

原力英语全能提升训练营

B2 学术写作训练

学术写作篇章分析（二）

篇章分析一

This argument was produced for an on-demand assessment.

Students were asked to write a passage about a plan to install video cameras in the classroom for safety reasons.

VIDEO CAMERAS IN CLASSROOMS

You are seated in class as your teacher explains and points things out on the whiteboard. You twitch your hand, accidentally nudging your pencil, which rolls off your desk and clatters to the floor. As you lean over to pick up your pencil, your cell phone falls out of your coat pocket! Luckily you catch it without your teacher seeing, but it is in plain view of the video camera's shiny lens that points straight at you. The classroom phone rings, and after a brief conversation, your teacher walks over to your desk and kneels down beside you. "About that cell phone of yours . . ." How did that get you in trouble? How could it possibly be a good idea to put cameras in classrooms?

When students are in their classrooms, teachers are in the classroom too, usually. But when a teacher goes out of the classroom, what usually happens is either everything goes on as usual, or the students get a little more talkative. Cameras aren't there because people talk a lot. It is the teacher's job to keep people quiet. If something horrible happened, somebody in class would usually report it, or it would just be obvious to the teacher when he came back that something had happened.

If we already have cameras in the halls, why spend the money to get thirty more cameras for all the different classrooms? Our school district already has a low budget, so we would be spending money on something completely unnecessary. There hasn't been camera-worthy trouble in classrooms. Camera-worthy trouble would be bad behavior every time a teacher left the room. There is no reason to install cameras that might just cause trouble, both for the students and for the budget.

Different students react differently when there is a camera in the room. Some students get nervous and flustered, trying hard to stay focused on their work with a camera focused on them. 90% of students claim that they do better work when they are calmer, and cameras are not going to help. Other students look at cameras as a source of entertainment. These students will do things such as wave at the camera, make faces, or say hi to the people watching through the camera. This could be a big distraction for others who are trying to learn and participate in class. Still other students will try to trick the camera. They will find a way to block the lens or do something that the camera will not be likely to catch. All of these different students will be distracted by the cameras in their classrooms.

Instead of solving problems, cameras would cause the problems. That is why I disagree with the idea to put cameras in classrooms. This plan should not be put to action.

ANALYSIS

ANALYSIS

The writer of this piece

- **introduces a claim (stated late in the essay).**

... I disagree with the idea to put cameras in classrooms. This plan should not be put to action.

- **acknowledges alternate or opposing claims.**

Instead of solving problems, cameras would cause the problems.

ANALYSIS

The writer of this piece

- **supports the claim with logical reasoning and relevant evidence, demonstrating an understanding of the topic.**
- [Cameras are not necessary because] *if something horrible happened, somebody in class would usually report it, or it would just be obvious to the teacher when he came back that something had happened.*
- *... we already have cameras in the halls ...*
- *Our school district already has a low budget ...*

ANALYSIS

The writer of this piece

- **uses words, phrases, and clauses to create cohesion and clarify the relationships among the claim, reasons, and evidence.**

If ... already ... why ... so ... Some students ... Other students ... These students ... All of these different students ...

ANALYSIS

The writer of this piece

- **establishes and maintains a formal style.**
 - *When students are in their classrooms, teachers are in the classroom too, usually. But when a teacher goes out of the classroom, what usually happens is either everything goes on as usual, or the students get a little more talkative.*
 - *Different students react differently when there is a camera in the room.*

ANALYSIS

The writer of this piece

- **provides a concluding statement that follows from and supports the argument presented.**

Instead of solving problems, cameras would cause the problems. That is why I disagree with the idea to put cameras in classrooms. This plan should not be put to action.

- **demonstrates good command of the conventions of standard written English (with occasional errors that do not interfere materially with the underlying message).**

篇章分析二

This essay was produced for an on-demand assessment.

Students were told to write about a character in a work of literature whose pride or selfishness creates problems.

ANIMAL FARM

In the novel, *Animal Farm*, by George Orwell, there is one very particular character whose pride and selfishness creates problems. This character had just merely good ideas in the beginning. However, as time went on, his true self-interest began to shine through. This character started a free republic of animals and turned it into a plantation that used animals as slaves. He never did have enough and always wanted more, regardless of the price that others had to pay. This character whose pride and selfishness creates problems, is none other than the great leader of Animal Farm himself, comrade Napoleon, the pig.

Comrade Napoleon is a powerful authority on Animal Farm. In fact, he is the leader of Animal Farm and a high-strung leader at that. After Old Major died, Napoleon lived upon Old Major's ideas. Napoleon led all the animals to rebellion so that Manor Farm ceased to exist, and Animal Farm was born. In the first year, he even worked the fields and helped bring in their biggest harvest ever. Little did the animals know, but he would soon change. Eventually the animals started receiving less food because Napoleon needed more food to power his —larger brain. Later, he ran off his successor, Snowball, so he can have the whole farm to himself. Then he stopped working the fields. He started taking young animals and selling them or using them for his own use. He stopped sleeping in the hay and slept in the farm house instead. Finally, he took away half the grain fields so he could plant barely to make himself beer. This Napoleon was a power hungry, selfish individual for sure.

Being power hungry, always causes problems, and boy did Napoleon cause problems. The animals had received so little food that many were starving, you could see their bones, and some even died of starvation. Napoleon's lack of work meant the animals had to work harder, and it wasn't easy on an empty stomach. Many animals would break their legs or hoofs but would continue to work. The lack of new workers due to Napoleon's selling them off, meant that nobody could retire, and one old animal even died in the fields. Snowball was a great teacher for the animals, and now that he was gone, they lacked education. Then with finally only half of the fields being productive for food, the animals starved even more and worked harder to make beer that they never saw. Not to mention that they had to sleep on a dirt floor while the lazy Napoleon slept in his nice comfortable bed. His selfishness had created problems.

Napoleon's experience had changed the farm drastically. He thought things were getting better while the animals knew they were only getting worse. After the rebellion, many humans disliked Animal Farm and the animals disliked humans. Napoleon's selfish ways were much like those of a farmer. So eventually as Napoleon became more “human,” the town’s people began to like him. Napoleon could care less about his animals, just so long as he was on good terms with the humans. By the novel’s end, Napoleon is great friends with every human in town. However, his animal slaves are no longer happy as they once were. They still hate humans which means now, they hate Napoleon. So due to Napoleon's pride, the story has changed its ways from start to finish. He has turned friends into foe and foe into friends, but at great cost.

In the novel, *Animal Farm*, by George Orwell, Comrade Napoleon is a character whose pride and selfishness creates problems. The starving animals have suffered greatly because of their leader's pride. On the other hand, Napoleon has gained great success through his selfishness. Unfortunately, that's just the way it is. You can't have pride without problems. Even if they are little problems, it's still due to pride. Now, if Napoleon had pride in his farm rather than in himself, well then maybe the humans would've hated him, but he'd still have his true friends of four legs. However, he chose to follow a different path and he burned those bridges along the way. So, for now, Comrade Napoleon's pride and selfishness has created problems for the animals, but someday, it will create problems for himself.

ANALYSIS

ANALYSIS

The writer of this piece

- **introduces the topic.**

In the novel, Animal Farm, by George Orwell, there is one very particular character whose pride and selfishness creates problems....This character whose pride and selfishness creates problems, is none other than the great leader of Animal Farm himself, comrade Napoleon, the pig.

ANALYSIS

The writer of this piece

- **organizes complex ideas, concepts, and information to make important connections and distinctions.**

The organization of the explanation is mostly chronological. The writer focuses on how Napoleon changes over time, how he becomes power hungry and selfish and eventually —human. The writer describes the problems that Napoleon's changing nature creates.

ANALYSIS

The writer of this piece

- **develops the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.**
- *Details: In the first year, he [Napoleon] even worked the fields and helped bring in their [the animals’] biggest harvest ever.... Not to mention that they had to sleep on a dirt floor while the lazy Napoleon slept in his nice comfortable bed.*
- *Examples: ... nobody could retire, and one old animal even died in the fields.*

ANALYSIS

The writer of this piece

- **uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.**
 - *In the novel, Animal Farm, by George Orwell, there is one very particular character whose pride and selfishness creates problems. This character had just merely good ideas in the beginning.*
 - *In the novel... In fact... In the first year... Eventually... Being power hungry... Not to mention... On the other hand ...*

ANALYSIS

The writer of this piece

- **uses precise language and domain-specific vocabulary to manage the complexity of the topic.**

In the novel, Animal Farm, by George Orwell, there is one very particular character whose pride and selfishness creates problems. . . . This character started a free republic of animals and turned it into a plantation that used animals as slaves.

ANALYSIS

The writer of this piece

- **establishes and maintains a formal style and objective tone (with the exception of ... and boy did Napoleon cause problems).**

In the novel, Animal Farm, by George Orwell, there is one very particular character whose pride and selfishness creates problems. ... Comrade Napoleon's pride and selfishness has created problems for the animals, but someday, it will create problems for himself.

ANALYSIS

The writer of this piece

- **provides a concluding section that follows from and supports the information or explanation presented.**
- *In the novel, Animal Farm, by George Orwell, Comrade Napoleon is a character whose pride and selfishness creates problems. The starving animals have suffered greatly because of their leader's pride. On the other hand, Napoleon has gained great success through his selfishness. Unfortunately, that's just the way it is. You can't have pride without problems. Even if they are little problems, it's still due to pride. Now, if Napoleon had pride in his farm rather than in himself, well then maybe the humans would've hated him, but he'd still have his true friends of four legs. However, he chose to follow a different path and he burned those bridges along the way. So, for now, Comrade Napoleon's pride and selfishness has created problems for the animals, but someday, it will create problems for himself.*

ANALYSIS

The writer of this piece

- **demonstrates good command of the conventions of standard written English (with occasional errors that do not interfere materially with the underlying message).**

篇章赏析三

The essay that follows was one of a portfolio of four essays submitted by a high school student for placement in a college composition course sequence. The student had unlimited time to write and likely received feedback and instructional support while creating the portfolio.

THE MAKING OF A HUMAN VOICE AND HOW TO USE IT

The violin is arguably the most cherished and well-known orchestral instrument in the world. Many are moved by its unique quality of sound; it is known as the only instrument close to the sound of a human voice. Maybe the violin is so revered because “humans in all times and places are powerfully moved, or threatened, by the possibility that with our hands and minds we can create something that is perfect” (Ebert). But the sound of this instrument was not magically created overnight; the creation of the very first violin took many years and has been a product of much experimentation. This is the reason that every beginning violinist should learn to appreciate the art of making a violin and the process of holding and bowing his instrument so that he will have the knowledge to play it well.

The process of constructing a violin is an age-old tradition that has been developed and refined for centuries. Each step is crucial to the quality of the instrument's sound. The violin's body consists of a rib structure, which is made from six thin maple ribs that are bent to shape by applying dry heat. The ribs are reinforced at the joints by wood blocks that are located in each of the four outward curving corners, one at the top rib, and one at the lower rib. To reinforce the glue-joints between the ribs and the table and back of the violin, strips of willow or pine are glued along the inside edges of the ribs to create the lining. The back plate of the violin is made from either one or two matched pieces of maple. The wood chosen for these pieces is very important and affects the sound production of the violin. The outline of the plate is drawn onto the maple and sawn out, and the arching (the outward bulge) is then painstakingly carved to a thickness of about five millimeters. The front plate of the violin, or table, has two soundholes carved from it on either side of the bridge. These soundholes are [shaped like the letter f] and are made to project the sound. Purfling is done by inlaying thin strips of wood around the top and back of the violin a short distance from the rim. Purfling strengthens the delicate edgework and produces a beautiful frame around the instrument's outline (Gusset).

The bridge is cut from a thin sliver of maple. Intricate shapes are carved from it, known as the “heart,” “ears,” and the two “feet” that allow it to stand on the violin table. The bridge is placed directly between the small nicks cut in the middle of each [soundhole]. The top of the bridge is curved to conform to the arch of the violin table, which allows the player to play each string individually (Skinner). The bridge is held onto the instrument by as much as seventeen pounds of pressure exerted from the four strings, which makes it a very delicate piece that must be checked periodically for leaning or warping. A bass-bar is fitted to the underside of the table underneath the left foot of the bridge. Underneath the right foot of the bridge, a soundpost is wedged between the front and back panel. The soundpost is made of spruce or pine and resists the downward pressure of the strings and improves the sound.

A neck is fitted to the top rib and is made to hold the fingerboard above the table. The fingerboard is a piece of ebony that extends beyond the neck and gradually widens towards the bridge. At the top of the neck is a pegbox that has holes drilled into each side in which the pegs are held. The pegs are used for a wide range of tuning. The pegbox slopes slightly backwards, which tensions the strings across the ebony nut at the top of the fingerboard and keeps them raised above the fingerboard. At the top of the pegbox is a scroll, added during the baroque period as an artistic flourish to provide an aesthetic touch to its already pleasing appearance (Vienna Online Magazine). The strings are wrapped around the pegs, stretched across the bridge, and held by an ebony or boxwood tailpiece. Anywhere from one to four fine tuners can be attached to the tailpiece; these are used to tighten or loosen the string to change its pitch for fine-tuning. The tailpiece is held into place by a loop of gut or nylon that is wrapped around an ebony end button located in the middle of the bottom rib.

After gluing is done, the violin must be exposed to air and sun for several days to a few weeks to darken the wood through the process of oxidation (Gusset). A protective varnish is brushed onto the surface of the violin, which has a slight dampening effect to the sound, but it is primarily used to protect the wood from perspiration, dust, dirt, and humidity (Kolneder 21). “The classical Italian makers appear to have used different formulations for the ground coat, which seals and protects the wood and does much to bring out its natural beauty, and the top coats, which were tinted with rich red, yellow and golden-brown colors . . . Recent research suggests that walnut or linseed oil may have been an important constituent of the finest old Italian varnish, later supplanted by recipes based on shellac and alcohol” (Stowell 5).

Both the construction of the violin and the way it is played are equally important to its sound production. This is very critical to learn early so that a bad habit does not need correcting later on. The modern violin is held between the chin and the left shoulder, with the scroll angling towards the left. Violin teachers will have varying ideas of the correct position to hold a violin, but many great violinists have held their instruments in different ways and have been successful. Some will hold a violin directly under the chin, and others believe that the highest position on the shoulder is best. A chinrest is usually attached to the left side of the tailpiece to make it more comfortable for the violinist to hold. Sometimes a shoulder rest can be attached to the back of the violin which can be taken off after playing. The shoulder rest can be made of various materials and provides height and padding to the violinist's shoulder.

The left hand gently moves along the neck and fingerboard of the violin. The left fingers press down upon the string, shortening its length, which creates a higher pitch. The right hand holds the bow, which consists of a long stick of wood and a gathering of horsehair stretched from one end of the bow to the other. “In the bowing area, two C-shaped indentations (the waist) accommodate the bow’s motion across the strings” (Kolneder 13). The four strings can be bowed with the horsehair, plucked, or bounced with the stick of the bow to produce vastly different colors of sound. “Bowing across the string is the normal manner of tone production, but the process is actually extremely complicated and in its most minute details not yet entirely understood ... The strings’ basic pitch depends on its length, thickness, material ... and tension. These factors determine the frequency, that is, the number of vibrations ... per second” (Kolneder 16). The bow must be rosined frequently to allow the strings to vibrate to create the fullest sound.

Even if a luthier, or stringed instrument maker, takes years to complete a violin, it can only produce its best sound if every step of its construction and every piece is made with is of the best quality. The same is true of the time needed for a musician to play the violin well. A player must learn that what counts is not how much time is spent practicing, but the quality of practice. A private teacher is also required, so proper instruction will be given. A musician must also fully understand and appreciate the skill required for constructing a violin. Not until then will a violinist be able to use his knowledge to bring forth their instrument's fullest and most beautiful sound.

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ANALYSIS

ANALYSIS

The writer of this piece

- **introduces a topic.**

The violin is arguably the most cherished and well-known orchestral instrument in the world. Many are moved by its unique quality of sound; it is known as the only instrument close to the sound of a human voice. . . . the sound of this instrument was not magically created overnight; the creation of the very first violin took many years and has been a product of much experimentation. This is the reason that every beginning violinist should learn to appreciate the art of making a violin and the process of holding and bowing his instrument so that he will have the knowledge to play it well.

ANALYSIS

The writer of this piece

- **organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole.**

The information is sequenced logically. The writer provides a carefully sequenced explanation of how a violin is made through detailed descriptions of the various parts of a violin and their purposes and steps in the process of building a violin.

ANALYSIS

The writer of this piece

- **develops the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.**
- *Facts: . . . the creation of the very first violin took many years and has been a product of much experimentation.*
- *Examples: . . . many great violinists have held their instruments in different ways and have been successful. Some will hold a violin directly under the chin, and others believe that the highest position on the shoulder is best.*
- *Details: The four strings can be bowed with the horsehair, plucked, or bounced with the stick of the bow to produce vastly different colors of sound.*
- *Quotations: “Bowing across the string is the normal manner of tone production, but the process is actually extremely complicated and in its most minute details not yet entirely understood . . . The strings’ basic pitch depends on its length, thickness, material . . . and tension. These factors determine the frequency, that is, the number of vibrations . . . per second” (Kolneder 16).*

ANALYSIS

The writer of this piece

- **integrates information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.**

At the top of the pegbox is a scroll, added during the baroque period as an artistic flourish to provide an aesthetic touch to its already pleasing appearance (Vienna Online Magazine).

“The classical Italian makers appear to have used different formulations for the ground coat, which seals and protects the wood and does much to bring out its natural beauty, and the top coats, which were tinted with rich red, yellow and golden-brown colours . . . Recent research suggests that walnut or linseed oil may have been an important constituent of the finest old Italian varnish, later supplanted by recipes based on shellac and alcohol” (Stowell 5).

Stowell, Robin, ed. The Cambridge Companion to the Violin. New York: Press Syndicate of the University of Cambridge, 1992.

ANALYSIS

The writer of this piece

- **uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.**
 - *But the sound of this instrument ... This is the reason ... To reinforce the glue joints ... These soundholes ... The top of the bridge ... Underneath the right foot ... At the top of the pegbox ... After gluing is done ...*
 - *Both the construction of the violin and the way it is played are equally important to its sound production. This is very critical to learn early so that a bad habit does not need correcting later on. ... Even if a luthier, or stringed instrument maker, takes years to complete a violin, it can only produce its best sound if every step of its construction and every piece is made with is of the best quality.*

ANALYSIS

The writer of this piece

- **uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.**
 - *...a rib structure...glue-joints...backplate...soundholes...tuning...*
 - *... known as the only instrument close to the sound of a human voice ...*
 - *Purfling is done by inlaying thin strips of wood around the top and back of the violin a short distance from the rim. ... a luthier, or stringed instrument maker ...*

ANALYSIS

The writer of this piece

- **establishes and maintains a formal style and objective tone while attending to the norms and conventions of the discipline in which the student is writing.**
- *The violin is arguably the most cherished and well-known orchestral instrument in the world. . . .A musician must also fully understand and appreciate the skill required for constructing a violin. Not until then will a violinist be able to use his knowledge to bring forth their instrument's fullest and most beautiful sound.*

ANALYSIS

The writer of this piece

- **provides a concluding section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).**
- *Even if a luthier, or stringed instrument maker, takes years to complete a violin, it can only produce its best sound if every step of its construction and every piece is made with is of the best quality. The same is true of the time needed for a musician to play the violin well. A player must learn that what counts is not how much time is spent practicing, but the quality of practice. A private teacher is also required, so proper instruction will be given. A musician must also fully understand and appreciate the skill required for constructing a violin. Not until then will a violinist be able to use his knowledge to bring forth their instrument's fullest and most beautiful sound.*

ANALYSIS

The writer of this piece

- **demonstrates good command of the conventions of standard written English (with occasional errors that do not interfere materially with the underlying message).**