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March 8, 2010 [Date written]

College English 1: 009 [Course + Section #]

Mr. Hemann [Professor]

**Paragraph Format**

There is a format for writing formal papers in English. You will learn this format in class. Anytime you write a paper – in this class or in the future – you should follow this format.

The paragraph is the basic unit of composition in an essay. Each paragraph expresses one main idea, which is also called *the topic*. A reader should be able to look at an essay and quickly identify the main idea of each paragraph.

Each paragraph begins with a small space, called an indent. To make an indent, simply press the *tab* key. The indent is a signal to readers that a new paragraph is coming. It helps them see when a new main idea will be introduced.

There is also a standard for the style of the letters and the size of the letters. You should write your papers in *Times New Roman* font. The font size should be 12 point. The main body of the essay, the writing, should be double-spaced.

Finally, you should follow standard page format. The margins of your paper should be set at 1 inch. In the top left corner, you should write your name, the date, the course, and your professor’s name. The title of your paper should be centered. In other words, your paper should be formatted just like this page.

Christopher Ian Hemann **EXAMPLE OF CORRECT FORMAT**

Topher 2009-88888

August 27, 2013

College English 1: 022

Mr. Hemann

**Poetry is the Essence of a Language**

During grad school at the University of Chicago, I studied Humanities with a focus on poetry. I had always loved the sounds of the English language and the subtleties of expression I heard in my mother-tongue, and studying for my master’s degree gave me time to immerse myself in the craft of writing a good poem. More importantly, perhaps, I came to understand how language shapes the way we perceive the world. When the American poet Robert Frost declared that “poetry is what gets lost in translation,” he was acknowledging something poets have always known: poetry distills the essence of a language, its particular smells and colors. During this time, I also read translations of East Asian poems that had influenced American poetry during the 20th century—in particular, poems from China and Japan. As I read the translations, and tried to make sense of what was happening in an original language I didn’t understand, I was struck by how Chinese ideograms allowed complex ambiguities to emerge from simple, concrete statements. The aesthetic was so delicate, and so different from my native English, that I eventually decided I would travel to East Asia, which is how I ended up in Korea.