. Since she couldn't hunt, she nearly starved. Not only that, but she had an abscess on one hip. The vets at the Humane Society had drained it, but it was still scabby and without fur. She had a terrible cold, too. She was sneezing and sniffing and her meow was just a hoarse squeak. And she'd lost half her tail somewhere. Instead of tapering gracefully, it had a bony knob at the end.

#### **Topic Sentence = Paragraph's Main Point**

You will achieve a very focused paragraph when you place the main point of your paragraph as the first sentence and when you have the remaining sentences of the paragraph all support the main point. **First**, you will get the attention of the skimmers, people who just skim the text. They will get your main point even if the first sentence of the paragraph is all they read. **Second**, you will get the attention of the distracted readers, the readers who go through the text but have their minds wandering elsewhere. They will go over your paragraph and because you are piling up a supporting point upon a supporting point, they may finally get the main point as well and start paying attention.

#### **Supporting Details = Development**

After focusing your paragraphs and making sure they are coherent, you may find that the *information they contain isn't quite enough to effectively convey your purpose for writing*. The paragraphs may be lacking in information or simply uninteresting. The next step in your writing or revising process is to develop your paragraphs. **Paragraph development** provides the examples, facts, concrete details, or explanatory statements that make a paragraph informative and validate or support your ideas and opinions.

### **Here are some ways to develop a paragraph:**

- ***Include Concrete Details.*** Invoke the five senses. Re-create sights, sounds, tastes, smells, movements, and sensations of touch.
- ***Include Facts and Statistics.*** Offer precise data from your own field research or from authoritative sources, perhaps in numerical form. Summarize the results, or quote your sources. Facts and statistics are the kinds of evidence many readers consider convincing proof of generalizations and opinions. They also help readers understand complicated social and natural phenomena.
- ***Summarize.*** Summarize or ***paraphrase*** other people's opinions, conclusions, or explanations. Tell how they agree with and support your conclusions. Or point out their omissions and weaknesses as a way of arguing for your conclusions or insights.
- ***Use Examples.*** Use brief, specific examples or an extended, detailed example.
- ***Add Quotations.*** Use statements you have gathered from field, electronic, or library research as ways of supporting your conclusions or as ways of taking your discussion more dramatic and memorable.
- ***Use Transitions (more on this below):*** transitions are words or phrases between sentences and between paragraphs that allow readers to understand how your information is connected and should be processed. Transitional expressions emphasize the relationships between ideas, so they help readers follow your train of thought or see connections that they might otherwise miss or misunderstand.

## **Remember: Consistency = Coherence**

Be consistent in point-of-view, verb tense, and number. This is *a subtle but important aspect of coherence*. If you shift from the more personal "you" to the impersonal "one," from past to present tense, or from "a man" to "they," for example, you make your paragraph less coherent. Such inconsistencies can also confuse your reader and make your argument more difficult to follow.

## **More on Transitions: (*we looked at this a little the last time*)**

### **To show addition:**

again, and, also, besides, equally important, first (second, etc.), further, furthermore, in addition, in the first place, moreover, next, too

### **To give examples:**

for example, for instance, in fact, specifically, that is, to illustrate

### **To compare:**

also, in the same manner, likewise, similarly

### **To contrast:**

although, and yet, at the same time, but, despite, even though, however, in contrast, in spite of, nevertheless, on the contrary, on the other hand, still, though, yet

### **To summarize or conclude:**

all in all, in conclusion, in other words, in short, in summary, on the whole, that is, therefore, to sum up

### **To show time:**

after, afterward, as, as long as, as soon as, at last, before, during, earlier, finally, formerly, immediately, later, meanwhile, next, since, shortly, subsequently, then, thereafter, until, when, while

### **To show place or direction:** above, below, beyond, close, elsewhere, farther on, here, nearby, opposite, to the left (north, etc.)

(*continued*)

To indicate logical relationship: accordingly, as a result, because, consequently, for this reason, hence, if, otherwise, since, so, then, therefore, thus

## Now! Lead Types....

(image credit: Alan Moore, *The Watchmen*)



**NOW, what details has Moore focused on to start out his story?**

- What's the first focus?
- What details are included that end up being important ( I know this question may require knowledge of the graphic novel/movie)?
- What appears in the last cell?
- Why include that?
- How can we use this approach in our own work?

**ADDITIONAL LEAD TYPES**

**Descriptive, Narrative** (a.k.a. literary lead)

Describe what an issue looks like on a human level. *Observe, report and choose details* that will have the greatest impact on the reader.

**Example #1 :**

*“For more than half an hour thirty-eight respectable, law-abiding citizens in Queens watched a killer stalk and stab a woman in three separate attacks in Kew Gardens. Twice the sound of their voices and the sudden glow of their bedroom lights interrupted him and frightened him off. Each time he returned, sought her out, and stabbed again. Not one person telephoned the police during the assault; one witness called after the woman was dead.”*

*(The above is from an actual New York Times story about the [murder of Kitty Genovese](#).)*

**Example #2:**

From “America’s Domestic Drug Affair” in *The Cult of Pharmacology* by Richard J. DeGrandpre:

*“A distractingly pretty girl with dark brown eyes sat at the edge of our group and ignored both the joint making its rounds and the record player belching away just behind her. Between the thumb and middle finger of her left hand she held a pill that was blue on one side and yellow on the other; steadily, with the double-edge razor blade she held in her right hand, she sawed on the seam between the two halves of the pill. Every once in a while, she rotated it a few*

*degrees with her left index finger. Her skin was smooth, and the light from the fireplace played tricks with it, all of them charming. The right hand sawed on.”*

### **Provocative Lead**

- Inflammatory and declarative, it's a strong statement that grabs attention.
- **CAUTION!** This lead-type may cheese your reader off (which is how you got their attention). But, in order to *retain* their attention, you absolutely **MUST** support this statement with concrete facts and a well-developed argument.
- Do not breakdown communication with the reader by making additional statements that hamper reception of your message

**Example:** “The feminist movement was a spectacular failure. Instead of freeing women to find the best qualities in themselves, it condemned them to adopt the very worst qualities in men.”

### **Contrast/Conflict Lead**

**Example #1:** Aldous Huxley (author of *Brave New World*, a novel that treats the subject of genetic engineering as a form of social stratification and control)

*“The most distressing thing that can happen to a prophet is to be proven wrong; the next most distressing thing is to be proven right. In the 25 years that have elapsed since Brave New World was written, I have undergone both these experiences. Events have proven me distressingly wrong; and events have proven me distressingly right.”*

His arrangement in the lead: ½ on what proved him right; ½ on what proved him wrong also suggests the structure of the essay itself. First, you will discuss one side of the coin, then the other.

**Example #2:** Cloning lead: potential benefits vs. potential dangers--

*“The process of cloning may be one of the most beneficial discoveries ever made by humankind. But cloning may also lead to loss of individual rights and freedom, political dictatorship, and a more frightening world than even George Orwell imagines in 1984.”*

*(Momentary diversion from the path: 1984 is a book everyone should read. Why? It's an important depiction of how totalitarianism functions and*

*ultimately destroys dissent, individuality, and the human spirit. George Orwell, who was born Eric Blair and was Aldous Huxley's student, continues to influence culture. The phrase "Big Brother" is just one example. Many dystopian narratives are based, at least in part, on Orwell's story. You can watch a trailer of the movie, also made in 1984, here: <http://www.youtube.com/watch?v=Z4rBDUJTnNU> If you don't have time to read the book, this version of the movie is a faithful representation of Orwell's narrative and message). And...back to the regularly scheduled program.*

### **Question Lead**

- Avoid dead-end, rhetorical or clichéd questions like ‘What is the meaning of life?’
- The question needs to be truly groundbreaking, stimulates interest and further subject debate.
- This lead suggests the essay's structure: you have to answer your own question by the essay's conclusion.

### **The Cumulative Interest Lead**

Gun control legislation lead; the sentence fragments are used for effect.

- the author presents a series of objective facts (they should be cited, though, to prove validity of statistics.)
- each fact is selected for greatest impact
- the purpose of the paper is implied
  - the reader should be able to understand and foresee your ideological path based on the pile-up of facts presented.

### **Example:**

“Seven dead of wounds. A twenty-one-year-old woman paralyzed from the neck down. Four widows. Twelve children left without fathers. Over \$158,000 in medical and funeral expenses. Two hundred and six robberies. These were the statistics for one city—Los Angeles—during a single month without gun control legislation.”

## 5-W Lead: Who, What, When, Where, Why

- Usually used in newspaper articles

### **Example #1:**

In Baltimore<sup>where</sup> last week<sup>when</sup>, Sherry McCrystal<sup>who</sup>, fifteen, broke the world's chewing gum record<sup>what</sup> just to win a 10-cent bet<sup>why</sup>.

### **Example #2:**

In the book *The Bell Jar*<sup>where</sup>, first published in 1963<sup>when</sup>, Sylvia Plath<sup>who</sup> recounts the events of a young girl's 20<sup>th</sup> year, her attempted suicide and struggle to avoid madness<sup>what</sup>.\*

\*('Why' does not appear here, but will probably be something the writer gets to later, since Plath's *The Bell Jar* is a semi-autobiographical book.)

## EXERCISE: SUBJECTIVE (OPINIONATED) VS. OBJECTIVE (FACTUAL) STATEMENTS

*Which sentences are infused with opinion? Which are unbiased and factual? How can we improve those that are problematic?*

- 1) That's a beautiful sunset.
- 2) Tom Waits wears Frye Boots, so they must be good.
- 3) Industry has poisoned our air and water.
- 4) This fried chicken tastes terrible.
- 5) Abortion is the removal of a fetus from a woman's womb.
- 6) The movie was good.
- 7) The movie was about a young woman who has to scrape together \$100,000 in 24 hours in order to save her boyfriend's life.

## **WE'LL USE YOUR BOOK TO START DISCUSSING MLA CITATION FORMATS**

*In-Text Citations* – parenthetical references to sources within the text itself.

*Works Cited* – Bibliography or list of sources alphabetized by author, or if there is no author, alphabetized by article title or book title.

## **MLA = MODERN LANGUAGE ASSOCIATION'S OTHER GUIDELINES**

### **LONG QUOTATIONS:**

- To quote a very long passage (more than four typed lines), set the quotation off by starting it on a new line and indenting each line one inch (or ten spaces) below the top and flush with the right margin.

### **IN-TEXT CITATIONS (REPLACES FOOTNOTES):**

- Documentation is required for every quote, paraphrase, or summary, or for other material that is cited. In-text citations document material from other sources with both signal phrases and parenthetical references. Signal phrases introduce the material, often including the author's name. Keep your parenthetical references short, but include enough information in the parentheses to allow readers to locate the full citation in the list of works cited.

### **THE LIST OF WORKS CITED:**

- Start the list of works cited on a new page at the end of the paper. Number each page, continuing the page numbers of the text. Center the heading *Works Cited* an inch from the top of the page.
- Alphabetize the list by the authors' (or editors') last names. If the author is unknown, alphabetize by the first major word of the title, disregarding *A*, *An*, or *The*.
- Double space between the heading 'Works Cited' and double space between each entry in the entire list.
- If a list has two or more works by the same author, use the author's name in only the first entry; in subsequent entries, instead of the name, use three hyphens followed by a period, and alphabetize the work by title.
- For online sources, divide URLs in angle brackets, without allowing hyphens or underlining.

**THE END (FOR THIS WEEK)**