

Mr. Freitas



Writing Introductions and Conclusions

Warning: Ingestion of English Content May Cause the Rise of Intellectual Ability.

Constructing Intro Paragraphs.

In order to construct intro paragraphs, I rely heavily on the first three moves of the 6-part Oration model. Perhaps it is because such a structure has stood the test of time, or perhaps it's because David Jolliffe (Former AP Lang Chief Reader and AP Consulting Superstar) recommends it. No matter the case, it's effective as it moves students to engage the reader, contextualize the urgency of the topic at hand, and ultimately segue into their focused arguments. It's also remarkably organic. The Oration Model is how people innately set up arguments in discussion, so it only makes sense to do so in writing. **Tip:** "This above all: to thine own [AUDIENCE], be [INTERESTING]" (I.iii.79). The Oration Model allows students to be interesting while considering audience and argument. It's great stuff.

Now, although the moves I encourage my students to make may not be overly original (I guess I'm a few thousand years late to the party: I'm such a poser), I perhaps have a couple memorable quips in my teaching of said moves that will help students remember the steps, or at least the importance of each step.

Step 1: Plan a Vacation by Setting a Destination: Have a Thesis in Mind.

Nothing flashy here. This is the first, most important step, yet kids try to write their intros without truly having their theses flushed out in their minds. The sad part is, it's really hard to head where you're going, especially when you don't know where the destination even is! So, it's important to set a clear path toward a thesis vacation. Why do I call this a vacation? Because a thesis should be so clear that it will guide the whole paper. With a strong thesis, the argument presented will be so clear that writing the paper will be almost relaxing due to the fact that a quick look at the thesis can redirect any stray thoughts toward the goal of the paper.

Note: Although the thesis is where students should start when generating an intro, it should not start their intro paragraphs. It will be added to the end, and it may be tweaked on the journey to its future location.

Step 2: Channel Your Inner Spiderman (not fisherman!)*

Exordium: The word, literally translated into English, means: the web, so when I address this with my students, I call it that: **The Web**. And this is exactly what I need students to create: a web that—perhaps surreptitiously—entices the reader into the argument. Once the reader is there, s/he needs to then realize that s/he can't get away; the web is too well-weaved. However, I do also tell students that the web doesn't always need to be a surreptitious and gentle intro to engage the reader; it may be dirty, blatant, and perhaps violent—just like getting roughed up the Web-Slinger himself—yet, even when criminals have to admit defeat to their “friendly neighborhood Spiderman,” as they swing comfortably constrained in their webbed fetters, they can be nothing but impressed with how well they have comfortably succumbed to justice. For our purposes, even if the audience is apprehensive toward engaging in the discourse relating to the topic at hand, at least the audience will be impressed with how well they are now forcefully enthralled in the discussion.

Students often ask how long this has to be. I tell them that sometimes something engaging can be as simple as a quick “hello,” while other times a two page extended metaphor will do (e.g., *Fast Food Nation*); it's really up to the writer and his/her purposes, but the general rule of thumb for academic essays is no more than 4-5 sentences.

I also tell students to think about how they try to manipulate their guardians and picture this throughout their entire intro. Why? Because their intro paragraphs should follow the same moves they make when trying to get what they want in other circumstances. If they engage their parents with emotions to try and begin to get what they [the students] want, then this is what should be done when writing. Why? Because it's often effective, and it relates to their lives. I really want students thinking about how English Language Arts relates to their lives, rather than feel forced to do things they don't think they already do. This helps establish an air of familiarity—which is nice, especially when the class content may be cumbersome.

*Note: First, following this set of directions and explanations, there are a list of ways, with examples, that students can channel their inner Spiderman. They are marked with the asterisk. **

Also, I **STRONGLY** suggest ditching the common lingo labelling this part of an intro as “the hook.” Honestly, think about that image: having a hook shoved through your cheek and being forcefully dragged on a line—no matter how hard you fight—until you are ultimately suffocated out of your natural habitat. How awful! And I really don’t want my students thinking it’s acceptable to produce a paper that will metaphorically treat me the same way. And yet, English teachers perpetuate this nonsense all the time. (And we wonder why students torture us so?)

Step 3: High School Drama and Gossip: Making informed Judgments

Narrative: I do not use the following term with my students. I call this section of the intro **The Background**, and I remind students that the only way to perpetuate high school drama is by **EITHER** considering what “everyone else” is saying and/or doing in relation to the subject at hand—yet, ironically, without actually talking to the people directly involved—and then making a focused judgment themselves; **OR**, while students try to spread their gossip, they consistently narrate the events that unfolded in the past before revealing their judgements about said events. And often, students mix in both moves. So, if they do this in their talking, why not their writing? Honestly, think about how these moves relate to their lives:

Exordium	<p><i>Student 1:</i> Hey <i>Student 2:</i> What’s up? <i>Student 1:</i> Did you hear about what happened to Shirley Positive? <i>Student 2:</i> No, tell me.</p>
Background	<p><i>Student 1:</i> Well, Janey said “blah blah blah, cheating, blah blah blah,” and when Walter found out, he then found Shirley, dumped milk on her head in the cafeteria, and broke up with her. <i>Student 2:</i> Oh, so that is what happened at lunch today. I heard that someone passed out because the school doesn’t have AC.</p>
Partition	<p><i>Student 1:</i> Well, it wasn’t the AC. No one fainted. In fact, I guess that Shirley still says she loves him and is heartbroken. So, she’s bound to be devastated for the next few weeks, but it serves her right because she was so unfaithful.</p>

Or, in another sense, if students want to get their parents to let them out on a school night, they start with their classic “I love you,” and then move to explaining how they did their chores and homework, and how Johnny’s mom also doesn’t let him out, but she’s making an exception, and they then follow this with their redirection from what Johnny’s mom said to getting a response from their own mom about letting them out that night. **Exordium:** I love you **Background:** Mentioning Chores, Homework, Johnny’s mom **Partition:** Refocus to asking their own moms about going out.

The arguments that would follow the above examples, not matter how immature, are clear. In example 1, Student 1 would argue in greater detail why A) Shirley will only be devastated and probably won’t move from that state for an extended period of time and B) how she knows Shirley was unfaithful and why that is wrong. For the kid going out on a school night, he’ll argue how he has earned it.

Step 4/1: Be the Ophthalmologist: Focus and Provide a Clearer Vision

Partition: This is the area of the text where the thesis comes into play, but it’s important that students provide the specific focus about their topic. That is, students get to make their final push to individualize their arguments in relation to what others are saying about the topic at hand. The classic conjunctive adverb/subordinate clause move(s) work best here to focus in on the argument at hand. The best thesis statements are complex, and because of this, I often require students to have a complex sentence (or compound-complex sentence) as their theses. When students finally add their theses (all the way from step 1), they have to add an element of complexity that refocuses the discussion; however, it should be noted that this is usually the easiest part of the intro because it is the destination they planned for while writing the rest of the intro paragraph. They will realize how easy it is to just plopp their theses at the end because everything before organically builds up to them. If you look at my examples above, you’ll notice I added the partition to them. It’s how we think; it should be how we write. Let students be comfortable; let them be empowered.

I have also included some intro paragraph examples on the final page that are much more academic in nature. I have labeled the steps.



***Ways to channel your inner Peter Parker:**

- 1) Provide a Common Experience.
e.g.,
Few things are as satisfying as a warm hot chocolate on a cold day, or a nice refreshing lemonade after a day out in the blistering heat.
- 2) Make a broad universally true statement about an abstraction your argument relates to. (**←This is the lamest tactic, and yet it's the one most commonly used. Totally NOT interesting**)
e.g.,
Humans are social creatures.
- 3) Provide a false assumption that the argument at hand proves incorrect.
e.g.,
Most people think that being in a place of power and holding authority is entirely beneficial to one's lifestyle.
- 4) Narrate a small anecdote that is humorous or relates to the argument at hand.
e.g.
Michael Jordan had practiced for weeks after school right before he tried out for his 8th grade basketball team. Knowing that his hard work would pay off, he approached his tryout with confidence. When the roster was posted, he ran to see it, as he knew he performed to the best of his ability, and yet his name wasn't on the roster: he was cut.
- 5) Reference a common historical event that relates to the topic of discussion.
e.g.,
The Great Depression wasn't merely a time of economic turmoil; it was also a time characterized by oppressive corporate labor practices and individual loneliness.
- 6) Provide a staggering statistic or fact.
e.g.
Interestingly enough, most people are losers; they just don't want to admit it.
Twenty-Five of all seventeen people eat spiders daily.
- 7) Provide definition(s) that are the foundation(s) for your argument.
e.g.
Marriage is a moral commitment, instituted by God, for individuals of opposite sexes to embrace.
Marriage is a social institution, instituted by government, for the purpose of allowing individuals to share benefits if they are willing to amorously commit to one another .
- 8) Develop an extended metaphor.
e.g.

Unnoticed by the busy family members, are the multitudes of insects drawn to the porch lights like beacons in the dark. Unfortunately for the bugs that swarm too close to the lamps' warmth, death is almost certain. In a similar sense, throughout Greek mythology, sailors are known to shipwreck off the coast of an island where dangerous bird-like creatures lure men toward their dominion through captivating but lethal song. Like moths' fatal attraction to light, men willingly sail to their likely deaths just to hear the honeyed voices of the notorious Sirens.

Examples:

Lit/Rhetorical Comparative Analysis:

(2) The radiant porch lights of a quaint New England colonial house illuminate the darkening skies of a brisk fall evening. The family, within the comfort and warmth of their home, prepares to greet visitors for a pleasant, undisturbed dinner. One would assume that the light banging of pots and pans as a father adds finishing touches to his delectable masterpieces, and the thrum of vacuums as a mother and her children rush to make their humble abode look presentable, are the beginnings of a night full of joy and peaceful socialization. However, unnoticed by the busy family members, are the multitudes of insects drawn to the porch lights like beacons in the dark. Unfortunately for the bugs that swarm too close to the lamps' warmth, death is almost certain. (3) In a similar sense, throughout Greek mythology, sailors are known to shipwreck off the coast of an island where dangerous bird-like creatures lure men toward their dominion through captivating but lethal song. Like moths' fatal attraction to light, men willingly sail to their likely deaths just to hear the honeyed voices of the notorious Sirens. Though these creatures are commonly referred to in texts as solely bewitching and deadly, numerous depictions and interpretations of Sirens can be found and analyzed throughout literature. (4/1) In the Greek epic poem *The Odyssey* and Margaret Atwood's poem "Siren Song," the poets displays duplicitous, yet confident and sympathetic tones and first-person point of views in the Sirens' song in order to portray the Sirens as manipulative, yet desperate creatures¹.

Literary Argument: Student Generated² (relying on a literary source: *Animal Farm*):

2) Oppression. That word is tossed around a lot in conversations, whether it be an angry, third-wave Tumblr feminist furiously typing away on her keyboard, educating the common public on the patriarchal values this country was founded on, or when the media publishes an article discussing the tyrannical power of the North Korean government. 3) What constitutes as oppressive behavior is purely subjective to how a person interprets the term "oppressive" and how they live their life. A wealthy, white family living in the United States at the time when slavery was still legal, would most likely not believe that they were being oppressed in terms of racism and classism, while African-American slaves would beg to differ. 4/1) Even though the qualifications of a tyrannical government are most certainly debatable, it seems that oppressive regimes and ideologies have a negative impact on the public as they benefit the authoritative figures.

Argument: Relatable Example for Students

2) There is warm sunshine and a breezy beach where seagulls are flying and creating their cacophony. All of this is happening while students are sitting in their little prisons—as their classrooms miraculously turn into the Cinema Deluxe—near the end of June during their last week of school. No academic work is being completed, the films hardly relate to the curriculum, and the students have "checked-out." All in the building are counting down the minutes to summer vacation, even the teachers. And yet the students are still in school. 3) It is argued that for student success, there needs to be more "time on learning" which is often why school years are extended into the summer months; however, the last week of school is notoriously not centered around meaningful activities because grades are often due the week before, and seemingly everyone knows no activity will count toward a final grade. Now, the excuse for this last week of school is, of course, that there needs to be a week to conclude the more administrative student-centered tasks: locker clean outs, final grades and make ups, and the like. Many also argue that if the school didn't have the last week, the second-to-last week would turn into it and therefore it is an inevitable necessity. 4/1) However, amidst the arguments of valuing learning time and the reality of wasted time, proposals must be made that ascribe worth to the final week of school; it is a necessary evil that must become more meaningful for all involved.

¹ Used with permission from former grade 9 Honors student Olivia Harris, class of 2019

² Used with permission from former grade 9 Honors student Gabrielle DeCosta, class of 2019

Literature: *Catcher in the Rye*

2) Whether it is dealing with the voluminous and cumbersome cacophony of coins continuously clanking in one's pocket, or having to swiftly adapt to sudden switches in circumstance, change can be hard to deal with—it interrupts the *flow* of things and can make life burdensome. Furthermore, the conflicts that arise, due to unexpected change, can appear even more daunting—or even be psychologically detrimental—if an individual does not have, or has not developed, proper coping mechanisms. 3) Most often, being unable to accommodate change is exceedingly prevalent in the lives of most teenagers due to their lack of life experience and maturity. As many teens do not wish to accept this truth, their denial doesn't allow them to confront their inabilities and then learn from, and subsequently adjust to, their weakness. However, literature presents an avenue which allows an author to surreptitiously expose weaknesses—common within the self and society—in order to promote individual introspection by allowing a reader to vicariously experience the life, or lives, of characters. 4/1) In *The Catcher in the Rye*, J.D. Salinger exposes main character Holden Caulfield's—perhaps self-inflicted—inability to adequately adapt to constant change, by detailing his (Holden's) conversations and interactions with those around him, thusly exploring how the lives of others can affect an individual's personal growth.

Argument: Religion and Philosophy

2) “God is dead; we've killed him” and it was done in the middle of the town square. “Philosophy is dead”; we've killed it, and it was done in a lab. Society has seemingly replaced the aforementioned with science and empirical data. 3) In a contemporary sense the prior statements are axiomatic; they are certain truths—perhaps a bit ironically because both statement presuppose an absolute standard on which to ascribe the truth of their value and such is ultimately a philosophical situation. But no matter. The result of the funeral of God and the love of wisdom permeates throughout society, especially in schools. The humanities—particularly History, which “our Ford” once famously decried as “bunk”—are being devalued as emotional and unimportant fluff, and English is seen as a means to help students learn to read their math and science textbooks more efficiently, all for the sake of “college and career readiness.” Of course, this is because, according to politicians and business owners, “college and career readiness” is now—inaccurately—synonymous with “life readiness,” and students are indoctrinated to believe this. As students willingly embrace such values, however, some suggest that students are being forced to neglect perhaps the most human elements in their lives, as they strive to meet the contemporary standards of living a life that will ultimately allow them to succeed working for someone else, whether in college or the workplace. 4/1) And here is the problem: although the value of empirical data and observation manifests itself regularly, consistently neglecting the fostering of the abstract elements of thought are ultimately moving to make individuals a little less than human.

Constructing Conclusion Paragraphs:

When I discuss conclusions with my students, the first thing they need to know is this: STUDENTS MAY NOT PROVIDE ANY BLATANT SUMMARY IN THEIR CONCLUSION. (Implied is fine.)

When constructing conclusions, kids need to channel their inner Cinderella--yes, even your toughest football player has an inner Disney Princess--and leave a glass slipper. If a student's conclusion doesn't leave the reader (his/her Prince Charming) desiring to search the country for him/her, then the conclusion is NO GOOD!

Kids can do this by completing the following in their conclusions:

1. Identify 2-3 key ideas—singular abstract words—to which the essay relates. (Don't write these down.)
2. Generating a sentence that establishes the relationship between the ideas considered in step 1; this will be the first sentence of your conclusion.
3. *After highlighting the ideas that the paper explores, write them into a universally applicable model and/or make the audience respond to said ideas in some way, but never by asking a question. (Channel your inner Cinderella and leave your glass slipper! Audience response is the Glass Slipper.)*

One of the best examples for what I mean by this is found in the last paragraph of the intro of *Fast Food Nation*. First, I highlight how students don't see much of any blatant summary in the conclusion. (I then ask, "So if really good authors don't do this, why do you?") We then examine how the conclusion is still on topic; however, Schlosser moves to develop a collective experience that is focused around the contrived ignorance of the masses. Ultimately, he highlights propagated mass ignorance in this conclusion, and individuals are forced to acknowledge this as some sort of minor epiphany at the end, and this ties in directly to his metaphor with Cheyenne Mountain. (If you don't have the intro to this book, it's about 10 pages and I can scan it to you. Just email TimmFreitas@gmail.com)

Other ways to teach kids about highlighting ideas and moving the audience (leaving a glass slipper)--while avoiding summary--is to show them many of the rhetorical analysis passages from the AP English Language exam: they are nice and short, and most also highlight ideas and move the audience to respond. For example, think about the Abigail Adams piece (AP Language Exam, 2014). She doesn't summarize her letter in the end, but highlights her son's potential, and the potential that the trip has to build his character. She then also highlights the love and expectations she has for her offspring: they share a common familial bond. How could JQA go against such advice as offered throughout the letter? He'd be a heathen to do such! (or at least heartless).

Or, if you look at Debra Marquart's *Horizontal World* piece (2008 form b, I think), in the last paragraph she highlights hope, vitality, home, and the inaccuracies of stereotypes by showcasing her heritage. Although the example is personal for her, the exposed ideas--which permeate throughout the whole essay up until that point--are universally brought forth in the discussion of home and family, and that is what unites her audience with her ideas. By the time an individual is done reading the essay, s/he should consider the upper-Mid West and its inhabitants a bit differently than before: These people may be from a "bland, boring land," but for them it "is the Heartland" and rightfully so.

Even in the AP Language Rhetorical Analysis prompt from the 2016 AP Language exam, Thatcher conspicuously links the American Dream and its ideals to Reagan; she then reinstills the public's hope in such values. Yet, at no point does she move into BLATANT summary mode.

Basically, with your students, analyze every conclusion from every good writer that you can. Show students the lack of summary and then ask them to identify what ideas are highlighted

in the conclusion. Then ask students to go back throughout essay and find where in the essay the idea(s) manifest(s) itself/themselves. This helps to reinforce that conclusions should focus on ideas and action that correlate with the topic of the essay/argument at hand.

Lastly, ask your students to explain what they think the author is doing in the conclusion to highlight ideas and/or action, and make a list (while referencing examples) of their answers. These are the strategies that they may then embrace as they produce conclusions.

A Somewhat More Concrete Method

Another method—which is derived from what I suggested above—that may be a bit easier for students to understand, is founded in breaking down an essay into its intended function: essays are typically used to present information and then move audience members to respond in some way. When I teach students to read the work of other authors, I make them analyze how the text provides information, and then I have them analyze how that information then persuades the reader to do something; therefore, whenever rhetorical analysis is completed by my students, they are always explaining how the language conveys information and how that information then motivates some sort of action. So, particularly with their argument and synthesis essays, I instruct students to include both of the prior mentioned qualities. Their theses and body paragraphs must present as much *information* as possible that validate their argument(s), and they must include an area that’s intended to persuade the audience based on said information: their conclusions. (**Tip:** before having students write their essays, even their thesis statements for that matter, have them identify what they plan on informing their audience and what they plan on persuading their audience to do. This mandates that they have their purpose in mind before thinking of examples and outlining their papers.) The **conclusions** should be the area where students highlight how the information contained within their essays should move their audience(s) to react in some way. In doing this, students will have made sure to both inform and persuade with their writing.

Below you will find some examples hopefully clearly exhibiting what I mean.

Constructing Conclusion Paragraphs for Synthesis Essays—Giving an Argument a Face:

I am convinced that the best synthesis essays will always tie student experiences in with the topic; however, most students don’t always find ways to include their own lives into their essays—and perhaps many are discouraged to. (Yes, I did just end that sentence with a preposition—luckily it’s actually an implied infinitive). I encourage students to make sure that they use an example from their lives to relate to all synthesis prompts because this helps solidify their holistic understanding of the discussion topic(s). If students realize their relationship to the topic—no matter how seemingly unrelated to their lives, even if it’s being a museum curator (2007 Form B)—they will be able to more aptly consider the complex implications of the topic, thus potentially avoiding oversimplifying the task and summarizing sources. Disconnected students most often summarize sources; students who are invested in the topic, in any sense, often engage sources while understanding how they relate to practical, though sometimes seemingly implausible, circumstances which they are asked to explore. For the synthesis essay, when writing the conclusion, I tell students to include a concrete example from their lives not only to relate themselves to the topic, but also provide an extra personal, emotional tie in relation to what they are trying to persuade their audience. When I explain my reasoning for this suggestion, I often give the example of contributing to charity. I present it to them this way: “If I were to say, please give me money so I can give it to charity, and I leave it at that, how many of you would willingly give me your lunch money, no questions asked?” The typical response is mostly blank stares. I then move to question: “Now, if I were to bring in a little boy who details his life of abuse and neglect who expresses his desire for any small donation so he can save for a new pair of *Jordan’s*—as it’s the only thing he wants for Christmas—and any donation would help, how many of you would give him your lunch money, no questions asked?” Most students raise their hands. This, of

course, is because the argument at hand just got much more personal, more emotional, and more real: the argument has a name and a face. It's still logical that students move to donate, but the personal element makes the argument at hand much more tangible and, therefore, more persuasive.

Steps and Examples:

1. Identify 2-3 key ideas—singular abstract words—to which the essay logically relates. (Don't write these down.)

E.g. Daylight Savings (2010 Form B): Frustration, Fatigue, General Anxiety, Adaptation, Hate

Space Exploration (2009): Innate Wonder, Adventure, Concern for Humanity

2. Think about a personal experience(s) that hold(s) some emotional and logical weight in relation to the argument at hand.

E.g. Daylight Savings (2010 Form B): My young children and their lack of ability to adapt to a sudden change of Schedule

Space Exploration (2009): Reading Sci-Fi and Fantasy Novels, Watching Sci-fi and Adventure Movies, Poverty that I have never experienced yet am aware of

3. Generate a sentence that establishes the relationship between the ideas considered in step 1 and the example from step 2; this will be the first sentence of your conclusion. (Consider generating a pertinent metaphor.)

E.g. Daylight Savings (2010 Form B): Miserable children, tired parents, and an abundance of a loss of sleep are only a few of the reasons why I hate daylight savings.

*Space Exploration (2009): The compelling images of *Star Wars*, in conjunction with Carl Fredrickson's childhood obsession with the fact that "Adventure is out there!" are enough to persuade my desires to explore the unknown.*

4. *After highlighting your role in relation to the topic that the paper explores, finish your paper with a universally applicable model and/or make the audience respond to your closing in some way, but never by asking a question. (Channel your inner Cinderella and leave your glass slipper! Audience response is the Glass Slipper.)*

E.g. Daylight Savings (2010 Form B): When it finally seems like my family is adjusted to the new timeframe around March each year, that is precisely when it's time to change the clocks again, only to lose an hour of sleep this time around. This vicious cycle, which arguably doesn't conserve energy as is consistently presented, is much more of a burden than a benefit and serves no useful purpose in a contemporary era.

Space Exploration (2009): . However, I also must consider the poverty and sickness that pervades globe, especially in areas that are less fortunate than my own. It is in reflecting on such that I come to realize that no matter how much I extol the wonder of exploration and discovery, I don't need to actually go "out there" to experience it; rather, I can sit on my couch with an H.G. Well's novel or watch the newest sci-fi flick at the theatres. Considering this, I have to remember that there are many around this earth that don't have the same luxuries—whether due to illiteracy or want—and focusing on changing these present, prevalent, and personal circumstances should be humanity's number one priority.

Complete Conclusion:

Daylight Savings (2010 Form B)

Miserable children, tired parents, and an abundance of a loss of sleep are only a few of the reasons why I hate daylight savings. When it finally seems like my family is adjusted to the new timeframe around March each year, that is precisely when it's time to change the clocks again, only to lose an hour of sleep this time around. This vicious cycle, which arguably doesn't conserve energy as is consistently presented, is much more of a burden than a benefit and serves no useful purpose in a contemporary era.

Space Exploration (2009):

The compelling images of *Star Wars*, in conjunction with Carl Fredrickson's childhood obsession with the fact that "Adventure is out there!" are enough to persuade my desires to explore the unknown. However, I also must consider the poverty and sickness that pervades globe, especially in areas that are less fortunate than my own. It is in reflecting on such that I come to realize that no matter how much I extol the wonder of exploration and discovery, I don't need to actually go "out there" to experience it; rather, I can sit on my couch with an H.G. Wells novel or watch the newest sci-fi flick at the theatres. Considering this, I have to remember that there are many around this earth that don't have the same luxuries—whether due to illiteracy or want—and focusing on changing these present, prevalent, and personal circumstances should be humanity's number one priority.

Constructing Conclusion Paragraphs for Rhetorical Analysis Essays:

When writing conclusions for Rhetorical Analysis essays, students, rather than summarizing their essays and strategies/devices, should highlight the ideas the RA Essay Speaker showcases and apply them universally. These conclusions can follow similar steps to what is listed above, it's just that the first moves should link the speaker of the piece to the ideas that s/he explores. I have included examples—the first taken from an essay responding to a home-made prompt about *Fast Food Nation*; another created in response to the Abigail Adams piece (2014)—in the steps below:

1. *Identify 2-3 key ideas—singular abstract words—to which the analyzed piece relates.*
*E.g. Chapter 9 of **Fast Food Nation**: Corporate Greed, Apathy, Empathy*
Abigail Adams' letter: Struggle, Maturity, Anxiety, Compassion, Love, Encouragement, Inspiration
2. *With those ideas, write a sentence that ties one or all of them to the purpose of the speaker; do not list out any rhetorical strategies; conclusions are about ideas. (To do this with style, try turning the first sentence of your conclusion into a metaphor.)*

E.g. The meatpacking industry has, for far too long, been given free reign over their companies; in chapter nine Schlosser delves into the disgust and betrayal of the industry, promoting the imperative need for stricter regulations.³

(Style) Throughout chapter 9, Eric Schlosser forces the American public to wade through the cesspool that is the American meat packing industry. ⁴

E.g. Abigail Adams inspires her son amidst perhaps the most tumultuous time of his life (literally and figuratively): his teenage years.

(Style) Throughout the piece, Abigail Adams strives to help her son navigate the tumultuous seas of adolescence.

3. *Highlight the ideas that the paper explores by putting them into a universally applicable model and/or make the audience respond to said ideas, but never by asking a question. (Channel your inner Cinderella and leave your glass slipper!)*

E.g. After experiencing these horrifying truths, hopefully, in the future, the American people will teach their young to covet their peers more than profits. Then, no longer will corporations be willing to throw away the lives of their consumers—which are more valuable than any price tag—because their directors will understand that a single human being should be cherished by all.⁵

E.g. By embracing her matriarchal role, she serves as a model to all who seek to correct those with less experience: she exemplifies that one must never shy away from exposing acts of naiveté; however, such criticism must be simultaneously paired with encouraging words and, most important of all, love.

³ Modified with permission from a conclusion originally produced by Erik Martus (Blackstone Valley Tech. Class of 2017)

⁴ Modified with permission from a conclusion originally produced by Samantha Beauchamp (Blackstone Valley Tech. Class of 2017)

⁵ Modified with permission from a conclusion originally produced by Erik Martus (Blackstone Valley Tech. Class of 2017)

Here is how each conclusion would look based on the completion of the steps above:

General:

The meatpacking industry has, for far too long, been given free reign over their companies; in chapter nine Schlosser delves into the disgust and betrayal of the industry, promoting the imperative need for stricter regulations.⁶ After experiencing these horrifying truths, hopefully, in the future, the American people will teach their young to covet their peers more than profits. Then, no longer will corporations be willing to throw away the lives of their consumers—which are more valuable than any price tag—because their directors will understand that a single human being should be cherished by all.⁷

Style:

Throughout chapter 9, Eric Schlosser forces the American public to wade through the cesspool that is the American meat packing industry. ⁸ After experiencing his recorded horrifying truths, hopefully, in the future, the American people will teach their young to covet their peers more than profits. Then, no longer will corporations be willing to throw away the lives of their consumers—which are more valuable than any price tag—because their directors will understand that a single human being should be cherished by all.⁹

General:

Abigail Adams inspires her son amidst perhaps the most tumultuous time of his life (literally and figuratively): his teenage years. By embracing her matriarchal role, she serves as a model to all who seek to correct those with less experience: she exemplifies that one must never shy away from exposing acts of naiveté; however, such criticism must be simultaneously paired with encouraging words and, most important of all, love.

Style:

Throughout the piece, Abigail Adams strives to help her son navigate the tumultuous seas of adolescence. By embracing her matriarchal role, she serves as a model to all who seek to correct those with less experience: she exemplifies that one must never shy away from exposing acts of naiveté; however, such criticism must be simultaneously paired with encouraging words and, most important of all, love.

I am convinced that you would prefer the above to: (I know these examples may be hyperbolically oversimplified; sorry.)

In this piece, Schlosser effectively uses pathos and describes disgusting practices to evoke emotions. He also uses logos when he talks about the scientific language

or

In this piece Adams relies heavily on pathos in order to advise her son. She also alludes to past historical figures, and the Revolutionary War. (Or something that just repeats strategies or devices.)

⁶ Modified with permission from a conclusion originally produced by Erik Martus (Blackstone Valley Tech. Class of 2017)

⁷ Modified with permission from a conclusion originally produced by Erik Martus (Blackstone Valley Tech. Class of 2017)

⁸ Modified with permission from a conclusion originally produced by Samantha Beauchamp (Blackstone Valley Tech. Class of 2017)

⁹ Modified with permission from a conclusion originally produced by Erik Martus (Blackstone Valley Tech. Class of 2017)

Constructing Conclusion Paragraphs for Argument Essays:

Conclusions for argument essays are hardly different than conclusions for synthesis essays besides the fact that I don't encourage my students to include personal examples. Essentially the reason for this is because students will often include enough of themselves in the essay itself, as often times they can easily, anecdotally relate to the topics. If students haven't included themselves at all, I'll suggest they put an example pertaining to their lives in the conclusion, but it's seldom needed, once again for reasons aforementioned.

Anyway, this conclusion paragraph should once again be the *persuade* element of their paper, and they should complete the following (Based on the 2006 form B Argument Essay):

1. Identify 2-3 key ideas—singular abstract words—to which the essay relates. (Don't write these down.)
E.g. Compulsory Voting (2006 Form B): Ignorance, Apathy, Power, Innate Desires
2. Generate a sentence that establishes the relationship between the ideas considered in step 1 and the prompt at hand; this will be the first sentence of your conclusion. (Consider generating a pertinent metaphor.)
E.g. Compulsory Voting (2006 Form B): No individual deserves to be shackled by ignorance, apathy, and inaction.
3. After highlighting the ideas that the paper explores, write them into a universally applicable model and/or make the audience respond to said ideas in some way, but never by asking a question. (Channel your inner Cinderella and leave your glass slipper! Audience response is the Glass Slipper.)

E.g. Compulsory Voting (2006 Form B): It's human nature to desire change during times of peril, and it's human nature to desire control: both qualities are offered to the masses with compulsory voting laws. Individuals often dream about being able to make lasting, impactful differences for generations to come, and voting is a means to this end. To choose not to vote is to choose to give up one's natural inclinations, and it seems as though for most who don't vote this abandonment of instinct is shamefully all for the sake of slothfulness.

Complete Conclusion:

Compulsory Voting (2006 Form B):

No individual deserves to be shackled by ignorance, apathy, and inaction. It's human nature to desire change during times of peril, and it's human nature to desire control: both qualities are offered to the masses with compulsory voting laws. Individuals often dream about being able to make lasting, impactful differences for generations to come, and voting is a means to this end. To choose not to vote is to choose to give up one's natural inclinations, and it seems as though for most who don't vote this abandonment of instinct is shamefully all for the sake of slothfulness.