



Mr. Freitas Daily Overview

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

Fall Two-Day (10.17-18.2018)

1. Introduction
2. Common Problems
3. Procedures for Analytical Reading
 - i. Producing Summaries: Qualities, Analytical Judgments, and Including Speaker Movements.
4. Analyzing Prompts (Halloween Style): Sorry, I couldn't get permissions
5. Generating Complex, Guiding Thesis Statements
 - i. Highlighting Literary Elements with Verbs
6. Contextualizing the Problem: Lame Intros and Conclusions
7. Offering Solutions and Steps (Different Conclusions for Different Essay Types)

"The cure for boredom is not entertainment: it's purpose."
-Travis Devries

Daily Objectives

Participants will be able to:

- Effectively analyze AP Lit Question 1 and 2 prompt(s).
- Connect analytical reading to writing strategies to AP exam essay construction
- Produce thorough, complex thesis statements
- Identify multiple perspectives in approaching how to write intros and conclusions (and notice how a knowledge of classical structure can assist in lowering a student's affective filter when approaching the same)
- Practice all of the above.

HOMEWORK:

- Due By the End of June:** Find a way to stop drowning under the weight of your correcting. Also, feel free to access my materials at www.gardenofenglishresources.weebly.com

Rules for Producing Summaries: Summaries do not have to be brainless, non-analytical activities. In fact, summaries can help bolster analytical reading comprehension, and help prepare students to make important analytical writing moves. So, we must teach kids to summarize, but do so with the end goal of complete analysis in mind. It's important to allow for three revisions at the onset of the summary process. This is because we want students re-reading texts, re-reading their writings, questioning their judgments, and adjusting their understandings. Hence the progression to follow.

1. **Produce a Summary. No instruction required. Do what you think should be done.**

First Draft:

There is a kid who is a shepherd. He yells and tells everyone there is a wolf. The town's people come and see that there isn't one and leave. He does this again, and there is the same result. A wolf then shows up, and when the boy yells, no one comes. He eventually dies.

2. **Revise your summary to produce one that is analytically strong. Do this by consistently integrating the Author's name followed by strong verbs, including strong, connotative verbs in other areas of the summary as well, applying appropriate—non-vacuous—adjectives and adverbs that truly demonstrate a deeper understanding of the text. Also, try to include at least one appositive or non-essential phrase or clause within your summary.**

John Doe begins by describing a little boy, who happens to be a shepherd, who is caring for his sheep. While bored, he decides to have a little fun by alerting his community to an attacking wolf, even though this isn't true. In a panic, and with much concern for the boy's welfare, the armed villagers approach to help the boy who is discovered laughing; the town's folk, however, don't find this funny. Doe then implies that a few weeks pass. After this time, the boy, bored once again, decides to prank the villagers a second time. The community attempts to come to his rescue, and yet they find a similar scene: the boy hadn't learned his lesson. The very next day, though, a wolf, carnivorous appetite in full season, stalks the boy and his flock and eventually attacks. The boy's cries are left unanswered, and he is viscously devoured.

Authorial Statement and Organizational Stems:

Beginning of Text:

(Speaker/Author) begins by/with...

Body of Text:

(Speaker/Author) follows this by/with...
Following this, (Speaker/Author) (action verb)...
Moving on, (Speaker/Author) (action verb)

(Speaker/Author) transitions to...
In order to transition, (Speaker/Author) (action verb)...
(Speaker/Author) then shifts to...

(Speaker/Author) moves to compare...
(Speaker/Author) then contrasts...
(Speaker/Author) exemplifies...

Conclusion of text:

Finally, (Speaker/Author) concludes by/with...
Finally, (Speaker/Author) reminds...

3. **Revise your already strong summary by integrating—and properly citing—appropriate textual evidence that seamlessly flows with your own words.**

John Doe begins by describing a little boy, who happens to be a shepherd, that is “car[ing]” for his “his flock [...] at the outskirts of town”¹ (3). While bored, he decides to have a little fun by alerting his community to an attacking wolf, even though this isn’t true. In a panic, and with much concern for the boy’s welfare, the armed villagers approach to help the boy who is found “heaved over in hysterics” (Doe 5); the town’s folk, however, find this behavior “capricious and full of folly” (Doe 6). Doe then **implies** that a few weeks pass. After this time, the boy, bored once again, decides to prank the villagers a second time. The community attempts to come to his rescue, and yet they find a similar scene: the boy hadn’t learned his lesson. The very next day, though, a wolf, carnivorous appetite in full season, stalks the boy and his flock and eventually attacks. The boy’s cries are left unanswered, and he is viscerally devoured due to his “unwillingness to learn” (Doe 8).

4. **Produce a universal insight statement about the story or poem using the following information and template:**

Universal Idea: Individual abstract concept(s) that are explored throughout a work of literature.

e.g.

Dishonesty, Community, Truth, Responsibility, Consequence

Universal Insight: A didactic statement about the universal idea that is true for most, if not all, individuals. Universal Insights often establish relationships between multiple universal ideas.

Template: (To avoid “You” statements)

(Artist) writes (insert title) in order to illustrate that (universal idea) (specific insight about the idea that is supposed to be true for most, if not all, individuals).

e.g.




John Doe writes “The Little Boy Who Cries Wolf” in order to illustrate that ~~dishonesty~~ often begets negative consequences. (Unless you are a politician).

John Steinbeck writes Of Mice and Men in order to illustrate that companionship often requires immense sacrifice.

¹ The original line read: “He cared for his flock of sheep at the outskirts of town.”

Literary Verbs and Transitions

Words to Give “Uses” a Break

<i>Addressing Exposition</i>	<i>Verbs to Pair with Literary Devices</i>	<i>Evaluating Author's Purpose</i>
Contextualizes Chronicles Identifies Incites Introduces Narrates Outlines	Creates Expresses Foreshadows Hyperbolizes Illustrates Overstates Personifies Presents Represents Satirizes Symbolizes Understates	Advocates Argues Accepts Advocates Alludes Attacks Attributes Challenges Claims Concludes Considers Defends Defies Demonstrates Elicits Envisions Evokes Explores Guides Highlights Illuminates Imagines Implies Indicates Interprets Justifies Manipulates Moralizes Observes Ponders Promotes Proposes Qualifies Questions Rationalizes Reflects Ridicules Suggests
<i>Description</i>	  	
Defines Depicts Describes Details Develops Displays Dramatizes Explains Illustrates Summarizes Traces		
<i>Addressing Comparisons</i>		
Compares Contrasts Correlates Differentiates Distinguishes Juxtaposes		
<i>Addressing Characterization</i>		
Categorizes Characterizes Transforms Depicts		

Transitions

<i>Contrasts</i>	<i>Connections</i>	<i>Illustrations (examples)</i>
However Although But On the other hand Yet In contrast Unlike Ironically Paradoxically	Accordingly Similarly Likewise As well as In a similar manner In like manner Equally Following As a consequence	For example For instance To illustrate To support In fact Especially notably
<i>Beginning</i>	<i>Ending</i>	<i>CERTAIN DEATH! YOU MUST AVOID!</i>
To open Initially At first	In essence Ultimately Therefore As a result of	First, second, third... Moving on Anyway The next point is... In Conclusion



Universal Ideas

A non-comprehensive list of universal ideas derived from an original document provided by John Williamson

Addiction	Fear	Poverty
Alienation	Fidelity	Power
Ambition	Freedom	Predestination
Anarchy	Friendship	Pride
Apathy	Gluttony	Progress
Apostasy	Grace	Purity
Atonement	Greed	Race
Beauty	Growth	Reality
Belonging	Hate	Rebirth
Betrayal	Heresy	Redemption
Brotherhood	Heroism	Regret
Change	Hope	Renewal
Chaos	Humility	Revenge
Community	Identity	Salvation
Companionship	Imagination	Savagery
Conformity	Immorality	Secrecy
Corruption	Immortality	Sin
Courage	Individuality	Sloth
Curiosity	Infidelity	Solidarity
Death	Innocence	Solitude
Defiance	Jealousy	Stability
Desire	Justice	Struggle
Destruction	Judgment	Submission
Dishonesty	Knowledge	Success
Disobedience	Life	Suppression
Disbelief	Longing	Survival
Dominance	Loyalty	Sustainability
Doubt	Lust	Temptation
Duty	Madness	Tradition
Dystopia	Materialism	Trust
Ego	Maturation	Truth
Empathy	(Im)Morality	Vanity
Encouragement	Mortality	Vengeance
Enlightenment	Obligation	War
Eternity	Obsession	Work
Failure	Patriotism	
Faith	Peace	<i>Etc.</i>
Family	Perseverance	
Fantasy	Pleasure	

Breaking Down Prompts: Reading the Prompt: The Steps

1. First, students must start breaking down the prompt by identifying the TAG (Title, Author, and Genre). This information is found in most AP Prompts. They must label each with a **T**, an **A**, and a **G** respectively.
2. Second, students must evaluate elements of exposition presented in the prompt. This is commonly found in the first few sentences of the prompt itself. I tell them to look for three particular elements that relate to exposition (or exigence): information about the author, information about the characters, and information about the universal ideas explored in the story/ies they are about to read. I have them mark this with little stars on the prompt.²
3. Third, students move to identifying the *Command* element of the prompt. The *Command* is a simple way that I force students to focus on the SAME THING every time they read a prompt. Essentially, I have them constantly remind themselves that they need to ANALYZE in their papers, not merely summarize, describe, or identify. So, locating the *Command* always requires them to find the word (or variant) of “analyze”; then, students must underline from analyze to the end of the sentence. Like I said, this is a reminder technique³.
4. Finally, and most important, students must create the *Conquer Question*. Remember, this is the MOST IMPORTANT element in this whole process. Generating this question is done by looking in the *Command* for the authorial action verb that follows the word “analyze.” The key verb here is USUALLY, but not always, the infinitive that follows the word (or variant) of “analyze.” Once students have found the infinitive, students must double underline from the infinitive to the end of the sentence. Then, they generate a question by asking themselves, “While only looking at the double underlined text, what can’t I know until I have actually read this essay?” THE QUESTION THEY CREATE MUST START WITH THE WORD “WHAT”!!!! This question also may not have anything to do with the words *literary (or poetic) techniques (or strategies), and/or crafts the text*; all of these phrases fall outside of the double underlined area. Students may not look outside that area of the prompt to create this question. In my experience, students struggle with this at first, so I consistently remind them that they must only look at the words that are DOUBLE UNDERLINED and ask “What don’t I know?” Again, you’ll see that the literary strategies language is not double underlined; therefore, it can’t be in their question.

² This information is used to create an appositive or non-essential in the thesis. This is important as integrating appositives and non-essentials are considered advanced writing techniques. Furthermore, elements of exposition may give hints toward the answer(s) to the *Conquer Question*.

³ I also make sure to define analyze for my students. I point out that analysis has three (3) parts: Identify, Break down, Explain (how). What is also important to note here is that once students understand these parts, it will help them structure their body paragraphs—covered later with templates—they must identify *what* the speaker is doing and *why*, they must break down and present the evidence seen in the text, and they must explain how the evidence *informs* the audience of what the author wants them to understand and subsequently moves the audience *to do* something in response to that information.

Masque of the Red Death Prose response prompt

In "The Masque of the Red Death," by Edgar Allen Poe, the narrator considers the omnipresence of death. Read the story carefully then write a well-organized essay in which you analyze how Poe uses literary elements to convey the complex psychological response humanity has to death.

TAG	Exposition from the prompt	C and C	Conquer Answer
T:		Command:	(textual)
A:		Conquer Question(s):	(insight)
G:			

"Tell-Tale Heart" Prose response prompt

The following is the short story "The Tell-Tale Heart," by gothic author Edgar Allen Poe. Read the short story. Then, write a well-developed essay in which you analyze how the author uses literary techniques to create a complex narrator.

TAG	Exposition from the prompt	C and C	Conquer Answer
T:		Command:	(textual)
A:		Conquer Question(s):	(insight)
G:			

"Hills Like White Elephants" Prose response

The following is "Hills Like White Elephants" by prolific 20th-century author Ernest Hemingway. While alive, Hemmingway was known for his work in an era that transitioned from Realism to Modernism. Read the short story. Then, write an essay in which you analyze how Hemingway depicts the relationship between the environment and the complex conflict between the two characters.

TAG	Exposition from the prompt	C and C	Conquer Answer
T:		Command:	(textual)
A:		Conquer Question(s):	(insight)
G:			

“Naked Lunch” Prose Response

The following play, “Naked Lunch” by Michael Hollinger, details a post-break up interaction between two individuals. Read the play. Then, write an essay in which you analyze how the author explores the complex relationship between the two characters.

TAG	Exposition from the prompt	C and C	Conquer Answer
T:		Command:	(textual)
A:		Conquer Question(s):	(insight)
G:			

“The Raven” Poetry response prompt

In 1847, Virginia Eliza Clemm, the wife of prolific author Edgar Allan Poe, died after battling tuberculosis. Following the death of his bride, Poe himself became despondent and his oppressed psyche influenced his writings. Perhaps the most famous poem he composed in regard to the aforementioned circumstance is “The Raven.” Read the poem carefully. Then, in a well-developed composition, analyze poet conveys the speaker’s attitude toward the loss of his lover.

TAG	Exposition from the prompt	C and C	Conquer Answer
T:		Command:	(textual)
A:		Conquer Question(s):	(insight)
G:			

“Out, Out—” Poetry response prompt

The following is the poem “Out, Out—” by famed American poet Robert Frost. Read the poem carefully. Then, write a well-developed essay in which you analyze how Frost uses poetic devices to explore the significance of existence.

TAG	Exposition from the prompt	C and C	Conquer Answer
T:		Command:	(textual)
A:		Conquer Question(s):	(insight)
G:			

Thesis Template:

In the (Genre) (Title), contextual information about the piece and/or author, (Author's Name) presents⁴ ___ (Literary element –adj + term or verb + description of device 2X-4X)___ in order to (Answer to Conquer (textual)), ultimately illustrating that (universal idea) (specific insight about the idea based on the literary elements).

Q1 (Poetry):

In her poem "The Century Quilt," Marilyn Waniek weaves together natural symbolism, describes familial memories, and conveys the speaker's hopes for her future in order to showcase her role in the development of the quilt's multi-faceted pattern, ultimately illustrating that family is comprised of the intricate interplay between past, present, and future generations.

Throughout the poem, "The Story," Lee contrasts a father's yearning to appease with his apparent failure, while shifting points of view and repeatedly exposing a son's simple request in order to expose the loving misunderstanding that dictates their interaction, ultimately illustrating that intense anxiety often causes individuals to be disconnected from reality.

Comparison Prompt (lit and poem):

The excerpt from William Shakespeare's, The Tragedy of Macbeth and Robert Frost's poem "Out, Out—" both present responses to an untimely and tragic death and convey the relentless passage of time in order to convey the inevitability of death, ultimately illustrating that life may actually have no meaning or purpose.

Q2:

In the excerpt from the story "Cherry Bomb," Maxine Clair presents a childish philosophy, contrasts a juvenile lesson with a harsh reality, and presents an arduous journey along with an attitude of gratefulness in order to characterize the narrator's childhood as a time of blissful and naive adventure, ultimately illustrating that nostalgia brings comfort and joy to a mature mind.⁵

In the gothic horror story, "Tell-tale Heart," Edgar Allan Poe narrates from the perspective of a hell-bent, self-righteous psychopath, details the mastery and confidence by which the intruder carves his victim, and explores the murderer's sense of paranoia and guilt in order to create a maniacal, yet self-justified narrator, ultimately illustrating that guilt and self-deprivation are oftentimes proportionately punishing traits bonded with gruesome secrecy and pride.

Q3:

In the novel Brave New World, Aldous Huxley presents the contrast between Lenina's and John's views of physical intimacy and monogamy—instilled by their upbringing—in order to expose the reasoning behind Lenina's psychological breakdown in response to her affection to John, ultimately illustrating that conforming to socially-regulated morality is not always beneficial when it stands in direct contrast to natural tendencies.

⁴ Or any excellently powerful literary verb

⁵ Originally produced by Sammy O'Connor (Valley Tech class of 2017)

The Tell-Tale Heart

By Edgar Allan Poe

True! --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily --how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what foresight --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly --very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this. And then, when my head was well in the room, I undid the lantern cautiously--oh, so cautiously --cautiously (for the hinges creaked) --I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back --but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily. I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out --"Who's there?" I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; --just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief --oh, no! --it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself --"It is nothing but the wind in the chimney --it is only a mouse crossing the floor;" or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel --although he neither saw nor heard --to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little --a very, very little crevice in the lantern. So I opened it --you cannot imagine how stealthily, stealthily --until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye. It was open --wide, wide open --and I grew furious as I gazed upon it. I saw it with perfect distinctness --all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot. And have I not told you that what you mistake for madness is but over-acuteness of the sense? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! --do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me --the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all, I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye --not even his --could have detected anything wrong. There was nothing to wash out --no stain of any kind --no blood-spot whatever. I had been too wary for that. A tub had caught all --ha! ha! When I had made an end of these labors, it was four o'clock --still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, --for what had I now to fear? There entered three men, who

introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises. I smiled, --for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search --search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears. No doubt I now grew very pale; --but I talked more fluently, and with a heightened voice. Yet the sound increased --and what could I do? It was a low, dull, quick sound --much such a sound as a watch makes when enveloped in cotton. I gasped for breath --and yet the officers heard it not. I talked more quickly --more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men --but the noise steadily increased. Oh God! what could I do? I foamed --I raved --I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder --louder --louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! --no, no! They heard! --they suspected! --they knew! --they were making a mockery of my horror!--this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now --again! --hark! louder! louder! louder! louder!

"Villains!" I shrieked, "dissemble no more! I admit the deed! --tear up the planks! here, here! --It is the beating of his hideous heart!"

The Raven

Once upon a midnight dreary, while I
pondered, weak and weary,
Over many a quaint and curious volume
of forgotten lore—
While I nodded, nearly napping, suddenly
there came a tapping,
As of some one gently rapping, rapping at
my chamber door.
"Tis some visitor," I muttered, "tapping at
my chamber door—
Only this and nothing more."

Ah, distinctly I remember it was in the
bleak December;
And each separate dying ember wrought
its ghost upon the floor.
Eagerly I wished the morrow;—vainly I
had sought to borrow
From my books surcease of sorrow—
sorrow for the lost Lenore—
For the rare and radiant maiden whom the
angels name Lenore—
Nameless *here* for evermore.

And the silken, sad, uncertain rustling of
each purple curtain
Thrilled me—filled me with fantastic
terrors never felt before;
So that now, to still the beating of my
heart, I stood repeating
"Tis some visitor entreating entrance at
my chamber door—
Some late visitor entreating entrance at my
chamber door;—
This it is and nothing more."

Presently my soul grew stronger;
hesitating then no longer,
"Sir," said I, "or Madam, truly your
forgiveness I implore;
But the fact is I was napping, and so
gently you came rapping,
And so faintly you came tapping, tapping at
my chamber door,
That I scarce was sure I heard you"—
here I opened wide the door;—
Darkness there and nothing more.

Deep into that darkness peering, long I
stood there wondering, fearing,
Doubting, dreaming dreams no mortal
ever dared to dream before;
But the silence was unbroken, and the
stillness gave no token,
And the only word there spoken
was the whispered word,
"Lenore?"
This I whispered, and an echo murmured
back the word, "Lenore!"—
Merely this and nothing more.

Back into the chamber turning, all my soul
within me burning,
Soon again I heard a tapping somewhat
louder than before.
"Surely," said I, "surely that is something
at my window lattice;
Let me see, then, what theraut is, and this
mystery explore—
Let my heart be still a moment and this
mystery explore;—
'Tis the wind and nothing more!"

Open here I flung the shutter, when, with
many a flirt and flutter,
In there stepped a stately Raven of the
saintly days of yore;
Not the least obeisance made he; not a
minute stopped or stayed he;
But, with mien of lord or lady, perched
above my chamber door—
Perched upon a bust of Pallas just above
my chamber door—
Perched, and sat, and nothing
more.

Then this ebony bird beguiling my sad
fancy into smiling,
By the grave and stern decorum of the
countenance it wore,
"Though thy crest be shorn and shaven,
thou," I said, "art sure no craven,
Ghastly grim and ancient Raven
wandering from the Nightly shore—
Tell me what thy lordly name is on the
Night's Plutonian shore!"
Quoth the Raven "Nevermore."

Much I marvelled this ungainly fowl to
hear discourse so plainly,
Though its answer little meaning—little
relevancy bore;
For we cannot help agreeing that no living
human being
Ever yet was blessed with seeing bird
above his chamber door—
Bird or beast upon the sculptured bust
above his chamber door,
With such name as "Nevermore."

But the Raven, sitting lonely on the placid
bust, spoke only
That one word, as if his soul in that one
word he did outpour.
Nothing farther then he uttered—not a
feather then he fluttered—
Till I scarcely more than muttered "Other
friends have flown before—
On the morrow *he* will leave me, as my
Hopes have flown before."
Then the bird said "Nevermore."

Startled at the stillness broken by reply so
aptly spoken,
"Doubtless," said I, "what it utters is its
only stock and store
Caught from some unhappy master whom
unmerciful Disaster
Followed fast and followed faster till his
songs one burden bore—
Till the dirges of his Hope that melancholy
burden bore
Of 'Never—nevermore'."

But the Raven still beguiling all my fancy
into smiling,
Straight I wheeled a cushioned seat in
front of bird, and bust and door;
Then, upon the velvet sinking, I betook
myself to linking
Fancy unto fancy, thinking what this
ominous bird of yore—
What this grim, ungainly, ghastly, gaunt,
and ominous bird of yore
Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing
 To the fowl whose fiery eyes now burned into my bosom's core;
 This and more I sat divining, with my head at ease reclining
 On the cushion's velvet lining that the lamp-light gloated o'er,
 But whose velvet-violet lining with the lamp-light gloating o'er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer
 Swung by Seraphim whose foot-falls tinkled on the tufted floor.
 "Wretch," I cried, "thy God hath lent thee—by these angels he hath sent thee
 Respite—respite and nepenthe from thy memories of Lenore;
 Quaff, oh quaff this kind nepenthe and forget this lost Lenore!"
 Quoth the Raven "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!—
 Whether Tempter sent, or whether tempest tossed thee here ashore,
 Desolate yet all undaunted, on this desert land enchanted—
 On this home by Horror haunted—tell me truly, I implore—
 Is there—*is* there balm in Gilead?—tell me—tell me, I implore!"
 Quoth the Raven "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!
 By that Heaven that bends above us—by that God we both adore—
 Tell this soul with sorrow laden if, within the distant Aidenn,
 It shall clasp a sainted maiden whom the angels name Lenore—
 Clasp a rare and radiant maiden whom the angels name Lenore."
 Quoth the Raven "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting—
 "Get thee back into the tempest and the Night's Plutonian shore!
 Leave no black plume as a token of that lie thy soul hath spoken!
 Leave my loneliness unbroken!—quit the bust above my door!
 Take thy beak from out my heart, and take thy form from off my door!"
 Quoth the Raven "Nevermore."

And the Raven, never flitting, still is sitting, *still* is sitting
 On the pallid bust of Pallas just above my chamber door;
 And his eyes have all the seeming of a demon's that is dreaming,
 And the lamp-light o'er him streaming throws his shadow on the floor;
 And my soul from out that shadow that lies floating on the floor
 Shall be lifted—nevermore!

Body Paragraphing Template:

TS (What and Why): (Ordering Word), (Last Name) (Powerful Verb 1 + device 1) in order to (answer to conquer).

TE (Where): Take, for example how, (insert context and textual evidence that shows the verb/device from the topic sentence).

A (How): (This/Or mention the language from the text you will focus on) (verb from topic sentence) (*answer to the conquer also found in the topic sentence*) **because** (*explain how the textual evidence reveals the effect; this is usually done in at least two sentences. This is also done by focusing on explaining word connotations and stereotypical assumptions. Make sure to use purposeful verbs and cause/effect language in this section of your text: because, due to, since, so, consequently, etc.*).

e.g. Based on the short play "Naked Lunch"

As Hollinger begins the play, he focuses on a romantic, yet flawed, symbol in order to visualize the power struggle that underlies the issues within Vernon and Lucy's relationship. Take, for example, how he introduces "a **small dining room table**" (Hollinger 1) where "there's a **small vase with too many flowers**" (Hollinger 1-2) or a "**large vase with too few**" (Hollinger 2). Having a small table with flowers in a vase be a center point first **highlights** the seemingly romantic nature of scene **due to the fact** that the smallness of the table suggests an intimate closeness, and flowers are commonly associated with amorous endeavors. By noting that there are either too many or too few flowers in relation to the size of the vase, Hollinger **symbolizes** the couple's issues **because** one item is clearly more dominant than the other, much like what is seen when observing Vernon and Lucy's conversation. **Due to the fact** that there is one domineering element, the other element conspicuously **appears** to be shamefully and awkwardly out of place. In drawing the attention to the vase, or the flowers, from the onset, Hollinger also **foreshadows** the future conflict which **begins to come to fruition** even before the first lines are delivered as "Vernon [...] vigorously devours a steak" (3) while "Lucy discreetly nibbles [...] her corn" (4). Hollinger then pairs this initial symbol with Vernon's predatory monologue which works to further characterize him as the overtly aggressive problem in the relationship... (*I would then move to add some evidence of him talking about the show and crocodiles and explain how that relates to him being the problem in the one-sided power struggle.*)

Providing Analysis



1. *Open this:*

2. *Find the following:*

3. *Answer this:* What Did I Do Over Vacation?

4. *How do you know?*

When you produce analysis, you are being asked to unpack the suitcase of language. You must explain how the words, phrases, and clauses you identify reveal the overarching purpose of the piece.

(In the case above —pun intended—this is explaining how each item answers the question found in step 3. In relation to your prose analysis prompts, this is explaining how the language you are highlighting answers the conquer question.)

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.

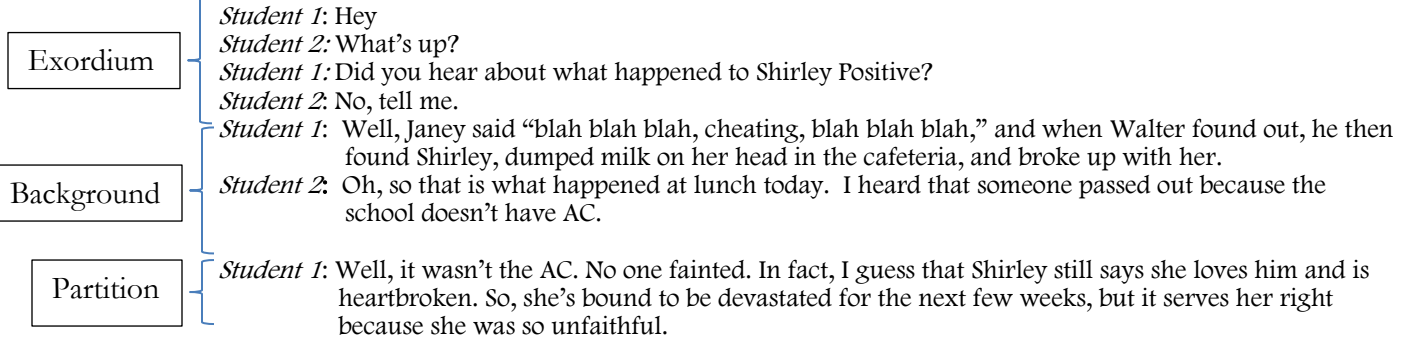
*Note: First, following this set of directions and explanations, there are a list of ways, with examples, that students can channel their inner Spiderman. They are marked with the asterisk. **

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

Narratio: 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 judgments 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:



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 plop 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 (but never by consulting Webster).
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 or a purposeful allusion
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.

"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.

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 creatures⁶.

Literary Argument: Student Generated⁷ (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.

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.

⁶ Used with permission from former grade 9 Honors student Olivia Harris, class of 2019

⁷ Used with permission from former grade 9 Honors student Gabrielle DeCosta, class of 2019

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. This works best for students if they synthesize a remarkably pertinent piece of textual evidence as they display the story or poem's universal understands. See my examples below. (Channel your inner Cinderella and leave your glass slipper! Audience response is the Glass Slipper.)*

In other words: Write two to three sentences that clearly link the ideas in the prompt to an extension of your thesis. Do this by explaining what the author's message is in a fully universal sense. In other words, explain the universal insight the author is presenting to the reader without mentioning anything about the plot; however, one thing you may want to consider doing is finding a "sexy quote" that thematically summarizes a universal insight and include that in your last sentence of your conclusion. This leaves a "**BAM!!!**" factor that is undeniable.

(Side note: Don't mention the author's last name until the second sentence if you are to use it at all in your conclusion.)

For other ideas of how to generate conclusions, with your students, analyze conclusions from varied literary analysis essays written by scholars. 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 universal practicality that correlate with the topic of the essay/literary elements being explored. Also, 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.

Here are some examples of conclusion paragraphs that leave excellent Glass Slippers (quotes included for some examples!)

Based on the excerpt from *Cherry Bomb* (Q2)

*Recollection of childhood memories invokes a cozy and comforting sense of nostalgia, which wraps the adult mind in a warm blanket of simpler times. Positive memories of the more adventurous days hold significant value, and although they spend most of their time tucked away in a "private box of things" (Clair 18) while hidden in a "cave-dark closet" (Clair 26), one should always remember how to access them and do so often.*⁸

Based on the Poe's "Tell-Tale Heart" (Q2 of my own invention)

The nature and reasons for human psychosis are illogical and unpredictable, which is what makes the disease truly frightening. Poe's narrator's irrational convictions and attempts to convince the reader of the genius of his murder illustrates the depravity of such psychological conditions. Through his narrator's chilling reflections, Poe manifests the dark and dangerous aspects of the human mind and the twisted, unreasonable process that may lead such a person to be "haunted [...] day and night" (Poe) by madness.

⁸ Originally produced by Sammy O'Connor (Valley Tech class of 2017)

Based on the play “Naked Lunch” (Q2 of my own invention)

Domestic and psychological abuse is an all too common, disturbing reality, yet hypocritical, masochist human tendencies perpetuate the problem. Hollinger, although relying heavily on humor, highlights this harsh fact and reminds people that changing human nature is much like trying to “train a crocodile” (Hollinger 54); however, that doesn’t mean change shouldn’t be attempted, especially for the sake—and safety—of those who are consistently devalued and preyed upon.

Based on a Q3 prompt asking students to analyze how individuals deal with truth. (Note: the assignment required that a movie be written about. This conclusion relates to Toy Story.)

Truth, at times may be hard to define, but it’s an important concept that people are often forced to deal with. Those who consistently deny it merely find solace in embracing lies, thinking that their personal comfort in lies is more pleasurable and important than understanding reality. In these considerations, those who are unwilling to embrace the truth are prisoners to their homemade lies and are ultimately denying themselves the ability to grow as individuals.