

From Montaigne to the five-paragraph essay: Resuscitating sophisticated academic writing in English¹

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This article argues that university language teachers should go beyond simple formulaic prescriptions in the teaching of writing and should show students—and allow them to experiment with—the more sophisticated constructions actually used by essay writers in English. EAP and CBLT writing instruction tends to be dominated by the five-paragraph essay form which employs, in Dombek and Herndon’s terminology, simple “cumulative development”: thesis statement at the end of the first paragraph, body paragraphs with first sentences announcing the topics of their discussion, followed by a summing-up style conclusion. This is also the rhetorical form favored by standardized tests such as the TOEFL, IELTS, and SAT, which create a powerful test washback in the language classroom. In reality, however, sophisticated readers of English, such as university professors, expect students to be able to write in more complex forms using “periodic development”: employing sentences at the beginning of a paragraph that drive ideas forward and link reasoning between paragraphs. Such writing often purposely withholds the thesis until late in the essay when it has been more fully developed and supported. This rhetorical structure is frequently seen in essays addressing charged topics that members of a target audience may be predisposed to reject out of hand; thus the essay invites the reader to follow the reasoning and to “reason with” the writer in elaborating an argument and arriving at a conclusion. This article briefly explains Dombek and Herndon’s characterization of cumulative versus periodic rhetoric and presents examples that illustrate a more sophisticated approach.

1. The Essay: A Ramble or a Forced March?

Michel de Montaigne, the writer most associated with the origin of the essay form, compared the genre to one of his rambling, unplanned walks into the countryside (an “essay” that began as he left his familiar door and entered unfamiliar terrain)—with unanticipated twists and turns, delays and discoveries—a record in writing of his thought in creative and critical motion.² Yet in the hands of modern school teachers—and testing agencies—the essay could be better compared to a forced march, on a strict schedule and in regimented form, with predetermined beginning and predestined end.

In the second-language classroom, too, particularly in English for Academic Purposes (EAP) and Content-Based Language Teaching (CBLT) writing instruction, the essay is typically presented in highly simplified and foreshortened form, and seldom as multifaceted and rich in scope and potential discovery. Yet EFL/ESL learners who wish to function fully, and perhaps even successfully, in English-medium universities are better served by a fuller understanding of the potential complexity of the form. To state more at the outset would be to

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² On Montaigne’s essays: “His essays meander and digress, though always more purposefully than might first appear, and their effect is of a man exploring his world and regularly being surprised at what he discovers in the process” (Hesse 1997).

make this essay of an essay (both words related to the French infinitive *essayer*, meaning “to try” or “to attempt”) less of an exploration and more of a forced march, a piece of writing that might, ironically and prematurely, find its end in its beginning. So let me open the door and proceed with a simple question.

What is an academic essay, at least as narrowly and popularly conceived, in the EFL and ESL classroom? The Macmillan English Dictionary for second-language learners sets forth this apt and widely held prescriptive definition:

... an essay should be clearly organized around a central, focused theme or thesis. This thesis is then supported by logically connected supporting paragraphs, each of which contains its own mini-thesis, or topic sentence. Another central feature of college writing is the use of discourse markers, or linking devices—words or phrases that provide logical connections between ideas. Through careful use of discourse markers, the reader is guided through the composition, from one point to the next, in a logically organized framework of signposting (Gallagher and McCabe 2002, LA9).

2. Blowback from the Tests

University students in Japan and in other non-English speaking countries, and even high school students in North America, who have studied for English proficiency tests such as the iBT TOEFL, the IELTS, or the SAT Writing Section, recognize in the Macmillan definition the rhetorical basis of the thesis-driven, several-supporting-point argumentative essay commonly called “the five-paragraph essay” (even though it may range from three to six paragraphs in length). Driven by test-washback and ease of instruction, as I have written elsewhere, this model has largely become the accepted norm in ESL/EFL texts around the world, particularly those with an EAP focus (see Punyaratabandhu, Rush, Kleindl, and Wadden 2013, 60-61). In the foreign-language classroom, students are taught, as the definition above advises, to state their thesis in the introduction of the essay, to begin each body paragraph with a point (or “mini-thesis”) that directly supports it (a point that is itself in turn directly supported by specific evidence or examples), and to conclude the essay with a restatement of the thesis and a summary of the supporting points, ending with the flourish of a closing thought (a quote, recommendation, generalization, proposed solution, etc.).

There is also a particular set of “discourse markers,” as Gallagher and McCabe note above, that is associated (though hardly exclusive) to the form. These include the following “straight-ahead” signposts:

First,	In addition,	For instance,	However,	Therefore,
Second,	Furthermore,	For example,	Nonetheless,	As a result,
Third,	Moreover,	To illustrate	Nevertheless,	Hence,
To begin,	Further,	In fact,	Even though	Thus,
Next,	Likewise,	In particular,	Notwithstanding	In conclusion,
Finally	Similarly,	Namely,	By contrast,	In summary,

As Gallagher and McCabe point out, phrases such as these “provide logical connections between ideas” by which “the reader is guided through the composition, from one point to the next.” There is, of course, nothing wrong with learning this highly simplified form of writing, especially for use on timed English writing proficiency tests in which test-takers have little opportunity and few resources to “explore” the topic they are peremptorily required to address (typically forced to complete an essay from start to finish within around 30 minutes).

Nevertheless, such an approach (and even such a task) may be highly inappropriate for—even antithetical to—more sophisticated writing. Montaigne himself would probably be horrified at the thought of a countryside filled with signposts rather than meandering paths. Scholars of composition and rhetoric Kristen Dombek and Scott Herndon make this significant observation about writing in North American colleges:

... students tend to write in simple, declarative sentences coming out of high school and they also tend to construct paragraphs that follow the cumulative pattern—they articulate the most important thought in a topic sentence at the beginning of the paragraph, and add and modify in the following sentences. But a quick glance through any anthology of professional essays reveals a problem, for professional essayists tend to write their paragraphs in the periodic style, leading up to the most important thought in their paragraphs in their final sentences. They do this because their ideas are often so complex or counterintuitive that they could not be understood without the train of thought and pieces of evidence that precede them (2004, 27).

3. Cumulative versus Periodic Development

The five-paragraph essay can no doubt provide some initial footing for fledgling writers, as Dombek and Herndon point out elsewhere in their fine book *Critical Passages: Teaching the Transition to College Composition*, yet to become skilled and successful writers students need to move beyond the five-paragraph formula and deploy more sophisticated writing, thinking, and rhetoric. Here, Dombek and Herndon's (2004) distinction between the "cumulative" construction associated with the five-paragraph essay and the "periodic" style associated with more sophisticated writing is particularly instructive. In periodic construction, sentences at the beginning of the paragraph often do not plainly state the "first" or "second" or "third" supporting point (followed by specific examples) but instead drive ideas forward and propel reasoning into the following paragraphs. They may even at times explore what seems like a by-way that later loops back to a theme or forward to the conclusion. For this reason, the thesis is often withheld until the end of the essay (in a manner reminiscent of Montaigne, whose best essays are journeys of elaboration and discovery), after its supporting ideas and observations have been built upon and more fully articulated, and after its topic has been more thoroughly assayed. This type of construction is particularly suitable for essays examining a controversial issue about which readers may have a pre-formed opinion and therefore may be intellectually disinclined to follow the writer's logic and evidence due to pre-existing prejudice. In other words, if the purpose of a persuasive essay is to persuade readers about an issue or a course of action, especially one about which they have a previously formed opinion, it is often pragmatic to avoid a frontal assault on their viewpoint and instead to invite them to join in the reasoning process to possibly come to a different, and differently informed, conclusion.

Figures 1 and 2 present a simplified visual representation of cumulative versus periodic development (Dombek and Herndon 2004, 28-29). Although this diagram fails to show the feedback loops to earlier points that may be present in an essay written using a periodic structure, it does highlight some of the salient and differing tendencies of the two forms.

Figure 1. Cumulative Approach (adapted from Dombeck and Herndon 2004)

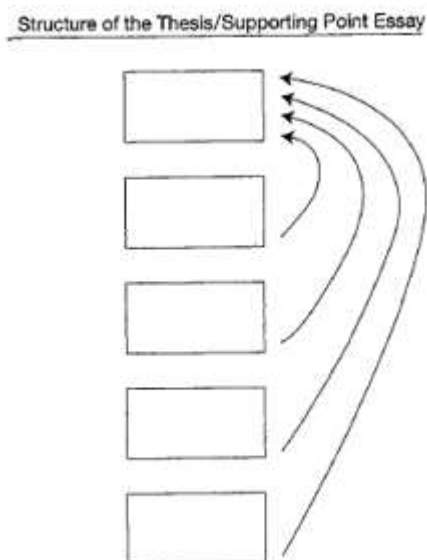
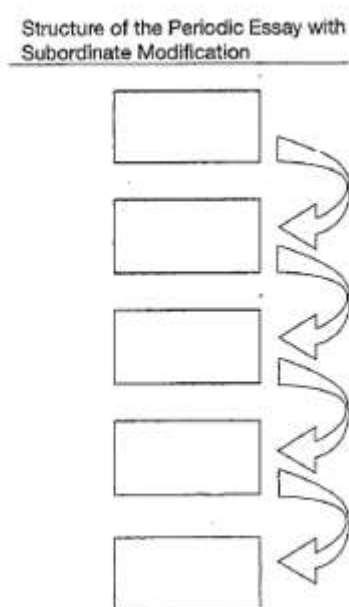


Figure 2. Periodic Approach (adapted from Dombeck and Herndon 2004)



Since the thought-flow and development process of the periodic approach differs from that of the cumulative method, there are also additional discourse markers which writers of such essays use to connect observations and elaborate their arguments. Here is a brief selection.

This being the case From this This sort of premise This reluctance This is the same kind	Considering this, Having said that, With that said, Even so, For all that	If so, Still, Yet, Equally important, At the same time,	The fact is that Not only/but also After all, Accordingly, Consequently,
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These discourse markers build on previous points and extend them forward, or present corollary observations and reason logically from them.

Most readers of this essay are already familiar with the cumulative approach that underlies the five-paragraph essay. The five-paragraph essay in Appendix 1 (which has only four paragraphs!) serves as a typical model for anyone who would like to scroll ahead. It presents the argument that at the student-writer's university "Paper Should Be Reused and Reduced." The introduction begins with an attention-getter (a compelling fact related to the argument), presents the background to the topic, and ends with a thesis that has two explicit supporting reasons. The body paragraphs then, in order, present the two supporting reasons in—and as—their topic sentences; these directly relate back to the thesis of the introduction using the discourse markers "Firstly" and "Secondly." Each paragraph in turn presents detailed examples and evidence to support its particular claim. The conclusion restates the thesis (referring circularly back to the introduction), summarizes the supporting reasons and argument, and ends with a pithy quotation that serves as a closing thought. The form is tight, predictable, and recipe-like. I teach this style of essay to my first-year students in their initial writing classes and have my advanced students in an iBT TOEFL preparation course practice

it repeatedly so it can become nearly automatic in dealing with independent, timed essay prompts.³

4. Fluidity, Unpredictability, and 'Reasoning with the Writer'

In contrast to essays using a cumulative structure, essays that employ the periodic approach tend to be more fluid, less rhetorically transparent, and less predictable in outcome. To a greater extent they invite the reader to follow the reasoning and to "reason with" the writer in elaborating an argument—or exploring a topic—and arriving at a conclusion. The following essay, an excerpt from a longer work by the distinguished writer O-Young Lee (1984, 10-13), a novelist, non-fiction writer, and ex-Minister of Culture in South Korea, exemplifies the features of an essay based upon periodic development. (An additional student-written essay, on the prohibition on Islamic headscarves in France, which adopts periodic development, is featured in Appendix 2).

The Myth of Uniqueness*
O-Young Lee

Many of the countless books that have been written about Japan have been showy, like French fashion magazines, and popular because of that. Since the end of the war alone, there have been innumerable interpretive works written about Japan. Some of them, such as Ruth Benedict's *The Chrysanthemum and the Sword*, *The Anatomy of Dependence* by Doi Takeo, and *Japanese Society* by Nakane Chie, have contributed new words to the popular vocabulary. Others, particularly Japanese books, have taken their titles from such phrases already in popular use as "economic animal" and "Japan Inc." In Japan these interpretations of Japanese society inevitably become best sellers, and large numbers of people pick up the jargon in them just as they would pick up and carry the portable shrine at a local festival. Such jargon appears in newspaper headlines, in magazine editorials, in talks given by television and radio commentators. In the hands of writers with more artistic inclinations, this vocabulary that began in the halls of academia end up as words to a popular ballad.

This festival of interpretations makes it all but impossible to see the real, the naked Japan with one's own eyes. Before one knows it, that naked Japan is dressed in illusory clothing by the masses and pop culture. That is why I decided here to examine Japanese culture through the eyes of an elementary school child. *promise of exploration, like Montaigne probing questions*

Why should it be that interpretations of Japan, whether they be by Japanese or Westerners, are cloaked in this illusory clothing? And what is the nature of the child's vision that could expose this cover-up? *The Anatomy of Dependence*, one of the most widely known interpretations of Japan, provides some clues. It is typical of the genre. I am particularly interested in this book, not so much because of its content but because of its attempt to discover what is unique about the Japanese psychology and because of the way its author, Doi Takeo, makes his case.

Doi states his methodology quite clearly: "If there is anything unique about the Japanese psychology it must be closely related with the uniqueness of the Japanese language." And Doi hits upon the concept of *amae* (dependence) and is convinced of "the uniqueness of the word *amae* as an item of vocabulary in Japanese." But is "dependence" as Doi defines it peculiar to the Japanese language? For if it is not, his whole argument goes up in smoke. And indeed, it is not. *probing question*

The fact is that in Japan's nearest neighbor the concept of "dependence" is as common as pebbles scattered by the roadside. In Korean, there are two equivalent terms for the Japanese word *amae*: *origwan* and *unsok*. Both are an integral part of daily speech. Not only are there equivalent words, but the concept of dependence plays such a crucial role in child rearing in Korea that one could say dependence is even more inextricably bound up

Handwritten notes:
BG
exposition
weak thesis
promise of exploration, like Montaigne probing questions
probing question

³ When students are under the pressure of responding to a high-stakes timed essay prompt, a formulaic response helps them get writing on the page. It also boosts their score because test-assessors, given only a few minutes—literally—to judge a piece of writing, can quickly identify the required elements on their rubric.

with the Korean psyche than it is with the Japanese. Such Korean words as *omsal*, used to gain the sympathy of others by exaggerating one's pain and suffering, are far more complex than the simple Japanese term *amae*.

This being the case, why did a learned scholar like Professor Doi make such a grave error by asserting that the concept of dependence as expressed by the term *amae* is peculiar to Japan? The problem is not Professor Doi's alone. His argument is merely the product of a sense of separateness from the rest of Asia, a feeling that the Japanese have entertained ever since the Meiji Restoration of 1868. Professor Doi relates that what convinced him *amae* was a word peculiar to the Japanese language was a conversation he once had with a British woman who spoke fluent Japanese. She was talking in English about her child's infant years but suddenly switched to Japanese to say, "*Kono ko wa amari amaemasen deshita*" (we were not especially indulgent with this child). When Professor Doi asked why she had used Japanese only for that one sentence, she replied there was no way to say such a thing in English.

From this Doi adduces that *amae* is a word unique to the Japanese language. It is a strange leap of logic, and it is an indication of just how deeply the Japanese have come to believe, since the Meiji Restoration, that English is the language of the West, and even all the

rest of the world. How else could Doi have been led to believe that if a Japanese word does not exist in equivalent form in English it must be peculiar to Japanese? Perhaps this is the key to the "illusory clothes" that cloak Japan and interpretations of Japan.

This sort of premise, that if it does not exist in English it must be peculiar to Japanese, is not common. Many interpretations of Japan written by Japanese revolve around just such simple Japan versus Britain/America comparisons. Even those works that take a somewhat wider view broaden only one side of the equation, substituting Westerners for British and Americans. Although we can imagine Doi substituting a French or German mother in his story, would he have ever considered a Korean woman? Yet if one is trying to find out whether or not *amae* is a uniquely Japanese concept it seems that a normal first step would be to look at a language such as Korean, which has a much closer linguistic relationship to Japanese than do any of the European languages.

This reluctance among Japanese writers to "look East" is far from uncommon. As a result, they often call something uniquely Japanese when it would be more relevant to call it common to Japan and Korea, or to all of East Asia. We need not go far to find examples. The popular historian Higuchi Kiyosuke has written, "Among the civilized countries of the world Japan is the only one where seaweed is eaten." But he has apparently forgotten that Korea is a major producer and consumer of seaweed. In the book *Nihonjin no Kokoro (The Spirit of the Japanese)* by Umesao Tadao and four other Japanese scholars, it is boldly asserted: "The realization that night soil, human excrement, could be used as an organic fertilizer for vegetables was an amazing discovery." Umesao and his fellow authors conclude that it was originally a Japanese idea, failing to recognize that other people have long made use of this "high-level agricultural technology" (to use their own words). Anyone could tell after a few minutes in a Korean village that this wonderful organic technology is hardly unique to Japan.

This is the same kind of short-cut logic we find in the *amae* argument: if it does not exist in the West, it must be peculiar to Japan. I have no desire to enter into a debate here on Japan's claim to the dubious distinction of a monopoly on *amae*, much less night soil. Nor do I seek to refute the work of these scholars. What I wish to point out is that sometimes popular books interpreting Japan, be they by Japanese or foreigners, wrap Japanese society in illusory clothing that bears little relation to reality. And this is usually because the basis of such books is a comparison only between Japan and the West.

The counterpoint to western culture is not simply Japanese culture. Asian culture, although it does include Japan, is not defined merely by the experience of that one people. Characteristics of European culture must be seen in relation to all of Asia, not just Japan. For if we compare Japan only to the West, we run the risk of jumping to the mistaken conclusion that something is peculiar to Japan when in fact it might well be common to the entire Northeast Asian cultural sphere.

*Excerpt from *The Compact Culture: The Japanese Tradition of "Smaller is Better."* Tokyo: Kodansha International, 1984. pages 10-13. O-Young Lee is a prominent Korean writer and literary scholar and the former Minister of Culture.

In this essay, O-Young Lee arrives at a strongly reasoned and well-supported conclusion, but does so in an artful manner, inviting the reader to join him in his essay on the topic. He begins with a paragraph that presents a similar exposition of the background to the topic as would a five-paragraph essay, but in the next short paragraph (a continuation of the introduction), he offers an elusive thesis, more a description of his method than a straightforward claim, when he announces his intention to “examine Japanese culture through the eyes of an elementary school child.” Like Montaigne in his classic essays, O-Young Lee uses probing and provocative questions to drive his inquiry forward (“Why should it be that interpretations of Japan, whether they be by Japanese or Westerners, are cloaked in this illusory clothing? And what is the nature of the child’s vision that could expose this cover-up?”). His paragraphs present observations and subtle propositions which push the reasoning forward to the next paragraph rather than referring back to previously stated claims. As Dombek and Herndon observe earlier of sophisticated essayists, the most important thoughts in his paragraphs tend to be “in their final sentences.” His discourse markers frequently suggest summation, as if to verify the ground that has been captured, followed immediately by further advance (“This being the case, why...,” “From this...,” “This sort of premise...,” “This is the same kind...”). In O-Young Lee’s essay, we find facts, examples, quotations, analysis, critique, and other elements often present in a five-paragraph essay, but they are embedded in a much different kind of elaboration. They also engage, explore, or rebut, to a much greater extent than the typical five-paragraph essay, opposing or differing viewpoints. Of this elaboration process Dombek and Herndon (2004) observe,

The periodic pattern with subordinate modification begins to describe the form most often used by exploratory essayists such as Virginia Woolf, George Orwell, Alice Walker, and many others, in which the idea reached at the end is a long way from the idea with which the writer began, but is still tightly bound, through a complex connective process, to that initial thought (28).

Here, you may ask, “But surely we don’t expect students to write like such famous essayists?” To which the answer is, “No, not in such an extended or elaborate manner.” And yet university students in North America, the UK, and other English-speaking regions are swiftly challenged, often from the moment they enter the college classroom, to move beyond the rudimentary formulaic response they have learned in secondary school. Dombek and Herndon state bluntly: “Students are met on arrival by professors who expect different kinds of essays than those the students were trained to write in high school” (2004, 1). The same can be said for second-language learners of English, at least those with aspirations to move beyond the novice level, or to study abroad a subject other than math or science that likely involves the elaboration and exploration of ideas.

5. A Wealth of Essay Forms

While this essay has focused principally on the periodic essay as a useful antidote to the five-paragraph standard, it is hardly the only alternative; there are other paths to follow, too. The classic persuasive form of argument in Aristotle’s *Rhetoric*, from which the five-paragraph essay has devolved, features a lengthy exposition/narration in the introduction and then refutation of opposing views in the body, as does its more modern variation in the Toulmin argument. Rogerian argument—with the finding of “common ground,” the taking of a dispassionate position, accommodation of opposing viewpoints, and the withholding of the thesis until the end—presents yet another sophisticated alternative. The SPSE approach (Situation-Problem-Solution-Evaluation) is a further form of essay that was specifically developed for ESL/EFL curricula by Hamp-Lyons and Heasley (2006). In the SPSE writing

task, students first discuss the situation or background of the topic (this can include facts, current news, and different viewpoints related to the subject); then consider the problems associated with the issue, such as controversies or negative effects; suggest solutions to the problem or explain solutions presented in input sources they may have received (such as a brief lecture or a short reading); and lastly, evaluate the solutions (see Punyaratabandhu et al. [2013] for an explanation of how this approach was successfully used in a highly regarded EAP program in Thailand). Yet another sophisticated approach to essay writing is the “Texts in Conversation” approach (TiC) utilized in Stanford University’s “Program in Writing and Rhetoric,” an interdepartmental distribution of rhetoric-reading-writing-and-thinking-based courses that all undergraduate students in the most selective university in the United States are required to take. A detailed discussion of these approaches is beyond the scope of this essay (it is getting time to return through the familiar door), but they are outlined here to intimate the much richer apprehensions of knowledge and modes of expression that are part of the traditional heritage and contemporary practice of the essay, yet are virtually unknown in the second-language classroom, even at the highest levels.

Hinds (1983, 1987) pointed out long ago that different cultures favor different patterns of communicative expression and writing structure. As any EFL/ESL teacher knows, cross-cultural rhetoric is a challenging though endlessly fascinating subject to teach. Adapted for foreign-language instruction, the five-paragraph essay is a useful bridge for making one simplified pattern of Western rhetoric comprehensible. Japanese students in particular, who in the Confucian tradition have a sharp eye for following *kata* (a specific, stylized form), whether that *kata* is for karate or sushi-making or composition, can learn relatively quickly the five-paragraph form, format, and formula. But it is a rhetorical bridge too short, far too short, especially for those who wish to engage in more complex thinking and communication, and for those with aspirations of university-level study in English-speaking countries.

6. Conclusion: Producing Honey

In Montaigne’s germinal essay, “Of the Education of Children,” the author makes observations of the educational process that could equally be applied to the essay itself, especially since Montaigne deployed it as his principal means of teaching and learning. He writes of the need for the young to explore diverse ideas and to cultivate skepticism, rather than fixing on a single train of thought or subscribing overly soon to a particular thesis, “Let this variety of ideas be set before him; he will choose if he can; if not, he will remain in doubt. Only the fools are certain and assured.” And he continues with a description of the nature of research, knowledge, thinking, and by inference, writing, in which diverse ideas and evidence are gathered, digested, and transformed: “The bees plunder the flowers here and there, but afterward they make of them honey, which is all theirs; it is no longer thyme or marjoram. Even so with the pieces borrowed from others; he will transform and blend them to make a work of his own, to wit, his judgment. His education, work, and study aim only at forming this” (1958, 111).

The distillation of propositions, facts, speculations, and borrowed ideas in my essay lead to the judgment that essay writing as currently conceived in many second-language textbooks and classrooms is prematurely singular and overly constrained. Allowing students to explore the essay as traditionally conceived by Montaigne and others, and as currently practiced by intellectuals and academic institutions from Carl Rogers to Stanford University, increases the likelihood that students, too, will someday produce their own honey.

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APPENDIX 1. Five paragraph essay

Appendix 1
Hook/Attention-Getter
BG
New Policies at ICU: Paper Should Be Reused and Reduced
In Japan alone, over 30 million tons of papers are used up each year; and approximately 110 million trees are cut down for this purpose in countries such as Australia, Canada and Chile. The amount of paper consumption per person in Japan is roughly four times the world average and fifty times the amount in India. For instance, the Japanese consumed 246kg of paper in 2005, whereas the world average was 56.3kg and the Indians only consumed 4.5kg. 246kg in a year means 674g in a day, which is equivalent to about 130 sheets of A4 paper. This gives a good indication of how much paper Japanese people use every day, and this is exactly what expedites deforestation in certain parts of the world. As "responsible world citizens in the 21st century", ICU students have an obligation to keep the consumption level down and to impede the progress of such environmental problems. On the contrary, ICU contributes to the excessive use of paper and the destruction of forests that result from it. Therefore, ICU should consider implementing new policies of how to deal with paper. Two ways to solve the problem are placing boxes in classrooms and halls to collect and reuse papers printed only on one side, and simply reducing the amount of papers distributed to students by restricting the numbers of fliers put in the mailbox.

SR/TS-1 (1) Firstly, boxes should be placed in various parts of the campus to collect paper printed only on one side in order for them to be reused. Many of the handouts students receive in class only use up the front of the paper and the space on the back is wasted, while the teachers need only make half the amount of copies if they were printed on both sides. Nonetheless, they may not always have so much information that it would continue on to the underside; some teachers prepare one page assignment worksheets which only cover one side of the paper. For example, there are 42 students in a certain general education class where the teacher hands out one-sided assignment papers every week. The calculation is that each student will end up getting approximately 10 of them this term, ultimately wasting the blank side of 420 pieces of papers as a whole class. Reusable papers would become very useful in this kind of situation, but I have not come across any handouts which have been reused since I entered ICU. The handouts and worksheets given to students in ELP are often only one-sided too. Out of the 35 handouts I received in ELP class between the beginning of the term and 5th June, excluding the long articles that are stapled, the number of handouts printed only on one side was 22. If the faculty reused unnecessary papers that are already printed on one side, they would be saving approximately 13,200 pieces of new papers per term, supposing every freshman gets the same amount of handouts. For that reason, it is more desirable and ecological to gather all the extra copies of handouts and make good use of them, instead of throwing away valuable resource.

SR/TS (2) Secondly, the number of fliers that the club gives out to students ought to be limited in order to reduce paper usage at ICU. Although students are advised to check their mail box regularly because important notices could be posted at any time, what they actually find everyday in their mail box is a bundle of fliers for club activity advertisement. Many students throw them away immediately without even a glance at it, so the dust box beside the mail box is usually full of fliers. I took a brief survey in order to evaluate whether club activity advertisements in our mail box is really necessary. Questions included the following: how they

learnt about the club they belong to, if they think the fliers are necessary, and whether they agreed or disagreed with the proposal of a new rule to restrict the number of fliers. The results showed that only two out of ten students found out about their club by looking at the fliers in the mail box, and the supporters of the new rule outnumbered those who objected to it by nine to one. Evidently, putting fliers in the mail box is not the most effective method to catch the attention of students. Even the students who answered yes to the second question claimed the numbers should be kept lower. Thus ICU should impose a restriction upon each club to reduce the amount of wasteful advertisements. However, fliers from clubs are just one example. Many other types of advertisements such as messages from the faculty about seminars or study tours, and information about events like C-week and ICU Festival are put into the students' mail box as well. The advertisers are justified in making announcements by means of fliers on some occasions, because irregular events, performances, or meetings would have different content every time. Furthermore, the distribution of advertisements is acceptable during the first two or three weeks after the enrollment of the freshmen, but after that the clubs should not be allowed to hand out the same advertisements over and over again. There are various other ways to advertise their activities without dissipating as much paper as they do now. For example, the bulletin board can be used for advertisements instead of fliers, especially for basic information such as the time and place of the activity, and putting information on the internet is another effective method.

opposing view
rebuttal
Restate & leads back to thesis in Intro
In order to avoid waste to the utmost, both students and faculty ought to be presented with a new set of rules, namely to collect papers for reuse by setting boxes especially for that purpose, and to impose a restriction so as to prevent the superfluous spending of paper on club activity advertisement. Since there are clear benefits for these measures to be taken, it does not make sense to ignore and leave the problem in the present state. Putting it off will not make things any better; however small, these changes will improve the systems at ICU. As E. Knight put it, "Waste not the smallest thing created, for grains of sand make mountains, and atomies infinity." *closing technique*

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APPENDIX 2. Islamic Headscarves

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

[REDACTED] 1

The veiled reality behind the Islamic dress and Western society

Hook

BG



exposition



On September 2, 2004, a law banning students' displaying of religious symbols in French public schools came into effect. It forbid the wearing of ostensible religious apparel such as the Islamic veil, the Jewish Kippah and large Christian crosses (Jones). The French government had been debating the issue for nearly two decades, and it had intensified over the years with dozens of Muslim girls being expelled from secular schools for refusing to remove their headscarves on school grounds (Rhodes).

The government had claimed that there were several reasons to bring this law into effect. They insisted that wearing headscarves in schools showed submission to men and symbolized the inferior status of women, and the new law was significant because it encouraged Muslim women to be treated as equals to men in their French-Muslim culture. The change was also vital in that it protected the 1905 law of separation of church and state, known as *laïcité*. France was sending a strong message to the world that they were maintaining a solid secular state with the new law that protected the *laïcité* and stopped the human rights abuse of Muslim women (Benhold).

The sis
leading
to
exploration + continued thought

The issue would be settled by now if this was the end to the story. However, this scarf issue, or *l'affaire du voile*, is a lot more complicated than it may appear.



question
leads the
inquiry
(like Poi)

First of all, do women really feel that the headscarf is a sign of oppression? IslamiCity, one of the world's largest online sources of Islamic information, addresses how Islamic dresses such as the veil are not a symbol of oppression, but rather a sign of self-respect and social status. The French government also announced in 2002 that out of 1.8 million French Muslim school girls, only around 2000 of them wore their headscarf to school. Moreover, only 157 girls refused to remove their headscarf when asked to do so (Taheri). The article and research manifest a misunderstanding of the symbolism of Islamic dresses by the French government and further shows that in reality, many woman are not being forced but have the choice to wear Islamic clothing.

periodic
continues
inquiry

topic sentence
If so, are Muslim headscarves not a symbol of human rights violation? Facts by IslamiCity and the French government suggest that perhaps the answer is yes. But when it comes to the new law, the answer is much different. For the individuals that consider the veil to be a symbol of belonging to the Muslim community, the new law is an oppressing law that deprives them of their freedom of expression. London Member of the European Parliament Human Rights and Civil Liberties Committee, Jean Lambert criticizes the law that "[banning] the wearing of religious symbols is a clear human rights violation." (Meade). Although the French government explains that one of the central aims of the new law is to save women's human rights, without any clear evidence, the law has much more power to violate human rights than it does to save it.



Thought
continues
forward

With that said, it is reasonable to state that the case here is not just about religious symbols in school, or about maintaining secularism in France or any European state—it is about whether Muslims have a place and a right in a Westernized society. And judging from the direction that this debate is headed, many Western societies seem to be moving toward even greater marginalization of Muslims in their country. A study by the International Helsinki Federation for Human Rights (IHF) states that in 11 EU member states, Muslims have faced increased discrimination since the September 11 attacks and that there is wide spread negative attitudes toward Muslims. For example in Germany, more than 80% of those surveyed answered that the word "Islam" is related to "terrorists" and "oppression of women." IHF also claims that the debate over the adoption of the French law banning ostensible religious attire in schools helped to encourage discrimination against Muslim women wearing headscarves across Europe. They see a rise in the anti-Muslim sentiment known as Islamophobia, and that such attitude is salient in recent politics (Rhodes).

Counters +
re-thinks
position above

However, prohibiting Islamic dresses for the mere fact that Islamic values are incompatible with Western values will not lead to mutual understanding and will only lead to a closed society without a place for Muslims to fit in. Western societies need to allow religious attire in public schools so that children can have a better understanding of non-Western values such as Islam and so that non-Western people living in Western societies will come to receive greater respect. If European societies start

banning the headscarf at school, children in Europe might start perceiving the scarf as something immoral. It has the power to implant a negative image of Islamic clothing that would very easily lead to a negative image of Islam in general. National Council for the Social Studies (NCSS) insists that "knowledge about religions is not only a characteristic of an educated person, but it is also absolutely necessary for understanding and living in a world of diversity"(Study About Religions) –and it would certainly not hurt to know that there are many ways to express those beliefs, which will help children adapt better to different values.

comes to reflecting thought process in essay

conclusion
The destination of this debate will be a decisive moment for the Muslims living in Western societies. Even though it may be better for countries to prohibit ostensible religious apparel in some cases where clear evidence shows violation of health or any human right, generally speaking, it is crucial for Western societies to allow conspicuous religious attire to be worn in school and to allow Islam to integrate into the Western world. The new law violates the freedom of expression, and it is wrong to justify the violation of human rights by concluding that Islamic dresses are a symbol of oppression of women, when there is no clear evidence. The governments' answers will tell Muslims if they will be allowed to be who they are, or if they need to be "Westernized Muslims"—that is, Muslims without freedom of expression of their religious belief.

(Works Cited on separate page not included here for space reasons)