

# Introductions & Conclusions:

The “fluffy  
buns” of  
your AP  
essay...



# Ideas for Intros/Conclusions

- **Historical Background** (APUSH)
- **Famous Quote**
- **Link to outside text/work**
- **New spin on saying/cliché**
- **Refute viewpoint**
- **Statistics**
- **Controlling metaphor**

# Introduction Example #1:

Failure to indict white police in the killing of unarmed black men in Ferguson, Missouri, and Staten Island has nothing and everything to do with *Selma*, Ava DuVernay's provocative probe into Martin Luther King's landmark 1965 voting rights march from Selma, Alabama, to the state capitol in Montgomery. The sad fact is that racial injustice is timelier than ever. Righteous fury is in the air. And that fervor to stand up and be counted is all over *Selma*.

-Peter Travers, *Rolling Stone*, 1/15/2015

# Introduction Example #2:

Of all the rock stars to emerge in 1994, the goofily nerdy Rivers Cuomo didn't seem like a rebel. But when two roads diverged in an alt-rock wood, he took the one that led to years of risky moves. Some paid off... Other gambles didn't work out quite as well...

-Caryn Ganz, *Rolling Stone*, 10/23/2014

# Conclusion Example #1:

In the pilot episode of “Mad Men,” the character Don Draper sums up his job very succinctly: “Advertising is based on one thing: happiness. And do you know what happiness is? Happiness is the smell of a new car. It's freedom from fear. It's a billboard on the side of a road that screams with reassurance that whatever you're doing is okay. You are okay.” What our students need to realize is that examining history is more than just looking at billboards and advertisements: it is about analyzing the artifacts of a time period to decipher a greater sense of truth and meaning. Hopefully, as our school’s students examine the Cold War with the HIR project, they will be able to look beyond the facades of billboards and learn to “remember the past” so that they are not doomed to repeat it. – Levin, 3/29/2012

# Conclusion Example #2:

Kanye may very well be hip-hop's Gatsby, representing everything I loathe about the culture while simultaneously embodying everything that is beautiful about it as well, because the recognition of those loathsome attributes are simply a reflection—a yin to a yang—of what *is* beautiful. Perhaps Kanye's life, as Gatsby's could likewise easily be described, is evolving into a beautiful, dark, twisted fantasy into which his sensitivity provides an outlook we consumers, mere outsiders peeking in at (or, through), only register through the binary of "genius" or "crazy" "Creative temperament" is what we tend to call it, because we have—even if he hasn't, and has no reason to—given up hope, and rather than recognize it as the extraordinary gift it is, we mistakenly overlook it in search of something else. We look for another angle: a controversy, a quarrel, a personality flaw, or something even less significant, when we could simply try to view Kanye as Nick saw Gatsby.

Eventually, we may come to say "No—Kanye turned out all right in the end; it was what preyed on Kanye, what foul dust floated in the wake of his dreams that temporarily closed out our interest in the abortive sorrows and short-winded elations of men." (7) And we will realize that he was "worth the whole damn bunch put together," Nick's words to Gatsby at the end of their last meeting, letting Gatsby know that Nick sees him for who he is: A great man who believes in his dream and is willing to sacrifice everything in his quest to reach it.

- A.D.  
Carson, *The Cultural Impact of Kanye West*  
(3/6/2014)