

Writing Outlines and Body Paragraphs for Analytical Essays

Name: _____ Date: _____ Period: _____

Overview: Now that you have played around with analyzing "Letter from Birmingham Jail" as a table, it is time that we discuss how to write a formal analysis essay, or in our case today, outline and body paragraph. This is the first step towards getting you to write a formal analysis essay on your own, so pay attention! You will be completing the same type of tasks for the rest of the year (and really for the rest of your English career!)

Directions: Most high school analysis essays are four-five paragraphs--an introduction, two-three body paragraphs, and a conclusion. For our first writing piece, we will be exploring how to write just one body paragraph in a structured way. However, you will also be responsible for outlining the remainder of your essay. Your outline should include your thesis (from the "Letter" Analysis document), an assertion for each body paragraph, and the evidence you would use for each paragraph. Then, you will take ONE part of your outline to flesh out and prove in your first full-fledged body paragraph!

All of this will be due on Thursday, October 19th, at the beginning of class. I ask that you turn in your work to turnitin.com, and that you bring me ONE printed copy!

Outlining:

Before you write your body paragraph, you will need to complete an outline. This means that you will be taking the thesis and notes which you compiled on your "Letter" Analysis Document, and turning them into a formal outline. The outline is a preview of what you WOULD say in each body paragraph if you had to write a full four-five paragraph essay.

Consider Pablo Picasso's painting *Guernica*. If you had to write an analysis of this piece, what might you say about it? What argument is he presenting and how does he convey this argument?



What:

How:

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Example Outline:

- I. Introduction: Thesis--The 1937 painting, *Guernica*, by Pablo Picasso depicts the senseless horrors and atrocities of modern warfare. By juxtaposing jagged imagery of broken bodies and colorless physical destruction with a classical—nearly religious—composition, Picasso demonstrates that modern warfare is anything but romantic and glorious.
- II. The horrific and powerful anti-war energy of *Guernica* comes, in part, from Picasso's careful layering of jagged imagery of broken bodies throughout the piece.
- A. Six human forms, broken into grotesque pieces.
 - B. Jumbled eyes.
- III. Furthermore, Picasso paints this scene with a colorless palate to heighten the sense of malaise caused by the destruction of war and to reference the newspaper article in which he first learned of this atrocity.
- A. Black and white. Grayscale=surreal.
 - B. Black and white. Dramatizes light.
- IV. Finally, Picasso's use of a classical, nearly religious composition is evocative given the fact that his subject matter is in such contrast to the typical for this type of composition; rather than giving glory to God, it exposes the reality of modern warfare as absolutely *awesome*--terrifying in its power to kill rather than its power to give life.
- A. Triangular composition--energy moving to center.
 - B. Light from above--contrast to Godly light.
- V. Conclusion: Restate thesis.

Notice: The outline for my body paragraphs all have two examples/pieces of evidence for each how.

Notice: Each piece of evidence is descriptions (think paraphrase) rather than quote. Why? What would your evidence look like?

Once you have finished your outline it is time to choose one body paragraph to write. Consider the following notes on structure and example body paragraphs.

Basics: For our purposes, all literary analysis paragraphs consist of three main components:

- assertion (a topic sentence--basically a mini thesis which includes a specific "how" and reference to the "what")
- evidence from the text (example of techniques in quotes, paraphrase, or summary) and
- commentary (analysis of why the author uses this technique to convey the theme)

A literary analysis paragraph should follow the following structure:

- Assertion (also known a topic sentence)
- Embedded Evidence (with context)
- Commentary (X2+)
- Embedded Evidence (with context)
- Commentary (x2+)
- Concluding Sentence summarizing your thoughts

SAMPLE ONE

THESIS: The 1937 painting, *Guernica*, by Pablo Picasso depicts the senseless horrors and atrocities of modern warfare. By juxtaposing jagged imagery of broken bodies and colorless physical destruction with a classical—nearly religious—composition, Picasso demonstrates that modern warfare is anything but romantic and glorious.

<p>The horrific and powerful anti-war energy of <i>Guernica</i> comes, in part, from Picasso's careful layering of jagged imagery of broken bodies throughout the piece. In total six distinct human forms--and two animal forms (a horse and a bull)--makeup the bulk of the composition. Each of these human bodies has been broken into grotesque pieces through an unusually harsh cubist lens; the bodies seem splintered, twisted, and deformed, composed not of flowing lines, but of sharp and energetic angles (Picasso). These jagged forms convey a sense of the horrific power of war. The human body is not merely portrayed here, it is torn, no cut, apart and reassembled. Even more powerful than images of a "real" maimed figures, Picasso's wrecked human-esque forms capture the havoc wreaked upon the body by modern warfare. Furthermore, the seemingly disconnected and jumbled eyes of the figures point in every direction and are flung open in pain and in reaction to the disaster around them (Picasso). Picasso uses these expressive and horror-struck eyes to emphasize the actual horror of the scene; since the eyes are unfocused and often pointing off at odd angles, the viewer is struck by the overwhelming nature of this atrocity. Neither subject nor viewer can focus on any one part of this brutal depiction because it is just too overwhelming, to horrifying to fully comprehend. Thus, Picasso aptly captures the terror, shock, and utter chaos which is not only present in <i>this</i> bombing, but the destruction reaped by war in general.</p>	<p>Assertion Assertion/EE EE EE EE/CM CM CM CM/EE EE CM CM CM CM CM/CS CS CS</p>
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SAMPLE TWO

Prompt: How does William Golding in the novel *Lord of the Flies* use figurative language reveal the character's innate nature?

THESIS: In the novel *Lord of the Flies*, William Golding uses figurative language in his description of both the island's landscape and the boys themselves to reveal the boys' innate chaos and inhumanity.

<p>In the Golding's novel, <i>Lord of the Flies</i>, imagery and similes are used to describe the landscape of the island in order to develop the shift in tone which eventually foreshadows the seemingly innocent boys' innate chaos and inhumanity. Golding writes that during the day, "flowers and fruit grew together on the same tree and everywhere was the scent of ripeness and the blooming of a million bees at pasture"(24) When Simon and the "littluns" or younger children are in daylight, they are innocently enjoying the beauty of the island and the plentiful food it provides (14, 14-24). The imagery emphasizes the bounty and lusciousness; the tone is lighthearted, innocent, and reassuring and seems to reflect the boys' personalities. However, when night falls, "darkness poured out, submerging the ways between the trees until they were dim and strange as the bottom of the sea"(35). Once a place of great beauty, the island is now occupied by "darkness" which feels chaotic as it "pour[s]" out and makes things "strange"; the darkness transforms the island into a foreign, fearful place, a place that is unrecognizable as portrayed through the use of a simile. This unrecognizable land mirrors the boys' unrecognizable natures; they too have the ability to become chaotic and inhumane, and do so as the book progresses. As the suspense builds, the expectation of dark actions in the darkness is established; thus the imagery of the outer darkness foreshadows the boys' inner darkness.</p>	<p>Assertion Assertion Assertion/EE EE EE EE/CM EE/CM CM/EE EE EE/CM CM CM CM CM/CS CS CS</p>
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Now it is your turn! Remember, your commentary must explain how the author uses this technique to convey their argument, theme, etc.! Good luck, and please don't forget to turn in your outline AND your paragraph to turnitin.com as well as to bring a printed copy!