

Aula 8

CONCLUDING PARAGRAPH (II)

META

This class aims at highlighting the importance of organizing details in a paragraph.

OBJETIVOS

At the end of this class, it is expected that the students:

Recognise the main parts of an essay

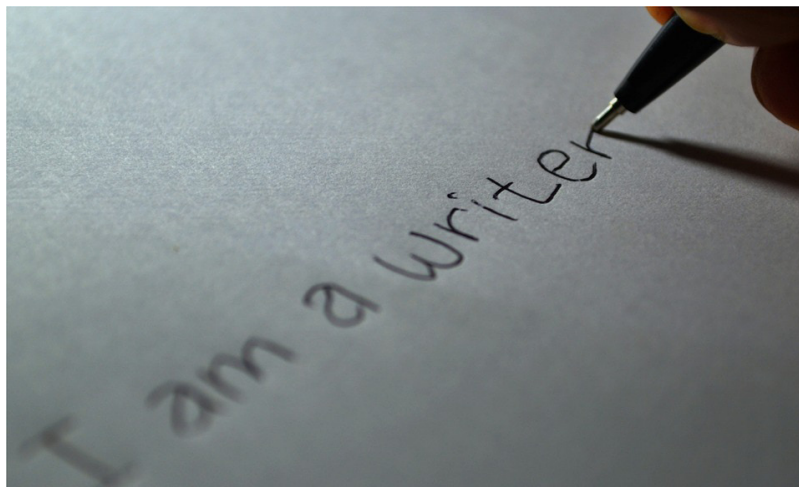
Write clear and concise ideas considering the levels of sentence detail in a paragraph.

PRÉ-REQUISITOS

Previous knowledge about paragraph structure and types of paragraphs.

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INTRODUÇÃO



Fonte: <https://theimpactnews.com>

Welcome to Class 8! This is the second unit dedicated to the conclusion of your essay. You will read some tips on the topic as well as write your own concluding paragraph!

ENDING THE ESSAY: CONCLUSIONS

So much is at stake in writing a conclusion. This is, after all, your last chance to persuade your readers to your point of view, to impress yourself upon them as a writer and thinker. And the impression you create in your conclusion will shape the impression that stays with your readers after they've finished the essay.

The end of an essay should therefore convey a sense of completeness and closure as well as a sense of the lingering possibilities of the topic, its larger meaning, its implications: the final paragraph should close the discussion without closing it off.

To establish a sense of closure, you might do one or more of the following:

- Conclude by linking the last paragraph to the first, perhaps by reiterating a word or phrase you used at the beginning.
- Conclude with a sentence composed mainly of one-syllable words. Simple language can help create an effect of understated drama.
- Conclude with a sentence that's compound or parallel in structure; such sentences can establish a sense of balance or order that may feel just right at the end of a complex discussion.

To close the discussion without closing it off, you might do one or more of the following:

- Conclude with a quotation from or reference to a primary or secondary source, one that amplifies your main point or puts it in a different perspective. A quotation from, say, the novel or poem you're writing about can add texture and specificity to your discussion; a critic or scholar can help confirm or complicate your final point. For example, you might conclude an essay on the idea of home in James Joyce's short story collection, *Dubliners*, with information about Joyce's own complex feelings towards Dublin, his home. Or you might end with a biographer's statement about Joyce's attitude toward Dublin, which could illuminate his characters' responses to the city. Just be cautious, especially about using secondary material: make sure that you get the last word.
- Conclude by setting your discussion into a different, perhaps larger, context. For example, you might end an essay on nineteenth-century muckraking journalism by linking it to a current news magazine program like *60 Minutes*.
- Conclude by redefining one of the key terms of your argument. For example, an essay on Marx's treatment of the conflict between wage labor and capital might begin with Marx's claim that the "capitalist economy is . . . a gigantic enterprise of dehumanization"; the essay might end by suggesting that Marxist analysis is itself dehumanizing because it construes everything in economic -- rather than moral or ethical-- terms.
- Conclude by considering the implications of your argument (or analysis or discussion). What does your argument imply, or involve, or suggest? For example, an essay on the novel *Ambiguous Adventure*, by the Senegalese writer Cheikh Hamidou Kane, might open with the idea that the protagonist's development suggests Kane's belief in the need to integrate Western materialism and Sufi spirituality in modern Senegal. The conclusion might make the new but related point that the novel on the whole suggests that such an integration is (or isn't) possible.

Finally, some advice on how not to end an essay:

- Don't simply summarize your essay. A brief summary of your argument may be useful, especially if your essay is long--more than ten pages or so. But shorter essays tend not to require a restatement of your main ideas.
- Avoid phrases like "in conclusion," "to conclude," "in summary," and "to sum up." These phrases can be useful--even welcome--in oral presentations. But readers can see, by the tell-tale compression of the pages, when an essay is about to end. You'll irritate your audience if you belabor the obvious.

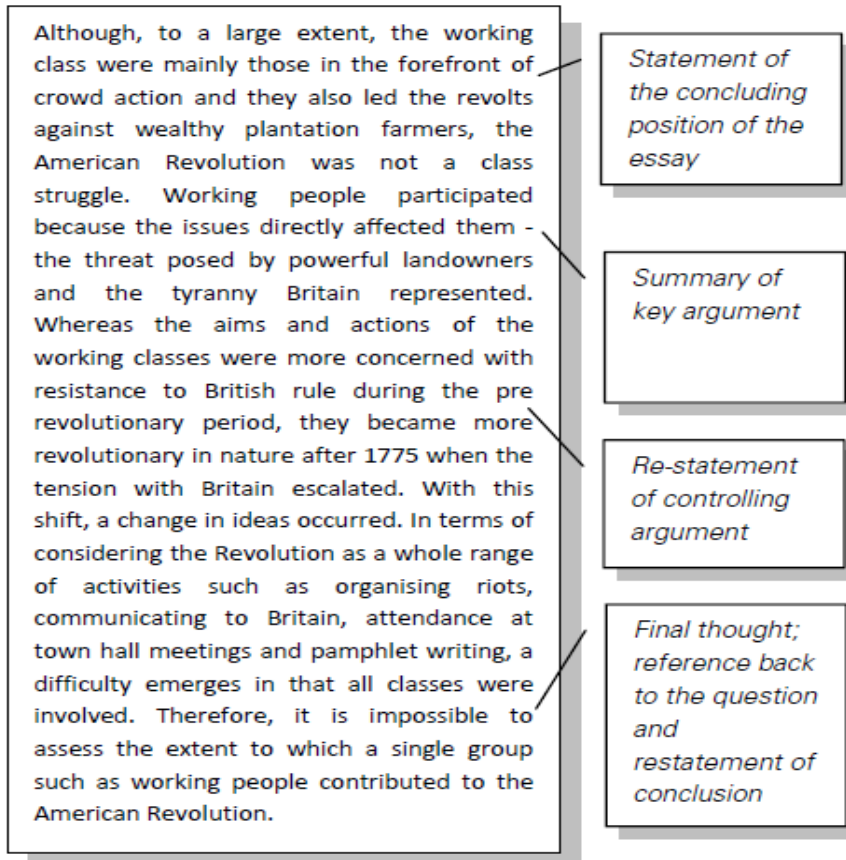
- Resist the urge to apologize. If you've immersed yourself in your subject, you now know a good deal more about it than you can possibly include in a five- or ten- or 20-page essay. As a result, by the time you've finished writing, you may be having some doubts about what you've produced. (And if you haven't immersed yourself in your subject, you may be feeling even more doubtful about your essay as you approach the conclusion.) Repress those doubts. Don't undercut your authority by saying things like, "this is just one approach to the subject; there may be other, better approaches. . ."

Source: <https://writingcenter.fas.harvard.edu/pages/revising-draft>

Do you agree with what was stated in the text? Why? Why not?

Don't simply repeat yourself in this section. A conclusion which merely summarises is repetitive and reduces the impact of your paper.

A conclusion follows that matches the introduction with its key aspects identified in the text boxes.



Source: <http://services.unimelb.edu.au>



Source: <https://billvan61.files.wordpress.com>

Use the paragraphs from Class 6 and write a concluding paragraph:

REVISING THE DRAFT

Having drafted your essay, you have gained the perspective of hindsight. Was the subject matter more complex than you anticipated? Did your preconceived ideas prove less interesting than discoveries you made while writing? Would you like to revise, but feel uncertain about how to do so?

How to revise:

- Put your draft aside. Time away from your essay will allow for more objective self-evaluation.
- Get feedback. Since you already know what you're trying to say, you aren't always the best judge of where the draft is clear or unclear. Let another reader tell you. Then discuss aloud what you were trying to achieve. In articulating for someone else what you meant to argue, you will clarify ideas for yourself.
- Construct a backward-outline of your essay. Identify the main idea(s) in each paragraph. Rank their importance in advancing your thesis. Consider connections between and among ideas.
- Rethink your thesis. Based on what you did in the previous step, restructure your argument: reorder your points, cut irrelevancies or redundancies, add complications and implications. You may want to return to the text for additional evidence.
- Now that you know what you're really arguing, work on the introduction and conclusion. Make sure to begin your paragraphs with topic sentences, linking idea(s) in each paragraph to those proposed in the thesis.
- Proofread. Aim for precision and economy in language. Read aloud so you can hear stylistic infelicities. (Your ear will pick up what your eye has missed.)

An example of revision:

In 1969, E. B. White wrote a one-paragraph comment on the first moon walk. Eventually, White took the comment through six drafts. On the next page of this hand-out, you can see his third and sixth drafts. White's main points are underlined. In Draft 6, White gets right to the point. He states the problem he's addressing—"the moon is a poor place for flags"—in his third sentence. In Draft 3, he does not suggest this until the sentence that begins "Yet," and never directly; it is the sum of the large amount of underlined material. Revision enabled White to be clearer by articulating concisely and directly an idea that was earlier implied; correspondingly, revision let him move an idea that was clear by the middle or end of an early draft to the beginning. He also cut his introductory device, the beach trip. The amount of space he devotes to it in draft 3 suggests that White was attached to this example. But it prevents him from getting to the point. So he substitutes the bouncy dance, which preserves the playfulness of the trip to the beach but is more economical.

Draft 3:

Planning a trip to the moon differs in no essential respect from planning a trip to the beach. You have to decide what to take along, what to leave behind. Should the thermos jug go? The child's rubber horse? The dill pickles? These are the sometimes fateful decisions on which the success or failure of the whole outing turns. Something goes along that spoils everything because it is always in the way; something gets left behind that is desperately needed for comfort or for safety. The men who drew up the moon list for the astronauts planned long and hard and well. (Should the vacuum cleaner go, to suck up moon dust?) Among the items they sent along, of course, was the little jointed flagpoles and the flag that could be stiffened to the breeze that did not blow. (It is traditional among explorers to plant the flag.) Yet the two men who stepped out on the surface of the moon were in a class by themselves and should have been equipped accordingly: they were of the new breed of men, those who had seen the earth whole. When, following instructions, they colored the moon red, white, and blue, they were fumbling with the past—or so it seemed to us, who watched, trembling with awe and admiration and pride. This moon plant was the last scene in the long book of nationalism, one that could have well been omitted. The moon still holds the key to madness, which is universal, still controls the tides that lap on shores everywhere, still guards lovers that kiss in every land under no banner but the sky. What a pity we couldn't have forsworn our little Iwo Jima scene and planted instead a banner acceptable to all—a simple white handkerchief, perhaps, symbol of the common cold, which, like the moon, affects us all!

Draft 6:

The moon, it turns out, is a great place for men. One-sixth gravity must be a lot of fun, and when Armstrong and Aldrin went into their bouncy little dance, like two happy children, it was a moment not only of triumph but of gaiety. The moon, on the other hand, is a poor place for flags. Ours looked stiff and awkward, trying to float on the breeze that does not blow. (There must be a lesson here somewhere.) It is traditional, of course, for explorers to plant the flag, but it struck us, as we watched with awe and admiration and pride, that our two fellows were universal men, not national men, and should have been equipped accordingly. Like every great river and every great sea, the moon belongs to none and belongs to all. It still holds the key to madness, still controls the tides that lap on shores everywhere, still guards the lovers that kiss in every land under no banner but the sky. What a pity that in our moment of triumph we did not forswear the familiar Iwo Jima scene and plant instead a device acceptable to all: a limp white handkerchief, perhaps, symbol of the common cold, which, like the moon, affect us all, unites us all!

As you revise your own work, keep the following principles in mind:

- Revision entails rethinking your thesis. Because clarity of vision is the result of experience, it is unreasonable to expect to come up with the best thesis possible—one that clearly accounts for the complexities of the issue at hand—before beginning a draft, or even during a first draft. The best theses evolve; they are the products of the kind of precise thinking that is only possible to achieve by writing. Successful revision involves bringing your thesis into focus—or, changing it altogether.
- Revision entails making structural changes. Drafting is usually a process of discovering an idea or argument. Your argument will not become clearer if you only tinker with individual sentences. Successful revision involves bringing the strongest ideas to the front of the essay, reordering the main points, cutting irrelevant sections, adding implications. It also involves making the argument's structure visible by strengthening topic sentences and transitions.
- Revision takes time. Avoid shortcuts: the reward for sustained effort is a clearer, more persuasive, more sophisticated essay than a first draft can be.

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Source: <https://writingcenter.fas.harvard.edu>

COMMENT ON THE ACTIVITY

You wrote an essay paragraph by paragraph, from Class 2 onwards. Read the essay and reflect what you could have done differently and rewrite it.

WEB SEARCH

Let's learn more about concluding paragraphs ☺

Access the website: <http://study.com/academy/lesson/concluding-paragraph-examples-format-quiz.html>

Afterwards, do the quiz: <http://study.com/academy/practice/quiz-worksheet-effective-prewriting.html>

<http://study.com/academy/practice/quiz-worksheet-concluding-paragraphs.html>



SUMMARY

In this class you had the opportunity not only to create a conclusion to your essay but also rewriting your essay. Both practices will help you in your writing.

From now on we will concentrate on writing an essay, from introduction to conclusion. But first we shall read on Writer's Block and The Writing Process so that you feel more comfortable and confident to write your essay.



SELF-EVALUATION

Did I increase my knowledge related to concluding paragraph?

Am I able to write a clear and concise concluding paragraph?

Has my knowledge of the English language improved?



NEXT CLASS

Next class, the focus of your studies will be on Writer's Block and The Writing Process. See ya!

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