

Sample Format Page

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English 101A – Christensen

Essay 1 – Chapter 2 Analysis

- Double spaced, “Ragged right” text alignment
- 11 or 12 pt. Times, Garamond, Ariel, Calibri, black, no bold
- 1.25” margins (the default setting in Microsoft Word)
- No additional spacing between paragraphs
- Commas & periods inside quotation marks
- Book titles *italicized*, chapter titles in “quotations”
- Writing: present tense, 3rd person, no contractions
- See: “The Rules” sheet for more rules & models

Pattern, Metaphor, and Meaning in Classic Landscape Painting

A young man stands hatless in a black coat on a high rocky point. His back is turned toward us, and he is bracing himself with a walking stick against the wind that blows his hair in tangles. Before him lies a fog-shrouded landscape in which the fantastic shapes of more distant promontories are only partly visible. The far horizon reveals mountains off to the left, plains to the right, and perhaps very far away—one cannot be sure—an ocean. But maybe it is just more fog, merging imperceptibly into clouds. The painting, which dates from 1818, is a familiar one: Caspar David Friedrich’s *The Wanderer above a Sea of Fog*. The impression it leaves is contradictory, suggesting at once mastery over a landscape and the insignificance of an individual within it. We see no face, so it is impossible to know whether the prospect confronting the young man is exhilarating, or terrifying, or both.

Paul Johnson used Friedrich’s painting some years ago as the cover for his book *The Birth of the Modern*, to evoke the rise of romanticism and the advent of the industrial revolution. One should like to use it here to summon up something, more personal, which is one’s own sense—admittedly idiosyncratic—of what historical consciousness is