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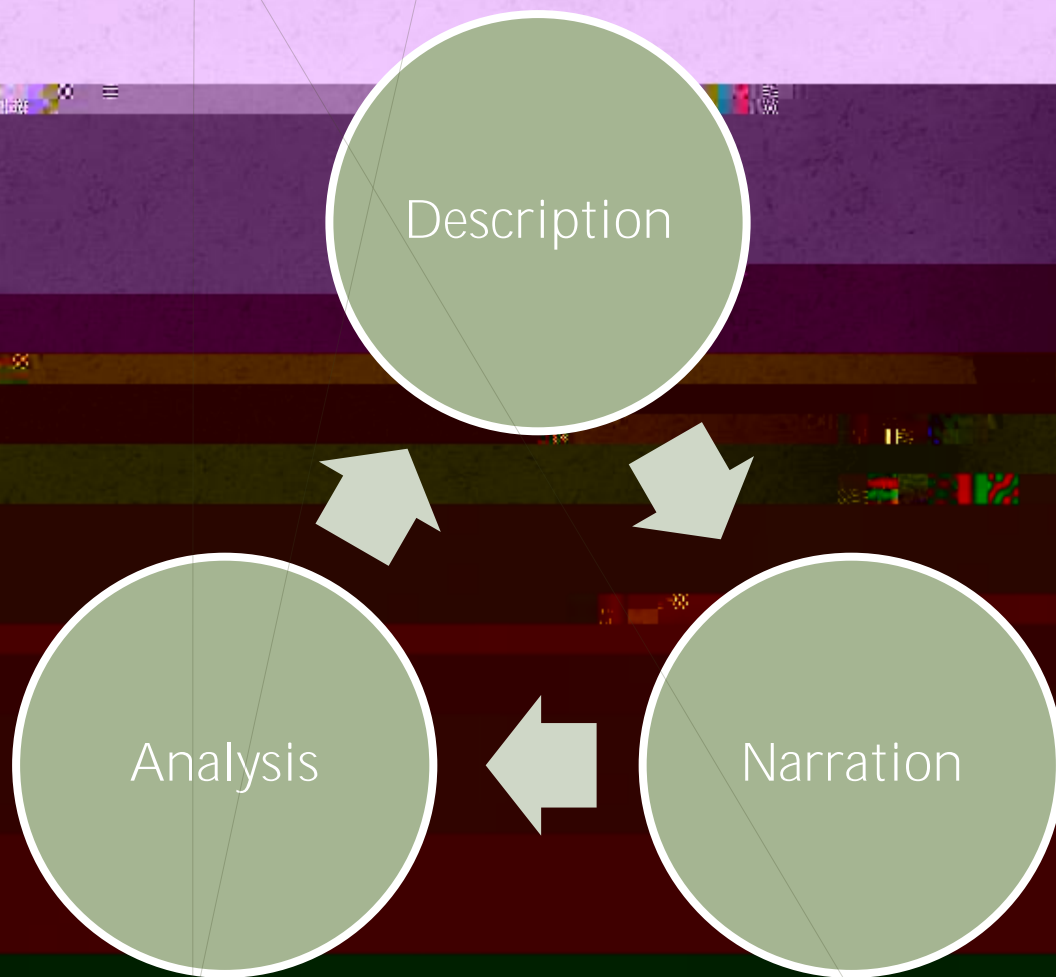
Understand the D-N-A structure of paragraph organization in historical prose writing.

Understand the function and construction of paragraphs within the D-N-A structure.

"History and writing are inseparable. We cannot know history well unless we write about it."¹

Writer

D-N-



Introduction
/ D-N-A
Sequence



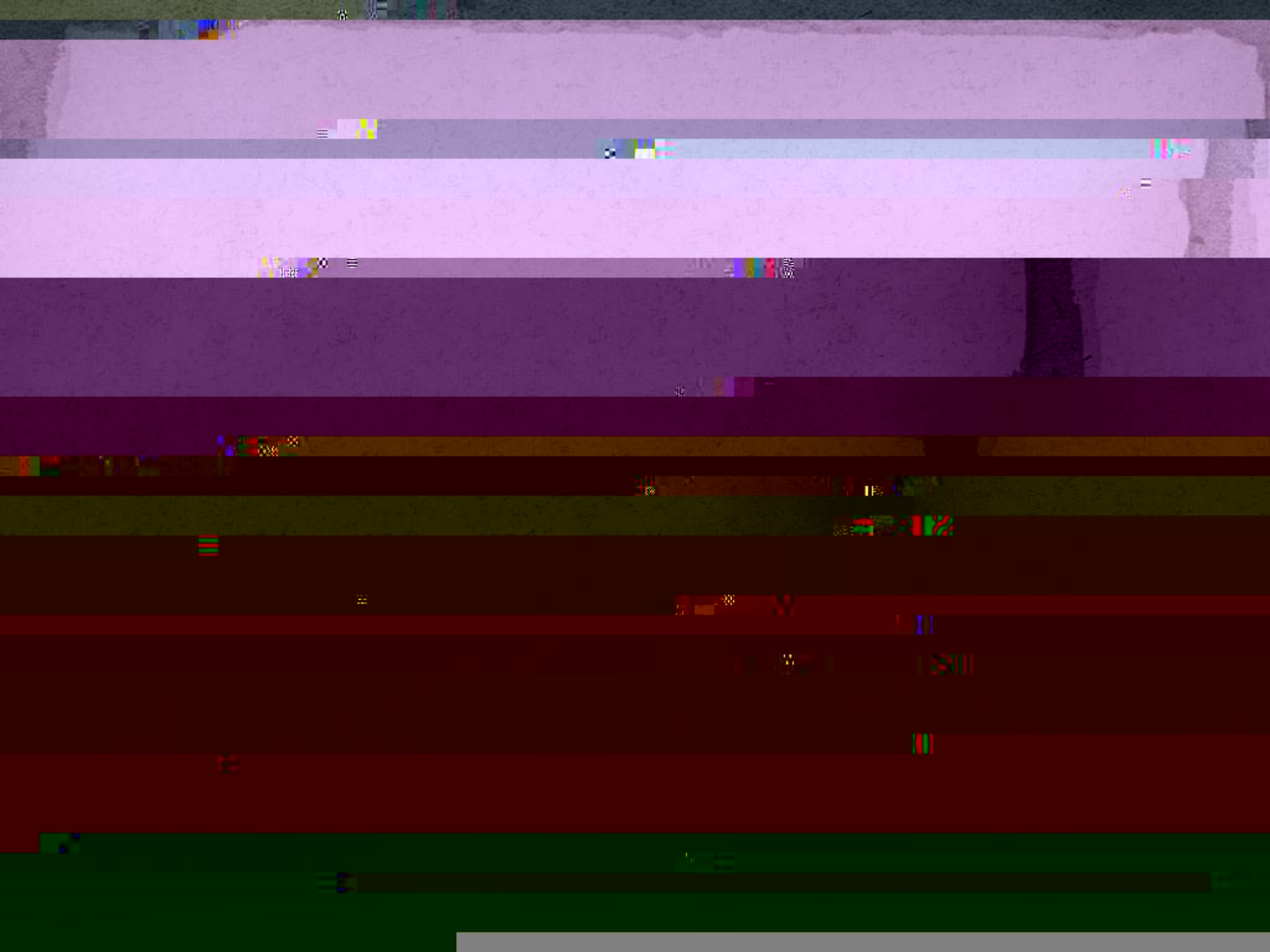
D-N-A
Sequence



D-N-A
Sequence



"ON WEDNESDAY, the 29th of April, at four in the afternoon it would have been pleasant in the gardens of Charles V's old hunting lodge at Aranjuez. In all the high plateau of New Castile there is no place like Aranjuez for flowers and there is no season at Aranjuez like the beginning of May. Usually Philip passed the month there. Only when he was making himself king of Portugal had he missed spending May at



"Later on the same day that Pedro de Valdes surrendered, Monday, August 1st, the English picked up a second prize. About noon the master of the *San Salvador* sent word that she was slowly sinking. The explosion which had wrecked her afterdecks had started too many seams and water was rising in the well faster than the pumps could handle. Her crew were taken off, and some of her stores, but oddly enough not the powder and great shot in her forward hold, and she was let drift astern. She should have been scuttled, but either somebody failed to get the word, or the English came up too fast. Lord Howard himself went aboard her, but made a very brief inspection; the stench of burnt corpses was too much for him. Later Captain Fleming, commander of the pinnace which brought the first news of the Armada, managed to tow the waterlogged hulk into Weymouth. The news of the two prizes raised all spirits on shore. The first day's battle off the Eddystone had been clearly seen by crowds of watchers on the land, but it had been hard to tell whether things went well or ill."⁴

What does this narrative do to bring your descriptive scene to life?

Who are the characters? What are they doing?

What action is essential to the story?

Consider the key issues in a narrative:

Plot

Inciting incident (the cause of the action)

Rising action (leading your reader to a climactic moment)

Climax (the point in the story where the tensions and issues comes to a head for the main character)

Denouement (falling action, or how the tension is resolved)

"The bitter lesson for the Spanish was that even when they had the

What does this narrative mean for your audience?
Use your rhetorical modes/patterns of thought
Definition, Comparison & Contrast, Problem &

Note-

Who? (Characters)

What? (Plot, Relationships, Qualities, Patterns)

When? (Why then? When is information known?)

Where? (Why there?)

Why? (Cause and Effect)

1. Read the text once, asking questions about how paragraphs relate, or why the author would include certain specific pieces of information.
2. At the end of the first read, identify the main point (thesis) of the work (usually found at the start or end of the introduction or the start or end of the conclusion)
3. Read again, a few paragraphs or a section at a time, taking notes on the chronological main points, key facts, and key transitions of each paragraph as you read.⁸
4. Close the source or put it away.
5. Without looking at the source or your notes, write down the main point and the key sub-points or arguments in the text.

Description

Place, Direction:

over , under, above, below, inside, outside, next to, left, right,
in front of, behind, beyond, in the distance¹

Senses:

saw, smelled, tasted, felt, heard

Narrative

Chronology:

now, after, then, finally, at last, sooner, later, meanwhile,

Analysis

1. Richard Marius and Melvin E. Page, *A Short Guide to Writing About History*, 6th ed. (New York: Pearson Longman, 2007), 4.
2. Bruce Ballenger, *The Curious Writer* (New York: Pearson Longman, 2005), 11-12.
3. Garrett Mattingly, *The Armada* (Boston: Houghton Mifflin, 1959), 93.
4. *Ibid.*, 296.
5. *Ibid.*, 300.
6. Marius and Page, *Short Guide to Writing About History*, 6th ed. (New York: Pearson Longman, 2007), 4.

