**The Hazards of Moviegoing**

**By John Langan**

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| **Introductory paragraph**  **(Thesis)** | **I am a movie fanatic. When friends want to know what picture won the Oscar in 1980 or who played the police chief in *Jaws*, they ask me. My friends, though, have stopped asking me if I want to go out to the movies. The problems in getting to the theater, the theater itself, and the behavior of some patrons are all reasons why I often wait for a movie to show up on TV.** |
| **First supporting paragraph** | **First of all, just getting to the theater presents difficulties. Leaving a home equipped with a TV and a video recorder isn't an attractive idea on a humid, cold, or rainy night. Even if the weather cooperates, there is still a thirty-minute drive to the theater down a congested highway, followed by the hassle of looking for a parking space. And then there are the lines. After hooking yourself to the end of a human chain, you worry about whether there will be enough tickets, whether you will get seats together, and whether many people will sneak into the line ahead of you.** |
| **Second supporting paragraph** | **Once you have made it to the box office and gotten your tickets, you are confronted with the problems of the theater itself. If you are in one of the run-down older theaters, you must adjust to the musty smell of seldom-cleaned carpets. Escaped springs lurk in the faded plush or cracked leather seats, and half the seats you sit in seem loose or tilted so that you sit at a strange angle. The newer twin and quad theaters offer their own problems. Sitting in an area only one-quarter the size of a regular theater, moviegoers often have to put up with the sound of the movie next door. This is especially jarring when the other movie involves racing cars or a karate war and you are trying to enjoy a quiet love story. And whether the theater is old or new, it will have floors that seem to be coated with rubber cement. By the end of a movie, shoes almost have to be pried off the floor because they have become sealed to a deadly compound of spilled soda, hardening bubble gum, and crushed Ju-Jubes.** |
| **Third supporting paragraph** | **Some of the patrons are even more of a problem than the theater itself. Little kids race up and down the aisles, usually in giggling packs. Teenagers try to impress their friends by talking back to the screen, whistling, and making what they consider to be hilarious noises. Adults act as if they were at home in their own living rooms and comment loudly on the ages of the stars or why movies aren't as good anymore. And people of all ages crinkle candy wrappers, stick gum on their seats, and drop popcorn tubs or cups of crushed ice and soda on the floor. They also cough and burp, squirm endlessly in their seats, file out for repeated trips to the rest rooms or concession stand, and elbow you out of the armrest on either side of your seat.** |
| **Concluding paragraph** | **After arriving home from the movies one night, I decided that I was not going to be a moviegoer anymore. I was tired of the problems involved in getting to the movies and dealing with the theater itself and some of the patrons. The next day I arranged to have cable TV service installed in my home. I may now see movies a bit later than other people, but I'll be more relaxed watching box office hits in the comfort of my own living room.** |

**A Sample Paper**

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| 1Stephen King, creator of such stories as *Carrie* and *Pet Sematary*, stated that the Edgar Allan Poe stories he read as a child gave him the inspiration and instruction he needed to become the writer that he is. 2Poe, as does Stephen King, fills the reader's imagination with the images that he wishes the reader to see, hear, and feel. 3His use of vivid, concrete visual imagery to present both static and dynamic settings and to describe people is part of his technique.4Poe's short story "The Tell-Tale Heart" is a story about a young man who kills an old man who cares for him, dismembers the corpse, then goes mad when he thinks he hears the old man's heart beating beneath the floor boards under his feet as he sits and discusses the old man's absence with the police. 5In "The Tell-Tale Heart," a careful reader can observe Poe's skillful manipulation of the senses. | **The introductory paragraph** includes a paraphrase of something said by a famous person in order to get the reader's attention. The second sentence leads up to the thesis statement which is the third sentence. The thesis statement (sentence 3) presents topic of the paper to the reader and provides a mini- outline. The topic is Poe's use of visual imagery. The mini- outline tells the reader that this paper will present Poe's use of imagery in three places in his writing: (1) description of static setting; (2) description of dynamic setting; and (3) description of a person. The last sentence of the paragraph uses the words "manipulation" and "senses" as transitional hooks. |
| 1The sense of sight, the primary sense, is particularly susceptible to manipulation. 2In "The Tell-Tale Heart," Poe uses the following image to describe a static scene: "His room was as black as pitch with the thick darkness . . ." Poe used the words "black," "pitch," and "thick darkness" not only to show the reader the condition of the old man's room, but also to make the reader feel the darkness."3"Thick" is a word that is not usually associated with color (darkness), yet in using it, Poe stimulates the reader's sense of feeling as well as his sense of sight. | In the first sentence of the second paragraph **(first paragraph of the body)** the words "sense" and "manipulation" are used to hook into the end of the introductory paragraph. The first part of the second sentence provides the topic for this paragraph--imagery in a static scene. Then a quotation from "The Tell-Tale Heart" is presented and briefly discussed. The last sentence of this paragraph uses the expressions "sense of feeling" and "sense of sight" as hooks for leading into the third paragraph. |
| 1Further on in the story, Poe uses a couple of words that cross not only the sense of sight but also the sense of feeling to describe a dynamic scene. 2The youth in the story has been standing in the open doorway of the old man's room for a long time, waiting for just the right moment to reveal himself to the old man in order to frighten him.3Poe writes: "So I opened it [the lantern opening]--you cannot imagine how stealthily, stealthily--until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye." 4By using the metaphor of the thread of the spider (which we all know is a creepy creature) and the word "shot," Poe almost makes the reader gasp, as surely did the old man whose one blind eye the young man describes as "the vulture eye." | The first sentence of the third paragraph **(second paragraph of the body)** uses the words "sense of sight" and "sense of feeling" to hook back into the previous paragraph. Note that in the second paragraph "feeling" came first, and in this paragraph "sight" comes first. The first sentence also includes the topic for this paragraph--imagery in a dynamic scene. Again, a quotation is taken from the story, and it is briefly discussed. The last sentence uses the words "one blind eye" which was in the quotation. This expression provides the transitional hook for the last paragraph in the body of the paper. |
| 1The reader does not know much about what the old man in this story looks like except that he has one blind eye. 2In the second paragraph of "The Tell-Tale Heart," Poe establishes the young man's obsession with that blind eye when he writes: "He had the eye of the vulture--a pale blue eye, with a film over it." 3This "vulture eye" is evoked over and over again in the story until the reader becomes as obsessed with it as does the young man. 4His use of the vivid, concrete word "vulture" establishes a specific image in the mind of the reader that is inescapable. | In the first sentence of the fourth paragraph **(third paragraph in the body)**, "one blind eye" is used that hooks into the previous paragraph. This first sentence also lets the reader know that this paragraph will deal with descriptions of people: ". . . what the old man looks like . . .." Once again Poe is quoted and discussed. The last sentence uses the word "image" which hooks into the last paragraph. (It is less important that this paragraph has a hook since the last paragraph is going to include a summary of the body of the paper.) |
| 1"Thick darkness," "thread of the spider," and "vulture eye" are three images that Poe used in "The Tell-Tale Heart" to stimulate a reader's senses. 2Poe wanted the reader to see and feel real life. 3He used concrete imagery rather than vague abstract words to describe settings and people. 4If Edgar Allan Poe was one of Stephen King's teachers, then readers of King owe a debt of gratitude to that nineteenth-century creator of horror stories. | The first sentence of **the concluding paragraph** uses the principal words from the quotations from each paragraph of the body of the paper. This summarizes those three paragraphs. The second and third sentences provide observations which can also be considered a summary, not only of the content of the paper, but also offers personal opinion which was logically drawn as the result of this study. The last sentence returns to the Edgar Allan Poe-Stephen King relationship which began this paper. This sentence also provides a "wrap-up" and gives the paper a sense of finality. |