

## MODEL PARAGRAPHS

**model 1:** I returned and saw under the sun that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance hap- peneth to them all. For man also knoweth not his time: as the fishes that are taken in an evil net, and as the birds that are caught in the snare; so are the sons of men snared in an evil time, when it falleth suddenly upon them. This wisdom have I seen also under the sun, and it seemed great unto me. There was a little city, and few men within it; and there came a great king against it, and besieged it, and built great bulwarks against it. Now there was found in it a poor wise man, and he by his wisdom delivered the city; yet no man remembered that same poor man. - Ecclesiastes, IX, 11-18, King James Version, 1611.)

**model 2:** The dominant spirit, however, that haunts this enchanted region and seems to be commander-in-chief of all powers of the air, is the apparition of a figure on horseback without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball, in some nameless battle during the revolutionary war; and who is ever and anon seen by the country folk, hurrying along in the gloom of night, as if on the wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to the vicinity of a church at no great distance. Indeed, certain of the most authentic historians of those parts, who have been careful in collecting and collating the floating facts concerning this spectre, allege that the body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of battle in nightly quest of his head; and that the rushing speed with which he some- times passes along the Hollow, like a midnight blast, is owing to his being belated and in a hurry to get back to the churchyard before daybreak. – Washington Irving, "The Legend of Sleepy Hollow," *The Sketch-Book*, 1819-20

**model 3:** There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. That power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact, makes much impression on him and another none. This sculpture in the memory is not without pre-established harmony. The eye was placed where one ray should fall, that it might testify of that particular ray. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope. – Ralph Waldo Emerson, "Self-Reliance," 1841

**model 4:** The critical power is of lower rank than the creative. True; but in assenting to this proposition, one or two things are to be kept in mind. It is undeniable that the exercise of a creative power, that a free creative activity, is the highest function of man; it is so by man's finding in it his true happiness. But it is undeniable, also, that men may have the sense of exercising this free creative activity in other ways than in producing great works of literature or art; if it were not so, all but a very few men would be shut out from the true happiness of all men. They may have it in well-doing, they may have it in learning, they may have it even in criticising. This is one thing to be kept in mind. Another is that the exercise of the creative power in the production of great works of literature or art, however high this exercise of it may rank, is not at all epochs and under all conditions possible; and that therefore labour may be vainly spent in attempting it, which might with more fruit be used in preparing for it, in rendering it possible. This creative power works with elements, with materials; what if it has not those materials, those elements, ready for its use? In that case, it must surely wait till they are ready. - Matthew Arnold, "The Function of Criticism at the Present Time," *Essays in Criticism*, First Series, 1865.

**model 5:** It seems to me that it was far from right for the Professor of English in Yale, the Professor of English Literature in Columbia, and Wilkie Collins to deliver opinions on Cooper's literature without having read **some** of it. It would have been much more decorous to keep silent and let persons talk who have read Cooper.

Cooper's art has some defects. In one place in *Deerslayer*, and in the restricted space of two-thirds of a page, Cooper has scored 114 offenses against literary art out of a possible 115. It breaks the record. There are nineteen rules governing literary art in the domain of romantic fiction--some say twenty-two. In *Deerslayer* Cooper violated eighteen of them. These eighteen require:

1. That a tale shall accomplish something and arrive somewhere. But the *Deerslayer* tale accomplishes nothing and arrives in the air.
2. They require that the episodes of a tale shall be necessary parts of the tale and shall help to develop it. But as the *Deerslayer* tale is not a tale, and accomplishes nothing and arrives nowhere, the episodes have no rightful place in the work, since there was nothing for them to develop.
3. They require that the personages in a tale shall be alive, except in the case of corpses, and that always the reader shall be able to tell the corpses from the others. But this detail has often been overlooked in the *Deerslayer* tale....

- Mark Twain, "Fenimore Cooper's Literary Offenses," 1895

## COMPREHENSIVE SYMBOL SYSTEM

Here is a comprehensive system of symbols for analyzing and constructing prose.

## **COMPREHENSIVE SYMBOL SYSTEM**

### **Sentence Patterns**

I: Inversions

O: Sentence openers (with specific subcategories covered under "Sentence Openers") •

M: Method and location of expansion

### **Sentence Structures**

S: Simple sentence (one independent clause)

C: Compound sentence (two or more independent clauses)

CC: Complex sentence (one independent clause and at least one dependent clause)

CXC: Compound-complex sentence (two or more independent clauses and at least one dependent clause)

**Word Counts** Indicated by the number of words in parentheses.

### **Sentence Openers**

T: Transitional word/phrase (e.g., True, But, Another)

D: Direct statement (e.g., The critical power, It is undeniable)

C: Clause opener (e.g., In that case)

Q: Question opener (e.g., What if)

### **Rhythm and Euphony**

SM: Smooth and flowing

RB: Rhythmic and balanced

CV: Complex and varied

JA: Jerky or abrupt

### **Rhetorical Type**

L: Loose sentence

P: Periodic sentence

B: Balanced sentence

A: Antithetical sentence

### **Functional Type**

ST: Statement

Q: Question

C: Command

E: Exclamation

**Paragraph Sequence** Indicated by the sequence of word counts in each paragraph.

## **RHETORICAL ANALYSES OF MODEL PARAGRAPHS**

**model 1:** I returned and saw under the sun that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all. For man also knoweth not his time: as the fishes that are taken in an evil net, and as the birds that are caught in the snare; so are the sons of men snared in an evil time, when it falleth suddenly upon them. This wisdom have I seen also under the sun, and it seemed great unto me. There was a little city, and few men within it; and there came a great king against it, and besieged it, and built great bulwarks against it. Now there was found in it a poor wise man, and he by his wisdom delivered the city; yet no man remembered that same poor man. - Ecclesiastes, IX, 11-18, King James Version, 1611.)

### **Passage Analysis:**

1. "I returned and saw under the sun that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all." (CXC-43-D-RB-L-A-ST-M)
2. "For man also knoweth not his time: as the fishes that are taken in an evil net, and as the birds that are caught in the snare; so are the sons of men snared in an evil time, when it falleth suddenly upon them." (CXC-34-T-CV-P-A-ST-M)
3. "This wisdom have I seen also under the sun, and it seemed great unto me." (C-14-D-RB-L-ST)
4. "There was a little city, and few men within it; and there came a great king against it, and besieged it, and built great bulwarks against it." (CXC-24-D-CV-L-ST)

5. "Now there was found in it a poor wise man, and he by his wisdom delivered the city; yet no man remembered that same poor man." (CXC-19-T-RB-A-ST)

**Simple List:**

1. (CXC-43-D-RB-L-A-ST-M)
2. (CXC-34-T-CV-P-A-ST-M)
3. (C-14-D-RB-L-ST)
4. (CXC-24-D-CV-L-ST)
5. (CXC-19-T-RB-A-ST)

**Paragraph Sequence:**

43-34-14-24-19

**model 2:** The dominant spirit, however, that haunts this enchanted region and seems to be commander-in-chief of all powers of the air, is the apparition of a figure on horseback without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball, in some nameless battle during the revolutionary war; and who is ever and anon seen by the country folk, hurrying along in the gloom of night, as if on the wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to the vicinity of a church at no great distance. Indeed, certain of the most authentic historians of those parts, who have been careful in collecting and collating the floating facts concerning this spectre, allege that the body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of battle in nightly quest of his head; and that the rushing speed with which he some- times passes along the Hollow, like a midnight blast, is owing to his being belated and in a hurry to get back to the churchyard before daybreak. – Washington Irving, "The Legend of Sleepy Hollow," *The Sketch-Book*, 1819-20

**Passage Analysis:**

1. "The dominant spirit, however, that haunts this enchanted region and seems to be commander-in-chief of all powers of the air, is the apparition of a figure on horseback without a head." (CC-31-D-CV-P-A-ST)
2. "It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball, in some nameless battle during the revolutionary war; and who is ever and anon seen by the country folk, hurrying along in the gloom of night, as if on the wings of the wind." (CXC-42-D-RB-L-ST-M)
3. "His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to the vicinity of a church at no great distance." (CC-25-D-RB-L-ST)
4. "Indeed, certain of the most authentic historians of those parts, who have been careful in collecting and collating the floating facts concerning this spectre, allege that the body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of

battle in nightly quest of his head; and that the rushing speed with which he sometimes passes along the Hollow, like a midnight blast, is owing to his being belated and in a hurry to get back to the churchyard before daybreak." (CXC-58-T-CV-L-ST-M)

**Simple List:**

1. (CC-31-D-CV-P-A-ST)
2. (CXC-42-D-RB-L-ST-M)
3. (CC-25-D-RB-L-ST)
4. (CXC-58-T-CV-L-ST-M)

**Paragraph Sequence:**

31-42-25-58

**Passage Analysis:**

1. "There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till." (CXC-56-D-CV-P-A-ST-M)
2. "That power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried." (CC-28-D-RB-L-ST)
3. "Not for nothing one face, one character, one fact, makes much impression on him and another none." (S-17-D-JA-A-ST)
4. "This sculpture in the memory is not without pre-established harmony." (S-10-D-SM-L-ST)
5. "The eye was placed where one ray should fall, that it might testify of that particular ray." (CC-16-D-RB-L-ST)
6. "We but half express ourselves, and are ashamed of that divine idea which each of us represents." (C-16-D-RB-L-ST)
7. "It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards." (CXC-26-D-RB-L-A-ST-M)
8. "A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace." (CXC-27-D-CV-L-A-ST)
9. "It is a deliverance which does not deliver." (S-7-D-JA-A-ST)
10. "In the attempt his genius deserts him; no muse befriends; no invention, no hope." (C-12-D-JA-A-ST)

**Simple List:**

1. (CXC-56-D-CV-P-A-ST-M)
2. (CC-28-D-RB-L-ST)
3. (S-17-D-JA-A-ST)
4. (S-10-D-SM-L-ST)
5. (CC-16-D-RB-L-ST)
6. (C-16-D-RB-L-ST)
7. (CXC-26-D-RB-L-A-ST-M)
8. (CXC-27-D-CV-L-A-ST)
9. (S-7-D-JA-A-ST)
10. (C-12-D-JA-A-ST)

**Paragraph Sequence:**

56-28-17-10-16-16-26-27-7-12

**model 3:** There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. That power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact, makes much impression on him and another none. This sculpture in the memory is not without pre-established harmony. The eye was placed where one ray should fall, that it might testify of that particular ray. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope. – Ralph Waldo Emerson, "Self-Reliance," 1841

**Passage Analysis:**

1. "There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till." (CXC-56-D-CV-P-A-ST-M)
2. "That power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried." (CC-28-D-RB-L-ST)
3. "Not for nothing one face, one character, one fact, makes much impression on him and another none." (S-17-D-JA-A-ST)

4. "This sculpture in the memory is not without pre-established harmony." (S-10-D-SM-L-ST)
5. "The eye was placed where one ray should fall, that it might testify of that particular ray." (CC-16-D-RB-L-ST)
6. "We but half express ourselves, and are ashamed of that divine idea which each of us represents." (C-16-D-RB-L-ST)
7. "It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards." (CXC-26-D-RB-L-A-ST-M)
8. "A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace." (CXC-27-D-CV-L-A-ST)
9. "It is a deliverance which does not deliver." (S-7-D-JA-A-ST)
10. "In the attempt his genius deserts him; no muse befriends; no invention, no hope." (C-12-D-JA-A-ST)

#### **Simple List:**

1. (CXC-56-D-CV-P-A-ST-M)
2. (CC-28-D-RB-L-ST)
3. (S-17-D-JA-A-ST)
4. (S-10-D-SM-L-ST)
5. (CC-16-D-RB-L-ST)
6. (C-16-D-RB-L-ST)
7. (CXC-26-D-RB-L-A-ST-M)
8. (CXC-27-D-CV-L-A-ST)
9. (S-7-D-JA-A-ST)
10. (C-12-D-JA-A-ST)

#### **Paragraph Sequence:**

56-28-17-10-16-16-26-27-7-12

**model 4:** The critical power is of lower rank than the creative. True; but in assenting to this proposition, one or two things are to be kept in mind. It is undeniable that the exercise of a creative power, that a free creative activity, is the highest function of man; it is so by man's finding in it his true happiness. But it is undeniable, also, that men may have the sense of exercising this free creative activity in other ways than in producing great works of literature or art; if it were not so, all but a very few men would be shut out from the true happiness of all men. They may have it in well-doing, they may have it in learning, they may have it even in criticising. This is one thing to be kept in mind. Another is that the exercise of the creative power in the production of great works of literature or art, however high this exercise of it may rank, is not at all epochs and under all conditions possible; and that therefore labour may be vainly spent in attempting it, which might with more fruit be used in preparing for it, in rendering it possible. This creative power works with elements, with materials; what if it has not those materials,



those elements, ready for its use? In that case, it must surely wait till they are ready. - Matthew Arnold, "The Function of Criticism at the Present Time," *Essays in Criticism*, First Series, 1865.

### Passage Analysis:

1. "The critical power is of lower rank than the creative." (S-9-D-SM-SH-ST)
2. "True; but in assenting to this proposition, one or two things are to be kept in mind." (C-16-T-RB-MD-ST)
3. "It is undeniable that the exercise of a creative power, that a free creative activity, is the highest function of man; it is so by man's finding in it his true happiness." (CC-29-D-RB-LG-ST-M)
4. "But it is undeniable, also, that men may have the sense of exercising this free creative activity in other ways than in producing great works of literature or art; if it were not so, all but a very few men would be shut out from the true happiness of all men." (CXC-39-T-CV-LG-A-ST-M)
5. "They may have it in well-doing, they may have it in learning, they may have it even in criticising." (C-16-D-RB-MD-ST-M)
6. "This is one thing to be kept in mind." (S-9-D-JA-SH-ST)
7. "Another is that the exercise of the creative power in the production of great works of literature or art, however high this exercise of it may rank, is not at all epochs and under all conditions possible; and that therefore labour may be vainly spent in attempting it, which might with more fruit be used in preparing for it, in rendering it possible." (CXC-53-T-CV-LG-ST-M)
8. "This creative power works with elements, with materials; what if it has not those materials, those elements, ready for its use?" (C-20-D/Q-RB/CV-MD-Q-M)
9. "In that case, it must surely wait till they are ready." (CC-12-C-SM-MD-ST)

### Simple List:

1. (S-9-D-SM-SH-ST)
2. (C-16-T-RB-MD-ST)
3. (CC-29-D-RB-LG-ST-M)
4. (CXC-39-T-CV-LG-A-ST-M)
5. (C-16-D-RB-MD-ST-M)
6. (S-9-D-JA-SH-ST)
7. (CXC-53-T-CV-LG-ST-M)
8. (C-20-D/Q-RB/CV-MD-Q-M)
9. (CC-12-C-SM-MD-ST)

### Paragraph Sequence:

9-16-29-39-16-9-53-20-12

**model 5:** It seems to me that it was far from right for the Professor of English in Yale, the Professor of English Literature in Columbia, and Wilkie Collins to deliver opinions on Cooper's literature without having read some of it. It would have been much more decorous to keep silent and let persons talk who have read Cooper.

Cooper's art has some defects. In one place in *Deerslayer*, and in the restricted space of two-thirds of a page, Cooper has scored 114 offenses against literary art out of a possible 115. It breaks the record. There are nineteen rules governing literary art in the domain of romantic fiction--some say twenty-two. In *Deerslayer* Cooper violated eighteen of them. These eighteen require:

1. That a tale shall accomplish something and arrive somewhere. But the *Deerslayer* tale accomplishes nothing and arrives in the air.
2. They require that the episodes of a tale shall be necessary parts of the tale and shall help to develop it. But as the *Deerslayer* tale is not a tale, and accomplishes nothing and arrives nowhere, the episodes have no rightful place in the work, since there was nothing for them to develop.
3. They require that the personages in a tale shall be alive, except in the case of corpses, and that always the reader shall be able to tell the corpses from the others. But this detail has often been overlooked in the *Deerslayer* tale....

#### **First Paragraph Analysis:**

1. "It seems to me that it was far from right for the Professor of English in Yale, the Professor of English Literature in Columbia, and Wilkie Collins to deliver opinions on Cooper's literature without having read some of it." (CC-35-D-SM-L-ST-M)
2. "It would have been much more decorous to keep silent and let persons talk who have read Cooper." (CC-19-D-SM-MD-ST-M)

#### **First Paragraph Simple List:**

1. (CC-35-D-SM-L-ST-M)
2. (CC-19-D-SM-MD-ST-M)

#### **First Paragraph Sequence:**

35-19

#### **Second Paragraph Analysis:**

3. "Cooper's art has some defects." (S-5-D-JA-SH-ST)
4. "In one place in *Deerslayer*, and in the restricted space of two-thirds of a page, Cooper has scored 114 offenses against literary art out of a possible 115." (CC-26-CV-LG-ST-M)
5. "It breaks the record." (S-4-D-JA-SH-ST)

6. "There are nineteen rules governing literary art in the domain of romantic fiction--some say twenty-two." (S-14-D-SM-MD-ST-M)
7. "In Deerslayer Cooper violated eighteen of them." (S-6-D-SM-SH-ST)
8. "These eighteen require:" (S-2-D-JA-SH-ST)
9. "That a tale shall accomplish something and arrive somewhere." (S-8-D-SM-SH-ST)
10. "But the Deerslayer tale accomplishes nothing and arrives in the air." (C-10-T-JA-SH-A-ST)
11. "They require that the episodes of a tale shall be necessary parts of the tale and shall help to develop it." (CC-18-D-RB-MD-ST-M)
12. "But as the Deerslayer tale is not a tale, and accomplishes nothing and arrives nowhere, the episodes have no rightful place in the work, since there was nothing for them to develop." (CXC-28-T-CV-LG-A-ST-M)
13. "They require that the personages in a tale shall be alive, except in the case of corpses, and that always the reader shall be able to tell the corpses from the others." (CXC-29-D-RB-LG-ST-M)
14. "But this detail has often been overlooked in the Deerslayer tale...." (CC-11-T-JA-MD-ST)

**Second Paragraph Simple List:**

1. (S-5-D-JA-SH-ST)
2. (CC-26-CV-LG-ST-M)
3. (S-4-D-JA-SH-ST)
4. (S-14-D-SM-MD-ST-M)
5. (S-6-D-SM-SH-ST)
6. (S-2-D-JA-SH-ST)
7. (S-8-D-SM-SH-ST)
8. (C-10-T-JA-SH-A-ST)
9. (CC-18-D-RB-MD-ST-M)
10. (CXC-28-T-CV-LG-A-ST-M)
11. (CXC-29-D-RB-LG-ST-M)
12. (CC-11-T-JA-MD-ST)

**Second Paragraph Sequence:**

5-26-4-14-6-2-8-10-18-28-29-11