

Heading: Add your name, professor's name, course and section, and date at the top left corner of your page, double spaced, in Times New Roman, 12 point type.

Header: Enter your last name and page number in the top right corner of each page in Times New Roman, 12 point type.

Jane Doe
Dr. Doe
ENGL 1301.000
XX Month XXXX

Center your title. Do not add bold, italics, quotation marks, or underlining.

Doe 1

Popular Mechanics

Text: The entire essay should be double-spaced in font Times New Roman, 12 point type. Be sure there is no extra spacing between paragraphs.

Author Raymond Carver's short story "Popular Mechanics" is instinctively flabbergasting. The author presents a couple in the peak of a separation; hurtful words and a cycle of vicious behaviors operating at a rapid incline which eventually activates an attack. The vicious encounter is climatic and halts at a sensitive moment; so much so, it's unknown what happens to the child at that point. Furthermore, the characters in Carver's story remain consistent throughout, provides a setting that is irregular, and the angle of the narrator.

Thesis: Typically, the thesis statement is the last sentence of the introductory paragraph.

First, the characters Carver provided are considered flat characters. From the beginning, the characters have the same demeanor. Although the chaos of the scene escalates, the characters have remained the same to end. For example, in the short story the woman says, "Son of a bitch! I'm glad you're leaving! She began to cry" (2). The woman is unhappy; she stays in that emotional state of distraught through to the end of the scene. She did not have a sudden realization or a difference in personality. Such as, the near ending of the story; the woman says, "Don't, she said. You're hurting the baby, she said" (Carter 2). Due to the minimalism of the short story, Carver kept the woman consistent. In addition, the male character is also a flat character, for he is unchangeable in the story. The thing that stopped him from knowing is the struggle over the child. Even so, the story stops before knowing who won the battle of the baby. Critic John Powell notes, "Ironically, the parents adore the icon of their baby but are careless with the baby itself... The argument over the baby's image turns into a struggle over the real

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One-inch margins

Doe 2

One-inch margins

baby,...impersonalizing the child as an object to fight over—to the parents, a victory symbol” (German and Bedell 259). A reader could only imply the tragedy may have given the man and woman a sudden realization to what has now resolved the issue, but with little textual support; there is no change from the characters.

One-inch margins

The setting described by Carver conveys a gloomy scene right from the first sentence of the story. Carver illustrates the area and time by detailing the surroundings. "Early that day the weather turned, and the snow was melting into dirty water" (1). The weather implied by Carver provides the dark and gloomy setting. The dimming of the set up provides the dimming of the home, such as no lights provides the chilling torment about to unravel. Sara Constantakis agrees with the moment, "snow is not sparkling and pristine, and it does not melt into clear rivulets in brilliant sunshine but turns to 'dirty water'. Readers are thus prepared for the ugly scene to come" (208). Moreover, Carver provides proof in the story; "it was getting dark on the inside too" (1). Thus, no form of light or hope is allowed.

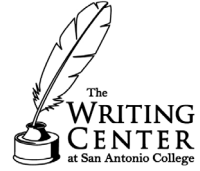
Topic Sentence:
The first sentence of each body paragraph should be a topic sentence briefly telling the reader what the paragraph is about. Think of it as a small thesis for that paragraph.

Paragraph indentions:
The first line is indented ½ inch or 5 spaces.

Equally important to the scenery, Carver notes the point-of-view by beginning the scene with the narrator separate from the characters. Carver’s writing places the reader in a third person perspective providing objective dialect. The narrator states, “He was in the bedroom pushing clothes into a suitcase when she came to the door” (2). Moreover, Carver creates a boundary between the reader and the characters in the story. Throughout the story, the book reviewer may skim over the content and notice Carver does not reveal the characters thoughts. As a reader there may be assumptions about the emotions expressed through the dialogue, yet Carver has not brought the audience directly into the characters understanding of the situation. Critic David Kelly relays, “Readers do not know what made the man pack his suitcase this particular day” (217).

In-Text Citation
If the author’s name is in the signal phrase, don’t include the author’s last name in the citation.

One-inch margins

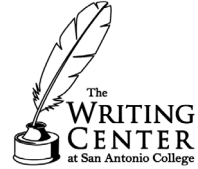


Doe 3

Raymond Carver forcibly halts the story at the right moment to allow the reader to assess their own conclusion. Carver gives the story enough facts to assume the worst. The powerful thrill of rollercoasting through the readings and searching for just enough facts to conclude the true ending. After reading "Popular Mechanics," a reader could only question the inevitable by observing the setting, the narrator's point-of-view, and role of each character.

Conclusion:

This is where you complete the discussion. DO NOT add any new information.



Works Cited has its own page.

Doe 4

Works Cited

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Carver, Raymond. "Popular Mechanics." 1981, pp.1-2.

Kelly, David. Critical Essay on "Popular Mechanics," in *Short Stories for Students*, Gale, Cengage Learning, 2011. <https://link-gale-com.aclibproxy.idm.oclc.org/apps/doc/CX2281300021/GVRL?u=txshracd2904&sid=GVRL&xid=dc259369>. Accessed 20 Feb. 2020.

"Popular Mechanics." *Short Stories for Students*, edited by Sara Constantakis, vol. 32, Gale, 2011, pp. 208-230. *Gale eBooks*, <https://link-gale-com.aclibproxy.idm.oclc.org/apps/doc/CX2281300021/GVRL?u=txshracd2904&sid=GVRL&xid=dc259369>. Accessed 20 Feb. 2020.

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Powell, John. "The Stories of Raymond Carver: The Menace of Perpetual Uncertainty," in *Studies in Short Fiction*, Vol. 31, No. 4, Fall 1994, p. 647. <https://link-gale-com.aclibproxy.idm.oclc.org/apps/doc/CX2281300021/GVRL?u=txshracd2904&sid=GVRL&xid=dc259369>. Accessed 3 Mar. 2020

Citations
List sources in alphabetical order.

Center the title on the first line in font Times New Roman, size 12. Do not bold, underline, or italicize. Use Work Cited for a single source.

Indentation:
Begin the entry at the regular left margin; indent subsequent lines 5 spaces (single tab).

