Michael G. Moran Awards for 2012-2013

Beginning in 2007, the First-year Composition Program began recognizing the excellent work being done in electronic portfolios for English 1101, 1102, and 1102M by presenting three portfolio awards. Named in honor of Michael G. Moran, a former director of FYC who did much to shape and improve the program, the awards consist of cash prizes and publication in the *First-year Composition Guide* required of all students registered in our courses and on the FYC site at: http://www.english.uga.edu/newsite/fyc/moran.html.

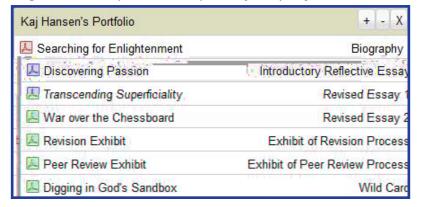
English 1101

Student: Kaj Hansen

Teacher: Marni Ludwig

A First-year Composition portfolio at the University of Georgia is more than an attractive folder for the two polished essays that were produced during the semester. Our ePortfolios not only showcase a student's best formal essays, but also his or her writing process. The other pieces of the portfolio—the Introductory Reflective Essay, Peer Review Exhibit, Revision Exhibit, and Wild Card—are designed to encourage reflection about the writing process and about writing's relationship to other aspects of the portfolio

author's life. Kaj's ePortfolio is notable for its articulate description of the author's writing practices and their relationship to his general intellectual approach to life and schooling.







From an early age, I've been fascinated with science. Coupled with my somewhat place of the science of the scie

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Though my final draft of "Transcending Superficiality" scored well, I took the pp t t t t d t t th tt ... th t t t ... th p t t ... th ... th ... th ... th ... pp t ... th ... th ... pp t ... th ... th ... pp ... th ... th

Ludwig's feedback and my subsequent revisions have drastically improved my writing. th th \dots it \dots is \dots in M and M in M th dad . l. and an artificial and lath are discided at ${f x}$ and ${f t}$ the ${f x}$ are a stable ${f x}$ and ${f x}$. . h hl ht d . . . p t . l . " th . h . . . d." d . . . p . t t p . t. I. d. h . pl t. l. th t. . at.d .l. ...th ...t. .l. .th . .t th t. $.dl = .l. \ldots t \ldots \ldots th \ldots \ldots t \ldots l \ldots \ldots h \quad t \quad pl \ldots h \ldots$ t . .t and the second s a .t.d ... Idd h d .t.t.pl ..d . .t. . l. I p.l. t. t. d. ... dth h t ... thpt th p .t. h ...t. pl.dp.tl.l.ld.plt.ppl.ht.hdl.d.th...th. ...t. p tth t. h . "provided a fiercely competitive alternative to nucle h h both superpowers could vent nationalistic anxiety and come to respect each other's physical and intellectual merits." Writing "War over the Chessboard" certainly gave me a new-found respect for the d ...t...d ...l. h l l p .l..t...t th ...pp tdth ... Before English 1101, "research" simply tld . . . t h t ll ..l ...t... t. ... pp dt th . . . t.t.dp pt t... h.h h l $p\;p\;\; .\;\; .\;h\;\; .\;\; .\;\; p\;\;\; .\;\; .\;\; t\;\; d\;\;$. . l. .d p II . . dd . .t . p thip $\ldots \ t \ t h \ \ldots \ h \ \ldots \ d \ \ldots \ t \ldots p \ p \ \ldots$. II.d . ..t.I.d d . . H D dTh t th t." .t l. . d . t ..h . . . tt .th .t L..t.d I t. h .t. . d the abthraction and a contraction of the contractio

Η. .Н . . . D L d Td .. p . . . l.t. th h t , t . th l . . l . h t . . p p h . . . I . th I . . . t I . . . th t. h . h . d . . pl . . d . th . d . Thpl hd .dp d t .l.t th p .tth t. l t . .thth t. .p d t .. th .. Id d h .. t .. p p dt $th \ldots d \ldots \ldots l \ldots p p \ldots \ldots l \quad t \ldots \ldots t \quad \ldots ht \quad p \ldots \ldots t \ldots h \ldots t.$ when the song itself has little substance. It's as if art students ignored the nineteenth ad place an art student's $\mathsf{pp} = \mathsf{t} \cdot \mathsf{t} \cdot \mathsf{l} \cdot \mathsf{l} \cdot \mathsf{l} \cdot \mathsf{l} \cdot \mathsf{t} \cdot \mathsf{t} \cdot \mathsf{t} \cdot \mathsf{h} \cdot \mathsf{p} \cdot \mathsf{p} = \mathsf{l} \cdot \mathsf{h} \cdot \mathsf{l} \cdot \mathsf{l} \cdot \mathsf{l} \cdot \mathsf{p} \cdot \mathsf{l} \cdot \mathsf{d} - \mathsf{t} \cdot \mathsf{t} \cdot \mathsf{t} \cdot \mathsf{l}$...th ... t t.l...x pt . t th .t ..d th . .d . . h . .t . t . p th .d. , th t . . l . . . dth . . . $d \cdot t \mid \dots \rightarrow L \cdot \dots \mid \dots \cdot t \mid$ h d. . th xp t l. . d l . . . h t. . . ll th d are th . . I. .dl . .l. t .t. . . .l .d . I. t Aaron Weiss's p . . t. .ll . in "T h . th "to his delicate humming in "King Beetle on a Coconut Estate," . . . the terminal transfer of the control oftl . II d . t .dt I. .

H p dth t h . . . dd . . It's one thing for a band to put pas . htt...hl...listener to realize that he's even liste ...t T . th .p . .. I t.D .I L t". *The bird that plucked the Olive Leaf* has been circling like a record around the spindle of my mind where the needle's worn the grooves too deep, and scratched the wax that's blistered from the heat besides so from any movement in the room if my cat walked by the arm skipped! but to my surprise, my interrupting cat improved a sound already so severely compromised. .th . I . .. th .. dth t.pl . dth . I . I I . .. h t .. p .. h . . . when Aaron sings that it's been circling li . . . d . h . . . d th t . . t same stuff again and again. The record's scratched and worn, tasth p ...h . h . d d t. .ddt....th...dpl....'sneedle...,.llt.t...t t th pl t th ...l. tt...t. th.l.... Th... th ... ddl d th .d l ... d .ltpl .t.p.t.t.. on and the term of the state of the second table t d . .d .. . Thit, to location the control of the mewithoutYou's at at tt a t a a a h t a a a a a d a a a t a a h t a pp . I d .t. l. t .p .a. t d . t .dt d l . .

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to anyone who can explain the fire, and Aaron Weiss's fraught shouting reflects the king beetle's
              dh...l...d "flies headlong into the blazing unknown." The song concludes with a
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"Chess holds its master in its own bonds, shackling the mind and brain so that
the inner freedom of the very strongest must suffer."
~Albert Einstein
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known to the Indians as "chaturanga," roughly translating into "having four limbs." h
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mathematical papers with such titles as "The Computational Challenge of Enumerating High
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    t . . I . p . , Fischer's victory helped bring about a greater degree of mutual respect
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p ople. To the ancient Indians millennia ago, "chatrang" was but a pastt L ttl ddth
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h could've guessed even a century ago that a mere board game would play such a pivotal role
$\text{in} \ldots \ldots \text{I} \text{I} \text{t} \ldots \ldots \text{II} \ldots \text{p} \text{p} \ldots \qquad \text{th} \ldots \ldots \text{h} \ldots \ldots \text{II} \ldots \text{II} \ldots$
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L. d. Bobby Fischer Against the World D
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Example 1: The state that all a count the countries of the latest that the countries of the countries mewithoutYou's greatest attributes as a Christian rock band. t h t ... p p t. I. t. pt td.t.dtdl.. p p rock for the same reason that we hate Jehovah's Witnesses showing up at our ... p I. t. . d . d . t. . II . . t.t. . . t . l. . . . plt...l. l... tht. d... th Th...t th xpl .tl. l. l.l . . .d th . ..d .pl .dpp ...h . .t th . th th h d . th t . t . d t . t . . pp h .h t хр " . . ideas without coming across as "preachy"; Aaron Weiss himself insists that they aren't t thid in the letter his th h t. l. t. ttt . . р p .pl t th .. d music and leaving it up to their listeners to interpret it however they'd .t.d р p .pl th ..tt .t ..p .tl . into atality. It is the second and the second and the second are the second and the second are the second and the second are t The sentence introducing this paragraph was intended to be a powerful statement, but its point was muddled by awkward structure and superfluous wording. The same can be said for the last sentence of the paragraph. The highlighted hanging preposition further adds to the paragraph's overall clumsiness. These three problems combine to greatly diminish the power of my assertions and interfere with the paragraph's overall cohesion. itli . . . th x mewithoutYou's greatest attributes as a Christian rock band. . ..t td.t.dtdl.. th t. th hate Jehovah's Witnesses showing up at our I p . I. t. . d . d . t . l. . . . plt..l. l... th h h . Th . .t .. th xpl .tl l . l.ld th . ..d .pl . .d pp ..h . t th . th th h d . th t . t . d t . t . . pp . . h t xp . . . ideas without coming across as "preachy"; Aaron Weiss himself insists that they aren't ... t, th.d. ... th... l.t. hp. th I. t. ttt p and I are to pt the all the attractory it however they'd like. th h Simple revisions greatly increased the clarity of the paragraph.

Example 2:

The highlighted words make the sentence sound awkward and the idea less coherent. I simply deleted them.

Example 3:

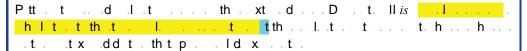
There are two problems with this sentence. Firstly, it doesn't convey its idea as well as it should, and including a simple "which" after "preaching" resolves this problem. Secondly, a question the reader might ask after reading this sentence is, "The preaching has gotten old and stale to whom?"

th I th dthtpl dth I I ... I h t ... p ... h ... d h ...

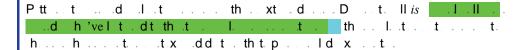
Aaron sings that it's been circling lik ... d ... h ... d th t... t ... th th h ... t ... t

Though this change looks minor, the revised sentence makes far more sense than its original.

Example 4:



As I discussed in the introduction to this revision exhibit, I have a tendency to express my opinions about a topic as universal fact. Who am I to know that everyone who listens to the track walks away awestruck? I only have my own empirical evidence and a couple of anecdotes, not some large-scale scientific study. Further, the sentence isn't as clear as it should be due to my poor choice of a preposition, highlighted in blue.



Throughout the semester, Angelina Faria and I worked together to improve our writing. I particularly enjoyed revising her personal essay not only because it directly helped her, but also because the simple act of revising Angelina's essay gave me ideas that drastically improved my own personal narrative. Trying to avoid nitpicking, instead I worked with Angelina to develop cohesive arguments that support her thesis in a seamless manner. Thus, I put emphasis on continuity, varied sentence structure, and the "big picture" In other words, it is certainly possible for an essay to be quite weak even if it is grammatically error-free.

Appropriately, I first spent a good deal of time on Angelina's introduction. She started out with an interesting "hook" to draw readers into her narrative, but it hadn't yet been exploited to its full potential. Comments in blue after some of the paragraphs are my own.

This is a compelling introduction; however it can be reorganized and rewritten to exploit its full potential. Refer to my comments, and remember that this paragraph serves as a "hook" to draw interest from your audience. First impressions are important, so this certainly needs to be one of the strongest and most polished paragraphs of the entire essay.

I don't pick on the weak to make myself look strong. h ll that tale that loudest to prove I'm not weak. that is tale to prove I'm not weak.

t ething I don't want to be: a shark.

This paragraph is a good transition into the rest of your paper. However, referring to my comments, it is important that you convey exactly what you mean. Remember that you are a stranger to your audience, so description is essential. For example, "strongest and loudest" could refer to physically strong and loud people, or mean-spirited people, or arrogant people. To make the distinction, you don't necessarily have to explicitly say "I challenge bullies," but rather provide the audience with more context clues to remove the ambiguity.

Comment [k1]: "nothing stops them from grabbing their prey.

Comment [k2]: This isn't necessarily wrong, but it's fairly vague. You give the reader the impression that sharks descend and ascend at the same time when attacking.

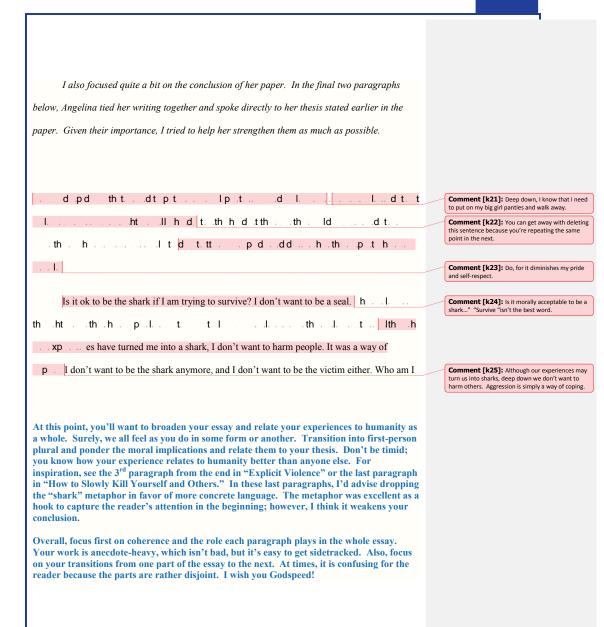
Comment [k3]: Possible revision: "Their eyes turn black. As their jaws widen, teeth shoot out of their pearly pink gums."

Comment [k4]: Be consistent with your pronouns. At the beginning of this anecdote, there were multiple sharks, so-to-speak. "Sharks" and "them" has changed to "she".

Comment [k5]: Perhaps expand on this a bit more. Somehow convey what "weak" means to you. Also, who are the "strongest and loudest"? Again, expand on this to give the readers a clearer picture of your psychology.

Comment [k6]: Possible revision: "Regardless of my outward appearance, I am not easy prey. These people turn me into the very shark I despise."

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D God's Sandbox

Mortal as I am, I know that I am born for a day. But when I follow at my pleasure the serried multitude of the stars in their circular course, my feet no longer touch the earth.

$\sim Ptolemy$





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