

Model structure for a synthesis:

I. Introduction: introduce subject, then introduce the authors, articles, and main ideas.

II. Body:

A. Subtopic 1 (an idea that at least two of the authors address, whether in agreement or disagreement)

1. author A's view on subtopic 1
2. author B's view on subtopic 1
3. (if applicable) author C's view on subtopic 1

B. Subtopic 2

1. (if applicable) author A's view on subtopic 2
2. author B's view on subtopic 2
3. author C's view on subtopic 2

C. Subtopic 3

1. author A's view on subtopic 3
2. (if applicable) author B's view on subtopic 3
3. author C's view on subtopic 3

III. Conclusion: suggest the significance of the topic, make a prediction for the future, or find a suitable idea or image for readers to linger on.

[Sample Introduction: introduces the subject, then introduces the authors and their views]

The average American views television for an average of seven hours and 13 minutes per day, a number that is rising with the increase in the availability of satellite and cable

services. Much of this programming is exceedingly violent, and for years now, it has been important to ask exactly how influential is media violence to modern society? Many researchers, doctors, and psychologists are debating the issue. Gregg Easterbrook, author of “Watch and Learn,” cites an example from a popular horror film, *Scream*, and argues that the film contains elements that that might have influenced the Columbine High School shooting in Littleton, Colorado. In both movie and real life, students and faculty members were tormented and taunted by their killers (fellow students) before being executed. Conversely, in the essay “The Scapegoat We Love to Hate,” Jonathan Kellerman, a clinical professor of pediatrics and psychology, argues that while the media are always blamed for real-life crime, there is, in fact, no contributing link between media carnage and crimes committed in the real world (Kellerman 408).

[sample body section: contrasts the two author’s positions on the same subtopic]

But it is easily proven that actual violence is not always completely related to media violence, and that violence existed before television. Kellerman employs this argument early on in his essay, explaining that children who grow up in horrible households inherit violent personality traits. It is only those already damaged by real violence, Kellerman claims, who can be influenced by the violence portrayed on the media, further increasing the changes of the child becoming a juvenile delinquent. For Kellerman, then, the media plays a “reinforcing role rather than a generative one” (410).

Easterbrook has a more radical response to media violence. He explains that when we see a mass violent massacre of young people in the movies we think nothing of it, but when “two

Colorado high schoolers have” actually “murdered twelve classmates and a teacher,” the situation is nothing to be overlooked (541). He explains that many such cases where there is mass murder or where there are young people targeting certain people in movie media it is regarded as entertainment. However, these showings of “entertainment” can have an effect on people by teaching them of ways to kill. He also had compiled studies from well known researchers for supporting his argument.

[a second subtopic, introduced, then viewed from both positions]

Where the authors differ most widely is on the issue of what course to take in preventing future real-world violence. Kellerman testifies that “social problems may require long-term solutions, but that shouldn’t deter us from seeking efficient, short-term solutions to severe juvenile crime (Kellerman 407).” He further directs that parents could limit the access their children have to these gruesome images, and reminds readers that the suppression of violence-infested programs for all viewers is unconstitutional, impractical, and inappropriate. It is not correct to punish all of society for such a small percentage of wrongdoers’ actions (Kellerman 411-2).

Easterbrook, for his part, claims movie ratings should be monitored more strictly and use the NC-17 rating when applicable if the movie exceeds the R rating (546). His suggestions include more rigorous ID checks and movie content ratings that are more strictly enforced and monitored.