**Types of Papers: Literary Analysis**

**If you’ve been asked to analyze a piece of literature, try following these steps:**

1. Identify the author's purpose.  Ask yourself, what theme or main idea did the author want the reader to understand after he or she had finished reading?
2. Think of the characters, tone, setting, rhythm, plot, imagery, etc. as devices or tools that help ensure that the reader "gets" the meaning that the writer intended him or her to learn.
3. Ask yourself, why did the author choose to use *these*devices, in *these* particular ways?  How does this kind of character, plot event, or type of imagery help the reader understand the theme?
**Remember, tell us how & why—don’t just summarize!**

**Need an example?**

|  |  |  |
| --- | --- | --- |
| **Sample Story** | **Summary** | **Analysis!** |
| **Robin Hood** | Robin Hood stole goods and money from the rich residents of his town to give to the town’s poorer residents.  | The use of a monarchy or kingdom setting in Robin Hood allowed the author to portray the abuses of power that often occur among the wealthiest members of a community. |
| **Snow White** | Snow White falls into a deep, death-like slumber when she takes a bite of a poisoned apple.  | The use of certain plot elements in Snow White, such as the poisoned apple and resulting slumber, help readers understand that being too trusting can lead to dire consequences.   |
| **Cinderella** | Cinderella tells the story of a young girl whose evil stepmother tries to keep her from her true love. | The author of Cinderella paired lazy female characters with a hard–working female protagonist to show that hard work leads to love and happiness.  |

**Getting Started: Understanding Your Assignment**

Strong papers begin with good planning, and good planning begins with an understanding of the task at hand. If I do not understand my assignment, how can I be expected to execute it properly? The following is a series of steps to help you understand the textual clues within an assignment and apply those towards creating a successful paper.

1) **READ YOUR ASSIGNMENT COMPLETELY!**

2) **RE-READ YOUR ASSIGNMENT COMPLETELY**! Be sure to ask your teacher for clarification if you still need help! The only way you can know for sure is to ask!

3) **BREAK IT UP!** Break up the assignment into simpler, smaller pieces.

4) **ORGANIZE!** Create formal or informal outlines.

5) **WRITE**! Create a narrowed thesis, and structure a formal introduction to set the tone for your paper.

**Analyze/Analysis**

Don't panic when your instructor tells you that you need to write an analysis!  All he or she wants is for you to take something apart to see HOW it works.

**To write an analysis, you need to think about how each part of something contributes to the success of the whole.**

Caution!  Make sure that you're NOT just summarizing the original article, story, novel, poem, etc.  Go beyond simply telling us WHAT you are talking about: describe HOW and WHY its elements function.

[**Specific Information for Analyzing Literature**](http://www.roanestate.edu/owl/WritingLitAnalysis1.html)

**Summarizing =*WHAT*
Analyzing = *HOW & WHY***

When you think about analysis, try thinking about how you might analyze a car.

* Ask yourself: What do we want the car to do or accomplish?
	+ **Answer: (minivan) “provide transportation for my family”**
		- Analysis: how does each part of the van achieve this goal?
			* Example: gasoline powers the engine
	+ **Answer: (sports car) “speed, agility, and style”**
		- Analysis: how does each part of the sports car achieve this goal?
			* Example:  light-weight construction enables speed

**Literary Analysis: Using Elements of Literature**

Students are asked to write literary analysis essays because this type of assignment encourages you to think about how and why a poem, short story, novel, or play was written. To successfully analyze literature, you’ll need to remember that authors make specific choices for particular reasons. Your essay should point out the author’s choices and attempt to explain their significance.

Another way to look at a literary analysis is to consider a piece of literature from your own perspective. Rather than thinking about the author’s intentions, you can develop an argument based on any single term (or combination of terms) listed below. You’ll just need to use the original text to defend and explain your argument to the reader.

Allegory - narrative form in which the characters are representative of some larger humanistic trait (i.e. greed, vanity, or bravery) and attempt to convey some larger lesson or meaning to life. Although allegory was originally and traditionally character based, modern allegories tend to parallel story and theme.

William Faulkner’s A Rose for Emily- the decline of the Old South

Robert Louis Stevenson’s Strange Case of Dr. Jekyll and Mr. Hyde- man’s struggle to contain his inner primal instincts

District 9- South African Apartheid

X Men- the evils of prejudice

Harry Potter- the dangers of seeking “racial purity”

Character - representation of a person, place, or thing performing traditionally human activities or functions in a work of fiction

**Protagonist** - The character the story revolves around.

**Antagonist** - A character or force that opposes the protagonist.

**Minor character** - Often provides support and illuminates the protagonist.

**Static character** - A character that remains the same.

**Dynamic character** - A character that changes in some important way.

**Characterization** - The choices an author makes to reveal a character’s personality, such as appearance, actions, dialogue, and motivations.

Look for: Connections, links, and clues between and about characters. Ask yourself what the function and significance of each character is. Make this determination based upon the character's history, what the reader is told (and not told), and what other characters say about themselves and others.

**Connotation** - implied meaning of word. BEWARE! Connotations can change over time.

confidence/ arrogance

mouse/ rat

cautious/ scared

curious/ nosey

frugal/ cheap

**Denotation** - dictionary definition of a word

**Diction** - word choice that both conveys and emphasizes the meaning or theme of a poem through distinctions in sound, look, rhythm, syllable, letters, and definition

**Figurative language** - the use of words to express meaning beyond the literal meaning of the words themselves

**Metaphor** - contrasting to seemingly unalike things to enhance the meaning of a situation or theme without using like or as

You are the sunshine of my life.

**Simile** - contrasting to seemingly unalike things to enhance the meaning of a situation or theme using like or as

What happens to a dream deferred, does it dry up like a raisin in the sun

**Hyperbole** - exaggeration

I have a million things to do today.

**Personification** - giving non-human objects human characteristics

America has thrown her hat into the ring, and will be joining forces with the British.

**Foot** - grouping of stressed and unstressed syllables used in line or poem

**Iamb** - unstressed syllable followed by stressed

Made famous by the Shakespearian sonnet, closest to the natural rhythm of human speech

How do I love thee? Let me count the ways

**Spondee** - stressed stressed

Used to add emphasis and break up monotonous rhythm

Blood boil, mind-meld, well- loved

**Trochee** - stressed unstressed

Often used in children’s rhymes and to help with memorization, gives poem a hurried feeling

While I nodded, nearly napping, suddenly there came a tapping,

**Anapest** - unstressed unstressed stressed

Often used in longer poems or “rhymed stories”

Twas the night before Christmas and all through the house

**Dactyls** - stressed unstressed unstressed

Often used in classical Greek or Latin text, later revived by the Romantics, then again by the Beatles, often thought to create a heartbeat or pulse in a poem

Picture yourself in a boat on a river,

With tangerine trees and marmalade skies.

The iamb stumbles through my books; trochees rush and tumble; while anapest runs like a hurrying brook; dactyls are stately and classical.

**Imagery** - the author’s attempt to create a mental picture (or reference point) in the mind of the reader. Remember, though the most immediate forms of imagery are visual, strong and effective imagery can be used to invoke an emotional, sensational (taste, touch, smell etc) or even physical response.

**Meter** - measure or structuring of rhythm in a poem

**Plot** - the arrangement of ideas and/or incidents that make up a story

**Foreshadowing** - When the writer clues the reader in to something that will eventually occur in the story; it may be explicit (obvious) or implied (disguised).

**Suspense** - The tension that the author uses to create a feeling of discomfort about the unknown

**Conflict** - Struggle between opposing forces.

**Exposition** - Background information regarding the setting, characters, plot.

**Rising Action** - The process the story follows as it builds to its main conflict

**Crisis** - A significant turning point in the story that determines how it must end

**Resolution/Denouement** - The way the story turns out.

**Point of View** - pertains to who tells the story and how it is told. The point of view of a story can sometimes indirectly establish the author's intentions.

**Narrator** - The person telling the story who may or may not be a character in the story.

**First-person** - Narrator participates in action but sometimes has limited knowledge/vision.

**Second person** - Narrator addresses the reader directly as though she is part of the story. (i.e. “You walk into your bedroom. You see clutter everywhere and…”)

**Third Person (Objective)** - Narrator is unnamed/unidentified (a detached observer). Does not assume character's perspective and is not a character in the story. The narrator reports on events and lets the reader supply the meaning.

**Omniscient** - All-knowing narrator (multiple perspectives). The narrator knows what each character is thinking and feeling, not just what they are doing throughout the story. This type of narrator usually jumps around within the text, following one character for a few pages or chapters, and then switching to another character for a few pages, chapters, etc. Omniscient narrators also sometimes step out of a particular character’s mind to evaluate him or her in some meaningful way.

**Rhythm** - often thought of as a poem’s timing. Rhythm is the juxtaposition of stressed and unstressed beats in a poem, and is often used to give the reader a lens through which to move through the work. (See meter and foot)

**Setting** - the place or location of the action. The setting provides the historical and cultural context for characters. It often can symbolize the emotional state of characters. Example – In Poe’s The Fall of the House of Usher, the crumbling old mansion reflects the decaying state of both the family and the narrator’s mind. We also see this type of emphasis on setting in Thomas Mann’s Death in Venice.

**Speaker** - the person delivering the poem. Remember, a poem does not have to have a speaker, and the speaker and the poet are not necessarily one in the same.

**Structure (fiction)** - The way that the writer arranges the plot of a story.

*Look for: Repeated elements in action, gesture, dialogue, description, as well as shifts in direction, focus, time, place, etc.*

**Structure (poetry)** - The pattern of organization of a poem. For example, a Shakespearean sonnet is a 14-line poem written in iambic pentameter. Because the sonnet is strictly constrained, it is considered a closed or fixed form. An open or free form poem has looser form, or perhaps one of the author’s invention, but it is important to remember that these poems are not necessarily formless.

**Symbolism** - when an object is meant to be representative of something or an idea greater than the object itself.

**Cross** - representative of Christ or Christianity

**Bald Eagle** - America or Patriotism

**Ow**l - wisdom or knowledge

**Yellow** - implies cowardice or rot

**Tone** - the implied attitude towards the subject of the poem. Is it hopeful, pessimistic, dreary, worried? A poet conveys tone by combining all of the elements listed above to create a precise impression on the reader.

## Tone and Audience Awareness

Don’t you take that tone with me, young lady!  How many times have we heard that expression in our daily lives?

We often consider the tone that we’re using when we speak to others, but we sometimes forget that our **tone—our attitude towards the topic and/or reader**—can also be pretty obvious when we write.

To understand the effect that tone can have on your writing, consider what might happen if we attempted to convey the same piece of information using these types of tone:

|  |  |
| --- | --- |
| Casual | Formal |
| Preachy | Informative |
| Sarcastic | Serious |
| Condescending | Understanding |

**For Example:** In 2003, the Supreme Court ruled that the University of Michigan could indeed use racial quotas as part of the law school admissions process.

**Considering the previous eight examples of tone, see if you can identify the tone being used in each of the similar sentences below:**

1. Good luck trying to get into U of M’s law school if you’re not a minority in this country!
2. Though the quota system at U of M may deter some white male applicants, it’s important to remember that race is only one factor in the lengthy admissions process.
3. The university admissions staff appears to be unaware that our forefathers fought and died for equality within this nation—such deserved equality is not possible within the university’s prestigious law school.

### How does tone relate to “audience awareness”?

One of the most important factors in determining the appropriate tone that you should use in your paper is an understanding of your audience.

To gain an understanding of your audience's expectations, try asking yourself the following questions:

* Is your audience familiar with the text/topic?
* Are they educated?
* What is their background?  (Where are they from?  What is their political affiliation?  What do they do for a living?)
* How old are they?
* Do they agree or disagree with your stance on the issue?

All of these factors influence how your audience will interpret the words on the page; therefore, they should influence your tone as you write them.

Remember!  Just as you might speak differently in front of the elderly than you might speak in front of your peers, you may have to adjust your tone and possibly the type of information you provide based on the type of audience you expect to read your essay.

If you’re not sure who your audience might be, be sure to check with your instructor!

## Revision Checklist for Essays

Many students tell us that they don't know what to check for once they have finished their essay. They usually know to check for grammar, punctuation, and spelling, but other details are often seen as less important because of the high emphasis placed on these problems in their early education.

**Writing experts generally agree, however, that while details such as grammar and punctuation are important, they are far less important than solid organization,  fresh writing, and creative content.**

The following guidelines are designed to give students a  checklist to use, whether they are revising individually or as part of a peer review team.

### Organization

* Is there a clear introduction, body, and conclusion?
* Does the introduction provide sufficient background for the reader? Are the "who," "where," "why," "what," and "how" questions addressed?
* Is there a thesis sentence? Is the purpose of the essay clear?
* Does the essay move from general to specific?
* Are there sufficient transitions between related ideas?
* Is the overall organization murky or clean? In other words, does the writer avoid introducing new material in the conclusion or switching subjects in the middle of a paragraph in the body?
* Does every paragraph address the subject matter of the thesis in some way?

### Content and Style

* Does the essay show that the writer has a knowledge of the audience?
* Is the length appropriate and adequate?
* Has the writer used sufficient examples and detail to make his or her points clearly?
* Has the assignment been addressed?
* Is the tone of the essay appropriate?
* Has the writer avoided insulting the reader?
* Is the tone of the essay professional and appropriate?
* Is the language convincing, clear, and concise?
* Has the writer used fresh language and a creative approach?

### Research and Sources

* Are all sources credible?
* Is the research accurate, unbiased, and complete?
* Has the writer fully interpreted the findings?
* Has the writer commented on each source used?
* Is the analysis based on hard evidence?
* Is the analysis free of faulty reasoning?
* Is the documentation in the Works Cited page and body of the essay correct?
* Have all quotations been checked against the original?
* Are all quotations introduced? Is the flow of the essay seamless?
* If material was paraphrased, are the sources still mentioned?
* If necessary, are limitations clearly spelled out?
* If included, are recommendations based on accurate interpretations?
* Have all facts been checked for accuracy?
* Have any potentially libelous statements been eliminated?

### Proofreading

* Has the writer checked grammar and punctuation?
* Has the writer spell checked the essay?
* Has the writer checked for his or her particular pattern of error?
* Are the page numbers correct?
* Is the title capitalized correctly?
* Has the writer used the correct margin and font?

## Paragraphs

**Paragraphs must be strong!**

Effective paragraphs should:

* Contain only one main idea (break up paragraphs that contain 2 or more!)
* Clearly support your [thesis statement](http://www.roanestate.edu/owl/Thesis-Statements.html)
* Begin with a clear main point, then use facts, your own ideas, [quotes from experts](http://www.roanestate.edu/owl/UsingSources_MLA.html), examples, etc. To fully develop and explain that point
* Be made up of information that is grouped together in a logical way (example:  if you’re writing about pets, everything about cats would be grouped together in a single section or paragraph, whereas the information about dogs would be found in a separate section/paragraph.)

### Paragraph Revision Checklist

Check each paragraph’s effectiveness by asking yourself these questions:

1. Does the information in this paragraph support my Thesis Statement?
2. How do the ideas in this paragraph differ from the ideas being discussed in other paragraphs?  Group similar information together!
3. Does the first sentence of this paragraph make it clear what will be discussed? (See [Using Topic Sentences](http://www.roanestate.edu/owl/TopicSentences.html))
4. For the introduction paragraph:  Does my introduction simply describe the layout of the paper, or does it give the reader a **clear and intriguing** introduction to the ideas that the essay will discuss?
5. For body paragraphs:  How can I clarify the connection between the ideas in this paragraph and the ideas in the previous paragraph?  (See[Cohesion](http://www.roanestate.edu/owl/Connect.html?pid=130883&sid=1122597) for help)
6. For body paragraphs: Have I fully developed and/or explained this point?
7. For the conclusion paragraph:  Is my conclusion too short?  What other information could be added that might really reinforce the main points that I’ve discussed in this essay?
8. For the conclusion paragraph:  Does my conclusion simply re-state my thesis in different words?  Could I leave the reader with a powerful statement or quote that might make a more lasting impression on him or her?

**Topic Sentences**

Though not every paragraph must contain a clear topic sentence, it’s a good idea if beginning writers practice organizing their thoughts by placing topic sentences at the beginning of each paragraph.

What is a topic sentence? Topic sentences are exactly what they sound like—sentences that announce and summarize a topic for your reader.

But I thought that’s what a thesis statement was for…? Thesis statements let the reader know what the purpose of your entire essay will be—they focus on your main idea. On the other hand, topic sentences let the reader know what will be discussed in a particular paragraph or section of your essay.

Here’s an example to illustrate the difference between the two:

Thesis Statement: The important link between Civil Rights era music and today’s conception of the R & B genre has been overlooked in today’s music history courses.

Topic Sentence: The Music History curriculum at top music colleges and universities such as Berkeley, Cornell, and Columbia do not offer courses that focus on the R & B genre.

Notice the key differences between the two types of sentences: the thesis statement tells us what idea the whole paper will prove or discuss, while the topic sentence is a sub-section of that thesis. The topic sentence provides us with one reason why readers should agree that music history programs are overlooking an important part of music’s development over the years.

Example:

Let's say you intend to argue that music history courses shouldn’t forget about the musical developments that occurred during the Civil Rights era in the U.S., especially when they discuss R & B music.

Then, imagine that you’ve developed a list of reasons why others should agree with you. Don’t worry about researching the topic if you don’t know much about this type of music! Remember, the topic sentence simply introduces the information—the facts and details wouldn’t be explained until later in the paragraph.

Use of anger/outrage in lyrics

Use of subtext/hidden meanings

Artists who gained popularity during this time period

Sample Topic Sentences for the Following Thesis Statement:

Thesis Statement: The important link between Civil Rights era music and today’s conception of the R & B genre has been overlooked in today’s music history courses.

Topic: Use of anger/outrage in lyrics

Sample Topic Sentence: The turmoil of the Civil Rights era led popular musical artists and lyricists to incorporate explosive and highly personal lyrics into their songs, very much like the explicit lyrics we’ve come to expect from Eminem and Kid Rock today.

Topic: Use of subtext/hidden meanings

Sample Topic Sentence: Music history classes discuss the various ways that music helps bring communities of people together; however, they often overlook the ways that the hidden meanings in songs like “The Backstabbers” by the O’Jays (1972) helped to maintain continued support of the Civil Rights Movement in the African American community.

Topic: Artists who gained popularity during this time period

Sample Topic Sentence: Many of the influential artists whose work is discussed in music history classes—such as Bob Dylan, Mahalia Jackson, and Sam Cooke—first emerged from the Civil Rights Movement.

A Brief Note About Clarity

We often assume that the more education individuals have, the better they are at writing, and that assumption frequently influences our treatment and consideration of others. But consider the two often-used examples below, given to me by a former English instructor:

I seed the man run out from the bank. He were big and he wear overhauls. He ain't no more than 10 or 15 yard fore he trip and fall and the cops hop rite on hem.

Today, in an increasingly mobile, tormented and fragmented society, the role and purpose of a company publication is to build a silhouette of pertinence and to make effective contributions toward moderation across a protean spectrum of a corporation's public. The result is good business!

Some writers may feel sorry for the author of the first example but, compared to the second, the writing is clear and informative. The writer is not trying to impress anyone, and the words he uses, even though misspelled, are understandable.

The author of the second is trying too hard. In addition to using too many long and unfamiliar words and phrases (what is a "protean spectrum"?), he attempts to draw a parallel between a company publication and a "tormented" society. "Tormented" is a pretty strong word, and is usually associated with crimes and war. He also is talking about "the role" of a publication, and his point appears to be that "the role" itself is "good business." In effect, his first sentence is so long that he forgets what he's talking about by the time he gets to the second sentence.

Avoid writing to impress others.

Write to inform, to pleas Prepositions and Idioms

Prepositions express relationships, such as:

Direction--to, into, across, toward

Location--at, in, on, under, over, beside, among, by, between, through

Time--before, after, during, until, since

Figurative Location--for, against, with

A preposition always has an object, which is usually a noun or a pronoun. The preposition with its object (and any modifiers) is called a prepositional phrase.

The preposition may follow rather than precede its object, and it can be placed at the end of the sentence if it falls there naturally: What was she talking about? ("What" is the object of the preposition "about".) Beware of awkward constructions, however. It would be better to write "The beans were planted next to the corn in the field" than "Corn was the crop in the field that the beans were planted by."

Avoid using unnecessary prepositions, such as "off of" or "inside of."

Incorrect--Inside of the cave, the spelunkers turned on their head lamps.

Revised--Inside the cave, the spelunkers turned on their head lamps.

Avoid adding the preposition "up" to verbs unnecessarily.

Incorrect--Call up and see whether she came in today.

Revised--Call and see whether she came in today.

Words commonly used as prepositions

about, above, across, after, against, along, among, around, at, before, behind, beneath, beside, besides, between, beyond, but, by, concerning, despite, down, during, except, excepting, for, from, in, inside, into, like, near, of, off, on, onto, out, outside, over, past, regarding, round, since, through, throughout, till, to, toward, under, underneath, until, up, upon, with, within, without

Prepositional phrases (two or more words):

according to, along with, apart from, as for, as regards, as to, because of, by means of, by reason of, by way of, due to, except for, in addition to, in case of, in front of, in lieu of, in place of, in regard to, in spite of, instead of, on account of, out of, up to, with reference to, with regard to, with respect to, with the exception of

Frequently misused prepositions

In, into--If you're in the lake and feel like jumping, you jump in the lake. If you're in a boat on the lake and feel like jumping overboard, you jump into the lake.

Like, as--Use "as," a conjunction, to introduce a noun or pronoun of comparison; use "like," as a preposition, to introduce a clause or phrase of comparison." You should heed your teacher's advice, as most students do, like good boys and girls." "If you are like me, you will do as I do." "The flower smells like a hyacinth." "She looks as you would like to look."

On, over--A person is hit on the head, not over it; or slapped on the face, not about the face.

Needlessly long prepositional phrases:

At the present time (now)

In order that (so)

In reference to (about, or regarding)

In the interim (meanwhile)

In the near future (soon)

In the event that (if)

At the present time (now)

In the course of (during)

In the process of (during or in)

With the exception of (except for)

Idioms

Idioms, or language peculiar to a specific people, region, community, or class, often are used incorrectly. "She talked down to him" is idiomatic. "She talked under to him" is not. Occasionally, the idiomatic use of prepositions may prove difficult. If you are uncertain which preposition to use with a given word, check the word in the dictionary. For instance, "agree" may be followed by "about," "on," "to," or "with." The choice depends on the context.

Many idioms, such as "all the same," "put up a fight," and "to mean well," cannot be understood from the individual meanings of their elements. Some are metaphorical: "she turned it over in her mind." Such expressions cannot always be meaningfully translated word for word into another language. Therefore, it is best to avoid them, especially if you must take into consideration an international audience.e, and to clarify, and you will impress others.

Removing Word Clutter

I think of "clutter words" as "flutter words." They may look pretty as they flutter around the substance of a sentence, but they are distracting. William Zinsser, author of On Writing Well, says that "fighting clutter is like fighting weeds--the writer is always slightly behind."

He defines clutter as "the laborious phrase which has pushed out the short word that means the same thing." Most people use word clutter carelessly, without intention, while other people use clutter in the hopes that they will sound more important or because they think it is expected in their profession. But in almost all cases, the use of such phrases should be avoided.

The following list of clutter words includes many redundancies, clichés, and bureaucratic phrases so ingrained in our speech and writing that most writers must concentrate just to notice them. This particular list focuses on clutter I've observed in business and technical writing. Once you've read a few, they'll probably begin leaping out at you!

Clutter Use

|  |  |
| --- | --- |
| **Clutter** | **Use** |
| A great number of times |  often, frequently |
| a greater number of | more |
| a little less than | almost |
| a small number of | few |
| a large number of | many |
| a period of several weeks | several weeks |
| a sufficient number of | enough |
| absolute guarantee | guarantee |
| absolutely essential | essential |
| adding together | adding |
| advance planning | planning |
| advance reservations | reservations |
| any and all | any |
| as a general rule | as a rule |
| at regular intervals of time | regularly |
| at some future date | sometime, later |
| at 12 noon | at noon |
| at 12 midnight | at midnight |
| at the conclusion of | after |
| at a meeting held here | at a meeting here |
| balance against one another | balance |
| basic fundamentals | fundamentals |
| called attention to the fact | reminded |
| came to a stop | stopped |
| cancel out | cancel |
| cannot be possible | cannot be |
| close proximity | close |
| close scrutiny | scrutiny |
| commute back and forth | commute |
| completely decapitated | decapitated |
| consensus of opinion | consensus |
| continue on | continue |
| current status | status |
| current trend | trend |
| despite the fact that | although |
| detailed information | details |
| different kinds | kinds |
| due to the fact that | because, since |
| during the time that | then, while, as |
| end result | result |
| ended his talk | concluded |
| entered a bit of | bid |
| entire monopoly | monopoly |
| equally as well | equally |
| established precedent | precedent |
| estimated at about | estimated at |
| estimated roughly at | estimated at |
| expressed the belief | said |
| few in number | few |
| filled to capacity | filled |
| final outcome | outcome |
| finally ended | ended |
| first and foremost | first |
| first priority | priority |
| for a period of 10 days | for 10 days |
| for a short space of time | for a short time |
| for the purpose of advancing | to advance |
| future plans | plans |
| general conclusion | conclusion |
| general public | public |
| goals and objectives | goals |
| guest speaker | speaker |
| hidden pitfall | pitfall |
| honest truth | truth |
| hot water heater | water heater |
| if that were the case | if so |
| in addition to | and, besides, also |
| in case of  | of, concerning |
| in excess of | more |
| in the absence of | without |
| in the near future | soon |
| in the not too distant future | eventually |
| in the event that | if |
| in view of the fact that | considering |
| introduced a new | introduced |
| introduced for the first time | introduced |
| invited guests | guests |
| is of the opinion that | believes |
| is opposed to | opposes |
| joined together | joined |
| lift up | lift |
| major portion of | most of |
| merged together | merged |
| midway between | between |
| new innovation | innovation |
| off of | off |
| official business | business |
| on account of | because |
| on behalf of | for |
| one and the same | the same |
| on two different occasions | twice |
| once in a great while | seldom, rarely |
| past experience | experience |
| past history | history |
| personal opinion | opinion |
| placed its seal of approval on | approved |
| point in time | time |
| prior to | before |
| probed into | probed |
| refer back to | refer to |
| regular weekly meeting | meeting |
| repeat again | repeat |
| rise up | rise |
| since the time when | since |
| tendered his resignation | resigned |
| this particular instance | this instance |
| there is no doubt that | doubtless |
| true facts | facts |
| total operating costs | operating costs |
| unsolved problem | problem |
| went on to say | continued, added |
| when and if | if |
| whether or not | whether |
| with the exception of | except |
| wrote away for | wrote for |
| you may or may not know | you may know |

Zinsser, William. On Writing Well: An Informal Guide to Writing Nonfiction. 2nd ed. New York: Harper & Row, 1980.