**3201 Essay Booklet**

**Name:**

**Formal and Informal Essays**

Essays can be divided into two general categories: formal and informal. In formal essays, writers tend to take a serious, evidence-based approach while in informal essays, writers tend to take a more relaxed, personal approach. Writers usually choose their style to suit their purpose and audience.

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| **Characteristic** | **Most Formal Essays** | **Most Informal Essays** |
| **Audience** | Are written for   * academic audiences such as other students or teachers/professors * professionals such as historians, psychologists, sociologists, and political scientists | Are written for   * the general public * people of certain age group, such as teens or seniors * people with speciﬁc interests, such as ﬁshing or fashion |
| **Purpose/Goal** | * present facts and information gathered through research, experiments, or observation * aim to engage readers through logical reasoning, facts, and objective evidence | * express the writer’s personal, thoughts, feelings, and opinions * aim to engage readers by appealing to their senses and emotions |
| **Subject** | * focus on scholarly topics related to literature, history, and other shared knowledge and events | * focus on everyday topics related to events and experiences in the writer’s life |
| **Thesis** | * explicitly state the thesis in one or two sentences * place the thesis statement in the ﬁrst or second paragraph | * do not follow hard-and-fast rules related to thesis statements; they may not have a thesis statement; if they do, it may appear anywhere in the essay |
| **Point of View** | 1. are written in third person (“he,” “she,” “one,” “they”) | * are written in ﬁrst person (“I,” “me,” “we,” “us”) |
| **Tone** | 1. have a detached, unemotional tone• feel impersonal, objective | * have a relaxed, sometimes emotional tone * feel personal, subjective |
| **Diction** | 1. use formal language, professional terminology avoid slang, colloquialisms, and contractions | * use relaxed, often conversational language * include slang, colloquialisms, and contractions |

**Essay Types and their Characteristics:**

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| --- | --- | --- | --- | --- | --- |
| Type | Description | Author’s Purpose | Text Elements | Style | Sample Topics |
| Descriptive | presents sensory details (sight, sound, smell, taste, feel) about a person, place, event, or thing | to create a strong impression and “paint” a picture with words in the reader’s mind | figurative language such as similes, metaphors, imagery, mood | tends to be non-academic | Sunlight sets the mood for my day  A day in the life of a smoker  Snowshoeing in the country |
| Narrative | tells a story about an event or experience in the writer’s life | to reveal a life lesson or insight | conﬂict, action and plot, ﬁgurative language such as similes, metaphors, imagery, mood | tends to be non-academic | The week I went without sunlight• Why I became a smoker  The time I met my hero |
| Expository | objectively presents researched facts, statistics, expert opinions, details, and examples | to inform, explain, describe, or deﬁne the subject | thesis statement clear introduction, supporting body paragraphs, and conclusion | can be academic or non-academic, depending on context (e.g., university assignment or magazine feature) | The eﬀects of sunlight on people’s moods  The eﬀects of second-hand smoke |
| Argumentative/  Persuasive | presents evidence, reasoning, and arguments to support an opinion or point of view | to convince readers of an opinion or move readers to perform an action | thesis statement• clear introduction, supporting body paragraphs, and conclusion | can be academic or non-academic, depending on context (e.g., university assignment or op-ed piece in newspaper) | All classrooms should have a source of natural sunlight  Non-smokers should sue tobacco companies |

**Methods of Development**

* A method of development is a way of thinking about and presenting your evidence on a topic.
* Most essays use more than one method to develop their argument and make their case.

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| **Method of development** | **What it does** | **Useful for…** |
| **Cause and Eﬀect** | analyzes and explains the causes of a speciﬁc event or situation, the eﬀects of an event or situation, or both | • arguing/persuading  e.g., showing why graduates have fewer options because of debt  • informing/explaining  e.g., explaining how debt limits graduates’ choices |
| **Compare and Contrast** | analyzes the similarities and diﬀerences between two or more ideas, people, or things• | • arguing/persuading/analyzing  e.g., contrasting outcomes in countries with lower tuition against those in Canada  • informing/explaining  e.g., comparing tuition in Canada with tuition in other countries |
| **Process Analysis** | describes or explains step by step how something is done | • informing/explaining  e.g., explaining how the cycle of student debt works |
| **Classiﬁcation and Division** | analyzes a topic by breaking it down into its component parts or by grouping objects, people, or ideas with shared qualities | • informing/explaining  e.g., breaking down the cost of a university degree |
| **Deﬁnition** | explains the writer’s understanding of a word or concept (i.e., what it means to him or her and why) | • informing/explaining  e.g., explaining what “higher education” means (or should mean) in terms of its aims |
| **Examples and Illustration** | proves a point by illustrating it with speciﬁc examples; may be in order of importance (least to most; most to least) | • arguing/persuading/analyzing  e.g., giving examples of famous thinkers throughout history who had higher education  • informing/explaining  e.g., providing examples of families, occupations, and incomes to show that tuition has become out of reach for many |
| **Narration** | tells a story in order to explain why and how something happened | • arguing/persuading  e.g., recounting story of a promising student who is missing out on university because of cost  • informing/explaining  e.g., recounting story of how a life was transformed by access to higher education |
| **Description** | provides details about a person, place, object, event, etc., in order to explain what it is like | • arguing/persuading  e.g., describing the extreme disappointment of forgoing university because of cost  • informing/explaining  e.g., describing an old campus to set the scene |

**Thesis Statement**

While every essay must have a thesis, not every essay will have a thesis statement. Formal essays require an explicit thesis, or one that is directly stated, but informal essays often have an implicit thesis, or one that is implied. In these essays, it is diﬃcult to underline one or two speciﬁc sentences that state the thesis. Yet, by the time you ﬁnish reading you know the key idea because the writers were careful to include only relevant supporting ideas and to clearly reinforce their thesis throughout.

**Characteristics of Effective Thesis Statements**

A strong thesis statement takes a stand or makes a claim that could reasonably be disputed has one main idea expressed clearly and precisely clearly indicates the evidence the essay will provide to support it addresses the key words and answers the question posed in the essay prompt, in timed-writing situations. A strong thesis statement does not ask a question simply state a fact just describe your subject or your essay’s intention.

**Different Types of Thesis Statements**

|  |  |
| --- | --- |
| **Type of essay** | **Characteristics of thesis statement** |
| descriptive and narrative | often implicitly stated- inﬂuenced by tone of essay (e.g., blunt, humorous)- “rules” about thesis statements apply the least |
| expository | usually explicitly states the process or concept to be explained- usually gives an outline of the explanatory approach that the essay will take |
| argumentative/persuasive | explicitly stated - should clearly state the writer’s position and give some idea of the type of evidence that will be presented to support it |

**Descriptive Essay**

A descriptive essay is characterized by a plethora of adjectives as well as a dominant overall impression of a person, place thing, situation or experience. It often uses adjectives that appeal to the senses.

* **See list of descriptive words handout**

**Essay # 1** (Description): **“On the Road to Berlin”** by Ernie Pyle Echoes p. 357

**Diction**

* A writer's choice of words, phrases, sentence structures, and figurative language, which combine to help create meaning.
* words and phrases are used to suggest a precise meaning.
* writers deliberately choose words for a particular effect, so it's important to figure out what the writer wants the reader to understand, sense: see, feel, hear, etc.

How to approach the famous **“the effectiveness of diction”** question:

1. Figure out the denotation and then the connotation if necessary.
2. Look for figurative language.
3. What images are created with the words and/or phrases?
4. What do the words mean and what do they help you understand about the piece of literature? Imagery? Theme? Setting? Think! What is the real reason for the choice of words?

**Questions:**

1. Explain how the writer’s use of **diction** is effective the line “[i]n this shore-line museum of carnage…”

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**2. Identify three (3) adjectives that are used effectively to develop mood. Explain the effect they have.**

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**Essay # 2** (Description): **“Top Man”** by: James Ramsey Ullman

The gorge bent. The walls fell suddenly away, and we came out on the edge of a bleak, boulder-strewn valley. And there it was.

Osborn saw it first. He had been leading the column, threading his way slowly among the huge rock masses of the gorge's mouth. Then he came to the first flat, bare place and sopped. He neither pointed nor cried out, but every man behind him knew instantly what it was. The long file sprang taut, like a jerked rope. As swiftly as we could, but in complete silence, we came out into the open ground where Osborn stood, and raised our eyes with his. In the records of the Indian Topographical Survey it says:

Kalpurtha: a mountain in the Himalayas, altitude 28,000 ft. The highest peak in British India and fourth highest in the world. Also known as K3. Tertiary formation of sedimentary limestone . . .

There were men among us who had spent months of their lives - in some cases, years - reading, thinking, planning about what now lay before us, but at that moment, statistics and geology, knowledge, thought, and plans were as remote and forgotten as the faraway western cities from which we had come. We were men bereft of everything but eyes, everything but the single electric perception! There it was!

Before us the valley stretched away into miles of rocky desolation. To the right and left it was bounded by low ridges which, as the eye followed them, slowly mounted and drew closer together until the valley was no longer a valley at all, but a narrowing, rising corridor between the cliffs. What happened then can only be described as a single stupendous crash of music. At the end of the corridor and above it - so far above it that it shut out half the sky - hung the blinding white mass of K3.

It was like the many pictures I had seen, and at the same time utterly unlike them. The shape was there, and the familiar distinguishing feature - the sweeping skirt of glaciers; the monstrous vertical precipices of the face and the jagged ice line of the east ridge; finally, the symmetrical summit pyramid that transfixed the sky. But whereas in the pictures the mountain had always seemed unreal - a dream image of cloud, snow and crystal - it was now no longer an image at all. It was a mass, solid, imminent, appalling. We were still too far away to see the windy whipping of its snow plumes or to hear the cannonading of its avalanches, but in that sudden silent moment every man of us was for the first time aware of it, not as a picture in his mind, but as a thing, an antagonist. For its twenty-eight thousand feet of lofty grandeur, it seemed somehow, less to tower than to crouch - a white-hooded giant, secret and remote, but living.

**Questions:**

1. What type of figurative language is used in the line*, "The long file sprang taut, like a jerked rope*"?

(a) hyperbole

(b) metaphor

(c) personification

(d) simile

2. What type of grammatical structure is found in the line, *"reading, thinking, planning about what now lay before us"*?

(a) parallel structure

(b) repetition

(c) rhetorical devices

(d) transitional phrase

3. What is the meaning of the word "bereft" in the phrase, *"we were men* ***bereft*** *of everything but eyes, everything but the single, electric perception!"*

(a) aware

(b) complete

(c) deficient

(d) fulfilled

4. What literary device is most dominant in this essay?

(a) atmosphere

(b) imagery

(c) irony

(d) unity

5. What do "symmetrical summit" and "windy whipping" exemplify?

(a) alliteration

(b) assonance

(c) cacophony

(d) onomatopoeia

6. What literary term describes the "antagonist" the phrase, *"but in that sudden silent moment every man of us was for the first time aware of it, not as a picture in his mind, but as a thing, an* ***antagonist"***?

(a) hyperbole

(b) metaphor

(c) personification

(d) simile

7. What literary term describes "a white-hooded giant" in the sentence, "*For its twenty-eight thousand feet of lofty grandeur, it seemed somehow, less to tower than to crouch -* ***a white-hooded giant****, secret and remote, but living"*?

(a) hyperbole

(b) metaphor

(c) personification

(d) simile

8. What is the tone of the essay?

(a) awe

(b) inspiration

(c) remorse

(d) surprise

9. **Identify two (2) examples of figurative language that is effectively used to create imagery.**

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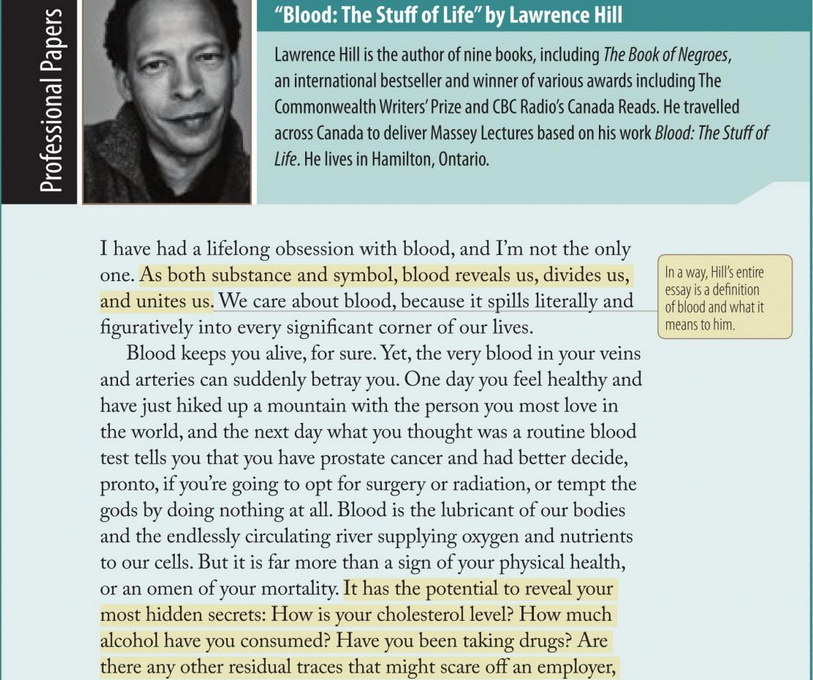
10. Explain how coherency is achieved. Define **coherence.** Provide two (2) different **Methods of Achieving Coherence** from the essay **and** provide an example of each from the essay.

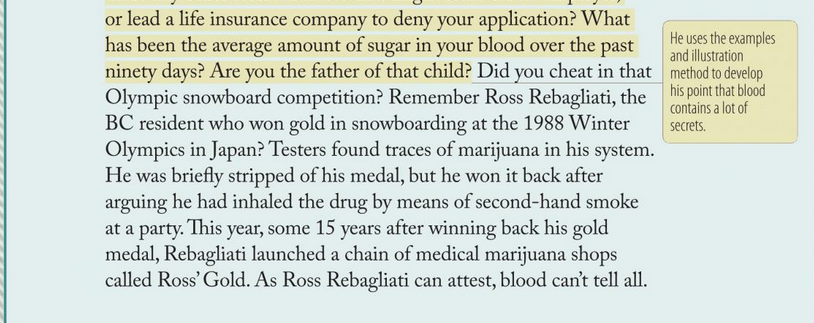
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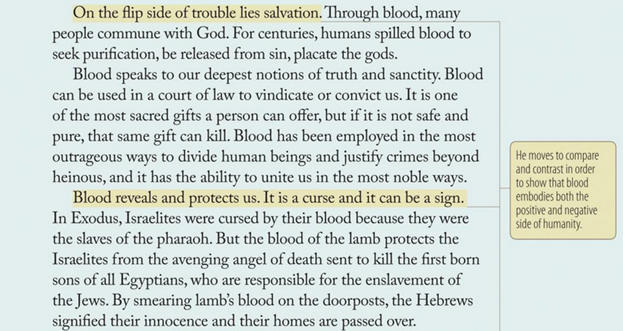
**Expository Essay**

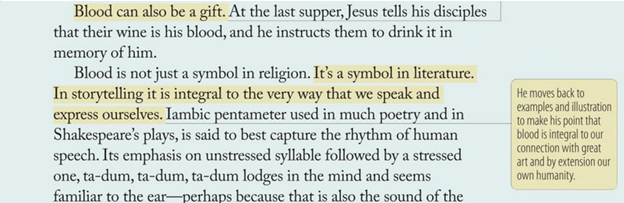
**Essay #3** (Expository**): “Blood: the Stuff of Life”** Beyond Five Paragraphs (p.77-78)

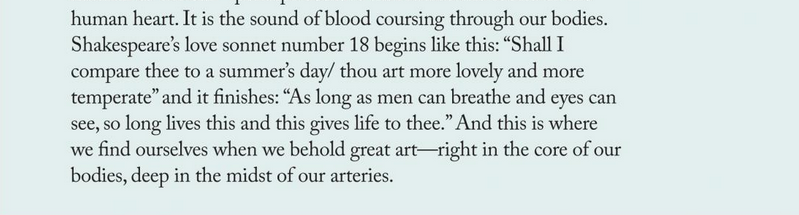
**Expository essays are some of the most common types of academic essays. They are written to inform readers about a subject or explain how to do something. Writers often research their topics and include speciﬁc examples, statistics, graphs, and charts to illustrate and reinforce the information they present.**

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Questions:

1. What is the meaning of the word “placate” in paragraph 3?

* 1. appease
  2. detest
  3. neglect
  4. confide

2. What is the meaning of the word “vindicate” in paragraph 4?

a. defend

b. embarrass

c. honor

d. incriminate

3. Which literary device is used in paragraph 7?

a. allusion

b. hyperbole

c. apostrophe

d. paradox

4. Which literary device is used in “Blood speaks to our deepest notions of truth and sanctity.” paragraph 7?

a. simile

b. personification

c. metaphor

d. cliché

5. What type of evidence is used to support paragraph 3?

1. statistics
2. authorities
3. examples
4. analogies

6. What is the purpose of the line, “On the flip side of trouble lies salvation”? (Paragraph 3)

1. to provide transition
2. to provide reflection
3. to provide summary
4. to provide definition

7. Explain how coherency is achieved. Define **coherence.** Provide two (2) different **Methods of Achieving Coherence** from the essay **and** provide an example of each from the essay.

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8. What is the **tone** for this selection? Support your answer with **two (2) specific references.**

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**Essay #4** (Expository): **How to Melt the Artic** (by: Jon Bocknek), p.4

**Satire:**

* A form that uses irony, ridicule, or sarcasm to expose human flaws
* A manner of writing that mixes a critical attitude with wit and humor in an effort to improve mankind and human institutions.
* Ridicule, irony, exaggeration, and several other techniques are almost always present.
* The satirist may insert serious statements of value or desired behavior, but most often he relies on an implicit moral code, understood by his audience and paid lip service by them.
* The satirist's goal is to point out the hypocrisy of his target in the hope that either the target or the audience will return to a real following of the code.
* Thus, satire is inescapably moral even when no explicit values are promoted in the work, for the satirist works within the framework of a widely spread value system.

**Questions:**

1. What purpose does the opening serve?
   1. To shock
   2. To entertain
   3. To argue
   4. To investigate
2. What method of development is used in “For starters, it is essential to identify the process—perhaps the engine—for melting the Artic. Then it will be possible to outline the steps that lead to actually doing it.” (paragraph 2)
3. cause and effect
4. comparison and contrast
5. example and illustration
6. classification and division
7. What point of view is used?
8. First person
9. Second person
10. Third person limited
11. Third person omniscient

1. What is the speakers tone?
2. admiration
3. critical
4. remorse
5. humourous
6. What is the purpose of the parentheses in paragraph 4?
7. To be sarcastic
8. To be assertive
9. To be encouraging
10. To be sullen
11. Method of development used in paragraph 7?
12. cause and effect
13. definition
14. example and illustration
15. process analysis

7. Explain using **two (2)** specific examples explain how **satire** is used effectively.

8. Identify the **purpose** of the essay. Use **two (2)** direct references for support.

9. Provide two (2) different **methods of development** used in this essay and explain how they support the **message**.

10. Using **two (2)** direct references explain how two different **emphatic devices** are used to develop **message**.

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**Persuasive/Argumentative Essay**

Like their name suggests, argumentative essays present an author’s opinion or claim about a topic and then oﬀer evidence such as facts, statistics, expert opinions, and research to support it. Authors usually present their position in the essay’s thesis statement.

A persuasive/argumentative essay tries to sway the audience to a particular viewpoint. The writer may be serious or humourous, but always tries to convince the reader of the validity of his/her opinion. The essay may argue openly or subtly, using irony or sarcasm.

Successful persuasive essays must contain: defined structure, coherence, evidence, a well-defined purpose and audience, and a suitably emotional tone. Evidence can take the form of fact (statistics, research or documentation by or in recognized authorities and/or sources) and logical opinion.

Specific types of evidence include:

* statistics: numerical facts which must be sourced/cited
* authorities: expert opinion
* brief narratives: relevant personal experience to strengthen argument
* description: to add information and depth to the argument
* examples: to strengthen arguments and connect audience to opinion
* analogies: extended comparison

**Essay # 5** (Argumentative): **“My Stomach, My Choice”** by Wendy McElroy

|  |  |
| --- | --- |
| 1  2  3  4  5  6  7  8  9  10  11  12  13 | A recent National Post story revolved around the town of Lac-Etchemin, Que. that prided itself on being the ﬁrst Canadian municipality to ban “unhealthy” food from its arena. In the face of public pressure, and declining sales at the arena’s food shop, the ban on unhealthy foods has been lifted. This is not only good news for the people of Lac-Etchemin, but for all Canadians. The war on unhealthy food must stop. More power to poutine!  It’s easy to chuckle at the hubris of a Quebec town trying to ban the delicious French Canadian staple of French fries laden with cheese curds and gravy. But don’t believe for a minute that the poutine ban was trivial or funny. It is merely one more instance of governments’ creeping encroachment into what goes onto your dinner plate. Today, we need to borrow a slogan from a past era (“Government has no business in the bedroom”) and update it to ﬁt our modern struggle: the government has no business in the kitchens (and snack bars) of the nation.  As much as anything else, food choices are personal. They deﬁne our identity as surely as our choices in attire or reading material. “Food is love” is a hackneyed saying that conveys the basic truth that eating is about far, far more than merely sustaining life.  Food is an integral aspect of transmitting culture and ethnicity. From Italian pastas to Indian curries, from poutine to falafels, a rich array of dishes form a part of your family’s history and the background of who you are. Often the mere smell of a dish as you walk by a restaurant can elicit a ﬂood of childhood memories, including how recipes or cooking techniques were passed down from one generation to the next.  Food is also a form of cultural exchange through which diverse ethnic groups can automatically appreciate each other’s heritage. The appreciation happens spontaneously without involving taxpayer dollars, laws or government programs. It happens every time someone chooses a Chinese restaurant or expresses preference for a Jewish deli. During the Second World War, sauerkraut was widely banned in North America as “unpatriotic” because of the deep hostility toward anything German. Equally, the approval of ethnic food is a form of acceptance of a culture or, at least, of one signiﬁcant aspect of it.  Food is also a moral choice, as every vegan knows. It is a religious choice, as Orthodox Jews will attest. Food is also a political statement, as a farmer who produces raw milk will happily tell you.  Food shows love. When a spouse or mother celebrates your birthday it is through making “a favourite meal.” When a man proposes, it is often over a romantic meal at an expensive restaurant. When you express sympathy at a post-funeral gathering, you do so while holding a casserole that you’ve brought over. It is commonplace for those who are emotionally distressed to seek “comfort food.” How many women have recovered from a broken heart over tubs of ice cream?  Ultimately, food is also one of the main forms of self-control you exercise over your own life. It means something diﬀerent to everyone, and that’s what makes attempts by the state to set one standard for all so oﬀensive. You set your own priorities and take your own risks. For some, the judgment leads to an Atkins diet, for others it is organic lentils. Even people who make “bad” choices are expressing themselves, as they have a right to do. The bounty and diversity of food available in every grocery store demonstrates the richness of society itself – not merely in terms of prosperity, but also in terms of choice.  Thus, when government dictates what you may or may not eat – takes away your choice – it is restricting your heritage, your religious and political choices, the control over your own body; telling you that a choice every bit as personal as freedom of speech or the art you view is not yours to make. It is making a fundamental decision for you, and they try to make it better by telling you it’s for your own good.  Imagine if the government had literary experts that decided that certain books weren’t good for you. The books didn’t make you smarter or teach you anything. They weren’t classic pieces of literature. And even though you were happy to buy your books with your own money and read them privately, the state still decided it didn’t want you to have access to them. People would be outraged. Why is it any diﬀerent when the government is counting calories instead of artistic merit?  The typical counter-argument is to say that since society pays for our health care, we owe it to society to lead healthy lives. In short, your neighbour has a vested ﬁnancial interest in what goes into your body. If you won’t take care of it, the government will make you.  This line of reason – rather than justifying a Nanny State or a nosy neighbour dictating your personal choices – constitutes a powerful argument against socialized medicine, but it doesn’t do much to say that the government should control what you eat. If socialized medicine had been advertised decades ago as a government mandate to control the minutia of your daily life, then it would probably have never been implemented.  All of us should of course take care of ourselves, but for our own sake. We are the architects of our own lives and that includes our health. It is not the place of the state to try and control what we can eat because some people make bad decisions. Though it seems trivial to many, it’s an important point to make. Food is part of who we are and how we relate to the world. We need to kick the government out of our kitchens. |

1. Identify the thesis statement: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. What is the meaning of the word, “encroachment” in paragraph 2?

a. accommodation

b. collaboration

c. infringement

d. withdrawal

3. What type of language device is, “Government has no business in the bedroom”? (Paragraph 2)

a. Coloquialism

b. jargon

c. dialect

d. slang

4. What coherency technique is used in paragraph 6?

a. dialogue

b. transition

c. parallelism

d. synonym

5. Explain how the **purpose** of the essay is effectively developed using **two (2) specific types of** **evidence** from the essay.

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6. Using **two (2)** direct references explain how two different **emphatic devices** are used to develop **message**.

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**Essay # 6** (Argumentative/Persuasive): “**War on second chances”** by: Sean Fine (p.111)

1. Why did the author begin the selection with, *"Imagine yourself at eleven years old*"?

(a) to be dramatic

(b) to be morose

(c) to make a connection

(d) to make a transition

2. What is the author's tone when revealing the childhoods of Omar Khadr and Christopher Simmons?

(a) appalled

(b) calm

(c) panicked

(d) relieved

3. What point of view does the author employ when discussing their upbringings?

(a) 1st person

(b) 2nd person

(c) 3rd person limited

(d) 3rd person omniscient

4. What does the following quote represent, *"The principle that juveniles are different and deserve a second chance was at stake in the Simmons and Khadr cases"?* (p.113)

(a) rhetorical question

(b) thematic statement

(c) thesis statement

(d) transitional phrase

5. Why does the author repeat that Khadr feared being *"gang-raped"?*

(a) to emphasize the extreme seriousness of Khadr's crime

(b) to emphasize the coercive nature of the investigators' questioning

(c) to highlight the complete immaturity of the teenage brain

(d) to highlight the reasonable questioning of a terrorist

6. What penalty did Christopher Simmons ultimately receive?

(a) death penalty

(b) forty years

(c) forty-eight years

(d) life imprisonment

7. Upon what attribute does the author base his argument for second chances?

(a) age

(b) birthplace

(c) maturity

(d) intellect

8. What is the author's purpose?

(a) to educate regarding the legal mistreatment of youth

(b) to promote the justification of racial profiling

(c) to ridicule the justice and social services systems

(d) to support emergency terrorist laws

9. Explain how three (3) **types of evidence** are effectively employed within the essay.

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10. Provide five (5) examples of **diction** from the essay and comment on their effectiveness.

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10. "Young people need to be responsible for their actions, but they are not as morally culpable as adults because they have not had the opportunity, as Justice Kennedy put it, for mature reflection on their own humanity." (p.118)

In a well-developed response consisting of 5 paragraphs, explain your position on this statement. Consider the cases and backgrounds of Khadr and Simmons in your response.

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**Essay # 7** (Argumentative/Persuasive): “**Java Man: How Caffeine Created the Modern World”** by: Malcolm Gladwell (p.39)

1. What does the word "banal" mean in the following sentence: *"In the face of social pressure, first the wine and then the cocoa were removed, leaving the more* ***banal*** *modern beverage in its place: carbonated, caffeinated sugar water with less kick to it than a cup of coffee"*? (p.39)

(a) appealing

(b) creative

(c) dull

(d) original

2. What is the purpose of the essay?

(a) to differentiate between coffee and tea drinkers

(b) to mock coffee drinkers

(c) to promote the pervasive acceptance of caffeine

(d)to trace the cultural evolution of coffee

3. Who is the intended audience of the essay?

(a) adults

(b) historians

(c) middle age men

(d) pregnant women

4. Why does the author explain that caffeine is one of the only substances to cross the blood-brain barrier? (p.42)

(a) to emphasize the body's strong defense system

(b) to explain how caffeine enters the bloodstream

(c) to show how caffeine blocks adenosine

(d) to stress how caffeine is safe

5. How did caffeine impact the Enlightenment?

(a) It increased communication.

(b) It increased smoking.

(c)It inspired reading.

(d)It inspired revolution.

6. How did caffeine aid in the process of industrialization?

(a) It decreased alcoholism.

(b) It lengthened the work day.

(c) It promoted tardiness.

(d) It reduced workplace stress.

7. What does the concept of the "synthetic personality" make us feel?

(a) excited

(b) lucid

(c) pragmatic

(d) unsettled

8. Why does the author reference Santa, Joan Baez, and Trotsky?

(a) to authenticate his argument

(b) to convince the reader

(c) to provide humour

(d) to reference historical figures

9. Using **two (2)** direct references from the text, explain how the author's **style** is effective.

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10. Explain how **two (2)** **methods of development** support the essay as persuasive.

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11. Provide two (2) **methods of coherence** used in the essay and comment on their effectiveness.

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**Narrative Essay**

**Essay #8: “College Friends”** (Narrative) by: Jennifer Crichton

1. As far as I'm concerned, the first semester away at college is possibly the single worst time to make friends. You'll make them, but you'll probably get it all wrong, through no fault of your own, for these are desperate hours.
2. Here's desperation: standing in a stadium-like cafeteria, I became convinced that a thousand students busy demolishing the contents of their trays were indifferent to me, and studying me with ill-disguised disdain at the same time. The ability to mentally grasp two opposing concepts is often thought of as the hallmark of genius. But I credit my mind's crazed elasticity to panic. Sitting alone at a table, I see the girl I'd met that morning in the showers. I was thrilled to see her. The need for a friend had become violent. Back at the dorm, I told her more about my family's peculiarities and my cataclysmic 1 summer fling than I'd ever let slip before. All the right sympathetic looks crossed her face at all the right moments, whereupon I deduced that through the good graces of the housing department, I'd stumbled upon a soulmate. But what seemed like two minds mixing and matching on a cosmic plane was actually two lonely freshmen under the influence of unprecedented amounts of caffeine and emotional upheaval. This wasn't a meeting of souls. This was a talking jag 2 of monumental proportions.
3. By February, my first friend and I passed each other in the hall with lame, bored smiles, and now I can't remember her name for the life of me. But that doesn't make me sad in the least.
4. Loneliness and the erosion of high school friendships through change and distance leave yawning gaps that beg to be filled. Yet, I never made a real friend by directly applying for the position of confidante or soulmate. I made my best friendships by accident, with instant intimacy marking none of them - it wasn't mutual loneliness that drew us together.
5. I met my best friend Jean in a film class when she said Alfred Hitchcock was overrated. I disagreed and we argued out of the building and into a lifelong friendship where we argue still. We became friends without meaning to, and took our intimacy step by step. Deliberate choice, not desperate need, moved us closer. Our friendship is so much a part of us now that it seems unavoidable that we should have become friends. But there was nothing inevitable about it. It's easy to imagine Jean saying to me in the classroom, “Hitchcock's a hack, you're a fool, and that's all I have to say.” But that was not all she had to say. Which is why we're friends today. We always have more to say.

1. Friendship's value wasn't always clear to me. In the back of my mind, I believed that platonic friendships were a way of marking time until I struck the pay dirt of serious romance. I'd managed to digest many romantic notions by my first year of college, and chief among them was the idea that I'd meet the perfect lover who would be everything to me and make me complete. I saw plunging into a relationship as an advanced form of friendship, friendship plus sex. Lacking sex, platonic friendships seemed like a lower standard of living. As long as my boyfriend offered me so much in one convenient package, women friends were superfluous 3. I thought I was the girl who had everything.
2. But what made that relationship more - the sex - made it a bad replacement for friendship. Sexual tension changed the lines of communication between us. White noise crackled on the wire as desire and jealousy, fear of loss, and the need to be loved conspired to cloud and distort expression. Influenced by these powerful forces, I didn't always tell the truth. And on the most practical level, when my boyfriend and I broke up, I had lost more than a lover, I lost my best friend.

1. “You can't keep doing this,” Suzanne told me later the same year.
2. “What?”
3. “Start up our friendship every time your relationship falls apart.”
4. “I don't do that,” I said. It was exactly what I did.
5. “Yes, you do, and I'm sick of it. I'm not second best. I'm something entirely different.”

1. Once you see that relationships and friendships are different beasts, you'll never think of the two things as interchangeable again, with friendships as the inferior version . . .
2. Friendships made in college set a standard for intimacy other friendships are hard-pressed to ever approach. “I've become a narrow specialist in my friendships since graduation,” says Pam. “With one friend I'll talk about work. With another, we're fitness fanatics together. But I don't really know much about them - how they live their lives, what they eat for breakfast, or if they eat breakfast at all, who their favourite uncle is, or when they got contact lenses. I don't even know who they vote for President. There will be a close connection in spots, but in general I feel as if I'm dealing with fractions of people. With my college friends, I feel I know them whole.”
3. In college, there's time to reach that degree of intimacy. One night, my best friend and I spent hours describing how our respective families celebrated Christmas. My family waited until everyone was awake and caffeinated before opening presents; hers charged out of bed to rip open the boxes before they could wipe the sleep out of their eyes. We were as self-righteous as religious fanatics, each convinced our own family was the only one that did Christmas right. Did we really spend an entire night on a subject like that? Did we really have that much time?
4. Operating on college time, my social life was unplanned and spontaneous. Keeping a light on in our rooms was a way of extending an invitation. We had time to hang out, to learn to tell the difference between ordinary crankiness and serious depressions in each other, and to follow the digressions 4 that were at the heart of our friendships. But after college, we had to change, and in scheduling our free-form friendships we felt, at first, self-conscious and artificial.
5. When I had my first full-time job, I called my best friend to make a dinner date a week in advance. She was still in graduate school, and thought my planning was dire evidence that I'd tumbled into the pit of adult convention. “Why don't you have your girl call my girl and we'll set something up?” she asked. Heavy sarcasm. While the terms of the friendship have shifted from digressive, spontaneous socializing to a directed, scheduled style, and we all feel a certain sense of loss, the value of friendship has, if anything, increased.

1. If my college journals were ever published in the newspaper, the headline would most likely read, “[FAMILY FUN MAGAZINE] WRITER PENS GOO,” but I did find something genuinely moving while reading through my hyper-perceptions the other day. Freshman year I'd written: “I am interested in everything. Nothing bores me. I hope I don't die before I can read everything, visit every place, and feel all there is to feel.”
2. The sentiment would be a lot more poignant 5 if I'd actually gone ahead and died young, but I find it moving anyway because it exemplifies what's good about being young: that you exist as the wide-eyed adventurer, fuelled by the belief that you might amount to something and anything, and that your possibilities are endless. When I feel this way now, I'm usually half-dreaming in bed on a breezy Saturday morning. Or I'm with a college friend - someone with whom I'd pictured the future, back when the future was a dizzying haze viewed in my mind's eye from the vantage point of a smoky dorm room. Together we carved out life with words and hopes. When I'm with her now, I remember that feeling, that experience, all over again, because there's still a lot of hazy future to imagine and life to carve. With my best friend, I can look to my future and through my past and remember who I am.

cataclysmic 1 - refers to an enormous disaster

jag 2 - a period of time in which something is done excessively

superfluous 3 - beyond what is required or sufficient

digressions 4 - talk or action that gets away from the main point

poignant 5 - extremely touching

Questions:

1. What is the point of view of “College Friends”?

* 1. first person
  2. second person
  3. third person limited
  4. third person omniscient

1. Whose perspective is represented by the narrator?
   1. college graduate beginning her career
   2. elderly woman reflecting on her life
   3. mature woman still imagining her future
   4. student beginning university

1. Which is evident regarding the narrator’s character based on paragraph 2?
   1. genius
   2. indifference
   3. loneliness
   4. sympathy
2. What is the purpose of the emphatic device used in the first sentence of paragraph 2?
   1. to create satire
   2. to make a comparison
   3. to set the scene
   4. to signify a list
3. Which is used in the phrase “By February, my first friend and I ...”? (Paragraph 3)

* 1. hyperbole
  2. paradox
  3. spatial transition
  4. temporal transition

1. Which sentence best represents the meaning of paragraph 4?
   1. Friendships are the remedy for loneliness.
   2. There’s no predicting how friendships will end.
   3. True friendships are found by chance rather than by choice.
   4. You never forget your high school friends.
2. What is meant by platonic friendships in paragraph 6?

* 1. friendships between people of the same gender
  2. friendships from which sex is excluded
  3. friendships that are most important in a student's life
  4. friendships that last only a short time

1. Which literary device is used in the sentence that begins, “White noise crackled . . .”? (Paragraph 7)

* 1. juxtaposition
  2. metaphor
  3. motif
  4. simile

1. Which device is used by the author in paragraph 13?

* 1. allusion
  2. cliché
  3. ellipsis
  4. pun

1. Which method of coherence is demonstrated in the sentence that begins, “We had time to hang out ...”? (Paragraph 16)

* 1. definition
  2. parallel structure
  3. repetition
  4. transitions

1. What is meant by the expression “ . . . the pit of adult convention”? (Paragraph 17)
   1. a habit of wasting money
   2. a need of advice from an adult
   3. a restriction by routine and schedules
   4. a tendency to overreact
2. Based on paragraph 17, what does the narrator believe about friendship?

* 1. It is less significant in adulthood.
  2. It is less spontaneous in college.
  3. Its demands increase in college.
  4. Its worth increases in adulthood.

1. In paragraph 19, which phrase best suggests that the author is uncertain but optimistic about the future?
   1. “... I can look to my future and through my past and remember who I am.”“
   2. “... my mind’s eye from the vantage point of a smoky dorm room.”
   3. “ The sentiment would have been more poignant ...”
   4. ... there's still a lot of hazy future to imagine and life to carve.”

19. Identify and explain how **two (2) methods of essay development** are used by the writer to achieve her **purpose**. Use one specific reference for each method.

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20. What is the **tone** for this selection? Support your answer with **two (2) specific references** from “College Friends”.

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