Essay 1 Rough Draft Issues: Analytical Question, Motive, Thesis, Close Reading

Technical Considerations

- Mention author and title or titles of texts under examination, if your audience needs them (in introduction often most helpful, but not an absolute rule by any means). This is part of ORIENTING your reader to the text.
- Essay and short story titles in quotation marks without italics; book titles italicized without quotation marks. No need to underline your own title or put it in quotation marks, italics or bold print.
- Last name at top right corner, with page numbers, after first page.
- Watch verb used to announce quotations. “States” (Sacks states...) is stiff. Pick a stylish verb that conveys your interpretation of what an author writes: Sacks laments; Dillard complains; Addams intones (perhaps melodramatic); also claims, suggests, implies, etc.
- No need for quotation marks when using block quotes.
- Periods belong within quotation marks: He remarks that the master was “maniacal.” Not “maniacal”. Also note punctuation with quotation and citation at end of sentence: “maniacal” (Sacks 61). Not “maniacal”. (Sacks 61)
- Use square brackets when inserting your own text into a quote.
- In MLA style, the possessive form of names ending in S adds another S: Sacks’s, not Sacks’; Addams’s, not Addams’.
- Use the present tense when writing about texts, even old texts, like Shakespeare; we’re engaging with them now.
- Style: try switching the stiff “however” with the looser “but.” And to further reduce stiffness, cut down on: therefore, thus, previously mentioned,

Titles: what should a title do?
1. Faith
2. A Lack of Expression
3. The Power of Memory: Good or Bad?
4. The Second Transition in Sack's Life
5. Kneeling Karyatids of the 1920s: The Immigrant Women Who Visited Hull House
6. Martyr Mothers: The Proper Role
7. The Unknown Religion: Science
8. Visual Pleasure and Narrative Cinema
9. Objectivity and the Escape From Perspective
10. Down on All Fours: Atavistic Perversions and the Science of Desire from Frank Norris to Djuna Barnes

Introduction: Analytical Problem, Motive, Thesis—Are they present?
1. According to Addams, by reciting and listening to others recite their tragedies, these women are able to find contentment in the realization that other women also experience the same tragic role. Yet this view that life is to be accepted as it is does not improve any aspect of their situation. It just adds a filter in which the unfair lives of these women are viewed as beautiful rather than just shameful. Even if these women do obtain the force to persevere in the tragic situations by telling their own tragedies, the audience does not help the teller by just silently listening to the speaker and accepting the situation as the inevitable tragedies these women were born into. No change will develop in the long run if these women keep on accepting their role and finding moments where it is all beautiful.

2. What sort of power do these elderly women really have? Addams’s answer to this uses their experiences to help them grow into brave soldiers who can relate to the war-experiences without flinching. But there’s something she’s missing out on with this response, a huge piece of the puzzle. Addams only sees the old women’s ability to relate personal stories as a skill to develop while maturing. However, this may not be an asset. The old women seem to not respond to others’ nail-biting stories, or to repent on their mistakes, or to cry over their losses. Is it not human to feel emotions, to regret, to she tears upon one’s mess-ups? At the point these women have lost this inherent part of human nature, I don’t feel they are even completely human anymore. The power of Memory is to immunize elderly women from emotions and dehumanize them to a point they cannot exhibit inherent human characteristics.

**Motive Statements:** Why has this paper been written?
1. When first read, Annie Dillard’s “Total Eclipse” seems to be merely an account of her experience with a natural phenomenon. Under close scrutiny, however, it is discovered that Dillard’s writing not only informs of her experiences, but uses these experiences as a message.

2. It is rare that one would not only relinquish religion, but then find comfort within the arms of science, yet these are exactly the peculiar steps Sacks takes.

**Analytical Problem:** What needs to be discovered?
1. Addams reinforces this idea by later criticizing men for attempting to predict the origin of the Devil Baby, which sheds light on the irony Addams tries to reveal—the constant struggle women live through that yields unappreciated significance.

2. As a natural instinct we must react to these emotions that leave a vacancy in our lives and find these origins.

3. Jane Addams argues throughout the story that a mother’s consistent love almost engulfs her, numbing her sense and intuition. Are there other, larger reasons why these women do not take hold of reality for their own sake?

4. According to Addams, by reciting and listening to others recite their tragedies, these women are able to find contentment in the realization that other women also experience the same tragic role. Yet this view that life is to be accepted as it does not improve any aspect of their situation.
**Thesis Statements: SCAR?**

1. The tragic aspect of a woman’s life is its inevitable hardships, the beauty that results from it is the strength and love that women still possess despite an obstacles, and this beauty constitutes their power.

2. Sacks struggles with an emptiness that stems from his neglect as a child and uses primitive ways such as looking to science and math to fill it.

3. Through Sacks’s perceived abandonment of him by his parents, he beings to worship science instead of God, and ironically, despite science being based in reasoning, Sacks abandons some of his logic for the complete immersion of his consciousness into his experimentation.

4. While Addams believes that the plight of these women is based on their everlasting love for their children, I believe that these women’s problems stem from “Poverty” and society, which surrounds their situation with an air of “Impossibility.”

5. Dillard, though her essay, is telling us one simple message: to care. She states that many things impede people from being awake all their lives, but that their essence as human beings, their existence as people of this world, will only have a meaning as long as they care.

**Topic/Transition Sentences:** Thesis reflected? Topic clear? Relation to previous paragraph clear?

Earthly knowledge is one of his motives for his actions, but another underlying theme addressed in his essay “Brilliant Light” is his spiritual inadequacy.

**Counterargument:** Is there another way of looking at your problem?

It can be interpreted that I claim that all those who have creativity are not suitable for professions or hobbies involved with intense reading skills, but I am not making such a drastic assertion at all. Sacks’s creativity and expression at such a young age is just a component of the ironic selection of chemistry as a childhood obsession.

**Style:** Passive Voice, “To be”

1. Yet it is not simply in the vocabulary Sacks employs that his appreciation of the beauty of his work is demonstrated.

2. Sacks’s lack of hesitation to approach science as a matter of faith is supported by the opinions expressed as the passage concludes.

3. This substitution was first rewarded by exploring the realm of numbers, where Sacks found “something absolute, certain, not to be questioned, beyond doubt.”

4. Under further analysis of the text, evidence indicates that Sacks did not replace his religion with science.

5. In this essay the man is presented as the enemy who brings together all these women.
Thesis samples: specificity, complexity, risk (SCR)
Interpreting the "British Brethren" passage as an illustration of the colonists' hesitation, ambivalence, and reluctance toward separation also reveals that the Declaration, rather than being merely a description of the colonists' sentiments and resolve, was an effort to eliminate doubt, produce consensus, and enact a break with the motherland.

Dennis Chira. "Breaking with 'Our British Brethren': the Declaration of Independence Revisited."

I wish to suggest that some such "heart of darkness" scene, some such pathos, is the relentless center or focus of detective fiction and that recognition and reversal are merely paths toward it—techniques which seek to evoke it as strongly and as visually as possible.


To infiltrate the female sphere and attempt to assume motherhood is an outright disaster. Victor's most heinous transgressions lie in these two acts.

Hilary Catherine Robinson. "Questions of Rejected Motherhood: Male Creation, Ambition, and Solitude in Mary Shelley's Frankenstein."