LUC Honors Program

Writing Handbook

2021-22

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03 Grade Scale

A The argumentation is unique, persuasive, and concise. The student has generated an original thesis based on the analysis of textual details that have NOT already been examined in lecture or discussion. The content indicates a thorough comprehension of the text, lectures, and discussions. The writing style is precise thanks to the effective use of grammar, syntax, and critical terminology. The student employs excellent essay-writing skills (the arguments and analysis are well-organized, and no formal matter is missing, like the thesis and paragraph topic sentences). The paper is highly polished (proofread, grammar checked, MLA style), containing no mechanical errors. Finally, the paper adheres to assignment instructions and responds effectively to the essay question.

B At this level, essays typically demonstrate *either* good essay-writing skills *or* good analytical skills, but not usually both at once. The thesis and argumentation are typically factual, general, or repeat points made in lecture or discussion. The content indicates a good comprehension of the text, lectures, and discussions. The student is beginning to use critical terminology effectively. The paper is adequately polished (proofread, grammar checked, MLA style), such that language errors do not substantially interfere with reading comprehension. The paper adheres to assignment instructions and responds effectively to the essay question.

C Contains essay-writing, analytical, and grammatical errors, which impair the student's ability to clearly articulate complex and original arguments. Unsupported by analyses of textual details, the content may be very general or even inaccurate. The content indicates an incomplete comprehension of the text, lectures, and/or discussions. The paper might not adhere to assignment instructions, or it might not adequately respond to the essay question.

D Inadequate understanding and execution of essay-writing, analytical, and language skills, such that clarity is greatly reduced. The paper demonstrates insufficient familiarity with, and comprehension of, the text, lectures, and discussions. The paper does not adhere to assignment instructions, or it does not adequately respond to the essay question. D is the lowest passing grade.

F Seriously incomplete essay; essay was submitted egregiously late or never submitted; or essay was plagiarized, partially or entirely, intentionally or unintentionally.

04 Effective Reading Habits

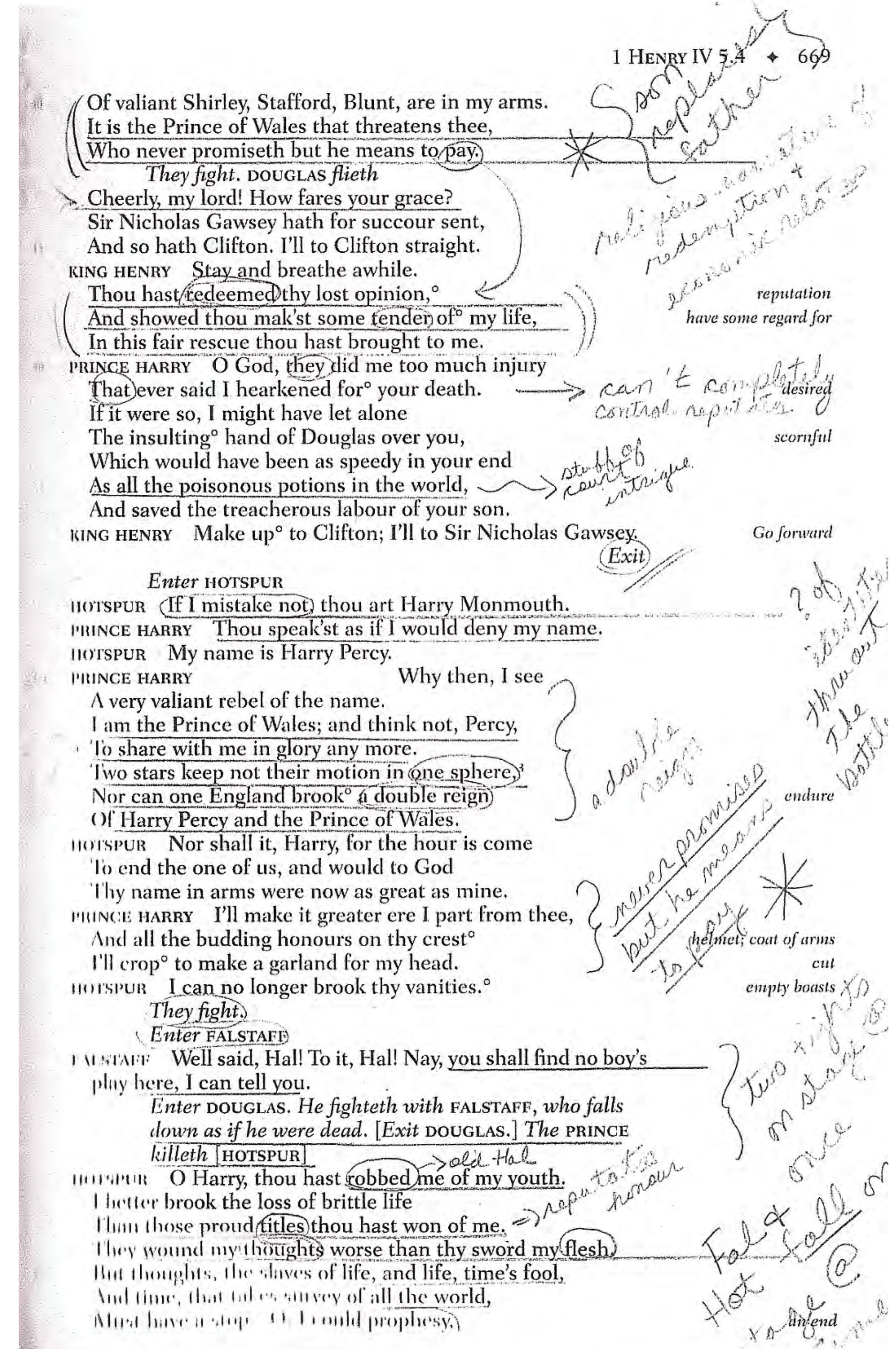
Effective critical *writing* begins with effective critical *reading* habits:

1) Reading texts from this curriculum is very challenging, even intimidating. The first step is to **get an accurate sense of what is happening in the text**. Suggestions: (1) In one or two bullet points, summarize every page you read, as well as the events and outcomes of every scene or chapter. This will also make the rereading process easier by aiding your memory and making specific parts of the text easier to find. (2) Reading was an oral tradition and a group activity for most of the history we cover in 101 and 102. Read aloud or watch a performance. Read aloud with a group of students: sort out together what is happening.

2) It is very easy to close a book once you think you've grasped *what is happening* or some main point. You need to power through, however, past the question of *what is happening* and **get to a sense of *how* the writer constructs each facet of his or her text.** *How* does word choice, or how do individual actions, affect the representation of a literary character? In a philosophical text, *how* is the argument proven? In your essays, you can assume that your grader has understood *what is happening*. You need to present your version of *how* some particular feature of the text warrants greater investigation.

3) **Reading and writing about a text involve very different skills from studying for an exam. Do not scan for main points or key passages.** There's no reason to read an entire original work if all you want to get out of it are excerpts or a summary. Instead, understand that **any sentence—any word—could be a starting point for your analysis. Try to notice as many individual details as you can.**

4) **Write in your books!** All professors do it! By reading with a pencil in hand, you will turn a passive process into an active one. Do not limit yourself to underlining or highlighting; instead, ask questions and mark patterns in the margins of your pages. **Note things that you find surprising and that raise questions for you. Look for patterns in the details you've noticed and ask questions about them (how and why). Patterns repeat, vary, evolve, and sometimes there are anomalies or contradictions present in the text.**



1 HENRY IV 5.4 ✦ 669

Of valiant Shirley, Stafford, Blunt, are in my arms.
It is the Prince of Wales that threatens thee,
Who never promiseth but he means to pay.
They fight. DOUGLAS *flieth*
Cheerly, my lord! How fares your grace?
Sir Nicholas Gawsey hath for succour sent,
And so hath Clifton. I'll to Clifton straight.
KING HENRY Stay and breathe awhile.
Thou hast redeemed thy lost opinion,° — *reputation*
And showed thou mak'st some tender of° my life, — *have some regard for*
In this fair rescue thou hast brought to me.
PRINCE HARRY O God, they did me too much injury
That ever said I hearkened for° your death. — *desired*
If it were so, I might have let alone
The insulting° hand of Douglas over you, — *scornful*
Which would have been as speedy in your end
As all the poisonous potions in the world,
And saved the treacherous labour of your son.
KING HENRY Make up° to Clifton; I'll to Sir Nicholas Gawsey. — *Go forward*
Exit
Enter HOTSPUR
HOTSPUR If I mistake not, thou art Harry Monmouth.
PRINCE HARRY Thou speak'st as if I would deny my name.
HOTSPUR My name is Harry Percy.
PRINCE HARRY Why then, I see
A very valiant rebel of the name.
I am the Prince of Wales; and think not, Percy,
To share with me in glory any more.
Two stars keep not their motion in one sphere,
Nor can one England brook° a double reign — *endure*
Of Harry Percy and the Prince of Wales.
HOTSPUR Nor shall it, Harry, for the hour is come
To end the one of us, and would to God
Thy name in arms were now as great as mine.
PRINCE HARRY I'll make it greater ere I part from thee,
And all the budding honours on thy crest° — *helmet; coat of arms*
I'll crop° to make a garland for my head. — *cut*
HOTSPUR I can no longer brook thy vanities.° — *empty boasts*
They fight
Enter FALSTAFF
FALSTAFF Well said, Hal! To it, Hal! Nay, you shall find no boy's play here, I can tell you.
Enter DOUGLAS. *He fighteth with* FALSTAFF, *who falls down as if he were dead.* [*Exit* DOUGLAS.] *The* PRINCE *killeth* [HOTSPUR]
HOTSPUR O Harry, thou hast robbed me of my youth.
I better brook the loss of brittle life
Than those proud titles thou hast won of me.
They wound my thoughts worse than thy sword my flesh.
But thoughts, the slaves of life, and life, time's fool,
And time, that takes survey of all the world,
Must have a stop. O, I could prophesy, — *end*

05 The Essay Introduction

The Writing Process vs. The Final Essay
There is a huge difference between the beginning of the writing process and the beginning of your essay. The first step in essay-writing is to reread the text with the essay question in mind and select resonant passages that invite further analysis. Once you have performed some initial analysis, group examples or textual evidence into clusters. What do these clusters tell you about what you are trying to argue? You can now start drafting your introduction. The drafting of the introduction begins deep into the analysis and writing process.

Topic vs. Thesis
"Your introductory paragraph should do two things: introduce your reader to your *topic* and present your *thesis*. It is important to distinguish in your mind between your topic -- what you will write *about* -- and your thesis -- what you will *argue* or attempt to *prove*." (https://www.utm.utoronto.ca/~dwhite/papers.htm)

4-Part Introduction
An essay introduction has four parts. While you want to be as concise as possible, the four parts do not necessarily correspond to four sentences.

1) The **topic** sentence. This is *not* a general statement. Instead, this sentence responds to the essay question by narrowing its focus to the point that it can be treated in four pages, or six pages, depending on the assignment length. For more advice on how to move from the essay question to your essay topic, visit the following resource: https://writingcenter.fas.harvard.edu/pages/moving-assignment-topic.

2) The **texts**. What texts will you be writing on, and how do they relate to each other? What specific features of these two texts matter to your essay? Is this a comparative essay? Are you creating a contrast?

3) The **thesis**. (Discussed below.)

4) The **subtopics**. Introduce the subtopics, which give your reader a sense of the organization of your paper. When you are reviewing your final draft, make sure that the subtopics are presented in the essay in the same order in which you initially introduce them.

06 The Essay Introduction: Student Examples

Examine the following student essay introductions in your discussion group:

"Saint Augustine in his *Confessions* and Plato in *The Symposium* both present a journey from a life that pursues material things to one that seeks the eternal things, but disagree on what constitutes the eternal and the proper path to it. Plato's Beauty is shapeless, timeless and exists separately from the mortal realm, but can be grasped by the mind through the pursuit of knowledge. By contrast, Augustine's God is a being that both exists on an intangible level and also concurrently with humans, who must place faith in His existence because the inadequate faculties of the mind are not sufficient to recognize Him on their own. For Augustine, forming a personal connection with God comes about by rejecting worldly desires, the fixation on which stems from people's separation from God as a result of original sin. Plato, while agreeing that this fixation on earthly pursuits causes evil, argues that it stems from ignorance of the true nature of love and Beauty."

"Machiavelli's *The Prince* and Descartes' *Meditations on First Philosophy* are both revolutionary texts, but of a very different sort. In *The Prince*, Machiavelli provides a guide for retaining power based on his own contemporary experiences and his study of history. Neither Machiavelli or Descartes take the world at face value, but they differ greatly in where they draw the line of reasonable assumption. Machiavelli is an unconventional, controversial innovator, but he still operates within the physical world; Descartes takes his skepticism dramatically further. Rather than relying, as Machiavelli did, on history and his interactions with his contemporaries, he questions whether anything is to be believed. Because of this distrust of his senses, Descartes must undertake his education alone, only believing that which can be proven within his own mind. While Machiavelli and Descartes both teach a revolutionary worldview, Machiavelli's political teachings are built upon a foundation of history; Descartes rips up that foundation, then teaches the reader how to rebuild it."

"The late nineteenth and early twentieth centuries were marked by an artistic departure from traditional values as a result of industrialization and war. Though prominent at different times, the impressionist and literary modernist movements both utilized innovative techniques to define the dynamics of a world in constant flux. Edouard Manet's Bar at the Folies-Bergere (1882), Mary Cassatt's *Woman in Black at the Opera* (1879), and Virginia Woolf's *To The Lighthouse* all strive to depict the complex network of roles women served in societies shifting from antiquity to modernity."

"In *To the Lighthouse*, Virginia Woolf questions the various roles of women in the Victorian Era through Mrs. Ramsay. Mrs. Ramsay represents the perfect archetype of domesticity as she raises eight children and diligently takes care of household affairs. However, despite her domestic role, Mrs. Ramsay's feminine power is revealed through her ability to unify her family. Similarly, many paintings in 19th century France depict oppressed women who are unable to gain independence in their daily life. The impressionistic paintings depicted the powerlessness of many women in France. It is through these eras that women were able to focus on their maternal concerns and family affairs, but is forced dominance over women detrimental to their mental health?"

"Charles Darwin's *The Origin of Species* and Virginia Woolf's *To the Lighthouse* exhibit a stark contrast between the ways in which a scientific observer and an artistic observer strive for a deeper grasp of the world around them. Darwin's *Origin* approaches adaptation as a puzzle to be solved. Similarly, Lily Briscoe, the artist in Woolf's novel, seeks to grasp 'moments of permanence' (Woolf 165) through her observation of human interactions. But scientific and artistic observation differ in their aims and ends. Darwin's scientific observation leads to the generation of testable hypotheses and proves to be a viable method of reaching verifiable conclusions about the natural world. Woolf's artist is ultimately unsuccessful in reaching a definitive understanding of individuals, but discovers sparks of meaning in human interaction nonetheless. Though the scientific observer is more successful in obtaining testable knowledge, it is the artistic observer that is more likely to uncover deeper understanding in the search for meaning"

07 The Thesis

The following has been adapted and abridged from https://www.utm.utoronto.ca/~dwhite/papers.htm:

A thesis may be defined as an *interpretation* that you set forth in specific terms and propose to defend or demonstrate by reasoned argumentation and analysis. Your thesis, then, is the position that you are attempting to *persuade* your reader to accept. Your thesis may be more than one sentence long. If you require two, that's fine, so long as you make sure that the argument is coherent and that the transition from the first to the second sentence is clear and effective. If you have a good thesis, however, in most cases, you will be able to articulate it in one sentence. You do not need a refined thesis in order to start writing. If you begin with a *provisional* thesis and then do good and careful close readings, you will often find a version of your final thesis in the *last paragraph of a first draft*. Integrate that version into your first paragraph and revise from there. Do not worry too much about your thesis, therefore, until *after* you've written out your close readings! **A good final thesis should *emerge from*, not precede, your analysis.**

What is a good thesis?

1) A thesis cannot be a *statement of fact*. Ask yourself, "Could anyone even potentially disagree with my argument?" "Would a mere summary or description of the text(s) suffice to support my claim?" If no one could possibly disagree, or if a simple summary would show that what you've said is true, then you have most likely set forth a statement of fact. And there's no need to spend 3-4 pages (let alone more) proving a fact.

2) A good thesis is specific, not general. Avoid all sweeping generalities, about human beings, about poetry, about civilization, about anything "through the ages," etc. If you follow the six steps below, this should not be a problem.

3) Your thesis and introduction will give the reader some sense of the structure of your paper. If your thesis contains two or three parts, then your reader will expect you to discuss those two or three parts in the order in which you've given them in your thesis statement.

4) Your thesis probably answers the following questions, provided by Prof. Strain: How does the topic of the essay complicate our understanding of a text? Why have you written about these two or three texts together?

5) Your thesis can use the following formula, provided by Dr. Swanton:
In looking at X, I will consider Y, and find that Z.
X= the topic you of your paper
Y= the lens you will apply to focus in on your topic—it may be an issue you will raise or a question you will ask to complicate the topic
Z= the original insight that your analysis yields. The "find" is the most important part of your thesis. The Z part of your thesis should not just vaguely describe the path your essay will take, like "…I will find how Odysseus was haunted by loss," or "I will find what defines a man." Instead, the Z should be an independent clause that makes your claim explicit by spelling out the way in which Odysseus was haunted, or why/how a specific trait defines a man in your thesis.

Steps to writing an effective thesis:

1) Think about the assignment. Every essay question wants to guide you to an appreciation of a particular nuance or complexity of a work, something that requires more thought, more reflection, more analysis than you gave it during your initial reading.
2) Reread the text(s) you intend to discuss and take good, clear notes on passages that seem particularly relevant to the assignment.
3) Still keeping the assignment in mind, look over your reading notes and then select the one specific thing that grabs you the most, the one particular pattern, idea, argument, metaphor, or image about which you feel in your gut that you have the most to say.
4) Next, using your reading notes, make a list of every instance of that pattern or argument or metaphor, and then from that list choose the two or three passages that call out most loudly for interpretation.
5) Write out your interpretations or close readings of the two or three passages that you've chosen, dedicating one rough paragraph to each. Remember, your goal here is to say not just what you think your passages mean, but rather to show how they mean what you think they mean. What work do they perform, and how do they perform it?
6) Finally, look at what you've written and let your thesis emerge out of your interpretations, out of your ideas concerning the work that your image or metaphor or pattern performs in your text(s).

When you're done with these steps, you should also have the foundations for several of your body paragraphs. With these foundations, you'll be more than ready to turn to the next phase of composition, argumentation, the process by which you'll persuade your reader that your thesis is valid and worth accepting.

09 The Thesis: Student Examples

Examine the following student thesis statements in your discussion group:

"For Augustine, forming a personal connection with God comes about by rejecting worldly desires, the fixation on which stems from people's separation from God as a result of original sin. Plato, while agreeing that this fixation on earthly pursuits causes evil, argues that it stems from ignorance of the true nature of love and Beauty."

"While Machiavelli and Descartes both teach a revolutionary worldview, Machiavelli's political teachings are built upon a foundation of history; Descartes rips up that foundation, then teaches the reader how to rebuild it."

"Edouard Manet's Bar at the Folies-Bergere (1882), Mary Cassatt's *Woman in Black at the Opera* (1879), and Virginia Woolf's *To The Lighthouse* all strive to depict the complex network of roles women served in societies shifting from antiquity to modernity."

"It is through these eras that women were able to focus on their maternal concerns and family affairs, but is forced dominance over women detrimental to their mental health?"

"Though the scientific observer is more successful in obtaining testable knowledge, it is the artistic observer that is more likely to uncover deeper understanding in the search for meaning"

"In deriving benefits from the limitations, vulnerabilities and shortcomings of these men, the women exemplify the mutability of the hierarchies that define their social structures."

"Both *The Prince* and *The Tempest* establish the need for a ruler with self-restraint; however, Machiavelli encourages princes to understand when this restraint is necessary and when it is not as opposed to Shakespeare's demonstration of the need for total self-restraint."

10 The Body Paragraph: A Mini-Essay

The following has been adapted and abridged from: https://www.utm.utoronto.ca/~dwhite/papers.htm

A BODY PARAGRAPH = A MINI ESSAY

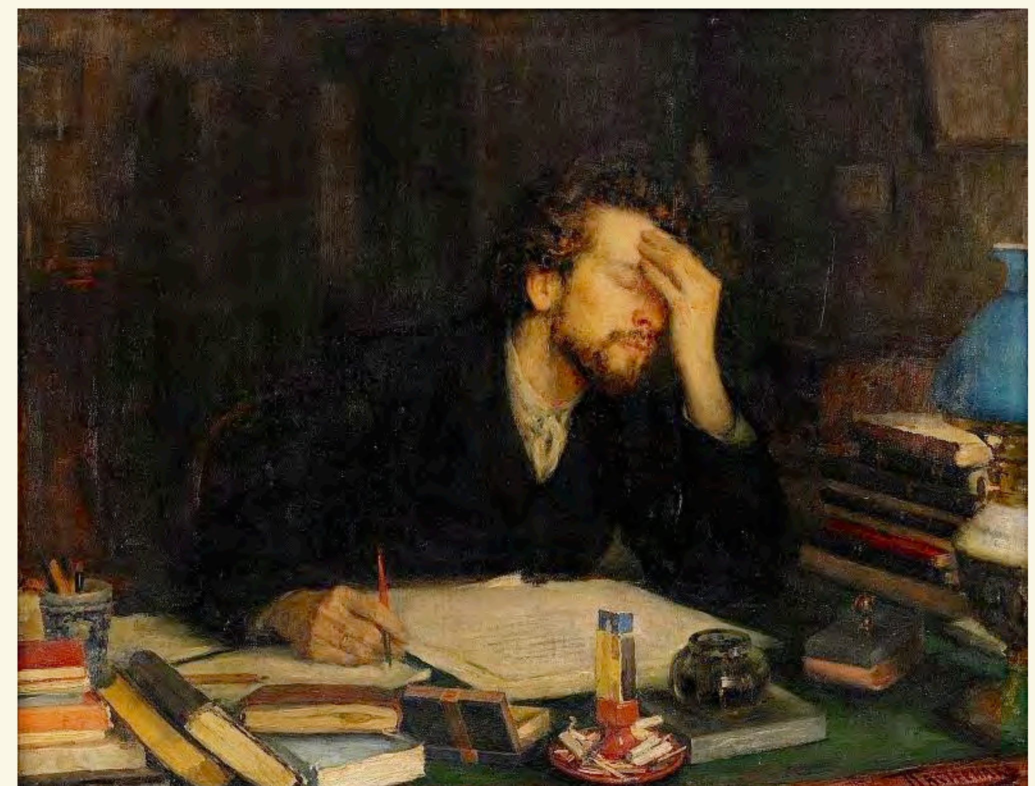
- Each paragraph should develop one argument that relates clearly back to the thesis, and everything in the paragraph should be relevant to that one argument.
- Every paragraph must have an effective topic sentence that does two things: the first sentence of each paragraph should clarify the one coherent argument of that paragraph and provide a clear and explicit transition from the argument of the preceding paragraph.
- Everything your thesis does with respect to your paper, your topic sentence should do with respect to your paragraph. Like a thesis, *a topic sentence cannot be a statement of fact*. Rather, it must present the argument that your paragraph needs to make within the logical progression of your essay. Often, if your first attempt at a topic sentence merely conveys a fact, you can figure out what your point is by asking yourself, "What is important for my argument about that fact?"
- In order to clarify the logical progression from one paragraph to the next, every topic sentence should contain a transition that explicitly connects the point of the preceding paragraph to the point of the present paragraph.
- The heart of every body paragraph is analysis. Perform close readings of every passage you quote: discuss in concrete and specific terms the words, metaphors, and/or argument of the passage you are analyzing. What work do particular words or metaphors perform, and how do they perform that work? And remember, the purpose of your close reading in each paragraph is to support the point of that paragraph.

REVISING BODY PARAGRAPHS

- After you've written a first draft, go back, look at each paragraph you've written, and ask yourself the following two questions: "What is my point in this paragraph?" And "How exactly does that point support my thesis?" On a separate piece of paper or in a separate document, write out your answers. Next, take two equally essential steps: integrate your answers to those two questions into a new topic sentence, and then revise the whole paragraph in keeping with your newly articulated point.
- In order to craft effective transitions, try the following, using the results from the advice above: write out the point of the preceding paragraph and then write out the point of the present paragraph. Now write out the connection between the two.

From Dr. Swanton

- There should not be body paragraphs that are just giving historical facts or retelling the plot. When this type of body paragraph shows up in students' essays, it is often the first paragraph following the introduction. Each body paragraph should explain your perspective with evidence from and analysis of the text. The body paragraphs should not center on information the reader could find with a Google search. The reader (your grader) does not expect you to offer a broad historical context or to write like you are an expert on a period or an author.
- Paragraphs should generally not be more than a page long. If they are, then you probably have more than one paragraph stuck together. Look for the place where your point changes, and at that place, divide the paragraph into two separate paragraphs. Add more substantive analysis to one or both of the newly divided paragraphs if they do not stand up on their own.
- Paragraphs should probably not be much less than half a page either. If you have multiple short paragraphs, consider if: (1) they should be spliced together, perhaps because you put all your evidence and facts in one paragraph and all your analysis in a following paragraph when really you should mix those two together into one cohesive paragraph, or (2) the short paragraphs each make a distinct point and require more development through the inclusion of quotes from the text that support your point and/or close reading that explains the meaning of the quote and its relevance to your argument.



The Body Paragraph: Student Examples

Examine the following student body paragraphs in your discussion group:

"The women also prove the fluidity of hierarchies by using their manipulations to help men navigate the hierarchies in place. When Nausicaa meets Odysseus, he is stripped of clothing and, thus, of any authority, with nothing but "a leafy branch / from the tangled olive growth to shield his body" (Od. 6.140-141). His fall from power and return to being "Happy Odysseus" (Od. 24.210), king of Ithaca, are perfect examples of how social hierarchies can be jeopardized and power can be stolen. Jacob's rise to patriarch echoes the same idea, especially considering that within his social structure he should not have received any authority. His culture dictates that both the blessing and the birthright belong to the eldest son, which is made evident as Jacob blesses his grandsons. In this scene, Joseph tells his father, "Since this one is the firstborn, put your right hand on his head" (Gen. 48:18), to symbolize the dominance of the elder. In gaining the blessing, birthright, and authority for Jacob, Rebekah helps him defy the conventions of her social system. Thus it can be concluded that the hierarchies and supposed patterns of dominance in these societies are malleable."

"In the Symposium, Plato presents the eternal as Beauty and love, erōs, as the driving force behind the journey to it. He conceives Beauty as an entity without any one shape that "'is always in one form'" (Sym. 211b2) and "'occurs everywhere in the universe'" (Sym. 186b1-2). In the former respect, it is unlike the gods who have a definite shape; furthermore, Beauty is not a conscious being that interacts with humans or traditional Greek gods. It exists on the same realm as the gods, but is also separate from them. It is the source of all beauty because "'all the other beautiful things share in [Beauty]'" (Sym. 211b2-3) and its beauty "'neither waxes nor wanes'" (Sym. 211a3) nor is it "'beautiful in relation to one thing and ugly in relation to another'" (Sym. 211a5). Beauty is perfectly beautiful and present in all things, but most humans are unable to catch even a glimpse of it because they do not pursue knowledge, the highest step on the Ascent of Erōs and the one that leads to the knowledge of Beauty itself."

"In *Interior*, the woman's eyes are downcast, the viewer is unable to see the female subject's line of view, and the viewer is unable to determine how her perception of the world differs from a man's. This connects to Mrs. Ramsay, as she is difficult to read. Mrs. Ramsay spends much of her time looking outside of her window and knitting, which is the archetypal depiction of domesticity the Victorian Era. Lily describes her difficulty in understanding Mrs. Ramsay. This is seen when Lily says, "One wanted fifty pairs of eyes to see with, she reflected. Fifty pairs of eyes were not enough to get round that one woman with, she thought" (To the Lighthouse, 132). Lily describes Mrs. Ramsay's beauty as being a block to her internal emotions and that several eyes would not be enough to observe and understand Mrs. Ramsay's inner thoughts."

"In the beginning, Mr. Ramsay's character has been defined as short-tempered, strict, and demanding, which can be seen immediately. He is described as "lean as a knife, narrow as the blade of one" (T*o the Lighthouse*, 2). Despite his strong personality traits, he expects Mrs. Ramsay to provide him with additional emotional support, raise eight kids, and host dinner parties. However, Mrs. Ramsay selflessly takes upon the role of coddling her husband's fragile ego as it helps unify and protect the family. Her selfless actions are shown when she thinks, "people said he depended on her, when they must know that of the two he was infinitely the more important, and what she gave the world, in comparison with what he gave, negligible..being afraid, for instance…"(*To the Lighthouse*, 27). Her acknowledgment that her actions were motivated by fear, depicts her powerlessness, but also her ability to be selfless and supportive even in times of fear and sadness. However, Mrs. Ramsay's submissiveness and empathy can only last so long, as seen through her sudden death."

12 Quotations

What to Quote:

Direct quotation is most effective when you have something to say about how the language choices contribute to the sense of the passage: this is what we call “textual evidence.” What can you say about the writer’s mode of expression, or the organization of ideas, or about some kind of conflict or ambiguity in the argument put forth? Sometimes it is best to use a writer’s own words when their meaning is questionable or you want to debate it. Sometimes it is best to use a writer’s own words when the quotation is famous, or when it is particularly eloquent or rhetorically effective. *All quotations should be integrated into your paper in a grammatically correct fashion.*

Quotation Precedes Argumentation:

A quotation, or textual evidence, is not used to support your *preconceived* argument; rather, your argument should develop in response to the analysis of your quotation or textual evidence.

Formatting:

The following rules have been abridged and adapted from https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_quotations.html

Short Quotations: 4 typed lines or fewer of prose; 3 lines or fewer of verse To indicate short quotations in your text, enclose the quotation within double quotation marks. Provide the author and specific page number (or line numbers in the case of poetry) in the in-text citation. Punctuation marks such as periods, commas, and semicolons should appear *after* the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage, but after the parenthetical citation if they are a part of your text.

> According to Foulkes’s study, dreams may express “profound aspects of personality” (184).
>
> Is it possible that dreams may express “profound aspects of personality” (Foulkes 184)?
>
> According to one researcher, dreams express “profound aspects of personality” (Foulkes 184), though others disagree.

When using short quotations from poetry (3 or fewer lines of verse), mark line breaks with a slash (_/_). If a stanza break occurs during the quotation, use a double slash (_//_).

> Cullen concludes, “Of all the things that happened there / That’s all I remember” (11-12).

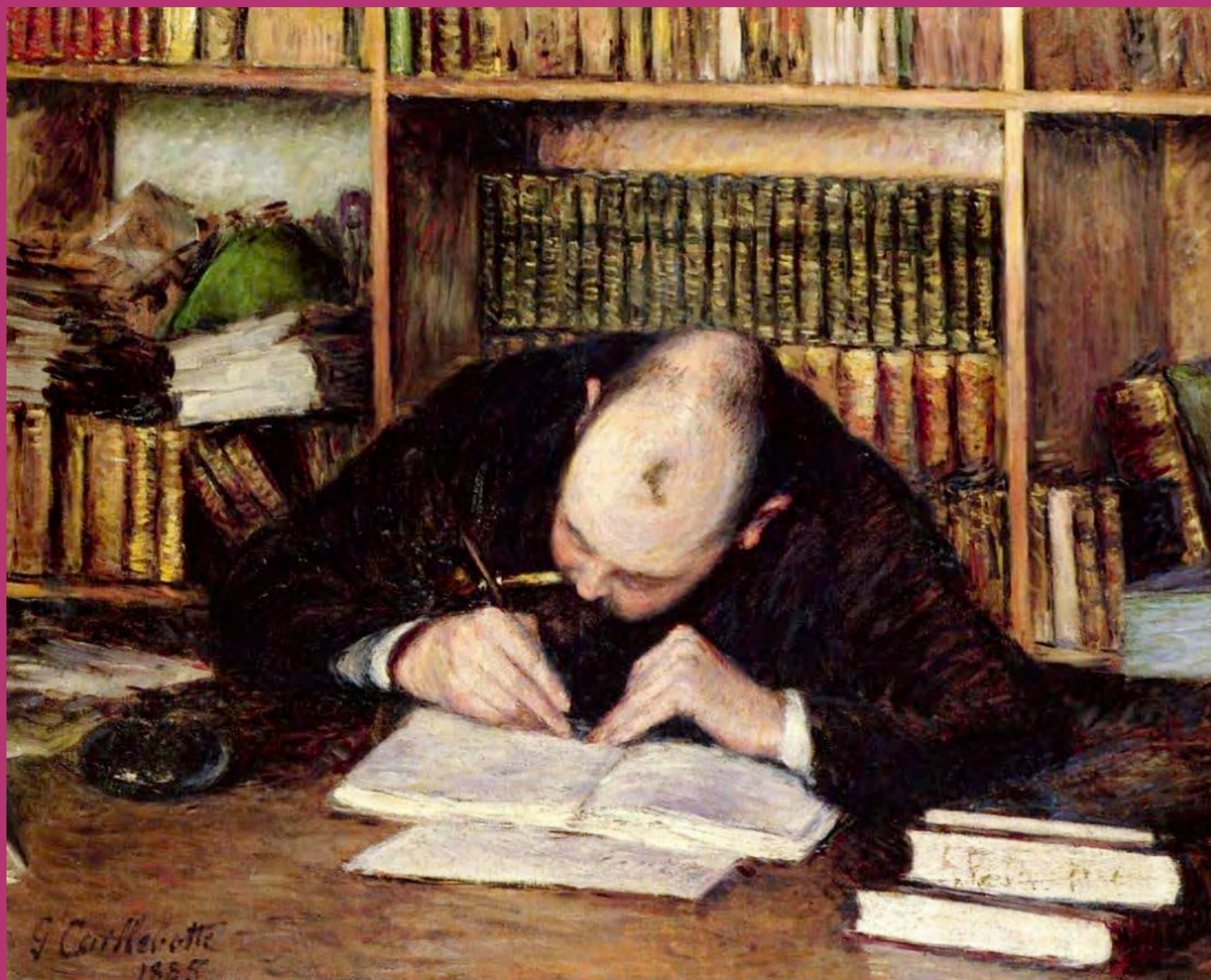
Long Quotations: > 4 lines of prose; > 3 lines of verse

Place long quotations in a free-standing block of text and omit quotation marks. Start the quotation on a new line, with the entire quote indented 1/2 inch from the left margin while maintaining double-spacing. Your parenthetical citation should now come *after* the closing punctuation mark. When quoting verse, keep the formatting as close to the original as possible. Maintain the original line breaks, and use double-spacing:

In “My Papa’s Waltz,” Theodore Roethke invites the reader to relate to the violence of his upbringing through the less traumatic, more common experience of dancing:

> The whiskey on your breath
>
> Could make a small boy dizzy;
>
> But I hung on like death:
>
> Such waltzing was not easy.
>
> We Romped until the pans
>
> Slid from the kitchen shelf;
>
> My mother’s countenance
>
> Could not unfrown itself. (1-8)

Recognizing Analysis



There's a very simple way to determine whether or not you've written an effective analytical essay.

Once you've drafted your paper, ask yourself: "Did I learn anything in the writing process?" If you did not, if your understanding of a text, or a feature of a text, has remained consistent with your first impressions, then you have not analyzed anything, and you need to start over.

On the other hand, if you have learned something new, it is because your focus on isolated details has brought new information and connections to light.

In an essay, you are teaching yourself first, and then your reader, something new about a text that is not evident from a single, first reading.

14 Comparative Analysis

In HONR 101 and 102, you are frequently given essay questions that compel you to think and write in an interdisciplinary way by comparing works from more than one field. The following advice on comparative analysis has been abridged and adapted from https://writingcenter.fas.harvard.edu/pages/how-write-comparative-analysis

"Classic" compare-and-contrast papers, in which you weight A and B equally, may be about two similar things that have crucial differences (two pesticides with different effects on the environment) or two similar things that have crucial differences, yet turn out to have surprising commonalities (two politicians with vastly different world views who voice unexpectedly similar perspectives on sexual harassment). In the "lens" (or "keyhole") comparison, in which you weight A less heavily than B, you use A as a lens through which to view B. Just as looking through a pair of glasses changes the way you see an object, using A as a framework for understanding B changes the way you see B. Lens comparisons are useful for illuminating, critiquing, or challenging the stability of a thing that, before the analysis, seemed perfectly understood. Often, lens comparisons take time into account: earlier texts, events, or historical figures may illuminate later ones, and vice versa.

Frame of Reference. This is the context within which you place the two things you plan to compare and contrast; it is the umbrella under which you have grouped them. The frame of reference may consist of an idea, theme, question, problem, or theory; a group of similar things from which you extract two for special attention; biographical or historical information. Look for a frame of reference in the language of the essay questions.

Grounds for Comparison. Let's say you're writing a paper on global food distribution, and you've chosen to compare apples and oranges. Why these particular fruits? Why not pears and bananas? The rationale behind your choice, the *grounds for comparison*, lets your reader know why your choice is deliberate and meaningful, not random. For instance, in a paper asking how the "discourse on domesticity" has been used in the abortion debate, the grounds for comparison are obvious; the issue has two conflicting sides, pro-choice and pro-life. In a paper comparing the effects of acid rain on two forest sites, your choice of sites is less obvious. A paper focusing on similarly aged forest stands in Maine and the Catskills will be set up differently from one comparing a new forest stand in the White Mountains with an old forest in the same region. You need to indicate the reasoning behind your choice.

Thesis. The grounds for comparison anticipate the comparative nature of your thesis. In a compare-and-contrast, the thesis depends on how the two things you've chosen to compare actually relate to one another. Do they extend, corroborate, complicate, contradict, correct, or debate one another? In the most common compare-and-contrast paper—one focusing on differences—you can indicate the precise relationship between A and B by using a the word like "whereas" in your thesis:

> **Whereas** Camus perceives ideology as secondary to the need to address a specific historical moment of colonialism, Fanon perceives a revolutionary ideology as the impetus to reshape Algeria's history in a direction toward independence.

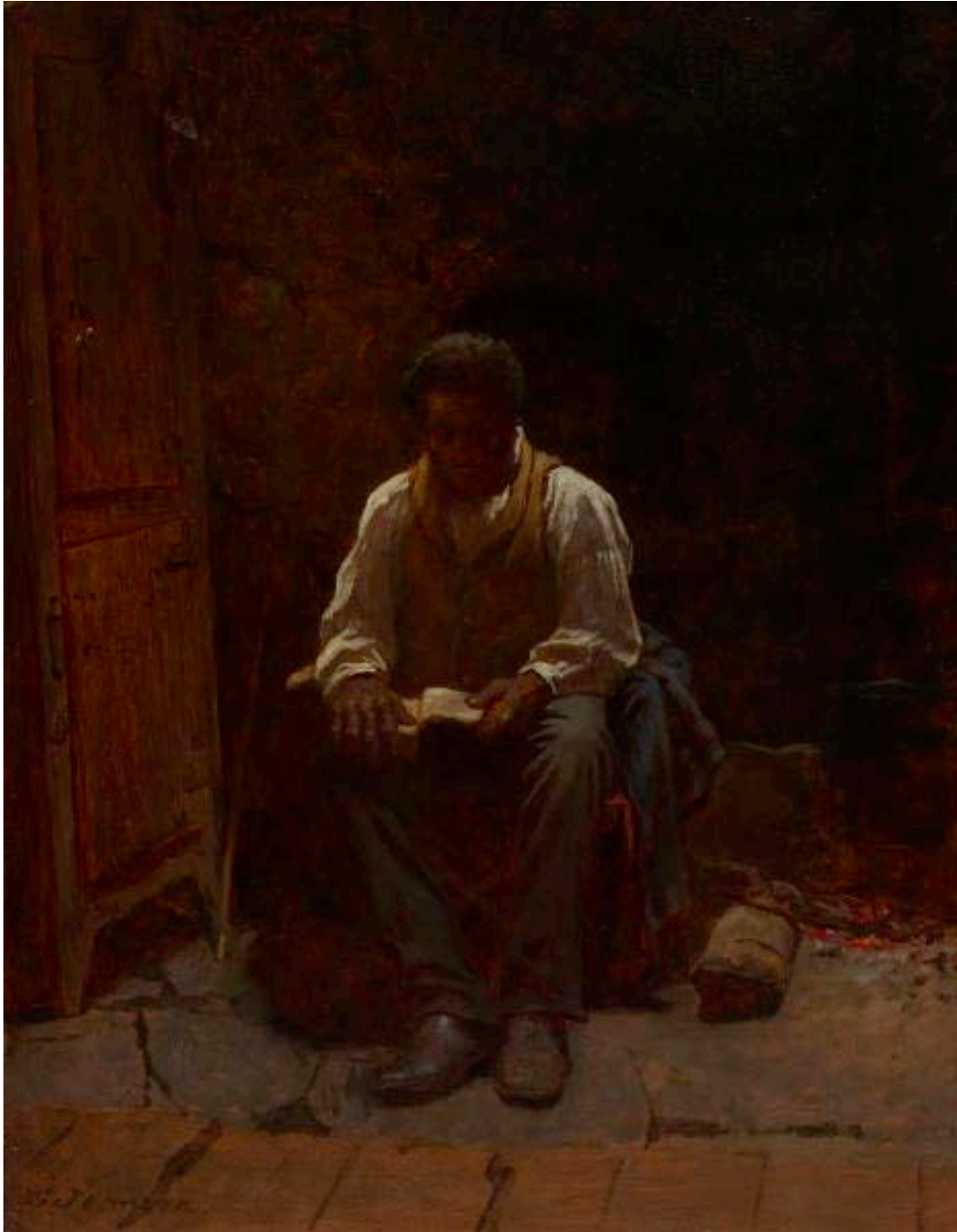
Whether your paper focuses primarily on difference or similarity, you need to make the relationship between A and B clear in your thesis. This relationship is at the heart of any compare-and-contrast paper.

Organizational Scheme. There are two basic ways to organize the body of your paper. In *text-by-text*, you discuss all of A, then all of B. In *point-by-point*, you alternate points about A with comparable points about B. If you think that B extends A, you'll probably use a text-by-text scheme; if you see A and B engaged in debate, a point-by-point scheme will draw attention to the conflict. But in a "lens" comparison, in which you spend significantly less time on A (the lens) than on B (the focal text), you almost always organize text-by-text. That's because A and B are not strictly comparable: A is merely a tool for helping you discover whether or not B's nature is actually what expectations have led you to believe it is.

Linking of A and B. All argumentative papers require you to link each point in the argument back to the thesis. Without such links, your reader will be unable to see how new sections logically and systematically advance your argument. In a compare-and-contrast, you also need to make links between A and B in the body of your essay if you want your paper to hold together. To make these links, use transitional expressions of comparison and contrast (*similarly, moreover, likewise, on the contrary, conversely, on the other hand*) and contrastive vocabulary (in the example below, *Southerner/Northerner*).

> As a girl raised in the faded glory of the Old South, amid mystical tales of magnolias and moonlight, the mother remains part of a dying generation. Surrounded by hard times, racial conflict, and limited opportunities, Julian, **on the other hand**, feels repelled by the provincial nature of home, and represents a new Southerner, one who sees his native land through a condescending Northerner's eyes.

15 The Short Essay: Crafting a Concise Argument



- When trying to write concisely, it may help to think about the short essay as *about the textual evidence*, rather than *about a topic*. As this handbook suggests repeatedly, begin with textual examples that you'd like to analyze in depth. Start drafting a body paragraph from your initial analysis of an initial textual feature. As your essay spreads out around textual details, you will simply be able to stop writing when you reach the page limit and you will almost automatically have a very focused discussion.
- Review each paragraph: is it tightly organized around one topic, or does it drift in multiple directions? CUT everything that does not support your central claim in the paragraph.
- Review each quotation: is it analyzed? If not, cut it. Is the entire quotation necessary to (1) your argument and (2) the grammar and sense of the sentence? If the quotation can be shortened, shorten it.
- CUT unnecessary biographical or historical information.
- CUT plot or text summaries. If you are trying to review or summarize a text-long plot or argument, you are not developing a concise analytical essay. Instead of summarizing the work, try to *contextualize* your supporting evidence or *situate* the reader at a particular point in the text.
- CUT repetition. Repetition in argument and phrases takes room away from new analysis and insights.
- CUT rhetorical flourishes. "Pretentious writing is bad, in part, because it is empty. Like a pastry punctured by a fork, pretentious writing collapses when closely examined, proving that the outside is puffy while the inside has little substance…. Intelligent readers (especially instructors) are likely to get annoyed or impatient when they discover that pretentious language is covering up a lack of argument or insight. It is far better to concentrate on presenting a good argument in plain, clear language." (Lewis Vaughn, *Writing Philosophy*, Oxford: Oxford University Press, 2006, p. 45)
- CUT any sentence that does not directly reference the texts you've been asked to analyze.
- CUT evaluative phrases (good, bad, interesting, important, strong, weak). If possible, replace these evaluations with relationship claims or a verb: "X *contributes to* the pattern of accidents that develops over the course of the novel."

16 Discipline-specific Advice: Reading & Writing about Literature

1) You need to understand not only what is being said and what is happening, but, just as importantly, **you need to understand *how the language choices work***. Think about what the words are *doing* or contributing to the text, instead of what they *mean*.
2) **Literature has no main point and there are no key passages**. This may be how you study for exams, but you need a very different approach to write an effective essay. Instead, think of every and any aspect of the text as a potential entry point for your analysis. Look for patterns at the level of the word and action (hint: thinking is a type of action). Patterns behave in a limited number of ways: they repeat, vary, evolve, and there are anomalies, even contradictory evidence.
3) **Pay attention to details that are *not* essential** to the plot or that are not essential to characterization. What do they add? For example, in Shakespeare's *Merchant of Venice*, one financial loan ends up creating two more. The third loan is irrelevant for plot purposes, and references to it are often cut in performance. But with such cuts, you remove the pattern through which debt generates more debt and characters from different cultures become increasingly intertwined through economic forces.
4) **Literature is not primarily about emotions.** Many students begin the analysis process by trying to attribute some kind of feeling to each character or speaker. Instead, think about a character's *motivations*, those that are immediately relevant to a particular scene, as well as longterm plans and personal propensities. What does the character hope to achieve through speaking? Is he or she trying to get another character to marry him or her? To give him or her money? To pass the sugar? Another way to approach a literary work is to think about how the writer uses language to represent and understand an *experience*, rather than an emotion.
5) Students tend to stray into generalizations when they think about themes. Writers do the reverse: they take apart and analyze all kinds of cultural cliches. You don't need to read a novel to learn that "money can't buy happiness," or "YOLO." Instead, works of art put such commonplaces to the test. **Instead of asking *What is the theme of this play?* ask *How does the writer complicate, challenge, or analyze a conventional theme or assumption?*** How do the writer's language choices break down a particular topic? The discussion of a theme should express a text's complexities, not gloss over them.
6) **Literary writers take into account the reading experience**, which has its own temporality through which textual details are gradually revealed. Texts invite provisional judgements from readers, and readers adjust their impressions and judgements as they move through the text. When you analyze a textual detail from Chapter 1 or from Chapter 20, consider the amount of information at the reader's disposal at each point in the reading process.
7) **Use the dictionary, specifically *The Oxford English Dictionary Online***, the most comprehensive and authoritative dictionary in English. It is available through the Library website, under "Databases."

Analysis is about discovering textual complexity, even ambiguity, and not simplification, generalization, or summation.

"It occurred to me… that the students and I were operating at cross-purposes. The students wanted to demystify the text, to cut a path through the difficult language and unfamiliar speech patterns to arrive at a clear sense of meaning, whereas I, as teacher, wanted to explore its multiplicities and contradictions. If I saw *Othello* as a floating mass of possibilities, they wanted it to be a solid object against which they, as young adults, could test the moral and social assumptions they were in the process of formulating. The **ambivalence** and **contradictions** professors of English are so receptive to in literary texts seem unsettling to many first readers. For them, submitting to the clear control of a morally unambiguous text was an experience they were more likely to expect when reading 'great books' than entering into **a labyrinth of incongruities, discordances, and unanswerable questions**"

(Martha Tuck Rozett, *Talking Back to Shakespeare*, Newark: University of Delaware Press, 1994, p. 31)

17 Discipline-specific Advice: Reading & Writing about Philosophy

1) "When you read a philosophical essay, you are not simply trying to glean some facts from it as you might if you were reading a science text or technical report. Neither are you following a story line as if you were reading a mystery novel…. In most cases, you are tracing the steps in an argument, trying to see what conclusion the writer wants to prove and whether he or she succeeds in proving it. Along the way, you may encounter several premises with their accompanying analyses, clarifications, explanations, and examples. You may even run into a whole chain of arguments. In the end, if you have read well and the writer has written well, you are left not with a new set of data or a story ending, but with a realization—maybe even a revelation—that a conclusion is, or is not, worthy of belief" (Vaughn 8).

2) "Speed-reading is out of the question. Skimming is pointless. Even if you read at a snail's pace, you will probably need to reread the material, perhaps several times. You need to read and reread as many times as necessary to understand the text fully" (Vaughn 10). In order to fully comprehend the claims, premises, supporting arguments, terminology, and the relationships among all these, it is helpful—even necessary—to outline or summarize as you read. At the very least, this is a very good way to tell whether or not you understand the text. If you cannot outline or summarize an argument, then you have not understood it.

3) Keep track of section titles or descriptions that typically state major claims; look for premises (initial or fundamental beliefs upon which later arguments are built); and note when the philosopher makes distinctions and defines his or her terminology. Note definitions that evolve over the course of the text.

4) Note words that signpost the structure of arguments. Conclusions are often indicated by the following types of words or phrases: consequently; thus; therefore; it follows that; as a result; hence; so; which means that. Premises are often indicated by the following types of words or expressions: in view of the fact; because; due to the fact that; the reason being; assuming that; since; for; given that.

5) Note sections that seem to clearly articulate the writer's argument, and also note sections that seem to especially obscure the writer's argument. Does he or she employ a term, image, or metaphor that introduces ambiguity? Does the writer contradict him/herself? Is the contradiction actual or only apparent (that is, does the argument evolve so that the statement is no longer a contradiction)?

"We are born into this world at a particular place and time, steeped in the ideas and values of a particular culture, handed ready-made beliefs that may or may not be true and that we may never think to question. Philosophy helps us rise above this predicament, to transcend the narrow and obstructed standpoint from which we may view everything. It helps us examine our unexamined beliefs in the light of reason, look beyond the prejudices that blind us, and see what's real and true. By using the methods of philosophy, we may learn that some of our beliefs are on solid ground and some are not. In either case, through philosophy, our beliefs become truly and authentically ours, and we are more fully in control of the course we take in life.

…More than anything else, **philosophy is a *process*, a careful, systematic investigation of fundamental beliefs**. When we get involved in the process, we are 'doing philosophy.' We are doing what both great philosophers and ordinary people have done for thousands of years. To put it more precisely, **doing philosophy consists mainly of the systematic use of critical reasoning to explore answers to basic questions, to clarify the meaning of concepts, and to formulate or evaluate logical arguments.**" (Lewis Vaughn, *Writing Philosophy*, Oxford: Oxford University Press, 2006, p. 5)

6) Is the argument a claim supported by logical necessity (A necessarily implies or causes B) or by probability (because of A, B is very likely)? Is the argument descriptive (a claim about the nature of ultimate reality, for example) or prescriptive (this is how mankind *should* behave)?

7) "When you read philosophy, understanding it is just the first step. You also must do something that many beginners find both difficult and alien: you must make an informed judgment about what you read. Simply reiterating what the writer has said will not do. *Your* judgment is what matters here. Mainly, this judgment is your evaluation of the argument presented by the writer—an assessment of (1) whether the conclusion follows from the premises and (2) whether the premises are true. Only when the answer is *yes* to both these questions can you say that the conclusion of the argument is worthy of acceptance" (Vaughn 12-13).

8) For thinkers like Niccolo Machiavelli, Rene Descartes, and Karl Marx, the way in which they write their texts is part of how they make their philosophical arguments. These writers, in effect, invite the kind of attention to language choices that we associate with literary works. In fact, all philosophical arguments expressed in words are influenced by rhetorical considerations and are thus subject to close readings.

9) In your introduction and your topic sentences, only discuss the particular argument or proof that you are going to analyze: do not try to summarize the entire text. In the short essays that you are assigned in HONR 101 and 102, it is impossible to do justice to an entire philosophical treatise or even to a major argument. If you find yourself trying to summarize Descartes's *Meditations* by working from Meditation 1 to 6, you are not developing your own concise analytical argument on a narrow topic. Instead, is there one particular chapter, topic, argument, or proof that you can analyze in detail and in relation to the essay question? Is there one particular historical example used by Machiavelli, for example, that you can critique in order to support your essay thesis? Just as you might choose to discuss a so-called minor character in a literary work, you might likewise choose to examine a subsidiary argument or proof within the philosophical text in order to make your topic manageable and effective in a four-page essay.

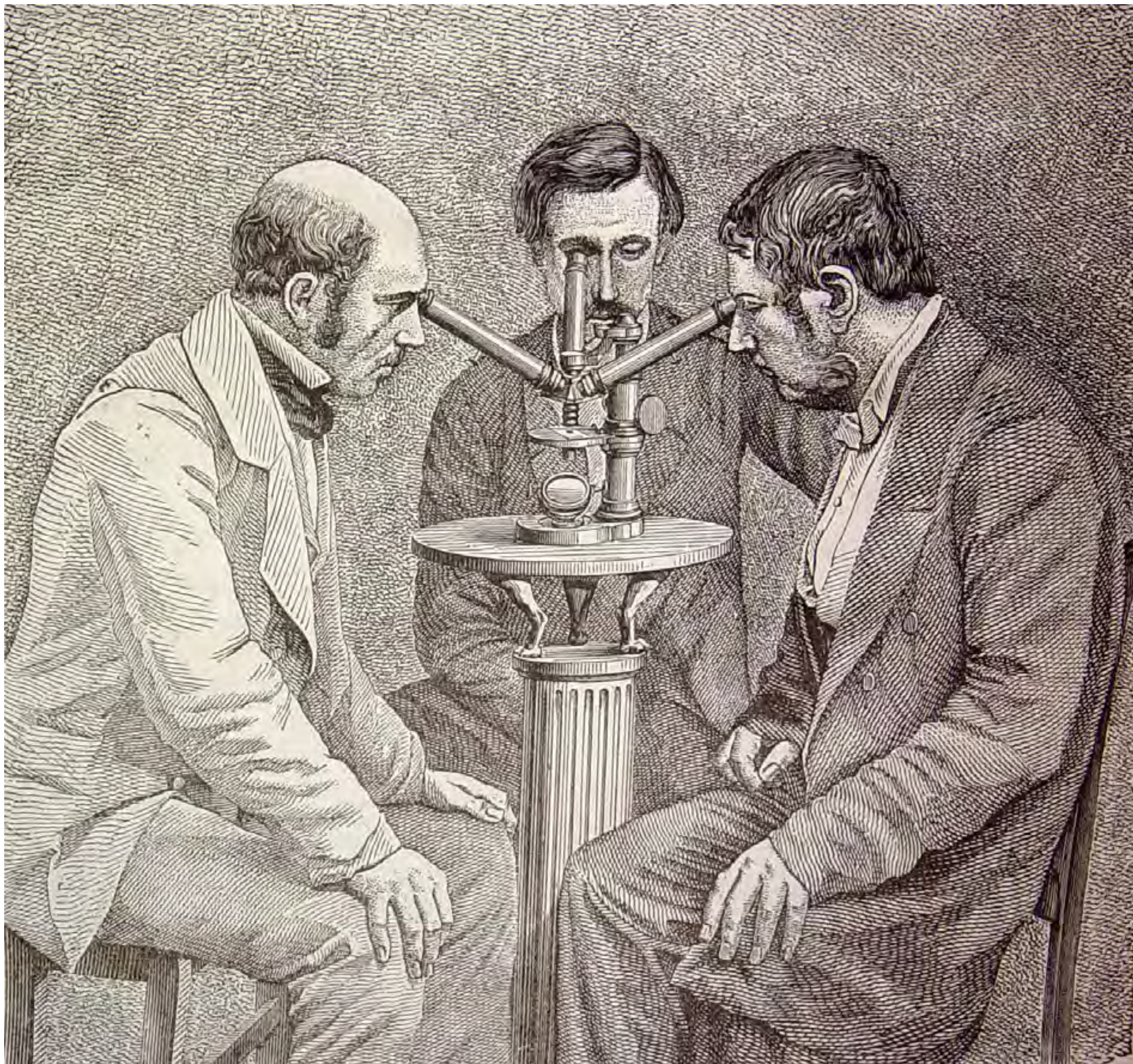
10) Avoid lengthy direct quotations. When you quote, the onus is on you to tease out the logical and linguistic complexities of the language used. You must also explain clearly why the quotation is of significance to your paragraph argument and to your thesis.

Simone de Beauvoir and Jean-Paul Sartre

19 Discipline-Specific Advice: Reading & Writing About Science

Philosophers and scientists both make **truth claims** about how something in the world or universe actually exists and operates. By contrast, historians uncover material evidence from the past and generate probable interpretations about causes and effects. The arts analyze experience and ideas through imaginative forms, while moral philosophy makes prescriptive claims about how the world *should be,* how humans *should behave*, rather than describing how the world actually is.

Truth claims are either established with **certainty** or with **probability**, depending on the kind of **evidence** and **arguments** brought forth.



Consider whether the science writer is presenting a **theoretical argument** or the results of a **material experiment**. What kind of evidence does each kind of scientist bring forth, and how persuasive is that evidence?

Whether theoretical or experimental, the scientist is probably positing a **cause and effect** relationship. What are the primary and subsidiary causes posited? What are the primary and subsidiary effects posited? What is the nature of the relationship between causes and effects? That is, *how* is something a cause or an effect?

Theoretical arguments are often called **deductive**. That is, they begin with a general or fundamental premise and work their way toward the specific, logical implications of that premise. As *The Stanford Encyclopedia of Philosophy* explains, "in deductive inferences, what is inferred is *necessarily* true if the premises from which it is inferred are true; that is, the truth of the premises *guarantees* the truth of the conclusion. A familiar type of example… All *A*s are *B*s. *a* is an *A*. Hence, *a* is a *B*." Empirical arguments, on the other hand, are often called **inductive**. They begin with data, empirical observations that are verifiable through repetition. This data is then considered altogether to draw general conclusions about patterns or to create theories about causes and effects.

Most of what we read in HONR 101 and HONR 102 will pre-date the establishment of a modern "scientific method." One way to analyze earlier experiments and theories, however, is to compare the historical method and conclusions with current scientific reasoning. What is added to and what is missing from the historical method, from a 21st-Century perspective? Where does the writer explain his or her intentions and **methodological choices**?

A writer like Charles Darwin combined features of **rhetorical argumentation** in his book on *The Origin of Species*, which was intended for a public (that is, non-specialist) audience. Like Machiavelli's *The Prince*, then, it is subject to close language readings. In both cases, evidence takes the form of rhetorical examples or anecdotal evidence.

Discipline-Specific Advice: Looking At & Writing About Visual Art

Good writing, in this case, begins with good looking habits. The lefthand list will help you notice the details of a painting that will help generate an effective analysis. Visual details are the equivalent of textual evidence in your essays. As with literature and philosophy, not every detail you observe will ultimately be useful to your thesis. But you cannot develop a concise, accurate, analytical argument without first noticing as much as you can about the painting or the text, and from those details selecting the most persuasive examples for your argument. In your final essay draft, be sure to include only those visual details that are most relevant to your thesis.

History (these elements can*not* be seen)

1. Painter
2. Date
3. First installation location
4. Context: the painting situated in art history (school or movement), and/or in cultural or political history
5. Iconography (traditional meaning applied to specific images: a lamb, for example, might represent Christ)

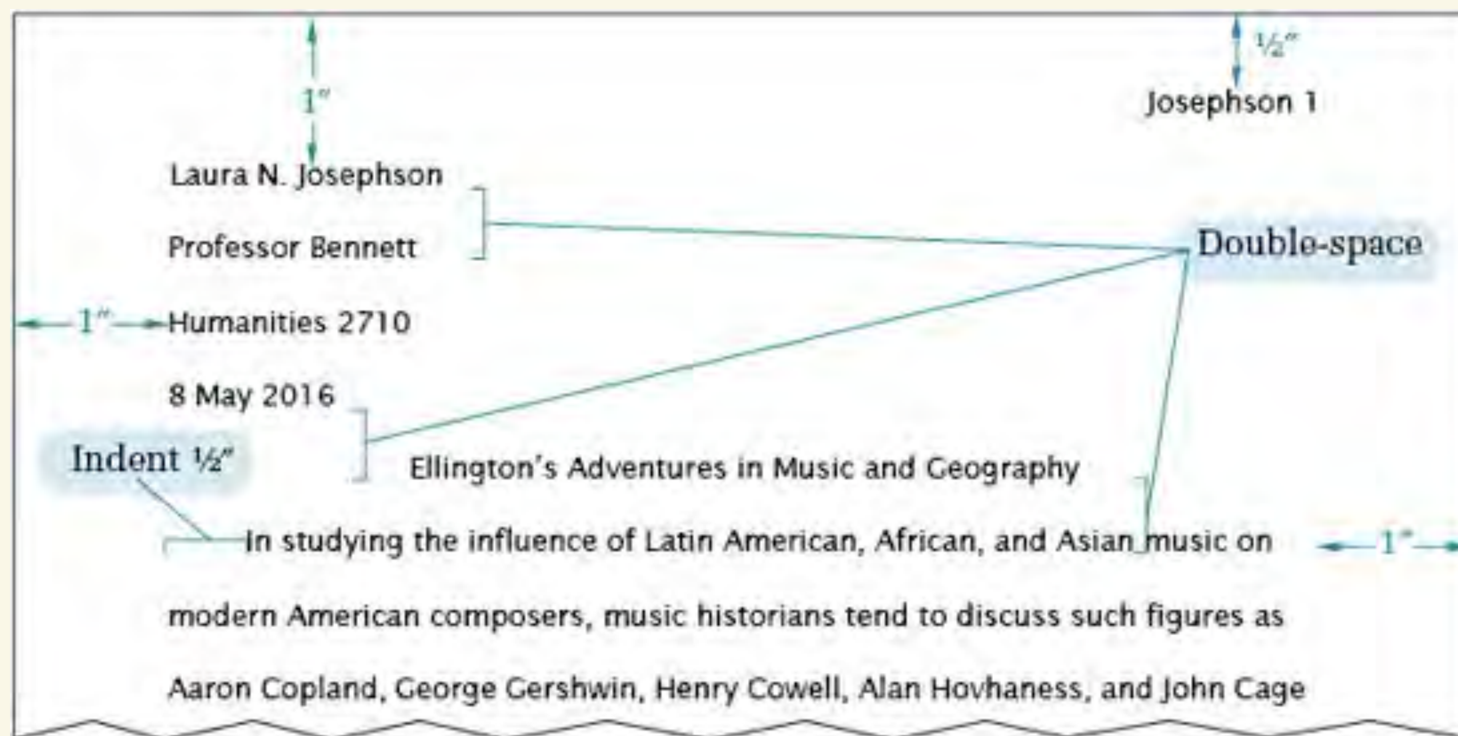
Material Characteristics (things you can see)

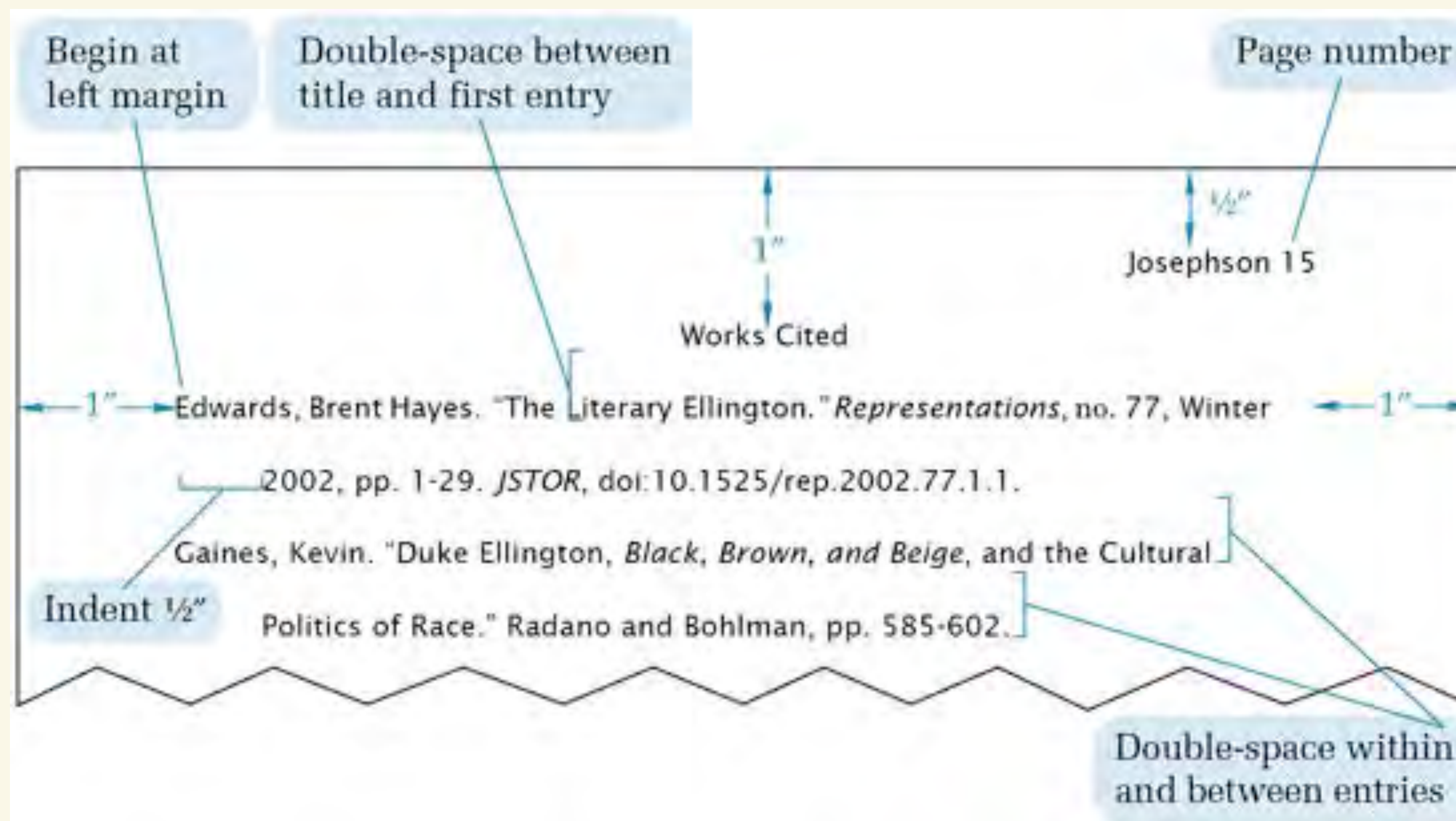
6. Paint application. What sort of texture is evident on the painting's surface? How visible are the brushstrokes? Are they loose and flowing? Or tight and controlled? Are they consistent across the surface, or do they vary in different areas of the painting?
7. Size. How big is the artwork? Are the figures or objects in the work life-sized, larger or smaller than life? How does size affect your response to the work?

Content (the primary focus of our classes and your essays)

8. Setting (inside/outside; urban/landscape; mythical/historical/contemporary)
9. Subject matter (number, size, gender, age, class, job, pose/activity of human figures; and what is the relationship between all of these figures)
10. Composition (arrangement): Where does the eye enter the painting, and how does the eye travel through the painting? What is in the foreground/middle-ground/background? What happens when you look at the painting horizontally, vertically, and diagonally? What comes into view with each approach?
11. What areas and objects of the painting are light? What areas and objects are dark? What things look lightweight, and what things look heavy?
12. How does the painting structure the gaze and identity of the viewer? Are you a mere mortal looking up at the heavens? Are you in the subject position of a male client, looking at a prostitute in her boudoir? Are you in an audience, looking at a stage or other audience members?
13. Do any elements create patterns? Do any elements create contrasts?
14. How does the painting come together as a whole? Considered altogether, what story or narrative do these details tell? How are the formal elements of the painting employed by the artist to create meaning? Do not ignore the work of art as you reach your conclusions.

21 Formatting Essays: MLA Style





For more help with MLA formatting, visit:

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html

22 How to Revise & Edit

Revising and editing are both essential parts of the writing process. Revising involves *rethinking* the intellectual content of your essay, including the thesis, supporting arguments and evidence, and the overall organization. Proofreading involves improving the clarity and mechanics of your paper, without rethinking its central claims and support. Of course, as one considers the clarity of writing, one often finds problems with, or more refined, arguments.

(1) **Examine the conclusion of your rough draft carefully**: does it contain a clearer, more accurate expression of your thesis than the one located in your introduction? If so, replace the material in your introduction with the material from your conclusion.

(2) **Read your paper out loud**. It is easier to hear our mistakes than to see them. Problems with sense and clarity will especially come to the surface through this recitation.

(3) **Reread just your topic sentences**: do they make an argument that is proven in the paragraph that follows? Is there a transition between all your paragraphs? Still looking at just the topic sentences, and perhaps your concluding sentences, ask yourself whether your essay is logically organized. Does the central thesis develop over the course of the entire paper?

(4) **Reread just the quotations**: do they prove what you claim they prove? Are they used correctly as *evidence;* that is, do you provide analysis of every quotation and link it directly to an argument? Have they been formatted properly? Go back to your books: have the quotations been transcribed and cited correctly?

(5) **Read your paper backwards, beginning with the very last sentence**. Move sentence by sentence, checking for grammar, syntax, clarity, sense, and typos.

(6) **Put your final draft aside for a couple days** before rereading it again.

(7) **For help with your paper, email your discussion leader;** make an appointment with a LUC writing tutor (see righthand panel); and/or use the Peer Review Template (see next page).

The Loyola Writing Center

luc.edu/writing/

Types of Appointments:

1. Face-to-face: Meet in person for 30 minutes to an hour with a trained writing tutor at the Lake Shore or Water Tower campus. These one-on-one sessions can cover every stage of the writing process, from brainstorming with a prompt to thesis statements and sentence structure. Bring ideas, drafts, and a variety of writing assignments.

2. Online Consultation: Like Face-to-Face sessions, Online Consultations happen in real time for 30 minutes to an hour. The difference is that writers can meet for Online appointments from home, a distant campus, or any place with wifi access. At the time of the scheduled Consultation, writers sign in to WC Online and paste their writing to a chat feature. They can opt for video conferencing or only a typed interaction.

3. Written Feedback: This asynchronous service is for nearly-completed or completed drafts. At least three hours before the session begins, writers upload Word documents and assignment rubrics to the appointment form. After reading the draft, tutors will write a summary letter and make comments in the margins of the paper, then send the draft back to the writer. Writers should schedule one hour for every 5 pages of writing.

Recommendation: Request a graduate student tutor.

23 Peer Review Questions

You can think of peer review like an intervention, or a meeting of Alcoholics' Anonymous. It's an opportunity to support your peer in a lifelong process that requires extreme vigilance and a willingness to make difficult changes. *Do not be an enabler*. Do not give support and encouragement when you have no idea what a sentence means. As a fellow student, you cannot offer expert advice on writing or the text, but you can and should indicate when something you are reading does not make sense or does not seem accurate.

Writer's Name: ______________________________ Reviewer: ______________________________

(1) What and where is the clearest expression of the essay thesis? Does it have to be moved into the introduction? How effective is the thesis (does it obey the rules listed in this guide)?

(2) Identify the strongest paragraph, and explain what made it such a persuasive part of the essay. If the paper intellectually challenged you or changed your own understanding of a text, let the writer know. The more the reader learns, the stronger the analysis is.

(3) Identify the weakest paragraph, and explain what made it such a problematic part of the essay. Is the paragraph well-organized, with a topic sentence argument, a transition, and effective evidence? If the argument or organization confused you, let the writer know. Do you have suggestions for rewriting or rethinking the paragraph? Does the evidence prove the argument of the paragraph?

(4) Transcribe an argument or sentence that is particularly persuasive.

(5) Transcribe a sentence that is worded so awkwardly and/or ambiguously that the writer's point is difficult to understand.

24 Plagiarism: Definition and Sanctions

Definition: Plagiarism

"Plagiarism involves representing any material that you obtained from another source as your own work. Plagiarism can also occur when you fail to acknowledge the source of any material, including text, ideas, structure, visuals, and other expressions and media. Plagiarism can occur intentionally or unintentionally. In fact, many instances of plagiarism occur unintentionally. Intentional or not, any form of plagiarism is a serious offense." (From the LUC Library Guide, "**Avoiding Plagiarism for First-Year Students**" https://libguides.luc.edu/workshops/plagiarism)

See also the MLA discussion and definition of plagiarism: https://style.mla.org/plagiarism-and-academic-dishonesty/

Loyola punishes plagiarism and cheating according to the following policy:

1. An instructor is responsible for determining the sanctions for academic misconduct in the course sections they teach. Minimally, the instructor will assign the grade of a zero for the assignment or examination. The instructor may choose to impose a penalty grade of "F" for the course.
2. Deans may add and/or elevate the initial sanctions based on a student's conduct history, such as a penalty grade of "F" for the course, suspension, expulsion, and/or the inclusion of educational assignments.
3. Only the Provost may impose the sanction of expulsion as recommended by a dean. The Provost's decision is final.

This information and more about **Loyola's standards for academic integrity** can be found here: https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml

Recommended Online Writing Resources

The Oxford English Dictionary Online (luc.edu —> Libraries —> Find —> Databases —> OED Online)
The Oxford English Dictionary is the authoritative historical dictionary in English. This resource helps you recover the connotations of a word at specific moments in time.

Purdue University OWL (Online Writing Lab)
(Comprehensive advice on all aspects of writing, from argumentation to formatting): https://owl.purdue.edu/owl/purdue_owl.html

Papers: Expectations, Guidelines, Advice, & Grading (University of Toronto): https://www.utm.utoronto.ca/~dwhite/papers.htm

Loyola Writing Center: Major-Specific Writing Resources: https://www.luc.edu/writing/studentresources/loyolaowl/major-specificwriting/

Loyola Writing Center: Personal tutoring sessions (you can request a graduate student tutor): https://www.luc.edu/writing/

Loyola Tutoring Center: http://luc.edu/tutoring/

Loyola Student Accessibility Center: https://www.luc.edu/sac/

Loyola Library Research Guides: https://libguides.luc.edu/?b=s

The Ignatian Pedagogy Paradigm (Or, What does it mean to learn at a Jesuit university?):
https://www.luc.edu/fcip/ignatianpedagogy/applicationsoftheignatianpedagogyparadigm/

Harvard Writing Center Guide to Essay-writing (including discipline-specific advice): https://writingcenter.fas.harvard.edu/pages/strategies-essay-writing

How to Do Things with Pictures: A Guide to Writing in Art History
https://hwpi.harvard.edu/files/hwp/files/writing_about_art_final_web.pdf

How to Do Visual (Formal) Analysis in Art History (short video)
https://www.youtube.com/watch?v=sM2MOyonDsY&feature=youtu.be

26 Images

1. Michelangelo Merisi Caravaggio, *Saint Jerome Writing*, 1605-1606.
2. Johannes Vermeer, *Lady Writing a Letter with her Maid* (Dutch: *Schrijvende vrouw met dienstbode*), 1670–1671.
3. Edward Hopper, *Compartment C, Car 293*, 1938.
4. Hilda Wilkinson Brown, *Young Man Studying (Portrait of Langston Hughes)*, 1932.
5. Leonid Pasternak, *The Passion of Creation*, 19th century.
6. Gustave Caillbotte, *Portrait of a man writing in his study*, 1885.
7. Eastman Johnson, *The Lord Is My Shepherd*, 1863.
8. Jacques Louis David, *The Death of Socrates*, 1787.
9. Amedee Guillemin, *Le Monde physique*, Volume 2: La Lumiere, Paris: 1882, p. 505.
10. Samuel F. B. Morse, *Susan Walker Morse (The Muse)*, 1836–37.
11. John Trumbull, *Declaration of Independence*, 1818.