

Teacher: what inspired you to write this essay?



Me: due day

**WRITTEN ASSIGNMENT
FRIENDLY WRITING
REMINDERS FOR ROUGH
DRAFTS THROUGH
FINAL PRODUCT**



REVISITING ADVICE FROM IB EXAMINERS...

- Examiners favor essays that...
 - Stay within the word limit
 - Have introductions that are succinct and not heavily biographical
 - Have a fresh and memorable conclusions that do not simply provide an overview of the essay
 - Are carefully proofread so simple mistakes are spotted and corrected
 - Contain quotations that are clearly supportive of the point being made and are accurately copied and shaped to purpose
 - Have bibliographies (Works Cited for MLA)



TITLES FOR WRITTEN ASSIGNMENTS

- Do not try to get too crazy, ridiculous, or over-the-top creative.
- Avoid things like “Macbessay” or “Lord of the Flessay”. These are sad and not the slightest bit clever. Teachers may laugh only because the other option is to cry.
- **It has to directly relate to what your paper is about.** Yes, I have to say this.
- Examples of titles:
 - The use of the color red as a motif of experience in *Little Red Riding Hood*
 - ‘The grass is always greener’: an analysis of utopianism and hierarchy in *The Three Billy Goats Gruff*
 - The unreachable woman: an analysis of the idealized woman in *Rapunzel*
 - The threat of the unknown: race and the threatened familiar in *Goldilocks and the Three Bears*
 - The fragmented self: multiple personality disorder in *Snow White and the Seven Dwarfs*



QUOTE INTEGRATION

- Do not let quotes sit by themselves in a sentence. You have to set them up with context first!
- Set up with context- tell us a little bit about what is going on at the time of your quote and who is saying it.
- Make sure it is fluent and smooth: can you read through it like a sentence without it sounding choppy or awkward?

Examples:

- When Banquo is about to be killed by Macbeth, he says, “It will be rain tonight” (III.iii.23).
- After learning about Lady Macbeth’s suicide, Macbeth states, “She should have died hereafter” (V.v.20).
- The witches foreshadow that nothing will be as it seems through the use of the paradox that they chant in the beginning: “Fair is foul and foul is fair. Hover through the fog and filthy air” (I.i.12-13).



BODY THESIS STATEMENTS

- Look at your body thesis statements on your outlines.
- For each of them, ask yourself:
 - Are you making an argument? Focus on the point that you are trying to make for that section of your paper.
 - Is it written in a complete sentence that makes sense?
 - Does each BT relate back to your main thesis?

Do not stress about perfect wording for your outline & rough drafts- there will be time for that. Worry about whether or not you have an argument for each one and evidence to support it!



HOW TO WRITE AN INTRO: THE 3 PARTS...

■ Hook

- *Integrated Quote*
- Anecdote
- Interesting Historical or Literary Content

DO NOT START YOUR PAPER WITH A QUESTION

■ Introductory Content

- You should be introducing the reader to the topic and the topic's context. Be concise and get to the point.
- Don't waste a ton of word count on your intro/background info!!!! This is not the most important aspect of your essay.

■ Well-developed Thesis Statement

- What + How/Why+ So What



CONCLUSION REMINDERS...

- **A conclusion should...**
 - stress the importance of the thesis statement
 - give the essay a sense of completeness
 - leave a final impression on the reader.
- **A conclusion should not...**
 - Restate all your points over and over again repetitively
 - Be a waste of your word count



CONCLUSION SUGGESTIONS

- Answer the question "So What?"
 - Show your readers why this paper was important. Show them that your paper was meaningful and useful.
- Synthesize, do not summarize
 - **Do not simply repeat things that were in your paper.** They have read it. Show them how the points you made and the support and examples you used were not random, but fit together.
- Redirect your readers
 - Give your reader something to think about, perhaps a way to use your paper in the "real" world. If your introduction went from general to specific, make your conclusion go from specific to general. Think globally.
- Create a new meaning
 - You do not have to give new information to create a new meaning. By demonstrating how your ideas work together, you can create a new picture. Often the sum of the paper is worth more than its parts.



TRANSITIONS

- **Avoid** the formulaic: First, Next, Then, etc.
- The key to a solid transition is looking at the last sentence of the previous paragraph and finding a way to connect it to the first sentence in your new paragraph.
- You will need to bring in transitions when:
 - Moving from BTS #1 to BTS #2 & 3 & so on
 - Moving from topic to topic within your BT with topic sentences for paragraphs that do not have BTs
- On slides 13-16, Mrs. VDB provides some examples from [her] sophomores to show you. “They are not perfect by any means, but they get the job done.”



EVIDENCE & ANALYSIS

- Choose quotes that allow you to pull techniques directly from the quote to analyze.
- If you cannot find techniques within your quote, then your quote is not a good one. Do not use it.
- Connect techniques back throughout your essay to 3 big things:
 - Author's purpose for writing
 - Effect on the reader (or audience if you are writing about *A Doll's House*)
 - Theme
- For more details look slides 17-21.



LANGUAGE CATEGORY ON THE RUBRIC

- **Make sure you are using the language of the genre you're writing about.**
- For *A Doll's House*, instead of “reader” you're going to say “audience” because it's a play. Use the language of drama when writing about drama. Stage directions, props, etc.
- For Neruda, you will use the language of poetry. For the narrator, you will say “speaker” instead. Stanzas instead of paragraphs, etc. Use poetic terminology.
- For *Ninh*, you're writing about a novel. DO NOT fall into the trap of thinking the narrator at the end is Ninh himself. We don't actually know that for sure because Ninh never says this.





**KEEP
CALM
AND
JUST
GO FOR IT!**

**E-MAIL ME WITH
ANY QUESTIONS
OR CONCERNS!**

You've Got This!

The next 9 slides are examples.



EXAMPLE MOVING FROM BTS TO BTS

Similar to the way Lady Macbeth's characterization shifts dramatically throughout the play, Macbeth also experiences a dramatic change in character, transforming from a loyal warrior to a murderous betrayer to reflect the theme of appearance vs. reality.



ANOTHER EXAMPLE MOVING FROM BTS TO BTS

Although Macbeth may seem to fit the tragic hero archetype through elements such as his **tragic flaw and reversal of fortune**, Macbeth is lacking in the aspect of noble birth, which prevents the reader from experiencing catharsis, proving that Macbeth is not a true tragic hero.



EXAMPLE MOVING FROM BTS TO TOPIC SENTENCE

- Following hamartia, the next element of the tragic hero archetype that Macbeth fits is the aspect of the reversal of fortune, which occurs when Macbeth's plans to kill Fleance are foiled.



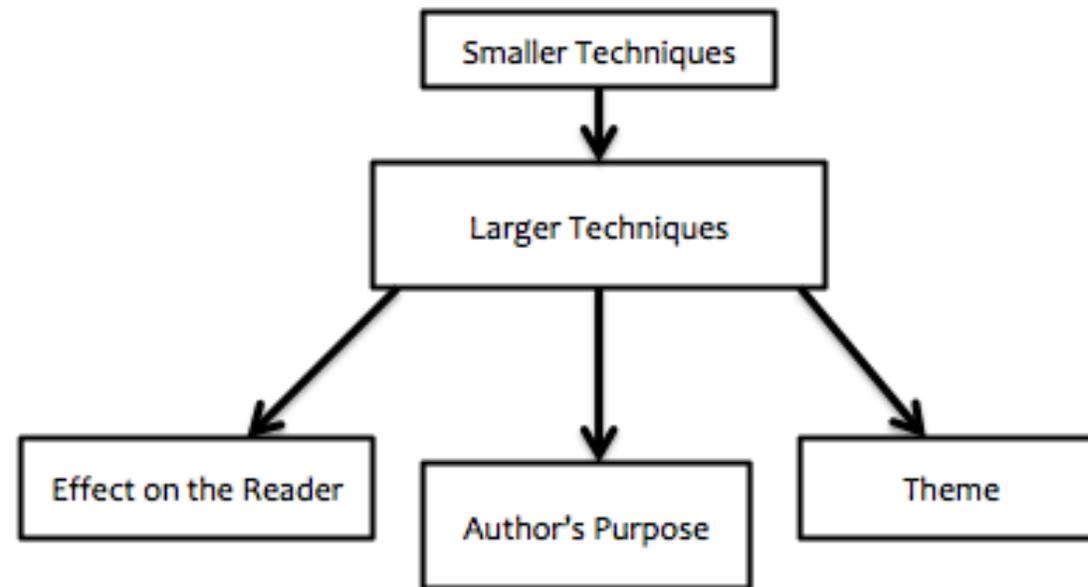
BTS TO TOPIC SENTENCE

- Although Lady Macbeth may seem to be incredibly tough and frightening in the beginning of the play, her characterization shifts dramatically to reveal her to be a person consumed by guilt and not as strong as she wants to appear to be.



SELECTING AND ANALYZING EVIDENCE

Any time you select a piece of evidence, look for the following to make connections. If you can't find any of these things in your quote, then it's NOT good evidence and you should not be using it.



SMALLER TECHNIQUES

- Start small and work your way up to larger techniques.
- These are very basic techniques that can easily be connected to larger ones to create an effect.
- Smaller techniques include, but are not limited to: **diction, connotation, images, allusions, similes, metaphors, irony, etc.**
- By themselves, they don't seem like much. However, when you start making connections, you can see a much larger effect.



LARGER TECHNIQUES

- These are the techniques that emerge as a result of the smaller techniques.
- For example, from smaller techniques like irony, hyperbole, and parody, we get **satire**, a larger technique.
- From images, diction, and connotation, we get **characterization**.
- From **images, diction, connotation, irony**, etc. we can come up with things like the author's **tone & mood** as well.



I CONNECTED TECHNIQUES...NOW WHAT?

- From there, you have 3 choices for larger connections you can make, that you'll need to use throughout:
 - Effect on the Reader
 - Author's Purpose
 - Theme
- You do not need to connect to every single one of these things every time, but you should AT LEAST be trying to connect to one of these big three each time you select a piece of evidence to use.
- This is the “so what” piece of your analysis that needs to be clear every time you are analyzing a piece of evidence. You are essentially telling the reader or your essay why your evidence matters.



EFFECT ON THE READER

- Larger techniques that you can use to connect to this (not just limited to this list): **MOOD, TONE, CHARACTERIZATION, SATIRE**
- Mood in particular is an easy one to connect to effect.
- What mood is created as a result of the smaller techniques that you see at work within your quote? How does the reader react?
- Overall, what is the reader supposed to take away from the choices the author has made in your specific piece of evidence? What is your reaction? Why do you think the author wants the reader to feel this way about a particular character, plot point, etc.?
- How do we feel about particular characters and why do we feel that way? Do we experience catharsis for certain characters, or not? Are we disturbed by what happens? Excited? **WHY?**
- What is the **IMPACT** of the particular **CHOICES** being made by the author on the reader? Why do we have to feel a specific way in order to understand the author's purpose for writing, and how does the author get us there through the choices he/she makes?

