



The Garden of English

**Purpose Statements**

9

**Daily**

Purpose statements are designed to force—forgive the harsh connotations—students into thinking critically about texts that they read. Students are required to link concrete elements of the text to greater understandings while simultaneously relying on, and building, their literary/rhetorical knowledge and vocabulary. Because students will read the same texts and arrive at different observations, or focus on different words, phrases, or events, these purpose statements work as great springboards for class discussions. Also, due to the fact that these statements are only a-sentence-a-piece, they are quick homework assignments that students will usually complete. Also, in regard to their highly personal, interpretive nature, copying and cheating is easy to catch; honestly, how many kids are going to read the same work, focus on the exact same element of the text, arrive at the same understanding, and word it the exact some way? Not many. (🡨Author’s Note: I could create a nice purpose statement about hypophora here. ☺ )

In order for students to create purpose statements, I ask them to reflect on all of the literary/rhetorical elements that they know, and I have the students compile the terms on one sheet of paper. I follow this up with creating a class list and adding a few of my favorite techniques that they may have overlooked; I also give them my definition of **purpose: what the reader is supposed to understand—and/or do (if specifically talking about rhetoric)—after experiencing the text or discourse.**

Once students create their giant lists of literary and rhetorical terms, I make sure that they are clear on all of their definitions. Depending on the grade level, this list may be ridiculously long, or it may be quite short. I then provide my students with the purpose statement template and examples of it in action. (Note: Throughout my provided examples, I have linked each one to the lit/rhetorical terms explored; however, I don’t make my students do this. It doesn’t seem like a bad idea, though. You will also notice that I rely heavily on examples from Martin Luther King Jr. and Shakespeare with a scattering of Steinbeck. This is because these are the works I use to introduce the technique with the different grade levels I teach.):

**Template**:

*(Author’s Last Name)* ***presents*** *(summary of concrete major literary/rhetorical element—explicitly/implicitly relating to a literary/rhetorical term)* ***in order to*** *(answer to what you understand about characters/plot/universal insights (thematic observations)) based on the summarized element— explicitly/implicitly relating to a literary/rhetorical term).*

***e.g.,***

***Literary***

*Shakespeare presents catastrophic and ominous natural events in order to foreshadow the assassination of Caesar and further establish that fate is driving the aforementioned event. (Setting/Foreshadowing/Conflict/Universal Insight)*

*Shakespeare presents Cassius’s past negative experiences with Caesar in order to characterize their relationship as one fueled by jealousy and hatred. (Narration/Conflict/Characterization)*

*Steinbeck presents Lennie chasing after a dead mouse in order to illustrate Lenny’s simple thought processes and obsession with soft objects. (Exposition/Characterization)*

***More Concrete Purpose statements for Struggling Students (Keeping Observations within the text)***

*Shakespeare presents a general public servant with a warning letter for Caesar in order to show that many individuals know of the conspiracy against the ruler. (Suspense/Dramatic Irony)*

 *Shakespeare presents a concerned teacher in order to show that the public has a love for Caesar. (Internal Conflict/ Characterization/Characterizing Mass Audience)*

***Rhetorical***

I have two types of rhetorical purpose statements: Overall and Focused. I require the students to complete these first templates directly after they read a piece for the sake of making sure they understand the informative and persuasive layers of the work they are looking at. I then move to more specific observations after I know the students understand the OVERALL, LAYERED purpose of the work. The reason I do this is so that when we bridge to rhetorical analysis paragraphs and essays, I can ask them to look at their focused purpose statements and ask them discuss observations as to how the focused statements help drive the speaker’s overall purpose.

*Overall Rhetorical Purpose*

***To Inform:* .** (Speaker) presents the entirety of his (speech/article) in order to inform (audience) (answer to what he wants the audience to understand about the (subject)).

E.g. *President John F. Kennedy presents the entirety of his steel crisis media address in order to inform the American public of the unjustifiable and selfish actions recently taken by US steel executives in the midst of a time of economic recovery.*

*Chavez presents the entirety of his article in order to inform Christian activists and potential sympathizers of the power and necessity of utilizing nonviolence even in the most dire circumstances.*

***To Persuade:***(Speaker) presents the entirety of his (speech/article) in order to persuade (audience) (answer to what he wants the audience to do based on the information about the (subject)).

E.g. *President John F. Kennedy presents the entirety of his steel crisis media address in order to persuade the American public to join him in condemning the US steel executives’ actions and ultimately provide social pressure—derived from their anger at the injustice—which will hopefully assist in lowering steel costs.*

*Chavez presents the entirety of his article in order to persuade Christian activists and potential sympathizers to either support the morality of nonviolent movements and/or universally embrace nonviolent tactics when engaging in protests.*

*Focused Rhetorical Purpose*

*Martin Luther King, Jr. presents an allusion to Abraham Lincoln in order to invoke the memory of the civil rights icon and tie the positive connotations of this man to his—King’s—message. (allusion/positive ethical appeal/ethos)*

*Cesar Chavez repeatedly refers to the lives of internationally renowned civil rights leaders in order to exemplify the practical power that nonviolent protest holds. (Exemplification/Emotional and Logical reasoning)*

*Martin Luther King, Jr. alludes to the Gettysburg Address in order to establish the socio-political similarities during the times of the Civil War and the present. (allusion/rhetorical situation)*

*Martin Luther King, Jr. presents consistently positive images in conjunction with the Emancipation Proclamation in order to exhibit the hope it brought to racial minorities during a tumultuous time. (Connotation/Diction and Imagery/Exordium/Tone)*

*Martin Luther King, Jr. presents repeated images relating to imprisonment in order to characterize the dismal oppression minorities currently face at the hands of the government. (Connotation/ Diction and Imagery (metaphor)/Exigence)*

*Martin Luther King, Jr. develops an extended metaphor based on financial imagery in order to criticize the racial injustice that permeating throughout society. (Extended metaphor/Tone/Exigence)*

**A Note about “Presents”**

The purpose statement template forces the students to use the authorial verb **presents**, but I don’t mind if they change it (especially with rhetorical analysis) as long as the new verb is equally as poignant. Also, when completing this assignment and focusing on a literary work, “presents” always works to prompt students as they try and look for something concrete. Also, I don’t force them to use literary or rhetorical terminology; I ask them to say what the author is doing however they can understand it.

**When Juggling Lit Terms and Abstraction Gets Hard**

My district takes students from 13 other school systems and some are stronger than others. Because of this, when I first start assigning purpose statements, I get varied results. Also, as we all well know, some students may be perfectly capable of pondering abstract concepts, yet the time they use on the bus or in homeroom isn’t enough to generate the voluptuously insightful thoughts we desire. Due to the aforementioned circumstances, I have developed the following as a guide for common mistakes. The guide is also so that students can’t say that I never gave them more guidance than what I do in class so that when they produce rushed garbage, I can ask them to take out this sheet and show me where instructions are unclear.

The Guide:

**Below, I’m going go over some of the common errors I notice with initial purpose statement construction, and I expect that students will deal with the issues and not produce statements that are not thorough and/or insightful. Furthermore, student citations should ALWAYS FOLLOW MLA formatting. My directions and examples are clear; if student work doesn’t look like the model, students should not expect receive an A or a B on the assignment.**

**STUDENTS MUST MAKE SURE THEIR PURPOSE STATEMENTS DEAL WITH THE CONCRETE** (AUTHOR PRESENTS (Summary of CONCRETE PLOT OR LANGUAGE)) **and the abstract** (IN ORDER TO….). **What shows up on the right hand side of the words “in order to” should always contain at least one word that is an idea (i.e. intangible.) In each of my corrected examples below, I have underlined the abstraction found on the right hand side. IT IS EXTREMELY IMPORTANT YOU FOCUS ON COMPLETING THIS: This practice is intended to make students stronger critical thinkers. Note, if the corresponding textual evidence is not properly cited, students will receive no credit for the WHOLE purpose statement.**

**Problem 1: Incorrect reading comprehension (example taken from Act II.i)**

1. Shakespeare presents Mercutio and Romeo talking about love in order to display how each loves Rosaline.

**Problem:** Mercutio doesn’t love Rosaline, and Romeo has moved on. This is blatantly incorrect information; this suggests you weren’t able to comprehend the reading, and your answer is entirely incorrect. It’s wrong, no questions asked. You are required to understand the text you read. Students must use comprehension resources I provide for them.

1. **Corrected**: Shakespeare presents Mercutio talking about Romeo’s love for Rosaline in order to highlight the miscommunication between the characters found in the audience and Romeo knowing he now loves Juliet, while Mercutio does not. (**NOTE:** This purpose statement relates dramatic irony to conflict.)

**Problem 2: Vacuous statements**

1. Shakespeare presents figurative language in order to show Romeo’s true feelings for her.

Or

1. Shakespeare presents Romeo and Juliet mentioning death in order to foreshadow a future conflict.

Or

1. Shakespeare presents Romeo comparing Juliet to the Sun in order to display figurative language.

Or

1. Shakespeare presents Romeo in Juliet’s garden to show dramatic irony.

The above purpose statements do not show me that a student has recognized and interpreted the anything meaningful. These suggest a student has rushed through the assignment.

1. **Problem:** The problem with the first example is that the figurative language is not summarized or identified. Also, I have no idea what “Romeo’s true feelings” are for “her.” Who is the her?

**Corrected:** Shakespeare presents Romeo developing a metaphor comparing Juliet to the Sun in order

To highlight how infatuated he is by her (to the point his world revolves around her).

1. **Problem**: The left hand side of the “in order to” is fine in the case of the second example; however, the right hand side exhibits little understanding. What is the future conflict? Do you mean their death? Oh, good. Then write it.

**Corrected**: Shakespeare presents Romeo and Juliet mentioning death in order to foreshadow their

deaths as an outcome of their romance.

1. **Problem**: There is no abstraction on the right hand side of the “in order to.” This does not demonstrate even an attempt at higher order thinking.

**Corrected**: Shakespeare presents Romeo comparing Juliet to the Sun in order to highlight how

infatuated he is by her (to the point his world revolves around her).

1. **Problem**: First, There is no abstraction on the right hand side of the “in order to.” This does not demonstrate even an attempt at higher order thinking. Second, the gives me no indication s/he understands dramatic irony—what it is, or how I functions. When a student discusses dramatic irony, s/he needs to link it to some element of suspense (tension/anticipation) and/or conflict (struggle).

**Corrected**: Shakespeare presents Romeo listening to an oblivious Juliet’s reflections in to build

suspense as the audience anticipates Romeo’s revelation of his presence. (**Note:** This

 purpose statement relates dramatic irony to suspense.)

**Moving to Paragraphing**

Along with the purpose statements, I also require students to follow them with properly cited textual evidence that relates to the concrete element(s) they decide to incorporate into the left side of the template—what comes after “presents” and before “in order to”. If students complete this second element of the assignment in conjunction with the purpose statements themselves, they—the students—essentially come into class with thoughtful topic sentences and properly cited textual evidence. I usually ask students to share their work with one another and then with the class as a whole. I then ask them to pick their two best purpose statements and turn them into paragraphs using what I call “perfect paragraph structure” (🡨My format for this is all of the crazy boxes on the last page).

The initial assignment would look like this: (Example 1 is Romeo and Juliet; Example 2 is “He Showed us the Way”)

***Purpose Statement****:*

1. *Shakespeare presents Tybalt’s outrage during the Capulet party in order to display his aggressively violent, yet loyal nature.*
2. *Cesar Chavez refers to the life of Dr. Martin Luther King, Jr. in order to present the power that nonviolent protest holds.*

***Textual Evidence***

1. *“**Fetch me my rapier, boy. What dares the slave**/Come hither, cover'd with an antic face,**/To fleer and scorn at our solemnity?**/Now, by the stock and honour of my kin,**/To strike him dead, I hold it not a sin” (I.v. 55-59).*

*“He is a Montague, our foe” (I.v.61).*

*“It fits, when such a villain is a guest:**/I'll not endure him” (I.v.77)*

1. “Dr. King’s entire life was an example of the power that nonviolence brings to bear in the real world” (Chavez 4).

Now, for the first example, this is a lot of textual evidence; I often ask my students to find at least two pieces of text to match with their purpose statements, but it’s not always easy, so one does suffice—as evidenced by example 2. It just so happens that the scene from example one is loaded with evidence of Tybalt’s loyalty-to-a-fault and aggression, so I have recorded most of it. As a first step in paragraphing, I have students add the TAG (Title, Author, Genre) to their purpose statements: You’ll notice the change below: (I don’t make them write out play as the Act and roman numerals imply it.)

**Topic Sentence**

1. *In Act I, scene v of Romeo and Juliet, Shakespeare presents Tybalt’s outrage during the Capulet party in order to display his aggressively violent, yet loyal nature.*
2. *In the article, “He Showed Us The Way,” civil rights leader and labor union organizer, Cesar Chavez, repeatedly refers to the life of Dr. Martin Luther King, Jr. in order to present the power that nonviolent protest holds.*

There is nothing overly hard in adding this information, I just require it of every topic sentence when I ask my students to produce non-essay responses. In essays, I only require the aforementioned elements in the thesis.

I then move to showing students how to properly integrate their quotations and I use three fun metaphors—two of which will be quickly visited here—for this: having a foreign friend named **Dogmar** (which I can’t write out because it would take too long, but I would happily video chat about), Channeling one’s inner Disney Princess: **Elsa** in this case, and **Tuna Fish Sandwiches**. With Else, I tell students they need to take her advice and “Let it Flow.” (I know it’s actually “Go,” but then this wouldn’t make sense.) I instruct them that all textual evidence needs to “flow” within one’s writing, not stand out like pigeon at a cat convention. I then teach them to do this with the following metaphor of the tuna fish sandwich. I tell them that when making a delectable sandwich that if they just open the can (another’s writing) and put it on the bread (their writing),

they will actually have a soggy mishmash of NASTINESS because they didn’t drain the water: no one wants their writing to resemble a soggy tuna sandwich. So, I tell them that students need to drain the water (from long pieces of textual evidence) and only take the meat; it’s the only way to make a good sandwich, or in this case, a good paragraph. I also tell them that some people need more meat on their sandwiches than others, so they should apply their “meat” wisely. Once they hear out my metaphor, I show them how to use textual and contextual summary to allow the “meat” to “flow” with their writing. This is exemplified below:

**Original Textual Evidence:**

1. *“Fetch me my rapier, boy. What dares the slave/Come hither, cover'd with an antic face,/To fleer and scorn at our solemnity?/Now, by the stock and honour of my kin,/To strike him dead, I hold it not a sin” (I.v. 55-59).*

*“He is a Montague, our foe” (I.v.61).*

*“It fits, when such a villain is a guest:/I'll not endure him” (I.v.77)*

1. “Dr. King’s entire life was an example of the power that nonviolence brings to bear in the real world” (Chavez 4).

**Drained Textual Evidence:**

1. *“Fetch me my rapier, ~~boy. What dares the slave/Come hither, cover'd with an antic face,/To fleer and scorn at our solemnity?/Now, by the stock and honour of my kin,/~~To strike him dead, ~~I hold it~~ not a sin” (I.v. 55-59).*

*“He is a Montague, our foe” (I.v.61).*

*~~“It fits, when such a villain is a guest:/~~I'll not endure him” (I.v.76-77)*

1. “Dr. King’s entire life was an example of the power that nonviolence brings to bear in the real world” (Chavez 4).

(No change; sometimes you need it all.)

**Letting it FLOW:**

1. *Take, for example, how in the midst of reveling at a Capulet fest, Tybalt overhears Romeo commenting on an unidentified woman’s beauty. In response to this discovery, Tybalt directs his servant to “fetch [him] his rapier,” (I.v.55) while contemplating how if her were “to strike [Romeo] dead” it would be “not a sin” (I.v.59).*

*In the midst of Tybalt’s contemplations, Capulet discovers his intentions and mandates that Tybalt not create a scene. In response to his uncle’s directive Tybalt retorts, “I’ll not endure” (I.v.77). Romeo’s presence at the party as “he is a Montague, [the Capulet’s] foe” (I.v.61).*

1. Take, for example, how he begins his article by reminding his audience that “Dr. King’s entire life was an example of the power that nonviolence brings to bear in the real world” (Chavez 4).

*(Note: I only use the phrase “Take, for example, how” at the beginning of the year to continuously prompt students to move towards providing an example after the topic sentence. Once they demonstrate they understand this by waking up with night sweats screaming, “Always follow a topic sentence with ‘take, for example, how’,” I tell them to skip that wording and move to merely providing context.)*

Lastly, after I work with students on getting their textual evidence to “FLOW,” I have them begin marking the text to provide analysis. I have realized over the years that, in dealing with 13 towns’ worth of students, students are usually limited in their understanding of what analysis is: explaining how the evidence relates to the claim. They also struggle with knowing how to do that. So, before I explain to them what they have to do to provide analysis, I have students reflect on their evidence AND the context they provided before they integrated their text. I make them read their text and integration and mark—as designated with the squiggles below—the words and phrases that most clearly demonstrate (to them as interpretive readers) the author’s purpose from the topic sentence, in this case Tybalt’s violently aggressive and loyal nature. I do this so that they will know what they have to reference throughout their analysis. If they don’t refer back to the squiggled words in their analysis, they haven’t done this correctly. *(****Side Note****: A way that I prove to students that this is how analysis is done is by showing them a picture of Joy from Pixar’s Inside Out. I have them explain to me how they know she is supposed to represent the emotion of Joy (or Happiness). I make them provide all of the evidence first and then have them explain how what they claim relates to Joy itself. I specifically ask in this manner: how do you know? And they consistently respond with “Because” and they refer back to individual characteristics they pull from the picture. They also then explain the connotations of colors and the common and social assumptions tied to her posture and/or physical features. And this is exactly what analysis is: explaining how the image/language conveys an understanding by explaining common conceptions that lead to a conclusion.)*  I also usually force the students to use the word “because” as they explain textual evidence as it prompts analysis; although, when they are learning, it is sometimes fallacious.

Anyway, below I have provided two examples of what I expect students to do when providing analysis. You’ll notice that in both examples, there is squiggled text and the in the Chavez example I have actually moved to complete the analysis. In the Shakespearean example, I have only generated the initial analysis as to have them work on completing it with the information I underlined.

**Chavez Paragraph Derived from Purpose Statement**

***TS****: In the article, “He Showed Us The Way,” civil rights leader and labor union organizer, Cesar Chavez, refers to the life of Dr. Martin Luther King, Jr. in order to present the power that nonviolent protest holds and move his audience to practice it.*

***TE****: Take, for example, how he begins his article by reminding his audience that “Dr. King’s entire life was an example of the power that nonviolence brings to bear in the real world” (Chavez 4).*

***A****: This acknowledgment of King****presents****the power of nonviolence****because******it informs the audience****of a tangibly successful model that gives merit to his claim.  Furthermore, in assuming that the audience most likely has a deep respect for Dr. King, referring to King allows Chavez to tie the positive emotions that are linked to this American icon with his stance on the power of nonviolence.  All of this works****to persuade the audience****to embrace nonviolent tactics because members are forced to recognize the truth of its power, which makes it more desirable.  People want to act in ways that work, and Chavez has proven that nonviolence does.  Also, individuals are drawn toward positive emotions, so once they find nonviolent protest practical and positive, they will be more likely to embrace the tactic.*

**Shakespeare Paragraph Derived from Purpose Statement**

**Topic Sentence**

*In Act I, scene v of Romeo and Juliet, Shakespeare presents Tybalt’s outrage during the Capulet party in order to display his aggressively violent, yet loyal nature.*

**Textual Evidence:** (The Underlined Words are What I will Refer Back to During my Analysis)

*Take, for example, how in the midst of reveling at a Capulet fest, Tybalt overhears Romeo commenting on an unidentified woman’s beauty. In response to this discovery, Tybalt directs his servant to “fetch [him] his rapier,” (I.v.55) while contemplating how if her were “to strike [Romeo] dead” it would be “not a sin” (I.v.59).*

**Analysis**

*Tybalt’s initial charge to his servant immediately demanding his sword illustrates Tybalt’s aggressive nature because….(I would move to explain how the sword conveys the idea of aggression. I would also discuss how the fact that this is Tybalt’s first and only idea in regard to handling the situation also shows his aggressive nature). Furthermore, his commenting about what he intends to do with the sword illustrates his violent nature because…(I would explain how wanting to murder another while justifying it is ultimately violent).*

**Textual Evidence:** (The Underlined Words are What I will Refer Back to During my Analysis)

*In the midst of Tybalt’s contemplations, Capulet discovers his intentions and mandates that Tybalt not create a scene. In response to his uncle’s directive Tybalt retorts, “I’ll not endure” (I.v.77). Romeo’s presence at the party as “he is a Montague, [the Capulet’s] foe” (I.v.61).*

**Analysis:**

*Tybalt’s challenging his uncle displays his loyalty to heritage because….(I would explain how challenging the authority of his uncle shows Tybalt’s extreme loyalty to the family name. I would also explain how the word foe suggests enmity between the families and how that connection makes Tybalt not want to endure even a well-respected Montague.)*

**Moving to Individual Essay Writing**

The basic formula for having students write essays from their thesis statements is this: have them find varying patterns in their observations, and then have them determine the common link. Have them use their common link as their thesis and then move to use their purpose statements as individual paragraphs under the umbrella of their thesis. Students recognize different patterns, favor different techniques, and understand different themes more clearly. Letting them use their own thoughtful work, already produced, as a springboard, assisting them in finding cohesion, and then asking them to write about it empowers them to write their own papers, and it saves you from having to read 8 million pages of the same response. I have a template for my essay assignment below based on Chapter 1 of *Of Mice and Men.* I produce examples from *Julius Caesar,* as I read that with my students before Steinbeck’s classic.

**Producing an essay about chapter 1 without a prompt**:

1. **Write a single sentence that in some way encapsulates most of your chapter 1 purpose statements. Make sure to include TAG, and also make sure that your final observation after the “in order to” statement pertains to the universal insight of the chapter.**

**e.g.,**

In the play *Julius Caesar,**Shakespeare presents all of Act I in order to characterize individuals and their relationships, foreshadow Caesar’s death, and ultimately illustrate that language is more powerful than authority.*

**­**

1. **Arrange your purpose statements so that you can thoughtfully organize your observations in a manner that makes sense *.* That is, order and combine different purpose statements to create your paragraphs for your paper.**

**e.g.,**

Shakespeare presents Caesar’s request to Anthony during the race of Lupercalia in order to exhibit Caesar’s love for Antony and his superstitious nature.

Shakespeare presents Caesar ignoring a soothsayer in order to expose his hypocritical and potentially ambitious nature.

Shakespeare presents Brutus’s inner turmoil in order to suggest that the ruling class has problems with Caesar’s power.

Shakespeare presents Cassius’s and Brutus’s conversation in order to expose Cassius’s hate for Caesar, along with his—Cassius’s—strong ability to persuade others.

Shakespeare presents ominous natural and supernatural occurrences in order to foreshadow the death of Caesar.

Shakespeare presents deceitful and misleading conversations and practices in order to illustrate that language is more powerful than authority.

1. **Notice that in step two, I will actually have four body paragraphs rather than the typical three. Also note that I could—if I wanted to—establish other connections between my purpose statements and arrange my paragraphs differently; however, also notice how I have arranged them in a manner that seems most reasonable. Anyway, now that you have arranged your topic sentences—which are the first sentence in each paring, consider how the second sentence fits in with the first. The reason for this is because you need to transition to the second sentence in the middle of your paragraph, so you have to indicate this transition with a relationship. See my example below:**

*Shakespeare presents Caesar’s request to Anthony during the race of Lupercalia in order to exhibit Caesar’s love for Antony and his superstitious nature. Context, “Textual Evidence” (Citation). Analysis (using the word “because” and being at least two sentences).* ***And though Caesar is perceived as superstitious****, Shakespeare* ***then*** *presents Caesar ignoring a soothsayer* in order to expose his hypocritical and potentially ambitious nature. *Context, “Textual Evidence” (Citation). Analysis (using the word “because” and being at least two sentences).*

1. **Paragraph transitions: If there is a chronological or topical connection between your paragraphs, use that connection to create a transition statement. Although you have probably been taught to transition at the end of paragraphs in the past, consider actually doing it at the beginning of the next. Check out my example as I transition from my first body paragraph to my second:**

***The publically perceived hypocritical nature and ambition of Caesar*** *prompts Shakespeare* ***to follow this incident*** *by presenting Brutus’s inner turmoil in order to suggest that the ruling class has problems with Caesar’s power. Context, “Textual Evidence” (Citation). Analysis (using the word “because” and being at least two sentences).*

**Of all of the Roman rulers, Cassius has the most disdain for Caesar, so** Shakespeare presents Cassius’s and Brutus’s conversation in order to expose Cassius’s hate, along with his—Cassius’s—strong ability to persuade others. *Context, “Textual Evidence” (Citation). Analysis (using the word “because” and being at least two sentences).*

1. **If paragraphs don’t easily transition, then don’t force it. Paragraphs are separated for a reason. Check out my final example below:**

***In the midst of exploring the makeup of these characters****, Shakespeare presents ominous natural and supernatural occurrences in order to foreshadow the death of Caesar. Example 1 Context, “Textual Evidence” (Citation). Analysis (using the word “because” and being at least two sentences). Example 2: Context, “Textual Evidence” (Citation). Analysis (using the word “because” and being at least two sentences).*

***Throughout the act,*** *Shakespeare presents*  ***multiple*** *deceitful and misleading conversations and practices in order to* ***ultimately*** *illustrate that language is more powerful than authority.*

**Constructing Good Paragraphs: *The perfect paragraph structure***

**Topic sentence:** Your topic sentence must be based around words from the question and identify TAG (Don’t use words like “he/she, things, it, and them” without having a clear antecedent. Be as specific as possible when it comes to identifying characters/terms). Also, you must answer the question in a general sense.

**Textual Evidence**: Here you provide concrete details by adding direct quotations from text. *You may also provide specific plot summary.* Remember to properly INTRODUCE AND CITE your quotations.

**Analysis**: EXPLAIN how your textual evidence relates to the topic of your topic sentence. *DO NOT WRITE ANY VARIATION OF, “THAT IS HOW…”* Instead, consider using this template: *This demonstrates (topic sentence idea) because (explanation of how your evidence relates to your claim. Focus on explaining word assumptions and connotations).* ***🡨This can’t be done in less than two sentences!***

*Words that prompt analysis: demonstrates, shows, exposes, reveals, develops, presents, elicits, evokes, highlights, expresses, promotes,*

Ex. Take, for example, how insert context, “words from the text” (Lastname #).

Repeat as needed

Period is outside the parentheses

Last name only then put a space then only the number of the page. (no pg. or # ) e.g.: (Steinbeck 45).

NEVER USE WORDS LIKE, BUT NOT LIMITED TO, ***MY, YOU, I, YOUR, WE, US***, OR ***OUR*** IN A SENTENCE.

NEVER START OR END A PARAGRAPH WITH A QUOTATION!

Your words must precede the quote! You have done this right when you can’t tell where your words end and the text begins