

Complete Annotated Example Essays

Three A-grade analytical essays with line-by-line annotations

ESSAY 1: LITERARY ANALYSIS

The Illusion of Sight: Vision Imagery in *The Great Gatsby*

[INTRODUCTION - PARAGRAPH 1]

[HOOK - Engages with irony] In the opening pages of *The Great Gatsby*, Nick Carraway declares himself “inclined to reserve all judgments,” yet proceeds to judge nearly every character he encounters. **[CONTEXT - Establishes pattern]** This opening irony establishes a novel deeply concerned with the gap between perception and reality, between what characters see and what they understand. **[THESIS - Clear, specific, analytical]** Through recurring vision imagery—Nick’s observational role, Gatsby’s green light, and the eyes of Doctor T.J. Eckleburg—F. Scott Fitzgerald demonstrates how characters’ distorted perceptions lead inevitably to tragedy, suggesting that the American Dream itself is a failure of vision.

→ **ANNOTATION:** - **Hook effectiveness:** Opens with specific textual irony that immediately establishes theme - **Smooth context:** Moves from opening irony to broader pattern without announcing “this essay will” - **Strong thesis:** Names three specific elements, makes clear argument about their function, connects to larger theme - **Verb choice:** “Demonstrates” and “suggesting” show analytical thinking, not just description

[BODY PARAGRAPH 1]

[TOPIC SENTENCE - Makes specific claim] Nick’s self-positioning as a detached observer establishes the novel’s concern with limited perspective and the impossibility of objective truth. **[EVIDENCE INTRODUCTION]** From the beginning, Nick presents himself as uniquely qualified to narrate: “I’m inclined to reserve all judgments, a habit that has opened up many curious natures to me” (Fitzgerald 1). **[ANALYSIS - Explains significance]** This claim establishes Nick’s narrative authority while simultaneously undermining it through the word “inclined,” which suggests tendency rather than absolute practice. **[DEEPER ANALYSIS]** The immediate contradiction—Nick’s judgmental descriptions of others despite his claimed neutrality—reveals that his role as observer doesn’t provide clarity but rather creates another layer of distortion, as readers must constantly question what they’re being shown. **[SECOND EVIDENCE]** Fitzgerald reinforces Nick’s limited vision through his physical positioning in key scenes; at Gatsby’s parties, Nick is repeatedly placed at the edges, “alone” and observing from a distance (40). **[ANALYSIS OF PATTERN]** This physical marginalization mirrors his epistemological limitations—he can watch but never fully understand, making him the perfect narrator for a novel about the impossibility of truly knowing another person. **[CONCLUDING SENTENCE - Transitions]** If Nick, the most self-aware character, cannot see clearly, the novel suggests that vision itself is fundamentally unreliable.

→ **ANNOTATION:** - **Topic sentence structure:** Makes argument (not just announces topic) - **Evidence integration:** Quote flows naturally into sentence structure - **Analysis depth:** Goes beyond “this shows” to explain HOW and WHY - **Building analysis:** Each sentence builds on the previous, creating cumulative argument - **Page citations:** Proper format shows careful textual support - **Transition strategy:** Concluding sentence bridges to next paragraph’s idea

[BODY PARAGRAPH 2]

[**TOPIC SENTENCE - Connects to previous**] While Nick's vision fails through limitation, Gatsby's vision fails through idealization, represented most powerfully by the green light at the end of Daisy's dock. [**EVIDENCE WITH CONTEXT**] When Nick first observes Gatsby, he is "stretching out his arms toward the dark water" toward "a single green light" (20-21). [**IMMEDIATE ANALYSIS**] The gesture is both reaching and religious—arms outstretched in yearning or prayer—establishing the green light as an object of worship rather than simply a goal. [**EXPLORING IMPLICATIONS**] What Gatsby sees when he gazes at the green light is not Daisy herself but his idealized dream of her, a vision perfected by five years of obsessive imagination. [**SECOND EVIDENCE - Shows development**] Tellingly, once Gatsby is reunited with the real Daisy, Nick observes that "the colossal significance of that light had now vanished forever" and Gatsby seems "confused and a little disappointed" (93). [**SOPHISTICATED ANALYSIS**] This disappointment reveals the fundamental tragedy of Gatsby's vision: reality can never match idealization, yet abandoning the ideal means confronting the emptiness of the dream itself. [**CONNECTING TO THEME**] The green light thus represents not hope but delusion—the American Dream as a destructive fantasy that blinds dreamers to reality.

→ **ANNOTATION:** - **Sophisticated transition:** "While...through limitation" / "through idealization" creates parallel structure - **Embedded quotes:** Quotations integrated grammatically into sentences - **Interpretive language:** "religious," "worship," "delusion" show analytical thinking beyond literal description - **Tracking development:** Shows how symbol changes over time (key for literary analysis) - **Thematic connection:** Explicitly links specific analysis back to thesis about American Dream

[BODY PARAGRAPH 3]

[**TOPIC SENTENCE - Escalates argument**] Beyond individual characters' failures of vision, Fitzgerald includes a supposedly divine perspective—the eyes of Doctor T.J. Eckleburg—that ultimately proves as empty and unseeing as the rest. [**EVIDENCE WITH DESCRIPTION**] The billboard's "blue and gigantic" eyes brood over the valley of ashes, described as keeping "their vigil" like an all-seeing deity (23). [**ANALYSIS - Religious imagery**] The language evokes divine omniscience, suggesting moral oversight in a morally chaotic world. [**COUNTERPOINT - Sophisticated move**] Yet Fitzgerald immediately undercuts this divine reading by revealing the eyes as merely a commercial advertisement for an optometrist—a failed businessman whose sign now sells nothing but the illusion of vision. [**CHARACTER RESPONSE**] When George Wilson, devastated by Myrtle's death, looks at the billboard and says "God sees everything," he projects meaning onto a meaningless image (159). [**DEEP ANALYSIS**] This moment crystallizes the novel's vision theme: in a world where divine oversight has been replaced by commercial imagery, characters desperately project significance onto empty symbols, mistaking advertisement for truth. [**FINAL POINT**] The optometrist's eyes, which should see and correct vision problems, are themselves unseeing—a perfect metaphor for the novel's argument that modern American life offers no moral clarity, only the appearance of meaning.

→ **ANNOTATION:** - **Escalation strategy:** Moves from individual (Nick, Gatsby) to universal/divine level - **Quote analysis:** Doesn't just drop quote—explains specific word choice ("vigil," "blue and gigantic") - **Counterpoint technique:** Sets up interpretation then complicates it ("Yet...") - **Character evidence:** Uses Wilson's response to deepen analysis - **Metaphor awareness:** Explicitly names the irony (optometrist who can't see) - **Connects to modernity:** Links to historical/cultural context

[CONCLUSION]

[**SYNTHESIS - Restates without repeating**] Through these interlocking vision failures—Nick's limited observation, Gatsby's idealizing gaze, and Eckleburg's empty eyes—Fitzgerald constructs a world where clear sight proves impossible and misperception drives every tragedy. [**SIGNIFICANCE OF PATTERN**] Nick cannot see past his own prejudices, Gatsby cannot see past his dreams, the valley of ashes has no oversight at all, and Daisy never sees Myrtle before killing her in the novel's literal failure of vision. [**BROADER IMPLICATIONS**] This pattern suggests that the American Dream is itself a problem of sight: a culture that confuses wealth for worth, appearance for substance, and idealization for love has collectively lost the ability to see clearly. [**FINAL THOUGHT - Returns to**

opening] Nick's final reflection that Gatsby "believed in the green light, the orgiastic future that year by year recedes before us" captures the novel's tragic vision: we are all reaching toward lights we can never grasp, seeing dreams we can never achieve, chasing visions that blind us to the reality before our eyes (180). **[CLOSING RESONANCE]** Perhaps Fitzgerald's greatest achievement is making readers realize that we, too, have been seeing this story through distorted vision all along.

→ **ANNOTATION:** - **Synthesis strategy:** Weaves together all three main points without simply listing them - **Builds to significance:** Each sentence expands understanding of theme - **Circular structure:** Returns to opening imagery with new depth - **Final quote choice:** Well-selected quote that encapsulates entire argument - **Reader awareness:** Ending implicates readers in the vision problem (sophisticated move) - **No new evidence:** Conclusion reflects on what's been proven, doesn't introduce new points

ESSAY 1 OVERALL STRENGTHS: - ✓ Clear, arguable thesis with three specific elements - ✓ Each body paragraph focuses on one element - ✓ Analysis exceeds evidence (more interpretation than quotes) - ✓ Sophisticated vocabulary (epistemological, crystallizes, counterpoint) - ✓ Tracks symbol development over time - ✓ Makes thematic connections throughout - ✓ Strong transitions between paragraphs - ✓ Conclusion synthesizes without repeating - ✓ Present tense throughout (literary analysis convention)

Word Count: ~850 words

ESSAY 2: RHETORICAL ANALYSIS

Building the Future: Steve Jobs' iPhone Keynote as Narrative Persuasion

[INTRODUCTION]

[HOOK - Scene setting] On January 9, 2007, Steve Jobs walked onto a stage in San Francisco and announced, "This is a day I've been looking forward to for two and a half years." **[CONTEXT]** What followed was not merely a product demonstration but a carefully orchestrated rhetorical performance that would transform how technology companies market innovation. **[THESIS - Names strategies and effect]** Through strategic repetition, anticipation-building pauses, and accessible analogies, Jobs transforms a technical product launch into an epic narrative of revolution, making his audience feel like witnesses to history rather than consumers evaluating a purchase.

→ **ANNOTATION:** - **Hook power:** Opens with actual quote, creating immediacy - **Context efficiency:** One sentence establishes significance without over-explaining - **Thesis sophistication:** Names three specific strategies + their cumulative effect - **Key verb:** "Transforms" shows analysis of rhetorical effect, not just description - **Audience awareness:** Notes how audience is positioned ("witnesses to history")

[BODY PARAGRAPH 1 - REPETITION]

[TOPIC SENTENCE] Jobs employs rhythmic repetition to build anticipation and make the iPhone launch feel inevitable rather than optional. **[EVIDENCE WITH CONTEXT]** He begins by declaring, "Today, Apple is going to reinvent the phone," pauses, then adds, "And here it is." **[IMMEDIATE ANALYSIS]** The simple repetition of "today" and "here" creates presence and urgency, as if this moment exists outside normal time. **[PATTERN ANALYSIS]** This strategy intensifies as Jobs reveals the iPhone's features through a repeated formula: "An iPod, a phone, an internet communicator... do you get it? These are not three separate devices. This is one device." **[RHETORICAL EFFECT]** By repeating the device categories three times before the revelation, Jobs creates a rhythmic build that makes the integration seem like a logical inevitability rather than a technical achievement. **[APPEAL ANALYSIS]** The repetition appeals to logos—the pattern suggests rational progression—while simultaneously creating emotional excitement through rhythm.

[CONCLUDING ANALYSIS] Each repetition doesn't just emphasize the message; it transforms product features into a drumbeat of revolution.

→ **ANNOTATION:** - **Clear claim:** States strategy and its effect - **Quote selection:** Chooses representative, powerful quotes - **Analysis of form:** Explains HOW repetition works (rhythm, inevitability) - **Rhetorical appeals:** Names specific appeals (logos, pathos) - **Effect focus:** Every sentence explains impact on audience - **Metaphor use:** "drumbeat of revolution" elevates analysis

[BODY PARAGRAPH 2 - PAUSES]

[TOPIC SENTENCE] Beyond what Jobs says, how he says it—particularly his strategic use of silence—creates suspense that keeps audiences engaged. [PERFORMANCE DESCRIPTION] Before revealing the iPhone, Jobs pauses for nearly three seconds, letting the audience anticipate while an image of a question mark fills the screen. [ANALYSIS OF CHOICE] This silence functions rhetorically as negative space functions visually: it creates emphasis by contrast, making the subsequent revelation feel more significant. [EVIDENCE OF EFFECTIVENESS] The audience's reaction—spontaneous applause and cheers—demonstrates the pause's effectiveness; Jobs has made them desperate for information he controls. [POWER DYNAMIC ANALYSIS] This establishes a crucial power dynamic where Jobs possesses coveted knowledge, positioning him as prophet or visionary rather than salesman. [PATTERN OBSERVATION] Jobs employs this technique repeatedly throughout the keynote, pausing before key features, letting screenshots appear before explaining them, allowing audiences to discover alongside him. [CUMULATIVE EFFECT] These calculated silences transform the presentation from monologue to dialogue, making the audience active participants in the "discovery" rather than passive recipients of marketing.

→ **ANNOTATION:** - **Beyond obvious:** Analyzes pauses/silence, not just words - **Performance awareness:** Treats speech as performance, not just text - **Visual integration:** Notes how images work with pauses - **Audience response:** Uses reaction as evidence of effectiveness - **Power analysis:** Sophisticated point about speaker/audience relationship - **Pattern tracking:** Shows technique used repeatedly (not just once)

[BODY PARAGRAPH 3 - ANALOGIES]

[TOPIC SENTENCE] Jobs makes revolutionary technology feel accessible through familiar analogies that reduce complexity without condescending to his audience. [EVIDENCE] When explaining multi-touch technology, he doesn't discuss sensors or programming; instead, he says, "We've been touching things all our lives... it works like magic." [ANALYSIS] The analogy to physical touch grounds abstract digital interface in embodied human experience, making innovation feel natural rather than foreign. [SOPHISTICATED MOVE] The word "magic" is particularly strategic—it acknowledges the technology's almost inexplicable nature while making that mystery feel wonderful rather than intimidating. [SECOND EXAMPLE] Later, Jobs describes visual voicemail by comparing the traditional system to "1980s answering machine" technology, immediately making the current standard feel antiquated. [COMPARATIVE ANALYSIS] This analogy doesn't just explain the new feature; it creates a temporal framework where the iPhone represents the future and everything else is already past. [ETHOS BUILDING] These accessible explanations establish Jobs' ethos as someone who understands both cutting-edge technology and ordinary users, building trust that bridges the expertise gap.

→ **ANNOTATION:** - **Dual analysis:** Shows what analogies DO (explain) and what they ACHIEVE (positioning) - **Word-level attention:** Analyzes single word choice ("magic") - **Temporal awareness:** Notes how analogies create past/future framework - **Multiple functions:** Shows single technique serving multiple purposes - **Ethos naming:** Explicitly identifies rhetorical appeal being used - **Trust/relationship:** Analyzes speaker-audience relationship building

[CONCLUSION]

[SYNTHESIS] Jobs' rhetorical mastery lies not in individual techniques but in their

integration—repetition builds rhythm, pauses create anticipation, analogies ensure accessibility—all working together to craft a narrative of inevitable progress.

[SIGNIFICANCE] The iPhone keynote succeeded not primarily because the product was revolutionary (though it was) but because Jobs made people feel the revolution, transforming specs into story and features into fate. **[BROADER CONTEXT]** This approach has become the template for tech launches precisely because Jobs understood that people don't buy technology; they buy the story of who they'll become by using it. **[FINAL INSIGHT]** When Jobs concluded with "One more thing..." and revealed the iPhone's price, he had so thoroughly established the device as historic necessity that the high cost seemed like the price of admission to the future rather than a consumer decision. **[LASTING IMPACT]** In this sense, the keynote's greatest achievement was rhetorical: Jobs convinced millions that they weren't purchasing a phone—they were joining a revolution.

→ **ANNOTATION:** - **Integration point:** Shows how techniques work together (sophisticated) - **Cause analysis:** Distinguishes product quality from rhetorical effectiveness - **Generalization:** Moves from specific case to broader pattern - **Final example:** Uses "one more thing" to demonstrate total persuasive success - **Meta-awareness:** Shows how rhetoric transcended transaction - **Circular close:** Returns to revolution theme from opening

ESSAY 2 OVERALL STRENGTHS: - ✓ Analyzes rhetorical choices, not just content - ✓ Explains WHY strategies work for THIS audience - ✓ Names specific rhetorical appeals (ethos, logos, pathos) - ✓ Considers performance elements (pauses, delivery) - ✓ Discusses power dynamics and relationship building - ✓ Present tense (analyzing ongoing rhetorical effect) - ✓ Shows cumulative effect of techniques - ✓ Sophisticated vocabulary (orchestrated, prophet, embodied)

Word Count: ~800 words

ESSAY 3: CHARACTER ANALYSIS

Complicit Dreams: Daisy Buchanan as Enabler in *The Great Gatsby*

[INTRODUCTION]

[HOOK - Challenges common reading] Literary criticism of *The Great Gatsby* has long portrayed Daisy Buchanan as Gatsby's victim—a passive object of obsession trapped between two men competing for possession. **[COMPLICATION]** This reading, while understandable, mistakes Daisy's strategic performance of helplessness for actual powerlessness. **[THESIS - Sophisticated argument]** Through her pattern of choosing security over courage at every crucial decision point—from marrying Tom despite loving Gatsby to allowing him to take blame for Myrtle's death—Daisy emerges not as victim but as active agent in her own objectification, suggesting that Fitzgerald's critique extends beyond male dreamers to include those who enable and profit from their delusions.

→ **ANNOTATION:** - **Critical awareness:** References existing interpretations (shows research depth) - **Complication strategy:** Sets up common view, then challenges it - **Nuanced thesis:** Neither villain nor victim, but complex agent - **Pattern identification:** "pattern of choosing" suggests evidence throughout text - **Thematic breadth:** Expands beyond character to larger critique - **Sophisticated verb:** "enable and profit from" shows complex understanding

[BODY PARAGRAPH 1]

[TOPIC SENTENCE] Daisy's first major choice—marrying Tom hours after receiving Gatsby's letter—establishes her lifelong pattern of preferring material security to emotional risk. **[EVIDENCE WITH CONTEXT]** Jordan recalls that Daisy initially appeared to renounce Tom: "She wouldn't let go of the letter. She took it into the tub with her and

squeezed it up into a wet ball” (Fitzgerald 76). **[SURFACE READING]** On the surface, this scene supports the victim reading—Daisy genuinely loves Gatsby but is forced by circumstances to marry Tom. **[DEEPER ANALYSIS - TURNING POINT]** However, Fitzgerald’s next sentence reveals Daisy’s agency: “Next day at five o’clock she married Tom Buchanan without so much as a shiver.” **[ANALYSIS OF SHIFT]** The shift from emotional turmoil to calm resolution in less than twenty-four hours reveals not weakness but decisive choice; Daisy evaluates her options and selects security. **[WORD-LEVEL ANALYSIS]** The phrase “without so much as a shiver” is particularly telling—it suggests performance of composure, active suppression of doubt rather than absence of feeling. **[ESTABLISHING PATTERN]** This moment establishes a pattern that will repeat throughout the novel: Daisy feeling genuine emotion, then choosing pragmatic safety over emotional authenticity.

→ **ANNOTATION:** - **Chronological start:** Begins with first major choice (logical organization) - **Quote selection:** Chooses quotes showing internal conflict - **Two-level analysis:** Addresses surface reading, then goes deeper - **Close reading:** Analyzes specific phrases (“without so much as a shiver”) - **Pattern establishment:** Shows this isn’t isolated incident but recurring behavior - **Agency emphasis:** Repeatedly highlights Daisy’s active choice-making

[BODY PARAGRAPH 2]

[TOPIC SENTENCE - ADVANCES ARGUMENT] Years later, when Gatsby reenters Daisy’s life, she again performs emotional authenticity while ultimately choosing material comfort, but now with full awareness of her choice’s consequences. **[EVIDENCE]** During the confrontation at the Plaza Hotel, Daisy tells Tom, “I never loved you,” but when pressed by Gatsby to fully renounce her marriage, she retreats: “I can’t say I never loved him... It wouldn’t be true” (132-133). **[ANALYSIS OF AMBIGUITY]** This carefully calibrated ambiguity allows Daisy to seem emotionally honest while providing herself an exit route, revealing sophisticated emotional manipulation rather than confusion. **[GATSBY’S REACTION]** Gatsby’s response—“Of course she did, but she loved me too”—shows his willingness to accept Daisy’s equivocation, enabling her strategy of maintaining all options (133). **[POWER DYNAMICS]** In this moment, Daisy demonstrates her actual power: she knows both men will accept whatever story she offers because they need to believe in their version of her. **[CONSEQUENCE ANALYSIS]** By refusing to choose clearly, Daisy maintains access to both Gatsby’s romantic idealization and Tom’s brutal security, exploiting both men’s willingness to project their fantasies onto her.

→ **ANNOTATION:** - **Temporal transition:** “Years later” creates chronological progression - **Development claim:** Shows character choosing “with full awareness” - **Quote analysis:** Examines both what’s said and what’s strategically left unsaid - **Multiple perspectives:** Includes Gatsby’s reaction to show impact - **Power analysis:** Sophisticated reading of who actually controls situation - **Exploitation language:** Strong interpretive claim with textual support - **Pattern continuation:** Links back to established pattern from paragraph 1

[BODY PARAGRAPH 3]

[TOPIC SENTENCE - CLIMAX] Daisy’s ultimate act of choosing security over accountability—allowing Gatsby to take blame for Myrtle’s death—completes her transformation from romantic heroine to active participant in tragedy. **[EVIDENCE AND CONTEXT]** After Daisy kills Myrtle while driving Gatsby’s car, Gatsby immediately decides to protect her: “I’ll say I was driving” (143). **[CRUCIAL DETAIL]** Fitzgerald makes clear Daisy knows about this plan—she and Tom are seen “conspiring” the next morning—yet she never corrects the false narrative (145). **[MORAL ANALYSIS]** This silence represents Daisy’s most consequential choice: she allows a man who loves her to die protecting her from consequences she deserves. **[CHALLENGING SYMPATHY]** While readers might excuse her previous choices as products of her era’s limited female options, this moment demonstrates active moral cowardice—Daisy values her comfort more than Gatsby’s life. **[FINAL FLIGHT]** Her departure with Tom immediately after Gatsby’s death, “without a trace” and without attending his funeral, completes the pattern: Daisy takes what she wants from Gatsby’s devotion, then abandons him when staying

becomes uncomfortable (164).

→ **ANNOTATION:** - **Escalation:** Most serious choice saved for final body paragraph - **Moral vocabulary:** “accountability,” “cowardice,” “deserves” shows ethical judgment - **Evidence layering:** Multiple quotes show sequence of events - **Characterization shift:** Tracks evolution from sympathetic to culpable - **Historical awareness:** Acknowledges gender constraints but doesn’t accept them as excuse - **Pattern completion:** Explicitly notes this completes established pattern - **Abandonment focus:** Final detail (missing funeral) seals interpretation

[CONCLUSION]

[**SYNTHESIS**] From her marriage to Tom through the Plaza confrontation to her final abandonment of Gatsby, Daisy consistently chooses comfort, security, and self-preservation, revealing a character far more complex than either the golden girl of Gatsby’s dreams or the shallow villain of easy criticism. [**REFRAMING**] She is neither: she is a person making rational choices within a constrained system, who understands exactly what she’s doing and proceeds anyway. [**BROADER SIGNIFICANCE**] This reading deepens rather than diminishes the novel’s tragedy; Daisy isn’t a prize to be won but an agent who chooses complicity, making her relationship with Gatsby a transaction where both parties use each other—he for his romantic dream, she for validation and escape. [**GENDER ANALYSIS**] Fitzgerald’s portrait of Daisy thus critiques not just romantic idealization but also the women who strategically perform the role of ideal, profiting from objectification while resenting its constraints. [**FINAL THOUGHT**] When Nick reflects that Daisy and Tom are “careless people... they smashed up things and creatures and then retreated back into their money,” he’s describing not passive destruction but active choice—and Daisy, despite her performed helplessness, may be the more careless of the two (179).

→ **ANNOTATION:** - **Chronological synthesis:** Reviews evidence sequence without repeating details - **Complexity preservation:** Resists simple villain/victim binary - **Reframing moment:** Offers fresh lens on character - **Thematic expansion:** Connects character to novel’s broader concerns - **Gender critique:** Shows awareness of feminist readings - **Powerful closing:** Uses Nick’s famous quote to seal new interpretation - **Comparative claim:** Bold final assertion (Daisy more careless than Tom)

ESSAY 3 OVERALL STRENGTHS: - ✓ Challenges conventional interpretation (sophisticated) - ✓ Tracks character choices chronologically - ✓ Close reading of specific words and phrases - ✓ Acknowledges counterarguments (victim reading) - ✓ Analyzes power dynamics, not just plot - ✓ Gender-aware without being reductive - ✓ Multiple perspectives (Daisy, Gatsby, Nick) - ✓ Strong evidence selection showing pattern - ✓ Moral analysis while preserving complexity

Word Count: ~850 words

COMPARISON: WHAT ALL THREE ESSAYS DO WELL

Universal A-Grade Characteristics:

- 1. Sophisticated Theses** - All three make arguable claims, not obvious statements - Each thesis includes specific elements AND their significance - Arguments go beyond surface-level observations
- 2. Strategic Evidence** - Quotes are carefully selected to support specific points - Evidence is analyzed, not just presented - Multiple pieces of evidence per paragraph
- 3. Analysis Depth** - More space devoted to analysis than evidence - Explanations of HOW and WHY, not just WHAT - Multiple levels of interpretation
- 4. Clear Organization** - Topic sentences advance argument - Logical progression

between paragraphs - Transitions connect ideas smoothly

5. Academic Tone - Present tense (for literary/rhetorical analysis) - Formal but not stilted - Sophisticated vocabulary used naturally

6. Textual Awareness - Close reading of specific words and phrases - Attention to patterns and repetition - Recognition of authorial choices as deliberate

7. Strong Conclusions - Synthesis without repetition - Broader significance addressed - Memorable final insights

KEY TECHNIQUES DEMONSTRATED

FROM ESSAY 1 (Literary Analysis):

- **Symbol tracking over time** - Shows how green light changes meaning
- **Pattern identification** - Vision imagery throughout
- **Thematic connections** - Links analysis to American Dream
- **Irony recognition** - Nick's claimed neutrality

FROM ESSAY 2 (Rhetorical Analysis):

- **Multiple appeals** - Identifies ethos, logos, pathos
- **Performance elements** - Analyzes pauses, delivery
- **Audience positioning** - How rhetoric affects listeners
- **Power dynamics** - Speaker-audience relationship

FROM ESSAY 3 (Character Analysis):

- **Challenge conventions** - Questions standard interpretation
 - **Chronological tracking** - Pattern of choices over time
 - **Moral complexity** - Neither villain nor victim
 - **Gender awareness** - Considers social constraints
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HOW TO USE THESE EXAMPLES

For Study: 1. Read essay without annotations first 2. Identify techniques before reading annotations 3. Compare your analysis to annotations 4. Note techniques you want to emulate

For Writing: 1. Use as models for structure 2. Adapt thesis formulas to your topic 3. Imitate analysis depth (not content) 4. Study how evidence is integrated

For Revision: 1. Compare your draft to these examples 2. Check if you're analyzing (not just describing) 3. Ensure evidence is properly explained 4. Add depth where needed

Remember: These essays demonstrate techniques, not topics to copy. Your goal is learning HOW they analyze, not WHAT they say.