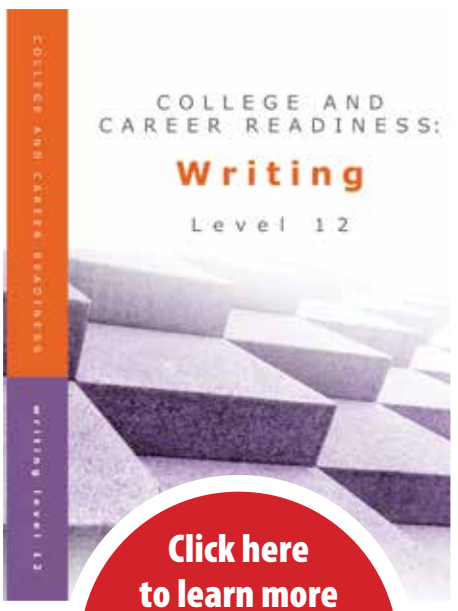




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STANDARDS-BASED SCORING RUBRIC FOR GRADE 12

TOPIC		
5	Topic is clear and sufficiently narrow for the nature of the writing.	Topic is sufficiently complex and is suitable to fulfilling the purpose of the writing (e.g., persuasive versus informational).
4	Topic is clear and sufficiently narrow for the nature of the writing.	Topic is sufficiently complex and is suitable to fulfilling the purpose of the writing (e.g., persuasive versus informational).
3	Topic is clear and sufficiently narrow for the nature of the writing.	Topic is sufficiently complex and is suitable to fulfilling the purpose of the writing (e.g., persuasive versus informational).
2	Topic is clear and reveals a strong attempt to narrow it sufficiently for the nature of the writing.	Topic is sufficiently complex and is suitable to fulfilling the purpose of the writing (e.g., persuasive versus informational).
1	Topic is clear but either too broad or too narrow for the nature of the writing.	Topic either lacks complexity , or it is unsuitable to the purpose of the writing (e.g., persuasive versus informational).

CRAFTSMANSHIP		
5	<p>Writing is fluid and articulate. Tone and style seem natural and inevitable given the topic, purpose, and audience of the piece.</p>	<ul style="list-style-type: none"> • All claims or points being explored are expressed clearly and precisely. • The distinctions between the student's ideas and those from other sources are explicit. • All claims (both the student's and others') are presented accurately, both strengths and limitations addressed fully and objectively as appropriate to the topic, audience, and purpose. • If appropriate to the topic, audience, and purpose, narrative techniques enhance the overall impact of the piece.
4	<p>Writing is competent but seems forced, contrived, or self-conscious.</p>	<ul style="list-style-type: none"> • All claims or points being explored are expressed clearly and precisely. • The distinctions between the student's ideas and those from other sources are evident. • A strong attempt to present all claims (both the student's and others') accurately, addressing both strengths and limitations objectively and fully (as appropriate to the topic, audience, and purpose) is evident. • If appropriate to the topic, audience, and purpose, narrative techniques enhance the overall impact of the piece.



PART I :

Personal Writing

[conveying what students have experienced,
imagined, thought, and felt]

More than just an opportunity to free-write about what interests you, “Personal Writing” allows you to develop the analysis and interpretation skills essential to any other form of writing you will be asked to do throughout your schooling and, perhaps, your career. We hope you noted that in your eleventh grade assignments, the process involved in evaluating significant experiences and events, or even in developing a work of fiction, required you to select a narrowed and relevant topic, engage the reader right from the beginning, brainstorm and develop appropriate supportive detail, use narrative techniques and vivid sensory language suited to the content, and leave the reader with a sense of satisfying closure, all while keeping your audience and purpose in mind.

Remember the necessary elements of good personal writing:

- **A point:** You need to anticipate the reader’s question, *Why are you telling me this?* and be able to define that answer clearly and with a sense of commitment.
- **An angle:** What separates *your* experience from another student’s account of a similar situation? That is, what makes your experience *more meaningful, moving, or memorable* than dozens of other similar stories? You are looking not just for a unique story, but also for a unique *perspective* on that story.
- **A voice:** Your *voice* conveys a particular attitude—towards both your topic and your audience. That attitude can be humorous, self-assured, somber, or introspective, to name a few. It is your voice that gives the reader a sense of who you are beyond the story’s details because it breathes your individuality into the narrative.

STEP 4: Outline

When Jack was brainstorming the substance of his reflection, he also began to consider the form in which he would tell his story. Would he offer his reader a chronological narrative? A narrative told through flashbacks? Cluster events interspersed with reflections around specific issues or themes?

Once he feels he has generated enough information, Jack decides to organize his reflection into a progression from his feelings when he is on the phone, to actually being “home,” to leaving again.

- I. Introduction—a discussion of what “home” is and something that echoes the distinction Didion makes
 - A. reference Didion’s essay to start as my attention-getter
 - B. thesis—how complicated it is going home after living away for so long
- II. Section 1—on the phone with my Mom
 - A. trying to tell her about my grades, that I need more money, etc.
 - B. I ask questions about Beau’s and Christine’s school/job
 - C. I tell her to take care of the pets because I can’t think of anything else to say
- III. Section 2—actually back home for vacation
 - A. dinner table conversation—lots of things I don’t know about that they assume I do
 1. Buddy’s new girlfriend
 2. Dad’s new law case
 - B. habits have changed since I moved
 1. music too loud
 2. asking for car
 3. curfew
 4. not being productive enough/ Mom managing my time
 - C. house itself has changed
 1. paintings and rug
 2. room being used for storage now
 3. can’t unpack so have to leave my suitcase at foot of the bed, which kind of depresses me
- IV. Section 3/Conclusion—leaving for school
 - A. family waiting at the door saying goodbye
 - B. I tell her I won’t be back until Thanksgiving
 - C. I am relieved overall but sad as well

Jack is off to a good start on this essay, but it will be the dialogue and the description of the details that will serve to fill out the narrative with the emotional conflict Jack is seeking to portray. He has repeatedly expressed the worry that the tone he wants to convey may be misinterpreted, and his feelings will not be perceived as an internal *conflict*. Jack will need to be aware of his original intent throughout this process, balancing his affection for his family with his need to break away.

STEP 5: First Draft

Now, read Jack's first draft and evaluate its strengths and weaknesses. Consider how successfully he achieves the emotional balance he was striving for.

Joan Didion in "On Going Home," questions "whether or not you [can] go home again" only to discover that "home" is now just "the place where (your) family is...a vital although troublesome distinction." You come to realize that what you thought was home isn't anymore and that going back is really difficult.

The first realization that things have changed is when you talk on the phone and the time is filled with often meaningless exchanges and questions you've answered a thousand times. Though the context of your life has changed in the past two years of being away at school, the questions always remain the same. You're so full of news and twenty-minute-long stories that could have been told in five. Classes are fine. You got an A on that paper, a D on that test—but so did everyone else. You need more money because you've underestimated the cost of everything. Then you realize that you should be asking about them and what they're doing even though you're too far removed from it to really care.

"So what's up with you guys, Mom?"

"Oh, same old stuff."

"Well, like what?"

"Oh honey, nothing has changed around here."

This attention-getter, though interesting and relevant, is rather abrupt. Jack needs a stronger lead-in to engage his reader, particularly either before or after the Didion quotations. He also needs to say something more concrete than that going home is "really difficult." Finally, Jack needs to consider whether starting out with a reference to an essay obscures the focus: is Jack writing a memoir or a review of something he read?

Jack establishes time and place here, which is good. His choice to use second person, however, especially following his unclear opening, makes it even less clear that he is writing about his experiences and not a general or hypothetical situation.



Analysis of Revised/Final Draft

What is the writer’s point? The writer is evaluating his own conflicting feelings toward his family and his ambivalence about being “home” and understanding where “home” genuinely is.

What is his angle? The author attempts to balance a reflection on his specific personal experience with an exploration of what his reader probably has, or will have, also experienced.

What type or tone of voice has he created in his reader’s mind? Rather than dwelling on the exasperation the writer feels when at home or on the phone with his family, instead, the writer creates a tone that includes a wide range of emotions: conflict, sadness, frustration, detachment, and affection, though there still does exist an imbalance between exasperation and affection.

What techniques has this writer used to create his voice? The writer had already provided numerous details and telling dialogue, but there are many additions that provide an even better sense of the writer’s voice and his awareness of how he feels. The second-person narration provides an interesting and effective detachment that gives the piece its universal quality.

What specific details, facts, etc., make this narrative real? Again, a few fine details and conversations were already in the original. The additional descriptions of what the writer pictures on the other end of the phone while talking to his Mom are particularly revealing and serve to show his genuine sense of familiarity and longing for home—this aspect was missing in the first draft. In addition, the writer’s additions of the subtle details about his father’s work schedule, the television, the homemade hot cookies, and the activities his siblings and parents will resume once he leaves all provide a window into what he is wrestling with on his journey back to school. Regardless of the relief he feels stepping into that car, he is also leaving behind a great deal.

POSSIBLE STEP 8: Rewrite Opportunity

MINI LESSON 1:

Journal Writing

By now, you have done a good amount of journal writing in many of your classes and can see its value. Journaling allows you to generate ideas, make observations, process and evaluate experiences, and explore your own attitudes and feelings toward a wide variety of topics. Teachers use journals as a tool not just to improve your writing skills, but also to allow you to write in a completely non-threatening environment in which there is no fear of judgment or criticism of your ideas.

Journal as Free-write: A Productive Intellectual/Emotional Process

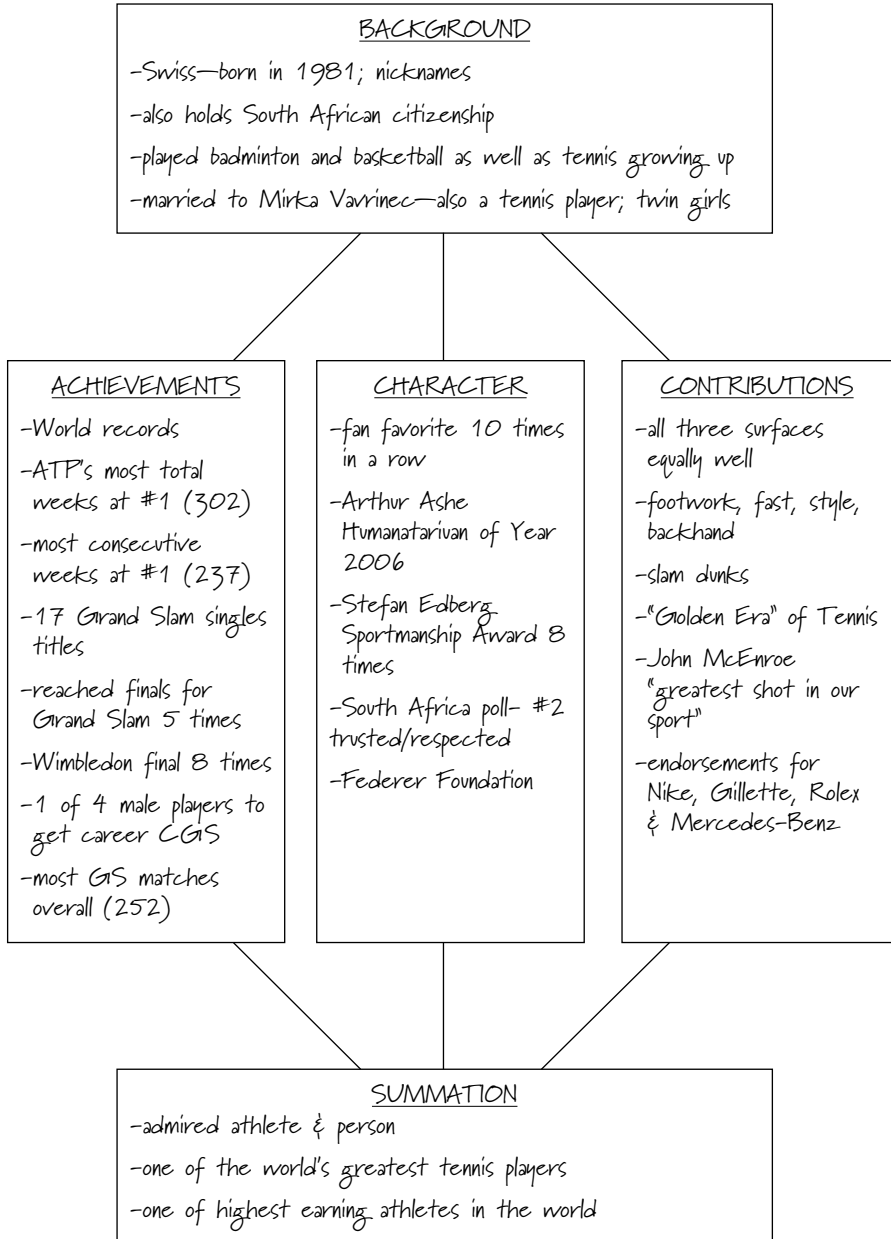
Free-write journal entries allow you to connect briefly with a text, a kernel of an idea, or a personal issue. They often serve to help you generate a more expansive perception for future writing assignments or just for yourself as a human being. You need not, in free-writing, adhere to strict form or the conventions of a traditional academic essay. Instead, you should write or keyboard your ideas as they occur to you without filtering, censoring, or editing them.

As a writing tool, free-writing often leads a writer to revelations that might otherwise be unexplored—be they academic or personal. It can also allow the writer to release negative energy in a productive way or to work through difficult situations.

Though **Jack's** teacher uses journaling for class-specific assignment preparation, she has encouraged her students to use their journals on their own time for whatever purpose they choose.

Jack is currently struggling with the fact that his parents are unable to attend his production of *Our Town* and turns to his journal to help him process his feelings.

Beth's Prose Panegyric Essay





STEP 7: Revised/Final Draft

Read and reflect on your peer's comments in a constructive way. There will be issues you immediately agree with and others you want to dismiss outright. Still, you must consider every comment and be able to articulate why you are accepting the ones you are and why you are rejecting the others. As you revise one section, you may be able to more clearly understand other points your peer editors made that did not appear to make sense at first.

Here are the comments the scorer made while reading Beth's panegyric:

- This is not a particularly strong hook. Beth might use an enlightening fact, or even a quotation from a fan, sportscaster, or fellow player, that might make this opening more inviting. She needs to set the tone right from the beginning as to why Federer deserves such praise.
- It is not clear to the reader what ATP stands for.
- These sentences present a number of problems. Factually, badminton does not involve a ball. Beth has placed "both" in an ambiguous position. Finally, there are two grammatical issues: the use of "who" when "whom" is called for, and lack of agreement between the singular subject Federer (implied) and "they."
- The sentence structure in this introductory paragraph is a bit repetitive with the "subordinate clause, dependent clause" structure. Also, the thesis is weak. She needs to reference the writing prompt's question in its entirety in some form instead of just making this generalized statement about Federer.
- There is a confusion of agreement and verb tenses here.
- Though it is important to include supportive facts about what makes Federer such an exceptional player, this paragraph reads more like a list of awards. Beth needs to experiment with transitions and commentary to alleviate this issue. Also, she needs to define briefly the terms she finds to be obvious but are not to a non-tennis playing audience—i.e., 'the ATP,' 'Open Era,' 'Grand Slam,' and 'Career Grand Slam.' And last, her closing sentence does not serve as effective closure or as a transition.



STEP 5: First Draft

Read Tyler's first draft of his story below and consider its strengths and weaknesses and how successfully he responded to his teacher's prompt.

My parents go away every year for the same two weeks in February. They always leave the day after my birthday because my mother can't bear to miss it. And every year, they left us with this 250-year-old woman named Mrs. Sachs. She is actually only in her late sixties, but being a teenager, I seem to have very little patience with anyone having less energy than my mother.

I got to leave school on time that day, for some odd reason, which lifted my spirits hugely. My middle school's track practice had been canceled due to rain, and my younger brother, Dustin, was at Cub Scouts, so I knew I would have the house to myself because Mrs. Sachs would be off doing her volunteer work. I smiled to myself on the bus at the thought of not having to answer any of her silly questions.

"How was your day, Evan?"

"What is your favorite subject at school?"

"What would you like for dinner?"

"Do you have any friends coming over?"

"Can I help you with your homework?"

God, it was so frustrating! It was the same conversation every day. I don't even know why she ever even asked me what I wanted for dinner because all she ever did was boil everything. I was getting irritated just thinking about it as I walked from the bus stop and even more irritated when I noticed her car parked in the driveway. Wouldn't it just have to be the one day that I got to come home early!

Tyler has a problem with verb tense consistency. Also, this opening sounds more like a memoir or personal essay than it does a work of fiction.

A popular convention in fiction is to begin a story *in medias res*, in the middle of the action. This paragraph might actually be a better beginning to the story.

Tyler is doing a lot more *telling* than *showing*. His word choice is also weak, relying on adverbs and adjectives like "hugely" and "silly." The narration also still sounds more like a memoir than a narrative. Part of the problem may be that Tyler is still unclear about what his story is about, where it begins, where it ends, and what conflict propels it.

These questions do show Mrs. Sachs's kindness, but it would also help for Tyler to add dialogue from Evan so the reader can see his reactions and attitude.

It might lend a bit of humor to talk about some of the foods she boils. Tyler is completely bogged down in conveying Evan's irritation, and some humor might help. He repeats that Evan is "irritated," but we still do not see that irritation.

PART II :

Informative Writing

[*showing what students know about a subject*]

If you've used the earlier books in this series, you've learned that none of the forms or purposes of writing is truly discrete or distinct from the others. Both arguing and expressing personal opinions might involve providing your reader with certain facts or other information; *to inform* is rarely the single goal of an article, book, blog post, or whatever. Even the research paper, arguably the most blatantly informative of all writing, serves not only for the writer to recount information gleaned from other sources, but also for the writer to share a new insight, advance a unique view, or shed new light on an issue.

The key to successful informative writing, then, is to discern *the purpose behind the information*, to share with your reader what only *you* can share. We live in the Information Age. The information you present can be accessed in any number of ways from any number of sources; why should your reader choose to read *you*?

The answer to that question lies, of course, in your consideration of certain fundamental and inescapable principles:

- What is my *point*?
- What is my unique *angle*?
- What *voice* will convey my attitude towards my subject?
- What forms the *substance* of my piece of writing?

The success of every writing task in this section—the review, the fiction and nonfiction analyses, even the brief summaries of other works—will rely to some degree on your attention to these principles.

STEP 2: Develop a Slant/Angle/Hook

You may find it helpful to use the same template Beth used. If there is additional information or insight you think would be important to share with your reader, by all means, include it here and in Step 3.

What is the general subject or topic of this piece?

What is the author's angle, theme, or thesis?

Who is the author? What are his or her qualifications to write on this subject?

Overall, will this be a positive or a negative review?

What high points will you feature? What low points?

What recommendations would you make:

to a potential reader?

to the author?

STEP 3: Brainstorm, Discuss, Research

Remember that your review is an evaluation and a recommendation, *not* simply a report on your reading. As you answer these questions and examine the book for examples to illustrate your claims, make certain you maintain your focus on the quality and craft and not on elements like plot and character.

Is there an obvious slant or bias? What evidence from the text can you provide to support your claim?

Is it well written? What is the writing style? Generally, is the writing effective, powerful, difficult, beautiful?

If there is a distinct mood or tone, discuss that as well.

Generally, does the author achieve his or her purpose?

What are the strengths and weaknesses of the piece?

Do you agree with the author's arguments and conclusions?

Was the ending conclusion satisfying? Why or why not?

What is your overall response to the book or article? Did you find it interesting, moving, dull? Ultimately, was the thesis supported by sufficient evidence?

Would you recommend this book or article? (To whom? Under what circumstances?)



Here is Tyler's précis:

DRAFT 1

Précis for "Under the Gun," by Josh Rottenberg,
Lynette Rice, & Darren Franich
(Entertainment Weekly, Time Warner, February
15, 2013, issue #1246)

In their article "Under the Gun" (2012), the authors debate the claim that a direct link exists between the violence portrayed in television, film, and gaming and real episodes of mass violence increasingly enacted in society. They support their claims by including the opinions of professionals. The authors' purpose is to provide a balanced view of the issue to inform the reader of the heated debate. The authors are impartial in their reporting of both sides, yet end each section on a slightly judgmental note—that we, the movie-going, television-watching, gamer-fanatic public, are to blame.

Tyler needs to include the actual names of the authors in this first sentence. Otherwise, the sentence accomplishes its goal.

Tyler needs to be more specific here—which professionals? What kinds of opinions?—and, again, he needs to mention the authors by name or call them "the authors" not "they."

Based on Tyler's prewriting, there is more information he could include in this sentence regarding purpose. Also, he forgot the "in order to" phrase.

This is well stated in terms of tone and subtly, and it effectively conveys the intended audience.

DRAFT #2

Précis for "Under the Gun," by Josh Rottenberg,
Lynette Rice, & Darren Franich
(Entertainment Weekly, Time Warner, February
15, 2013, issue #1246)

In their article "Under the Gun" (2012), authors, Josh Rottenberg, Lynette Rice, and Darren Franich, debate the claim that a direct link exists between the violence portrayed in television, film, and gaming and real episodes of mass violence increasingly enacted in society. Rottenberg, Rice, and Franich support their claims by directly referencing the divisive opinions of various professionals in the industry. The authors' purpose is to provide a balanced view of the issue in

STEP 7: Revised/Final Draft

Here are Linda's editor's comments and analysis, as well as her responses:

- Linda begins weakly. The line she quotes as the beginning of the story is actually the end, and her first sentence is a rhetorical question—a technique she should have begun to abandon in ninth grade.
- Linda's overall thesis is ambiguous. It is unclear what she will specifically be discussing.
- What Linda has not grasped yet is that, if the reader “instinctively” knows something, it can only be because the writer has successfully done something. Her analysis would have to discuss what it is Poe has done to lead the reader to the conclusion that the narrator is insane.
- Linda should try to vary her word choice with reference to suspense.
- Linda is not considering what her reader already knows or might need her to explain. All of these sentences read as if the reader already sees what she sees and assumes what she assumes.
- It might be “obvious,” but what has Poe done to make it “obvious”?
- Linda has almost completely abandoned the assigned topic. In an examination of unifying effect and how that effect is achieved, a discussion of theme is irrelevant.
- This paragraph basically says the same thing over and over and makes an incorrect assertion: that Poe believes a lack of guilt is necessary to build suspense. It is precisely *because* the narrator feels guilty that he confesses at the end. In addition, the original prompt did not ask for students to specifically address theme but, instead, to discuss literary elements.
- If Linda feels that Poe's use of visual imagery is the most important point in her essay, it should have an impact on her thesis. She should also build to this point organizationally and put it in the final paragraph just before the conclusion. In



What is the problem the author is attempting to solve? (Problem Statement) What strategies should be in place to prevent antibiotic resistance? And are those strategies different for the prevention of hospital-originated resistance versus the control of existing epidemic resistance?

What background information does the author provide about the problem? (Background) The author discusses the two bacteria that are most prevalent in hospitals: Methicillin-Resistant *Staphylococcus Aureus* (or MRSA) and Carbapenem-Resistant Enterobacteriaceae (or CRE), how they manifest themselves, and how they are spread within hospitals and beyond. He defines all relevant terms associated with antibiotic resistance including: innate and acquired characteristics of bacteria, microorganisms, multi-drug resistant bacteria, antibiotic formularies, and “nosocomial” versus epidemic resistance.

How does the author go about solving the problem or attempting to solve it? What methods are used? (Approach) The author conducts mathematical studies whereby he determines the rate of growth over time of an outbreak of MRSA and CRE within an individual hospital and long-term healthcare facility. He also measures the probability of containment within a healthcare facility versus society as a whole. There are also extensive observations of current hospital practices related to the issue of antibiotic resistance.

What is the ultimate answer to the problem? (Results) The author determines that reduction of antibiotic resistant bacteria can be accomplished by a combination of several different strategies including: understanding the genetics of both innate and acquired bacteria characteristics, monitoring on a routine basis the trends of problematic bacteria within a hospital or long-term healthcare facility, creating educational programs specific to the particular hospital or long-term healthcare facility in need, and enforcing stricter infection-control practices within hospitals and long-term healthcare facilities.

What are the implications of the results? (Conclusions) If hospitals and long-term healthcare facilities were to adopt the combination of strategies stated by the author, their incidence of MRSA and CRE-related outbreaks would reduce by roughly 33%.

ASSIGNMENT 3:

Literary Analysis—Nonfiction

Tyler's teacher often adapts her writing assignments from previous Advanced Placement exams. This is an assignment she made toward the end of the first semester, right before she collected the students' copies of the anthology of British and American essays they'd been using.

As you've learned, many memoirs and personal essays tell the story of a time when the author made a difficult choice or had a momentous change of heart. Select an essay *that we have not discussed in class* from your textbook and write a thoughtful and well-supported essay in which you trace the narrator's emotional and psychological evolution and analyze the narrative techniques the author uses to portray this growth. Do not merely summarize the essay or narrate the decision-making or thought-changing process.

Here is a re-creation of Tyler's work on this assignment.

STEP 1: Select a Topic

Tyler has several texts from which to choose for this assignment since they have been interspersing nonfiction essay readings with fictional works throughout the year, looking at parallel themes, issues, and concepts, as well as the author's use of language.

He considers the following options for his essay:

Lewis Thomas' "On Natural Death" would work and I would, obviously, talk about how Lewis's view of death changed. Or maybe his view of pain? His attitude toward watching a cat kill a mouse? Are these momentous changes of heart?

Frithjof Bergmann's "Two Sides of Freedom" defines freedom in two markedly different ways—schizophrenic view. But this might not fulfill the "change of heart" part of the prompt.

Alice Walker's "Beauty: When the Other Dancer is the Self" could be used for sure. The accident changed her whole life and her whole personality. It changed how she felt about beauty. But maybe I'd end up writing too much about the accident itself and not enough on her own personality growth.

RESULTS IN

NEW UNDERSTANDING OF (AND REGARD FOR) THE PIG

- "no chance of resuming one of life's more stereotyped roles"

- comes back to house after pig dies and cries "deep hemorrhagic intears" (echoing language of the vet).

FROM INTRODUCTORY PARAGRAPHS:

"...my sympathies were now wholly with the pig."

"The loss we felt was not the loss of ham but the loss of pig. He had evidently become precious to me, not that he represented a distant nourishment in a hungry time, but that he had suffered in a suffering world."

Introduction

- Thesis

Support #1: ORIGINAL VIEW OF OWNERSHIP

- at first he just looks at the pig as something to feed/house/kill for food
- life on farm follows predictable pattern-no emotions involved: "full meal after full meal, spring into summer into fall"
- only when pig gets sick does he question anything
- compare to his feelings for Fred (dog)

Support #2: RESPONSIBILITY

- talk about all the responsibilities he has taking care of pig
- White compares pig's illness to actor in a play (uses theater metaphor throughout this section)
- cast suddenly in the role of the pig's physician
- has to diagnose pig's illness: "blemishes of internal origin"
- imitates sounds of pig to get his pig to eat instead of just leaving food
- starts to realize this is more than he bargained for

Again, the paragraph tends to read more like a formal essay until the last sentence where Jack offers an overall evaluation of Shaw's use of details. However, in general, Jack has fulfilled the assignment's goal and has an excellent basis for a potential essay should his teacher ask him to write formally on this particular piece at some later date.

clean" and "sunny" to describe the chamber. Shaw considers the cremation process "miraculous" and sees his mother as eager to become "that beautiful fire." The reader feels Shaw's amazement at the beauty of the cremation because of his detailed choice of words.

Shaw wants the Mrs. Campbell the woman to whom he is writing this letter, to understand that the love for one's mother transcends the fear of death and, through his expert use of details, he does just that.

SAMPLE #2

Linda's English class also has a standing monthly outside reading and reading check assignment. The "reading" must be a full-length novel or book of nonfiction. The students are, however, allowed to write on two films or live performances during the course of the year, as long as their write-up includes an examination and pointed discussion of the genre.

Title: High School Musical 3: Senior Year

Author: Screenplay: Peter Barsocchini, Director: Kenny Ortega

Source Information (publication, publishing company, copyright date, etc.): High School Musical 3: Senior Year Film, Walt Disney Pictures 2008

Genre, Field, or Discipline: Film

What is the general subject or topic of this piece? A review and evaluation of the film High School Musical 3: Senior Year.

What view, position, or opinion do you hope to express in this piece? I am hoping that I express both the strengths (cast, musical numbers, story content/issues) and weaknesses of the film (not using Sharpay and Ryan enough, Sharpay's character arc in the trilogy) and my overall genuine enthusiasm for the film.

Does the writer/director achieve his or her purpose? How? I think that the writers and director of the film do an excellent job of entertaining us and telling a real story that high school kids can relate to on many levels. The music, dancing, and singing are all wonderful and the story, for the most part, is engaging and fun. This third film is far better than the second one—that's for sure!

high tides over a long-enough period of time, and you can judge whether the sea level is rising or falling, by how much, and how rapidly.

The Netherlands began measuring sea levels in 1700—much earlier than other countries, but about 25% of their land is already below sea level. Since 1850, the levels of high tide averaged an increase of 1.5 millimeters a year.

That means an overall increase of 243 millimeters from 1850 to 2012. At approximately 0.0393701 inches per millimeter, this means that the average high tide in Amsterdam is 9.5 inches higher today than it was in 1850.

Records in Australia dating from a benchmark reading taken in July 1841 indicate a rise of 1 millimeter a year, or 171 millimeters (6.7 inches) overall.

Melting glaciers: (from National Geographic and livescience.com)

When Glacier National Park was founded in 1910, it had approximately 150 glaciers. Now it has fewer than 30, and these have melted so badly, they are barely a third of their original size.

Sperry Glacier alone has shrunk from more than 800 acres in 1901 to less than 250 acres in 2012.

The famous Snows of Kilimanjaro have melted more than 80 percent since 1912.

The Sjøgren Glacier in Antarctica retreated 8 miles (13 kilometers) between 1993 and 2005.

Incidence of storms/violent weather: (from The Weather and You...Fun Facts About the End of the World)

Hurricane Sandy...biggest (in square miles) storm in history with largest area of damage ever. So big, they called it "Superstorm Sandy."

Tyler has wisely focused a lot of his attention on evidence that global warming is even happening. He cannot convince someone that it is the result of human activity if that person does not first agree it is an actual occurrence. He is also wise to jot down actual statistics and verifiable facts. Although this is not a formal research paper, Tyler knows he will need more than expert opinion and other people's opinions to make a convincing argument.



What are your opinions or views on your indicated issues (i.e., what side of the issue will you most likely argue)? *This will be your conclusion.*

On what key points will you base your conclusion? *These will be your premises.*

State your argument as a syllogism to assess its validity and soundness:

1.

2.

(3.)

(4.)

Etc.

STEP 3: Brainstorm, Discuss, Research

What sources are likely to provide the most accurate and authoritative support for your argument?

What specific details, facts, etc., do you need to make your argument clear and convincing?

STEP 4: Outline

Remember that this outline step is the perfect opportunity to make sure you are constructing a valid and sound argument. If you structure your outline like a syllogism, you can easily check the truth of your premises and the logical progression from premise to premise to conclusion.

STEP 5: First Draft

STEP 6: Peer Edit

What is the writer's point?

What is the writer's angle?

How strong is this writer's support? How authoritative is his/her overall argument?

What is not going to be as easy is determining what I to delete/ add/edit from this essay. There was SO much information about Oprah and the "Oprah Effect" that I wanted to get in there after all the research I did, but I can see that not all of it is entirely relevant as I have it stated now. I had thought I was establishing the "Oprah Brand" as support for her overall influence, but it seems that there is too much information in that section so it doesn't seem like just a lead-in.

This is an important realization.

I will have to work on condensing that and stating outright that I am trying to make a case for her overall influence as the basis for her influence in the book world.

As far as the paragraph listing the films, I can definitely see how that is not relevant either to my hypothesis. It doesn't necessarily weaken my overall argument, but it doesn't strengthen it either.

I will look into additional information about the James Frey scandal and see if there are any authors who declined Oprah's endorsement or participated grudgingly. All that information could replace the stuff I am going to have to delete.

Linda just needs to be careful that it doesn't become an interesting but irrelevant discussion of a cool book scandal.

My biggest mistakes seem to be the loss of focus and then the conclusion. I never thought that one word like "peddling" could change the tone of an entire paragraph. I thought all that information about the disgruntled booksellers was pretty interesting, and the fact that their overall sales declined, but it never occurred to me how counterproductive that information would be to my argument. Oops.

Analysis of First Draft

What is the writer's point? As the essay is currently written, the writer's point appears to be that Oprah Winfrey is an extremely influential celebrity. Her stated hypothesis, however, was that celebrity endorsements and listings on popular book club sites astronomically affect overall book sales. While it's perfectly fine if Oprah ends up being the only celebrity example, this writer's point never was about any particular celebrity's overall influence and fame.

MINI LESSON 1:

The Test or Exam Essay: (Support, refute, or qualify the thesis that...)

At this point in your education, you have most likely written at least three mid-term exam and three final-exam essays. You may already have taken the SAT or ACT Writing Test—or you may have this test coming up in only a few weeks. You might be only a few months away from your AP English Literature and Composition exam, and you may already have written “Support, refute, or qualify the thesis that . . .” essays on your AP English Language and Composition or AP United States History exam.

You might consider yourself something of an “old pro” at writing the exam essay.

Still, if you are using this book, the likelihood remains that as you quickly approach your departure from high school—you are also approaching your *entrance* into college.

One difference you will find between high school and college is that, except in your freshman composition course, you will receive *much less* support and advice on how to write your papers and essays. Your professors will assume you *have already learned* how to frame an argument, state and support a thesis, provide sufficient and relevant examples, and so on. So, even if you feel you’ve mastered the exam essay (maybe *especially* if you feel you’ve mastered it), now is when you work to transition from doing it right *when prompted* to simply doing it right.

Remember that, while the scorer of your essay will probably be even more concerned with the quality of the information as you progress through college and graduate school, it is still in your best interest to take a step back from the gush of facts and insights and exert your control as a writer over what information to share and how.

The further you progress in your education, the *more important* your basic assumptions become:

- Your scorer *must* be able to understand your answer. No matter how much information you dump onto the page or computer screen, if

In both cases, the conclusion is not *certain*. The car buyer may love his new car, or he might hate it. You may find that your chosen college is a perfect fit, or you might want to transfer after your first semester. But your conclusion was *likely* or *probable* based on the impression you received from your study. That conclusion—the decision which car to buy or school to attend—is an indirect inference.

Like Linda and Tyler, **Jack** has decided to enter that local civic organization's annual essay competition. Remember that the only instructions are to "Take a side on a current issue and argue it."

Here are Jack's preliminaries and the drafts of his essay:

STEP 1: Select a Topic

Whether Jack's position essay will turn out to be a direct or indirect inference depends largely on the issue he chooses to discuss. If there are hard facts and verifiable data, his argument will be direct inference. If his view is based on impressions that cannot easily be quantified, his argument will be an indirect inference.

- I read a New York Times article about how law school enrollment is way down and also about the overburdened court system in poor precincts like the Bronx. Maybe there's something there—why is law school attendance down? Why is there a backlog? Do I have—or does my generation have—an obligation to help?
- Something about next year's mid-term national elections? Voter approval ratings are at a record low for the current majority, and the two parties might actually flip-flop. I am kind of sick of politics, though. I'm not sure I care enough about this topic to pursue it.

Jack is wise to rule out a topic he is not particularly invested in, especially since this is meant to be a persuasive argument.

- What about those fires and that collapse of that factory in Bangladesh? Events like that raise a lot of issues: worker safety, government regulation of industry. There's also the element of thinking that we in the United States are to blame because we want cheap merchandise, so we don't really care about the safety or the standards of living of the people who make that merchandise—as long as it's cheap.
- Maybe an exposé on corporate greed and American consumerism...but not really an exposé because it's supposed to be argumentative, not informative.



What techniques has the writer used to establish this authority? Jack uses several hard figures and statistics. He also goes into considerable detail in his discussion of the Bangladesh factory collapse. What he needs to do in his next draft, however, is cite his sources, especially the ones from which he got the hard statistical and number data.

What specific details, facts, etc., make this argument convincing? Facts and figures cited in Jack's essay include:

- In the first decade of the 21st century, U.S. multinational corporations cut workforces in America by 2.9 million people.
- Those same corporations increased their workforces in other countries by 2.4 million people.
- 35 U.S.-based multinational corporations that have added jobs much faster than other U.S. employers—but nearly 3/4 of those new jobs were overseas.
- Apple conducts all of its manufacturing overseas.
- The electronics industry alone made revenue of \$360 billion in 2011—most by American companies that contract out to third-world countries.
- 75% of the retail price of a garment is pure profit for the manufacturer and retailer.
- 250 million children between the ages of five and fourteen work in sweatshops in developing countries.
- and so on.

NOW plan your own Inductive Argument: Indirect Inference. Remember that Jack brainstormed and took notes on several possible topics and developed each of them to see which one would yield the best essay.



TIME SPENT: 25 MIN—TIME REMAINING: 35 MIN

STEP 5: Write Your Essay (30 min out of 60)

Here is Linda's essay:

Much of Shakespearean theater, both comedy and tragedy share the common element of young lovers faced with internal and external conflicts. In *Much Ado About Nothing* and *Othello*, Don John and Iago, respectively, act as external threats to the young lovers by playing on the internal insecurities of the characters. Both villains have no apparent major driving force for their deceptions and cause major conflicts between the two sets of lovers.

The villains in the two plays seem to have no real motive for their villainy. Iago does make different accusations against Othello, such as loving Desdemona, losing the lieutenant position to Cassio, and suspecting that Othello has slept with Emilia. But all of these accusations just seem like excuses as Iago realizes that even he cannot explain the villainy of man and his desire for deception with no purpose. Iago plays on Othello's insecurities as a man and as a husband. Othello is of a different race, social class, and age from his wife and though they seem to conquer these differences in the beginning, the differences still exist. Iago continually reminds Othello of them but only by insinuation, while planting the seeds of distrust that are already there. Othello is from a male world of war and relies heavily on male bonds and his absolute sense of honor. Iago realizes this and knows that Othello will kill his wife for justice's sake. He reminds Othello of Cassio's guilt by saying that he will not tell on Cassio and reminds him of Desdemona's guilt and her necessary fate with, "Let her live." He says the opposite so

Unfortunately, Linda's essay starts out weakly. She still has only the vague "major conflicts" as the outcomes to analyze, and her only acknowledgement that she is drawing a comparison between a comedy and a tragedy is to assert one general quality they have in common.

Linda is slipping into "fancy talk." She should, instead, be direct and say that Othello is black, much older, and from a lower social class than Desdemona. She has nothing to gain by her vague phrasing.

Here is one of the problems with the comparison structure Linda has chosen. While she describes Iago, her reader almost forgets that there is to be a comparison with another character and an analysis of how the two operate.

More awkward phrasing here. Linda should know by now how to properly introduce a quotation, even in a timed essay.

PART IV:

The Research Projects

Of all the types of writing you've done—or will do—in your academic career, the part-informative and part-argumentative research paper is, arguably, the most important. Of all the prewriting you've done—or will do—in your academic career, gathering and assessing information to support a thesis is almost certainly the most important. As we've already stressed, the ability to learn something on your own and to communicate what you've learned to someone else are crucial skills you will use for your entire life.

In many programs, the final product is not an exam but a paper. To satisfactorily complete the program, you are not asked simply to answer questions and repeat back what you've learned in class, you are expected to learn even more, to make new connections between what you've studied in class and what you've read, heard, or experienced on your own.

And more than merely repeat facts or opinions you've gleaned from other sources, you are expected to make new sense of it, cast new light on it. You are expected to add something new to the conversation.

Keep in mind as you consider potential topics and draft different versions of your thesis that your search will be for the information *you need*, that your sources are to serve your purposes not theirs, that you need them only to help illustrate and support *your claims*.

But the core of the paper is *your* insight, *your* new and unique understanding of the issue you've studied.

If you are able to approach your research projects with this spirit of discovery and new realization, you are truly ready for college-level writing.

STEP 5: Write Your First Draft

Thesis: The threat of antibiotic-resistant bacteria is not just physical, but also environmental and economic. Ultimately, superbugs pose a genuine threat to modern medicine itself, and concrete steps toward creative, effective solutions must be explored and implemented.

Tyler presents a strong attention-getter and lets the reader know exactly what his topic is.

Though this is a good supporting quotation, Tyler is relying on Wycliffe's words to do the work for him rather than introducing his topic—and his take on the topic—in his own words. This is one reason that it is generally a good idea not to quote from sources in your introduction.

Tyler might indicate in his thesis who all might be involved in developing these kinds of solutions. The essay addresses several groups besides healthcare researchers, so that information should be included here as a precursor.

Once thought to be relegated to hospitals and nursing homes, antibiotic-resistant bacteria, termed “superbugs,” are invading communities worldwide, causing tens of thousands of deaths in the United States alone. Dr. Nathaniel Wycliffe of Johns Hopkins University urges immediate worldwide action: “This has the potential for a catastrophic threat to our global population on the scale of a terrorist attack like none we have ever seen. This is an urgent issue of survival for the human race and we all must take part in providing solutions to this complicated threat” (Schaffer, 2013, p. 55). The threat of antibiotic-resistant bacteria is not just physical, but also environmental and economic. Ultimately, superbugs pose a genuine threat to modern medicine itself and concrete steps toward creative, effective solutions must be explored and implemented.

The modern era of antibiotics started in the early 1900s with German scientist Paul Ehrlich who developed a compound called arsphenamine, which was eventually used successfully to treat syphilis. In 1928, English scientist Alexander Fleming discovered penicillin through a mold-growing experiment. Then in 1935, German biochemist Gerhard Domagk created the first commercially available antibiotic, sulfonamide, part of the sulfa drugs family still used today to treat pneumonia and meningitis. Between the sulfa drugs and penicillin, America was successfully

Here is Tyler’s revised draft:

Thesis: The threat of antibiotic-resistant bacteria is not just physical, but also environmental and economic. Ultimately, superbugs pose a genuine threat to modern medicine itself and concrete steps toward creative, effective solutions must be explored and implemented by lawmakers, healthcare facilities, the agricultural industry, and community members alike.

Tyler has made some positive changes in his introduction. He has reframed his quotation more effectively and has elaborated on his thesis to include those factions involved the solution process.

Once thought to be relegated to hospitals and nursing homes, antibiotic-resistant bacteria, termed “superbugs,” are invading communities worldwide, causing tens of thousands of deaths in the United States alone. Dr. Nathaniel Wycliffe of Johns Hopkins University urges immediate worldwide action to combat the potential “catastrophic threat to our global population” of these superbugs, claiming further that the repercussions could be compared to “a terrorist attack like none we have ever seen. This is an urgent issue of survival for the human race” (Schaffer, 2013, p. 55). The threat of antibiotic-resistant bacteria is not just physical, but also environmental and economic. Ultimately, superbugs pose a genuine threat to modern medicine itself and concrete steps toward creative, effective solutions must be explored and implemented by lawmakers, healthcare facilities, the agricultural industry, and community members alike.

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ASSIGNMENT 2:

Research Project—English Language or Literature Topic

Jack feels that he can sympathize with many of the literary characters he's encountered this year—especially since his theatre arts courses and onstage experiences have led him to consider himself something of a character actor. He is especially interested in characters who challenge stereotypes or who defy traditional conventions of race, gender, social class, etc.

His English teacher this year has spent a great deal of time on literary theory, and this exposure to alternate ways of viewing a text has fueled Jack's interest in non-traditional interpretations of character motivation and action. Coming up on his second-semester English literature research project, Jack knows he wants to do something about characters who fill non-traditional roles—maybe examining the character from a Marxist, postcolonial, or feminist perspective.

He especially wants a topic that is out of the ordinary, something that hasn't been done dozens of times before. He decides to explore literature that invites a

Jack's desire for a new and unexplored topic is exactly the type of thinking he will need for successful research in college and graduate school. In his career, he is also likely going to be expected to contribute new ideas to his field.

look into a character's psychological condition, as well as (or maybe even instead of) simply that character's actions and reactions in the plot.

Step 1: Select a Topic

Frankenstein...Victor Frankenstein is a loner, introverted. Does he have a God-complex? He's scientifically "brilliant," but he doesn't have a lot of common sense. But is there enough for an entire research paper?

The Creature is definitely a study in psychology. He is a tabula rasa who turns evil because of what society does to him. Again, though, is there enough for a whole research paper?

And would I really be saying anything new about either of these characters?

APPENDIX 1

Samples of APA and MLA Citation and Documentation

Remember that all citation and documentation formats serve the same purpose: to give appropriate credit to the sources from which you got information and ideas and to give the information and insight you provide the credibility of expert authority.

Remember also that there is nothing to be gained by memorizing a documentation style. Through the course of your education and career, you will most likely need to use several forms, and the forms themselves are frequently changed, updated, to reflect changes in the ways information is distributed and retrieved. It is more important that you instead learn how to follow a style sheet.

In his paper on antibiotic-resistant bacteria, Tyler used **APA (American Psychological Association)** style documentation because this is the form most commonly used in the sciences like biology, chemistry, and medicine.

Here is a review of the APA-style samples Tyler consulted when formatting his parenthetical citations and “References” page:

Parenthetical citations essentially provide the reader with enough information to identify the source on the “References” page and then to locate the specific information in the cited source. The **basic form** provides the author’s name, copyright date, and page number:

In the late 1960s, U.S. Surgeon General Dr. William H. Stewart allegedly maintained that it was “time to close the book on infectious diseases, and declare the war against pestilence won” (**Binstock and Fleming, 1997, p. 148**).

If you name the author in the text:

According to Binstock and Fleming (1997), U.S. Surgeon General Dr. William H. Stewart once believed the “war against pestilence” won (**p. 148**).

If you refer to a website:

Once thought to be nearly eradicated, and certainly treatable with antibiotics if contracted, tuberculosis now kills 1.34 million people worldwide each year due to antibiotic resistance (**Wikipedia, 2013**).