

**Sample Graded Impassioned Pleas**  
**100-125 Word Variants**

Color-Coded Grading Notations Used Below

underlining	underlined passages appear to contain a key claim (I mark these, albeit erratically, to help me map an argument)
<b>bold-faced text</b>	bold-faced passages express what is (to me) a compelling, original, or otherwise scintillating claim
<b>orange, bold font</b>	missing, needed text which I have added (for grammatical reasons, or to improve clarity)
blue font	<i>problem with expression</i> : vagueness; odd syntax; inexact phrasing; confusing diction; informal/colloquial language
green highlight	<i>mechanical issues</i> : errors in grammar or punctuation; typos; obvious redundancy; egregiously incorrect diction
purple highlight	<i>vulnerable claim</i> : shaky, unsupported, or inconsistent reasoning; overly general or imprecise claim; claim may contradict or veer widely from thesis statement

Aside from taking four ballet classes that my mom got through Groupon, I have no personal experience with dance. I sidestep dancefloors, opting to watch instead of participate. My own lack of coordination makes those who have a proficiency for pirouettes all the more captivating. After seeing Dance, Girl, Dance, and noticing that “the problem appears to lie in her boldly performing art that is not an invitation to intimacy,” as you said, I realized that might be why I don’t dance. There is nothing attractive about my gracelessness. I don’t think my dancing will ever seduce anyone who watches; it won’t “clarify the pulse and cloud the mind,” as Millay says in “I, being born a woman and distressed.”

Having taken AP Psychology in high school, your explanation of mental health resonated with me; I am a true believer that everyone experiences mental struggles at some point in their lives due to either brain chemistry, experiences, etc. Moreover, learned helplessness, as mentioned by Dr. M, is the idea that one can feel trapped in their positionality due to pain they've experienced, constructing a docile personality. In James Joyce's "Eveline", I see this characteristic in her viewing Frank as her **means to** "escape! She must escape! Frank would save her" from her abusive father and family situation. In my eyes, this makes Eveline a truly sad character **bowing to** misogynistic ideals by fulfilling the role of a helpless damsel in distress.

**4.7 of 5**

**Commented [PM1]:** For a time, yes, but she ultimately *does not* go with Frank and thus avoids being the rescued damsel, yes?

I agree that there's no personal gain in viewing the world on a surface level. I want to experience the world and life to the fullest, and by limiting myself to a single perspective and not exploring the wealth of knowledge out there, **I won't accomplish that**. Viewing multiple news sources and ensuring I see multiple sides of an issue is a great example. The same goes for stories. Flann O'Brien's *At Swim-Two-Birds* examines multifaceted stories, by having multiple beginnings and interweaving each narrative. Every perspective lends to a deeper understanding of the book as well as individual characters. Without engaging with all the characters you can't understand any of them. I love the idea that without knowledge, there can be no morality, because how can you know what is moral if you can't see a problem from every angle? **Finding meaning and morals** comes from understanding the complexity of issues.

4.25 of 5

Commented [PRM2]: Remove comma

Commented [PRM3]: "providing"

Commented [PRM4]: Retain only one of these sentences, and use the space you open up to provide a concrete example.

Commented [PRM5]: Ideally, yes, though all sorts of folk derive "meaning" from a single piece of literature, or a single news source. Morality, too, can be built atop a single source. Perhaps you should insert a modifier like "effective," "lasting," or "broad-minded" before *meaning and morals*?

Learning from William James's Textbook of Psychology, it's difficult to know when society can be blamed for my downfalls or if I need to take a deeper look inward to find a more personal solution to them. Looking back at Wilfred Owen's "Disabled", I am now able to see how some of the speaker's sentiments about his impairment stem from how he perceives that society sees him. Thus, his sadness is not directly derived from society's view of him nor from his view of himself, but both. Viewing Dr. M's analysis of C.S. Lewis's The Problem of Pain through the lens of disability, it becomes evident that Owen's speaker feels a complex guilt sourced from both the "social consciousness" and the overarching "corporate" system.

**3.8 of 5**

**Commented [PRM6]:** That's going a bit far, isn't it, to suggest that one who just heard a quote from a book is "learning from" the book in question? Your phrasing suggests you sat down with the book and read a bit of it.

**Commented [PRM7]:** To what particular idea are you alluding? Be precise.

**Commented [PRM8]:** "inside"

**Commented [PRM9]:** Lewis writes of corporate guilt experienced because we share others' fault for some injustice in the world. What do you think Owen's narrator feels guilt for doing? Be explicit.

The interplay between the temporal setting in both Mrs. Dalloway and The Hours provide a very distinct contrast in how time is viewed. In both mediums, the concept of time is vigorously reviewed by the characters. In both, the plot takes place over only one day, however, it could be argued that the most important moments come in the surveyance of previous events through memory. These moments underline the passage of time the characters feel and how it continues to affect them later. In The Hours as well, the events of the past continue to affect the characters as they experience the day. One important distinction I discovered in these stories was the focus on the future in The Hours. While the characters in Mrs. Dalloway are entirely focused on either the past or present, the characters of The Hours look into the future, however this change may not be for the better, as in The Hours, Woolf uses the future to contemplate ruminates on her possible suicide.

**You don't necessarily need to have read or watched what I discuss in my video to respond effectively to it, but a powerful response will provide details to buttress your claims. If you can't pull details from the novel or film—because you've experienced neither yourself—please pull details from other pieces of literature, other films, or your own experience. Remember, too, that the prompt asks you to disagree with or add to or least one claim that I made.**

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Commented [PM10]: details?

Commented [PM11]: Insert comma

Commented [PM12]: Such as?

Commented [PM13]: For example . . . ?

Commented [PM14]: We tend to ruminates on something that has already occurred.

The idea of normalcy being fictional is a dangerous one, as it crumbles easily when it is questioned. It makes me think of Verloc and his relationship to sleep. It is mentioned that he has a difficult time sleeping, and even though we are not sure why exactly this is, there is substantial evidence to suggest it is due to some psychological matter. Insomnia, in his case, is how his psychological issues normally rear their head. When his normalcy is truly called into question (via events of ch.10), his response resembles ~~is alike to~~ stages of grief. In short, people take the idea of "normal" more seriously than they consciously know. [one day late]

**3 of 5 / Please say more about fewer things.**

**Commented [PRM15]:** The point I made in the video concerns constricting, suffocating ideas of "normalcy" that *other* someone as abnormal by comparison.

**Commented [PRM16]:** Actually, we know exactly why he can't sleep. He's been told by Vladimir that he will lose the embassy funding paying his bills unless he takes demonstrative action.

**Commented [PRM17]:** Who questions his normalcy? Be precise.

**Commented [PRM18]:** Are you arguing that Verloc *is or is not* grieving the loss of another character? Meaning unclear.

**Commented [PRM19]:** Avoid vagueness in these short, compact pleas.

