

Mez 208

SYLLABUS FOR ENGLISH 307G

1978

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## THE COURSE: OBJECTIVES AND DESCRIPTION

When our students complete English 307G, we want them to be more careful, discriminating, sensitive readers than they were when they began the course; and we want to see a marked improvement in their ability to write prose that is clear and purposeful and, in some sense, agreeable and interesting to read. Enumerating goals more specific than these is less useful, we think, than trying to determine what can and should be done in the curricular context in which the course is being offered.

Literature and Composition is one of two courses which will meet the requirements of a second semester of freshman English for all students in Arts and Sciences and for many students elsewhere in the University. The course should therefore satisfy the needs of a variety of students and the wishes of a variety of colleagues.

Given our training and interests, some of us may be tempted to make English 307G a literature course, limiting the writing assignments either to explication of the texts or to records of significant encounters between the student's psyche and the literature he reads. But there is no doubt that our colleagues in other departments are much less interested than we in literary essays, particularly literary essays about literature, and less concerned than some of us that the student find his own voice and discover his true self. They think of writing primarily as communication--somebody saying something that someone else will want to hear and will be able to understand. From their students they expect significant content clearly organized and correctly expressed, with a minimum of empty generalization and unsupported assertion. For the rest, they hope for some competence in the common chores like note-taking, abstracting, answering examination questions, digging information out of the library and writing it up in readable term papers.

Recognizing our obligations to the University community should keep us from overemphasizing the literature component of the course. But if we must take care not to turn English 307G into "Writing About Literature," we must also avoid turning it into "Literature for Composition." A course that is organized in terms of rhetorical or grammatical categories and that uses literary texts as illustrations of these categories will distort and denigrate the literature.

What readings, then, what writing, and what emphases in Literature and Composition? No doubt many teachers would prefer to select their own texts, to use whatever approach to the texts they find most congenial, to demand as much (or as little) writing as they choose to read. But we assume that a required course entails at least minimal agreement on the nature of the readings, on purposes, and on procedures.

In view of the heterogeneous composition of our classes as well as the legislation that authorized this course, it has seemed appropriate to offer students a variety of readings, mainly modern: some nonfiction, including short biographies, autobiographies, and essays; a few poems; and a good deal of short fiction. Much of the nonfiction, though not all of it, is by writers who are themselves poets and novelists.

Because nonfiction is less mysterious to students than fiction and because it provides more accessible models for their own writing, we begin with nonfiction

and continue to use it throughout the course. In the first unit, we read autobiographical and biographical pieces to show how details and their arrangement are related to an author's rhetorical purpose. Later on we use essays, including critical reviews, that have meatier intellectual content; these we examine for their underlying assumptions, their use of evidence, and the structure of the argument.

In our reading of fiction, we aim, in our most ambitious moments, to develop the related skills of appreciation, analysis, and evaluation. Early in the course the student gains some understanding of how an author organizes the things that his characters (including the narrator) do, think, and say into a whole that is structured according to a shaping purpose. He is constantly asked to refer back to that shaping purpose as he investigates such traditional questions as these: How has the author arranged the elements that compose his structure, and why did he choose that order? What means does he use to present his characters and to control our reactions to them? How does he embody his moral beliefs in his story? Does he tell or show? Why? In trying to formulate and defend answers to these questions, the student learns the need for close reading, for sensitivity to word choice, sentence structure, imagery, and other stylistic qualities. Ultimately, he should exercise his judgment, evaluating a work not simply according to taste or emotional reaction, as he did at the start of the course, but according to his estimate of the author's success in handling his chosen form and according to his own considered response to the "universe of value" the work embodies.

That is what we dream of doing. Faced with the reality of what our students bring to the classroom, we often have to settle for much less. And occasionally we have to remind ourselves not to indulge in subtleties of explication or to offer alternative symbolic readings to students before they can make literal sense of what the author has written.

Teaching students to read with intelligence and discrimination is a slow, challenging process. An even bigger challenge in English 307G is to establish a natural, authentic, and mutually enriching relation between the reading and the writing. We cannot begin to meet that challenge until we convince students that reading and writing are the two sides of one coin and that the act of writing is not complete until it has evoked the proper reading.

We start with the proposition, reinforced day after day in classroom discussion of the readings, that writing is a purposeful act: the writer prompts the reader to make inferences. He varies his techniques according to the task he has chosen or accepted (a personal letter as opposed to a lab report, for instance) and according to the situation, whose relevant elements he must learn to recognize. The actual process of writing may be unteachable, since it varies from writer to writer; but the impossibility of specifying a mechanical procedure for solving every problem doesn't prevent the stating of either problems or solutions. There are even rules of thumb which can and should be given for tapping one's own knowledge and experience, for distinguishing between rational and emotional modes of persuasion (both respectable) and between proper and improper generalizations, for choosing details which are precise enough yet not too precise, for selecting a workable organization, for beginning and ending, for pacing and highlighting, for marrying words to the ideas that have been discovered and organized. Traditionally, there is invention, and disposition, and style; and the rules of thumb for each compose one kind of rhetoric.

This is not to say that we engage in regular and systematic presentation of rhetorical principles in the classroom, separate from the discussion of the

reading and writing of the course. A word about the Modern English Handbook is in order here. We do not devote much class time to this text, and the syllabus does not dictate to the teacher which parts of the book should be covered in each unit. Our assumption is that by this point in their careers, our students have covered the standard composition topics a number of times, most recently in English 306, and doing so still one more time is not likely to excite them, or do them much good. They are likely to benefit more from a discussion of specific writing problems, arising from a particular writing assignment, which they have recently completed themselves.

Hence, we devote one class hour in each unit to a discussion of themes written in the preceding unit (some themes used for this purpose in the past are on file in the Freshman English Office). Most teachers who have taught the course have found that better than average essays, though not necessarily the very best, provide the most effective material for class discussion; students tend to hold back their opinions of a bad essay when they know that the author is listening, even an anonymous one. But some teachers have successfully used average and even below average essays. Though good ones may be the safest bet the first time, they are not necessarily the best bet all the time.

The Modern English Handbook is best used in conjunction with these discussions of student themes, though there are other uses as well. Teachers will want sometimes to refer students to it individually--the Handbook as a whole is organized to be used in this fashion. Sometimes the Handbook can profitably be used with the whole class; for example, reading Chapter 17, "Discussion, Examinations, Improptu Writing" (p. 341) before the in-class assignment won't hurt students and may help a few avoid some of the pitfalls of an in-class theme. In addition, the teacher who would like to spend a period early in the semester on paragraphs will want the class to read the sections on coherence (pp. 125-144 and pp. 237-257). Finally, the section, "Commitment and Response: The Paragraph" (p. 31) is useful in conjunction with Unit III. These reading assignments, however, should be made for the purpose, not of covering the Modern English Handbook thoroughly, but of serving the needs of the particular students in a particular class. And the teacher of the class is, finally, the one in the best position to determine what will work best in it.

Students write best, in sum, when they are paid the compliment of being asked what they think about something and not merely asked to show proficiency in performing a finger exercise. Yet finger exercises are important. What we try to do is present a subjectmatter problem in such a way that the student will necessarily gain practice in specific compositional devices. Techniques of narrating, describing, defining, comparing, as well as methods of achieving continuity in the paragraph and in the whole essay, modes of structuring and developing an argument--all these matters can be made to arise, without artificiality, from discussion of the topics we assign and the essays students write.

The topics assigned fall into three main categories. One is analytic, based on the readings: the student's chief obligation is to explain the structure of a work of the means the author has used to achieve his effects. Sometimes the assignment is so phrased that the student has to find the modes of argumentation and exposition most appropriate to his purpose; sometimes the mode is specified. In the second category the assignment demands a particular rhetorical mode (comparison, for instance, or definition) but allows the student freedom to choose his own material. A third type of assignment is looser, more creative: the student imitates, in the most general sense, what he has read, drawing on his own observation, experience, and imagination to write a satire, perhaps, or a self-portrait of his autobiography. Further, mindful that the majority of

our students are destined for business, chemistry, economics, history, law-- anything but English--we frequently offer some topics that permit the non-literary to develop writing skills in subjects other than literary analysis. Thus for his third paper the student may choose between a literary topic (Crane's story) and one drawn from the other arts or from a mechanical process. Whatever choice he makes, he is still dealing with roughly similar problems as he analyzes his material and structures his essay. The eighth and last paper, which is given double weight, asks the student to make use of the resources of the library and to shape the materials he has discovered and reclaimed into a structure appropriate to the development of his central thesis.

Finally, a word about the final exam. It should serve an important integrative function in the course. During the semester, we will focus in each unit on a different part of a literary work in order to practice analytic skills suited to that part. At the end of the semester, students need an assignment that requires them to apply all the skills they've learned in a comprehensive analysis of a text. The teacher should use one of the novellas in the short fiction anthology for this purpose.

#### TEXTS

Required of all students:

Handbook: Gorrell and Laird, Modern English Handbook, 6th ed. (Your students should already have a copy of this book from 306.)

Essay Anthology: Eastman, The Norton Reader, 4th ed. (the longer version)

Short Story Anthology: Pickering, Fiction 100, 2nd ed.

or

Cassill, The Norton Anthology of Short Fiction

## Unit One

### AUTOBIOGRAPHY AND BIOGRAPHY/INTRODUCTION TO THE LIBRARY

The readings for this unit are brief autobiographies and biographies, some of them excerpts, and a short story that comes close to being fictional biography. The selections are simple in structure, their narrative and descriptive techniques easy to analyze; and their content offers at least remote analogues to the experiences of UT Austin freshmen. Mainly we want to engage the students fully in the readings, eliciting responses like "Yes, I can understand Linda Lane's frustrations" or "Lessing's father reminds me of a friend whose life was changed by his experiences in Viet Nam" or "I've never played in a garbage dump, but Stegner makes it sound almost attractive." And we want to start them thinking about what it is in the works that elicits those responses.

From the first week of the course, we should do all we can to help the student see a connection between what a professional writer has done and what he himself might do. Thus in this unit some of our readings deal with the search for identity, self-realization, self-knowledge; others show writers catching the distinctive qualities of places or people. As he reads these essays, the student is working on his first paper--one in which he is asked to present a place or a person (perhaps himself, perhaps someone he knows well) in such a way as to shape the reader's response to the place or the person.

The opening of Dicken's Great Expectations makes a good firstday handout (copies are available in the Freshman English Office). It gives the basic elements of autobiographical disclosure--name, family, place, and anecdote, the anecdote pointing up Pip's "first most vivid and broad impression of the identity of things." For this and the other selections, we can preview topics we will deal with more fully in the units that follow--focus and unity of impression; the selection of details; the organization of details; point of view, tone, and style.

From the readings we can derive solutions to some of the familiar problems in writing description and in ordering material chronologically; how to manipulate, as in a retrospective narrative, a double point of view (adult and child, for instance); how to keep the chronological movement clear enough but to refrain from explicitness when explicitness serves no purpose; how to introduce needed passages of description without unduly slowing the pace of the narrative; how to present and order details so that the reader will make the desired inferences; how to find, in descriptive passages, the right course between a style that is flat and one that is overexcited.

The selections show differences between types of narrative--the account of a single experience (Dickens) as opposed to an account of habitual action (Lane). They show a range of styles and they show differences in the explicitness with which the controlling idea or emotion is communicated, one writer telling the reader how to react, another refraining from comment but so ordering his details that the generalization is inescapable (This is a particularly interesting point of comparison between the fictional piece, "A & P" and the non-fiction one, "Over the Counter: A Conversation with a Saleswoman.").

All of these readings do not have to be covered; the teacher probably should not even try. Because this is the easiest unit in the course to lengthen or shorten, the time spent on it should be adjusted to the time available for the other units. These require about two weeks each, especially since one day in each unit is devoted to a discussion of papers written in the preceding unit. Even when the

students will be working on their library paper, the teacher will need class time to go over chapter 19 in Gorrell and Laird especially the specimen research paper, and to discuss what we will expect from our students on the final; further, throughout the semester, class time will be needed intermittently for various aspects of the library project. The second theme, consequently, should be due at the end of the third week and the second unit should begin in the second week. This doesn't leave much time for unit one, but not much time is needed for it. The structure of the course doesn't actually begin until unit two, and the main purpose of unit one is simply to get acquainted with our students' writing as soon as possible. Not much class time is needed for this. It's essential not to spend a day or two of class time here that will be more useful later.

The teacher may even decide to limit Unit I to the opening of Great Expectations and to make suggested writing topic no 1 a uniform assignment. Students tend to choose the place description on the first assignment, and while some will do well, many get gushy about the beach, their family's summer home, the mountain they once saw, etc. Some of the readings, especially Lessing, may even invite sentimentality. The Pip assignment may provide less temptation for such writing.

We meet our students in the classroom. The best place to leave them, at the close of the course, is in the library. The library projects are designed as semester-long projects and students should get to work on them early.

#### LIBRARY COMPONENT OF E 307

Students in English 307 are required to write either two short themes involving the use of library resources or a 1750-2000 word research paper based either on an author, or on treatment of an idea or issue in a short story. BOTH PROJECTS REQUIRE USE OF UGL STUDY GUIDES, since one of the goals of this course is to help students develop the research skills necessary to document the writing they will be doing in the future. The research assignments in E307 should encourage students to go beyond the rudimentary library skills developed in high school. The assignments should also re-inforce the basic skills introduced in E 306 where students took a Self-Guided Tour of the Undergraduate Library and where most students wrote either a short research paper or several interrelated themes on a topic of their choice.

The two options for the E 307 library assignments are described in detail on the following pages. The assignments are presented at this point in the syllabus so that teachers can decide early in the semester which option they prefer and so that students can begin working on their papers.

PLEASE NOTE: Students in 307 Special have not covered the basic library research program. They should be required to take the printed Self-Guided Tour of the Undergraduate Library (available in the Reference area) before they begin this unit. Classroom copies of a "Finding It In the Library" exercise which students complete as they take the tour will be put in E 307 Special teachers' boxes.



### OPTION I: TWO SHORT THEMES

Following are suggestions for short library-related themes which supplement the topics found at the end of each unit of the syllabus. These supplementary themes require writing skills similar to those necessary for the other themes in the units. Therefore, you may either substitute one of these themes or, if a unit is giving students difficulty, assign two themes, one library-related and one from the body of the syllabus.

Since students will need to complete two of these short library units, teachers should decide how to assign them. They might wish to choose the two themselves or to allow the students to choose the ones they want. If the teacher does wish to give the students the choice, he should probably require that one be due before mid-term. It would be a kindness to the library staff and the students to avoid a last minute rush at the end of the semester.

The research for each theme introduces the student to library materials covering specific kinds of information (e.g., biography, literary criticism), and requires the student to become familiar, through use, with some of these sources. Through the use of diverse library materials, students will:

- 1) become aware of the wide range of such materials available;
- 2) become more confident of their abilities to use research materials;
- 3) become able to find and use more specialized sources of information in other contexts as the need arises during their college careers.

### OPTION II: THE RESEARCH PAPER

Rather than assigning two short themes requiring use of library resources, teachers can require a research paper either on an author anthologized in one of the short fiction texts or on the treatment of a topic in a short story.

#### A. Research Paper on an Author

This paper should focus more on the author's style, themes, the influences affecting his writing, his reputation, and the period in which he lived and wrote, than on the biographical details of his life. For this assignment, students should use some or all of the following UGL Study Guides:

- "Using the Library for Research"
- "Finding Books"
- "Finding Information about People"
- "Finding Literary Criticism: Short Stories"
- "Finding Book Reviews"
- "Using Bibliographies to Find More Information"

To insure that students keep a complete record of their research, you should stress to them that they must write a complete citation for each source consulted. If you prefer a more structured record, the UGL librarians will design a worksheet to fit your requirements (call Ann Neville, PAX 2031).

## B. The Short Story Research Paper

This is a "two discipline" paper with the subject emerging directly from at least two short stories or one short novel read by the student. The paper should include discussion both of the way an issue, theme, or idea is treated in a literary work, and of the way it is treated from the perspective of another discipline. This assignment is difficult because students often do not understand that the purpose for writing comparison/contrast papers must be clear and meaningful. It is not sufficient for a student to compare a sociologist's view of drug abuse to the problem as developed in "Sonny's Blues" merely to point out that fiction and non-fiction use data differently. The student must state how the data is used differently and make clear to the reader what significance the difference has.

A feature of this assignment is that the paper requires the student's use of the analytic techniques stressed in English 307, and is designed to draw his attention to the similarity between the manner and terms of persuasion, values, and/or style employed in literary and non-literary forms of discourse.

The following stories from Fiction 100 and the Norton Anthology of Short Fiction have been arranged according to topic. The students are to choose a topic and read at least two short stories or one short novel under that topic. The research for this paper will involve finding relevantly similar non-fiction material on the same topic. Each topic on the short story lists has been thoroughly evaluated by the librarians to insure that sufficient material is available. If students wish to write on short stories and topics of their own choosing, they should check with a librarian first to see if the library's resources are adequate.

STORIES FROM FICTION 100:

TOPICS, TITLES AND AUTHORS

Arms control and Disarmament	Kurt Vonnegut	"Report on the Barnhouse Effect"
Capital Punishment	Anton Chekhov Shirley Jackson	"The Bet" "The Lottery"
Death	Ernest Hemingway Leo Tolstoy Nathaniel Hawthorne	"The Killers" "The Death of Ivan Ilyich" "Roger Malvin's Burial"
Equal Rights	Charlotte P. Gilman Joyce Carol Oates	"The Yellow Wall-Paper" "Four Seasons"
Fictional Detective	A. Conan Doyle Dorothy Sayers Dashiell Hammett Agatha Christies Edgar Allan Poe	"The Adventure of the Speckled Band" "Absolutely Elsewhere" "They Can Only Hang You Once" "The Disappearance of Mr. Davenheim" "The Purloined Letter"
Funeral Rites	Leo Tolstoy Nathaniel Hawthorne	"The Death of Ivan Ilyich" "Roger Malvin's Burial"
Integration	James A. McPherson Flannery O'Connor	"Gold Coast" "Everything that Rises Must Converge"
Juvenile Delinquency	Alan Sillitoe	"The Loneliness of the Long- distance Runner"
Laughter	Kurt Vonnegut James Thurber	"Report on the Barnhouse Effect" "The Catbird Seat"
Old Age	Arna Bontemps James A. McPherson	"A Summer Tragedy" "Gold Coast"
Religious Prejudice	James A. McPherson Nathaniel Hawthorne	"Gold Coast" "Young Goodman Brown"
Science Fiction Themes	Ray Bradbury Kurt Vonnegut Arthur C. Clarke Harlan Ellison	"August 2002: Night Meeting" "Report on the Barnhouse Effect" "The Star" "Repent Harlequin! Said the Tick-Tock Man"
Suicide	Anra Bontemps Guy de Maupassant	"A Summer Tragedy" "Little Soldier"
Violence	William Faulkner Ernest Hemingway Ambrose Bierce	"Dry September" "The Killers" "Chickamauga"

Richard Wright	"The Man Who Was Almost a Man"
Stephen Crane	"Blue Hotel"
Flannery O'Connor	"A Good Man Is Hard to Find"

STORIES FROM NORTON ANTHOLOGY:

TOPICS, TITLES AND AUTHORS

Alcoholism	Dorothy Parker F. Scott Fitzgerald	"Big Blonde" "Babylon Revisited"
Censorship	Ray Bradbury George P. Elliot	"The Exiles" "The NRACP"
Death	Truman Capote Katherine Porter Kay Boyle James Joyce D.H. Lawrence Katherine Mansfield Saul Bellow Sherwood Anderson Tillie Olsen	"A Tree of Night" "Old Mortality" "Rest Cure" "The Dead" The Horse Dealer's Daughter" "The Garden Party" "Leaving the Yellow House" "Death in the Woods" "Tell Me a Riddle"
Divorce	John Cheever Mark Costello	"The Fourth Alarm" "Murphy's Christmas"
Frontiers	Somerset Maugham Kurt Vonnegut	"The Outstation" "The Manned Missiles"
Integration	George P. Elliot James Baldwin	"The NRACP" "Sonny's Blues"
Old Age	Saul Bellow Sherwood Anderson Tillie Olsen Katherine A. Porter Eudora Welty Mavis Gallant	"Leaving the Yellow House" "Death in the Woods" "Tell Me a Riddle" "Old Mortality" "A Worn Path" "Acceptance of Their Ways"
Parenting	Mark Costello F. Scott Fitzgerald Thomas Mann	"Murphy's Christmas" "Babylon Revisited" "Disorder and Early Sorrow"
Religious Prejudice	Philip Roth Bernard Malamud Isaac Babel	"Conversion of the Jews" "The Jewbird" "Karl-Yankel"
Science Fiction Themes	Ray Bradbury Ursula LeGuin	"The Exiles" "The New Atlantis"
Sexual Revolution	John Cheever	"The Fourth Alarm"

For this assignment, students need the following materials:

1. Short Story Research Paper Search Strategy (worksheet)
2. Study Guide "Using the Library for Research"
3. Study Guide "Finding Background Information" and (if you require it) "Finding Information about People"
4. Study Guide "Finding Books"
5. Study Guide "Finding Articles in Periodicals" and/or "Finding Information in Newspapers and News Summaries"
6. Additional Study Guides and worksheets if more information is needed. The other Study Guides are listed on page 7 of "Using the Library for Research" (no. 2 above)

The "Short Story Research Paper Search Strategy" worksheet that accompanies the assignment is divided into five sections. Sections 2-4 are prefaced by objectives. In each case the last objective requires the student to go beyond what was necessary in the English 306 research paper. Section 5 gives the teacher the option of requiring additional research using other specialized sources (bibliographies, literary criticism, statistics, etc.).

Since many students who took 306 last semester should be familiar with all the Study Guides except "Finding Information About People," "Finding Information in Newspapers," and the additional Study Guides mentioned in no. 6, you may not want to distribute them in class. IT IS STRONGLY RECOMMENDED, HOWEVER, THAT YOU DO DISTRIBUTE AND DISCUSS THE SHORT STORY RESEARCH PAPER STRATEGY WORKSHEET WHEN YOU MAKE THE ASSIGNMENT.

Before you assign the paper and distribute materials, have students turn in the topics on which they wrote research papers in English 306 (almost all of them have done so), otherwise some may simply use the same topic again. Make it clear to the students what they are responsible for mastering and applying the content of the Study Guides. Some may have used them previously, but they will need to review them before beginning their research.

#### GENERAL INFORMATION ON THE LIBRARY UNIT

You will be sent a copy of all the UGL Study Guides. Library materials can be picked up by individual students in the UGL Reference area, or you can request that copies be sent to you for classroom distribution (call Ann Neville, PAX 2031).

#### Scheduling the Library Component

Each instructor will have his own plan for fitting the library component into the syllabus. Some will prefer to do it early, some later in the semester; some will condense it into two or three weeks while others will make it a semester-long project. It is strongly suggested that the library themes or the research paper not be left until the final days. The strain on library resources becomes severe toward the end of a semester, and although the library has spent over

\$ 30,000 on extra materials to support English 307 topics, if every instructor assigns a library paper at the end of the semester students will be unable to find the books and periodicals they need.

### Other Library Assignments

If you have other library assignments you would rather use, don't hesitate to discuss them with a librarian first! A librarian can help you identify and prevent problems your students might encounter. Sometimes instructors overestimate the skills of their students. Every semester some assignments are made which:

- 1) Embarrass the instructor. (Students were told to check for current articles in International Index, which hasn't been published under that title in years.)
- 2) Frustrate the student. (The whole class is told to look in a particular volume of a reference work. Consequently, many students never find the book on the shelf.)
- 3) Overburden the reference staff who could be more effective answering more substantive questions. (Within a two day period fifty students who were told to look up a word in the O.E.D. ask (a.) What is the O.E.D.? (b.) Where is the O.E.D.? (c.) How do I use the O.E.D.? The instructor's objective of acquainting students with an important dictionary and introducing them to the history of words was a good one, but the assignment put the burden of work on the librarian rather than the student. It also shortchanged the students who came at a busy time when librarians weren't able to spend much time with them.)

By discussing an assignment with a librarian first, you can avoid problems like these. There may be a new resource you have not yet had time to explore; there may be ways to vary an assignment so not all students must use the same materials. On some occasions, a library-prepared handout or a brief explanation by an instructor may give the student the information he needs to deal competently with an assignment. By considering multiple possibilities before giving an assignment, you increase the student's chances for learning what you want him to know.

### READINGS

#### Readings

Wallace Stegner, "The Town Dump," NR 6  
Maya Angelou, "High School Graduation," NR 11  
Doris Lessing, "My Father," NR 657  
Linda Lane, "Over the Counter: A Conversation with a Saleswoman," NR 631  
John Updike, "A & P" F 100; NASF 1325

### WRITING ASSIGNMENTS

The first paper, assigned on day 1, is due the fourth day of a MWF schedule, the third of a TT schedule. Getting students launched on their writing program right away is more important than waiting until class discussion of the

readings is complete; and since the students are expected to draw only on their own observation and experience, an early date is feasible. Because the first paper of a writing course somehow seems to invite attitudinizing, pretentiousness, and complicated tangles in syntax, students should be urged to write simply and directly. As for persona and self-presentation, they should be told directly that their teacher's purpose in making the assignment is to get acquainted with them and that they should introduce themselves as they want to be seen by teacher and classmates.

Beginning no later than the end of the second week, schedule a conference with each student to discuss his paper. No amount of general classroom discussion can substitute for this first conference in communicating a sense of a common purpose and putting students at ease, as well as giving them some notion of the strengths and weaknesses of their writing.

Topics that work well for essays of about 750 words:

1. Assume that, like Pip, you are looking back and recreating your life or starting your autobiography. At what point would you begin? At what point did you become conscious of the world as something outside and hostile? Did you have a sudden encounter with the world as Pip seems to have had? Write the first chapter of your autobiography.
2. Write an account of yourself as a product of family influence or of resistance to such influence. If you prefer, write about a sister or a brother. In any case, put your emphasis on family history or family relationships as a shaping force on the individual.
3. Describe a place that you know well and that has some special significance for you--perhaps your room when you were a child, or the yard where you played, or a doctor's office, or your favorite camping spot, or your summer home. Choose and order the details of your description in such a way that your reader will see the place clearly and understand how and why you feel about it as you do; but don't tell him such things flat out. Instead, give him the evidence and let him draw his own conclusions--or rather, lead him to draw the conclusions you want him to. The writer's problem is always to control his reader's inferences, and in this paper you will control them best by the intelligent choice of concrete details.

#### Library Research Topics for Unit One (Option I):

1. (The following theme could be assigned at any time during the semester.) Write a short biography of an author studied in this course. Select those details, facts, and anecdotes which help you understand his or her writing better and which you would have enjoyed knowing about as you read his or her story. Try to include something about the way the author viewed life, his philosophy, or the major ideas with which he was pre-occupied. To find the information you need for your paper, see the UGL Study Guide "Finding Information about People," and the section of the UGL Study Guide "Finding Literary Criticism" which will lead you to criticisms of the author's work.

Bella Blue

The following list can be used for the next two themes:

Bella Blue	Jean Genet
Vida Blue	Billy Graham
Simone de Beauvoir	Thor Heyerdahl
Lloyd Bentsen	Leon Jaworski
Jacques Brel	Henry Kissinger
Joyce Brothers	Norman Mailer
Yvonne Braithwaite Burke	Yehudi Menuhin
Sarah Caldwell	Desmond Morris
Fi el Castro	Malcolm Muggeridge
Walter Cronkite	Sheik Miyibut Rahmer
Paul R. Ehrlich	Dixie Lee Ray
Charles Oscar Finley	Carl Sagan
Sam(uel) J. Ervin, Jr.	John J. Sirica
Margot Fonteyn	Boris Spassky
Lady Antonia Fraser	Gloria Steinem
Carlos Fuentes	Thomas Szasz
John Kenneth Galbraith	Kurt Waldheim

2. Choose a person from the list above. After reading the UGL Study Guide "Finding Information about People," locate two sources of information on the person you select. Use the index on page 1 of the Study Guide to find a source for brief factual information, and Current Biography on page 2 to find a short article. Using what you read as a model, write a Who's Who entry for yourself in the year 2000, then expand upon it in a short narrative similar to those in Current Biography.

3. Assume that you have been asked to introduce a speech given by one of the people listed above. After reading the UGL Study Guide "Finding Information about People," locate at least one source of brief factual data (such as an entry from Who's Who) and one longer source (such as an article from Current Biography, or one listed in Biography Index.) Based on what you read, choose an appropriate topic about which the person would be likely to speak, designate the audience for the speech, and write the introduction you would give the speaker.

#### REFERENCES

- Wayne C. Booth, "The Rhetorical Stance," College Composition and Communication, October 1963, pp. 139-45
- Taylor Stoehr, "Details and Generalizations," College English, November 1968, pp. 162-71



## Unit Two

### UNITY IN NONFICTION AND FICTION

This unit is perhaps more important than any other, since in many ways it lays the foundation on which the course is built. The title of the course, bear in mind, is neither "Fiction for Composition" nor "Writing about Literature," but "Literature and Composition." We must train our students to become more sophisticated readers of literature, but we must do so in a way that makes them more sophisticated writers as well. To succeed, we must navigate our way between the Scylla of reducing literature to a set of categories borrowed from a composition textbook and the Charybis of asking our students to produce nothing more than a series of analyses of literature.

To accomplish these twin tasks, the notion of purpose is relied on heavily in talking about both that which unifies the parts of a complex literary work and that which integrates the parts of the students own compositions. The unifying principles in the two cases are different, but we must indicate the relation between them clearly enough for our students to find class discussions of literature helpful in improving their own writing.

The term "purpose" is not the only one that could be used to accomplish these aims, and teachers who think they can do the job better with a different term should not feel constrained to use it. The term was selected, in part, because many of our students, when they come to us, are inclined to think of a piece of literature as a natural growth, not as a probably less-than-perfect object that somebody planned and put together. The term "purpose" stresses that the work is a product of choices, and that for each choice made other conceivable ones were not made. Ideally, by the end of the course, students will habitually try to find reasons for the choices an author made in a work, as well as reasons why choices that might have been made were not. And if this does become habitual, they should begin writing more purposefully themselves. Some teachers have found it useful to discuss in class the bias against romanticism that is implicit in the syllabus. We want students to think of writing as a craft rather than as a gust of inspiration delivered courtesy of the West Wind. To account for a literary work as something made, we might take our text from Eudora Welty:

A work of art is a work: something made, which in the making follows an idea that comes out of human life and leads back into human life. It is an achievement of order, passionately conceived and passionately carried out.  
--"The Physical World of Willa Cather," New York Times Book Review, January 27, 1974.

It should be noted that a statement of purpose does not necessarily involve assumptions about what actually happened in the mind of the writer. All we are concerned with is locating the purpose, conscious or unconscious, that alone can satisfactorily account, in Kenneth Burke's words, for "the modes of judgement implicit in the decisions which the poet's work exemplifies, regardless of whether the poet explicitly told himself he was making such decisions." Sometimes an author may give us help, but only sometimes. From an author's explicit statement of purpose is not necessarily the one best suited to explain the choices actually embodied in the finished product. Among the essays in Unit One, "High School Graduation" is the most explicit in telling us how to respond; yet many readers might reject the conclusions Angelon draws from her own evidence-not that the conclusions are wrong; they simply may not follow. In sum, there is nothing to prevent us from showing that an author's explicit statement of purpose does not account adequately for his work the way Coleridge did in his criticism of Wordsworth's statement of his intention in the Preface to the Lyrical Ballads.

One way of stimulating interest in the notion of purpose is to take to class an object whose use is not immediately apparent--a dog's muzzle, maybe, or a candle snuffer, or a clock oiler, or a thread pitch gage. Have students work from a detailed physical description of the object--its material, shape, parts, color, and so on--to a hypothesis of what it is used for. Then have them test the hypothesis by showing that it accounts for the material, the shape, the parts, the color, or whatever characteristics they have noted. An alternative might be to ask students how to go about making a familiar object such as a bicycle, since for each part they would have to explain how its material and shape serve the purpose of the whole. Either way, the teacher can proceed to ask comparable questions about written works. What has the writer made? What are the parts, qualities, characteristics of the product? What presumed purpose can explain the choices embodied in it? The important thing is for students to begin thinking of a written work as a product with its own unique shaping principle and to begin formulation a hypothesis about the purpose of any work they read and to test the hypothesis by seeing how well it accounts for the shape of the text as it actually exists.

The purpose of some works is, of course, much easier to formulate than the purpose of others, and it is essential that students become conscious of this in the course of the unit. When the concept of purpose is first introduced, they will inevitably associate it with what they've heard about innumerable times--namely, the thesis sentence that every part of an essay is supposed to explain or support argumentatively. Further, many of them will treat all literary works along the same lines, locating their purpose in some maxim or precept about life. Hence, after introducing the notion of purpose, a good strategy in the unit is to begin with works whose shaping purpose can legitimately be stated along these lines and then gradually move on to works where such a statement of purpose simply won't do.

The Norton Reader has numerous examples of expository and argumentative essays that will serve well; for the former, some of the selections under the headings, "Signs of Our Times" (p. xiv) and "On Politics and Government" (p. xv), would work; for the latter, some selections from the headings, "On History" and "On Science," (p. xvi) might be useful. Students should have relatively little trouble stating and testing the purposes of any of these. As they do so, the teacher should make them aware of the limitations of this kind of essay, which their teachers have been asking them to write for as long as most of them probably care to remember. This kind of writing is not without some virtues; college freshmen, at the very least, should be capable of writing this well. But they need to know that we expect second semester freshmen to be ready to handle greater challenges.

Along with a few essays of this type, a simple didactic work should be assigned, such as Auden's "The Unknown Citizen," or one of the fables reproduced in the Readings section of this unit. The fable, while providing a clear example of a work whose organization is based on a simple precept, should serve primarily to illustrate the difference between a literary work of its type and one such as "Sonny's Blues."

Baldwin's story has usually worked well as the culmination of the unit; it also serves well as a transition to the next unit because explaining the reasons for the rearrangement of chronology in it involves consideration of the function of plot structure. By the time students get to this story they should be able to see that a simple precept such as "You are your brother's keeper" will not account adequately for its power to move readers. They should recognize that a more complex hypothesis is needed to account for, among other things, the complex effect of the ending, which combines a feeling of triumph along with a feeling of its precariousness. At this stage of the course, it is probably not necessary for the class to agree on the story's purpose. Ideally, the students would feel ready to engage in a dialogue

about it in which no one was willing to settle for a simple maxim.

While everyone should begin and end the unit this way, there is room for variation in getting from one point to the other. The first step beyond the beginning should probably be something relatively simple, yet difficult enough to make the statement of purpose more challenging. The McGraw-Hill Guidelines would work well here. Other essays which will strike a responsive chord in college freshmen include the contrasting pieces by Booth and Holt, and Edna Goldsmith's wry essay on academic pressures. James' essay is clearly focused and has strong organization, but students' interpretation of his purpose will be colored by modern perceptions of the need to succeed. Lord Chesterfield's letter to his son presents the same problem in determining the author's purpose, since we must keep in mind the social necessities of the man and his age, while Mark Twain offers an ironic indictment of social hypocrisy. Isaac Asimov's breezy style gives his essay persuasiveness without sacrificing factual content, and the phenomenon he describes should provoke a good discussion. An exercise that would work here is to split the class into groups and ask each to tell the same story from different points of view (e.g., Little Red Riding Hood from Walt Disney's a psychologist's, a clothing salesman's, and a mother's especially one who doesn't want her daughter to stay out late).

The pieces by Hoffer and Thoreau have comparable rhetorical problems which the authors solve in different ways. Hoffer wishes to acquaint his readers with the life styles of America's "undesirables," and his close affinity for the subject engages our emotions as well as our interest. Thoreau's coolness makes it difficult to determine the target of his satiric objective, but his description of the ants has a definite corollary to his ideas about society. While a thesis is implicit in each, neither is supported in the conventional ways most familiar to the students.

These two essays lead smoothly into a discussion of "Sonny's Blues." As a black writing about blacks for a white audience, Baldwin has a comparable rhetorical problem and this can provide an effective starting point for a discussion of some of Baldwin's choices, such as his decision to tell the story, not from Sonny's point of view, but from Sonny's nameless brother.

But you might want to look at Wolfe and Updike before turning to Baldwin, since both involve a number of literary elements that can serve as a bridge from nonfiction to fiction. These pieces present serious statements couched in a whimsical style filled with detail and descriptive phrases. Wolfe's fast-paced rhythms are an important part of his organizational structure, and are worth examining. In fact, structure is something worth paying especially close attention to throughout this unit; not only in anticipation of the next, but also because one of the best tests of a hypothesis about purpose is to see how well it can account for the work's structure.

As we keep asking students to formulate and test hypotheses about the purpose that has given a piece of writing its distinctive shape, we are at the same time suggesting the idea--novel to most of them--that their own essays may be ordered and controlled by a principle discernible to a careful reader even though an explicit statement of purpose is not set forth in the opening paragraph. They will sense that this idea is at odds with the usual advice about how to write a paper--make an outline (so the advice goes), present the thesis in the first paragraph, support it in the next three, then conclude. That is one way to go about writing an essay--a way that sometimes serves a useful expository purpose. But it is not the only way, and with high school behind them, students should be prepared to experiment with alternatives and begin to master the art of suiting an essay to the demands of a particular writing situation.

An essay that is "an achievement of order, passionately conceived and passionately carried out"--and then read and reworked in a more objective frame of mind and proof-read with total objectivity: this is what we want from our students. We want them to experience a genuine interior motive for writing--not just the motive of getting the assignment done to get a grade for a course that counts toward a degree. It takes a good deal of thoughtful attention to individual needs and interests and much care in the framing of topics to stir in students the desire to communicate. We have to make them feel they really do have something to say.

The purpose of a finished essay, they should be alerted, may not be completely clear when they begin writing it. They may start with nothing more than a rough idea, and emotion, or an image. The Paris Review interviews cited below give plenty of testimony that writers work in many different ways, some of them groping through several drafts. (Students are heartened to learn that accomplished writers often find it difficult, even impossible, to produce something that satisfies them.) A journal is one possible loosening-up device; when the student is freed from artificial structural demands, he is more likely to go writing in search of an idea. What he ends up with may be a surprise to him, the kind of surprise that Gerald Durrell reports in writing My Family and Other Animals.

This is the story of a five-year sojourn that I and my family made on the Greek island of Corfu. It was originally intended to be a mildly nostalgic account of the natural history of the island, but I made a grave mistake by introducing my family into the book in the first few pages. Having got themselves on paper, they then proceeded to establish themselves and invite various friends to share the chapters. It was only with the greatest difficulty, and by exercising considerable cunning, that I managed to retain a few pages here and there which I could devote exclusively to animals.

#### Readings

- James Baldwin, "Sonny's Blues," NASF 26  
Ernest Hemingway, "The Killers," F100 459. This story works well in unit 2 since the students don't generally recognize the story as one of initiation. Once they realize that the central character is Nick, they can often relate details of the story (i.e. a town named Summit; the significance of repetitions [of the arc-light for example], etc.) to the writer's purpose.  
Wayne C. Booth, "Boring From Within: The Art of the Freshman Essay," NR 267  
John Holt, "How Teachers Make Children Hate Reading," NR 189  
Edna Goldsmith, "Straight A's Are Rarely in the Cards," NR 237  
William James, "The Ethical and Pedagogical Importance of the Principle of Habit," NR 152  
Isaac Asimov, "The Eureka Phenomenon," NR 142  
Anonymous, "Guidelines for Equal Treatment of the Sexes in McGraw-Hill Book Company Publications," NR 292  
Samuel L. Clemens (Mark Twain), "Advice to Youth," NR 734  
Lord Chesterfield, "Letter to His Son," NR 731  
Henry David Thoreau, "The Battle of the Ants," NR 905  
Eric Hoffer, "The Role of the Undesirables," NR 949  
John Updike, "Beer Can," NR 289  
Tom Wolfe, "The Legend of Junior Johnson," NR 290

I tell of a cock who stood on a dung hill and sang. Near him came a fox and addressed him in very fine words. "Sir," he says, "I see you are very beautiful; I never say such a nice bird. Your voice is clear beyond everything: except your father, whom I say, never did a bird sing better; but he did better, because he shut his eyes." "So can I," said the cock. He flapped his wings, he shut his eyes; he thought he would sing more clearly. The fox jumps forward and takes him; and withal away he goes toward the forest. All the shepherds ran after through a field where he passed; the dogs bark at him all around. "See the fox who holds the cock. In an evil hour he deceived him, if he comes this way!" "Come," says the cock, "cry to them that I am yours and do not let me go!" The fox wants to talk aloud, and the cock leaps out of his mouth; he mounted on a high tree. When the fox came to his senses, he considered himself very much fooled, since the cock tricked him so. With indignation and with full anger he commences to curse his mouth, which talks when it ought to keep quiet. The cock replies, "So ought I to do: I ought to curse my eye which wants to close, when it ought to watch and ward lest evil come to its master."

Fools do this: a great many people talk when they ought to stop, and keep quiet when they ought to talk.

James Thurber, "The Birds and the Foxes"

Once upon a time there was a bird sanctuary in which hundreds of Baltimore orioles lived together happily. The refuge consisted of a forest entirely surrounded by a high wire fence. When it was put up, a pack of foxes who lived nearby protested that it was an arbitrary and unnatural boundary. However, they did nothing about it at the time because they were interested in civilizing the geese and ducks on the neighboring farms. When all the geese and ducks had been civilized, and there was nothing else left to eat, the foxes once more turned their attention to the bird sanctuary. Their leader announced that there had once been foxes in the sanctuary but that they had been driven out. He proclaimed that Baltimore orioles belonged in Baltimore. He said, furthermore, that the orioles in the sanctuary were a continuous menace to the peace of the world. The other animals cautioned the foxes not to disturb the birds in their sanctuary.

So the foxes attacked the sanctuary one night and tore down the fence that surrounded it. The orioles rushed out and were instantly killed and eaten by the foxes.

The next day the leader of the foxes, a fox from whom God was receiving daily guidance, got upon the rostrum and addressed the other foxes. His message was simple and sublime. "You see before you," he said, "another Lincoln. We have liberated all those birds."

Moral: Government of the orioles, by the foxes, and for the foxes, must perish from the earth.

La Fontaine (translated by Marianne Moore), "The Wolf and the Lamb"

Force has the best of any argument:

Soon proved by the story which I present.

A thirsty lamb was drinking where

A brook ran crystal clear.

Up came a wolf who had been lured there

By hunger, since it was a spot where prey might be.

"Soiling it, intrepid transgressor?" the wolf growled,  
"Leaving me to drink what you fouled?  
Such impropriety involves a penalty."  
--"Bear with me," the lamb said, "your Majesty.  
I've not trespassed anywhere.  
I'm twenty feet from where you were;  
Am here, where what you can't drink went  
In its descent;  
And to be mathematical,  
How have I possibly by what I have done  
Polluted water of your own?"  
--"You stirred the mud." Bloodthirsty minds are small.  
"And the past year as well, I know you slandered me."  
--"How?" the lamb asked. "I, unweaned, born recently--  
This very year? I still require home care."  
--"Your brother then, you've one somewhere."  
--"But I have none." --"It was some relative then;  
All of you sheep are unfair;  
You, your shepherds, and the dogs they train.  
I have a debt to myself to discharge."  
Dragged down a wooded gully,  
The small was eaten by the large  
Unconditionally.

#### Writing Assignments

Avoid assignments requiring analysis in this unit. With only the unit on purpose behind them, students are not adequately equipped yet. Further, weaker students usually choose analytic topics because they think that it's easier to find "something to say" on them. Most important, the analytic topic tends to invite precisely the kind of theme that unit II tries to challenge students to go beyond. The topics should stimulate students to organize their thoughts in novel and interesting ways.

In preparation for this assignment, you might begin by culling a score of short passages, mostly sentences but some paragraphs, from Theme #1. Choose samples that exhibit stylistic deficiencies representative enough to warrant discussion. And have the class rewrite on the spot. Most students need help in repairing bad sentences and in strengthening weak ones.

Some questions to consider in the paragraph-length samples: Is the yield of ideas per sentence too small, or are so many ideas packed in that the reader can't tell what's central and what's incidental or irrelevant? (Anemic sentences should be combined so that the fragments of an idea are pulled together; overstuffed sentences need breaking down, their parts dismantled and rearranged to give prominence to the ideas that deserve emphasis.) Is the relationship between two sequential sentences clear and tight, or does one of them need recasting so that the thought of the second is made to grow logically out of the first? (Repeating words, echoing words, introducing parallelism through a sequence of sentences, making the subjects of sequential sentences point to the same thing--these are some revisions that can strengthen coherence and improve smoothness.)

Rewriting an individual sentence may involve getting rid of the empty opener, streamlining the sprawling middle, or building to a climax. Putting like ideas in like structures, pointing up barely implied contrasts, slashing weak qualifiers, reducing nominalization, introducing repetition that is purposeful and eliminating repetition that is not--these are a few of the operations students can learn to

perform on their classmates' sentences and, in time, on their own. As for diction, perhaps the most valuable lesson they can learn is that they do have choice. Their impulse is to go for the first word that comes to mind or pen--no groping, no testing, no rejecting. And once written, the word freezes on the page.

Some of the negative advice we automatically give students is unsound. Avoid abstractions, we say, forgetting that most of the assignments we make require them to handle abstractions. Avoid shifts in style, we say, forgetting that quick shifts from one variety of English to another give zest to much professional writing. Avoid cliches, we say, forgetting that what we have heard and read ten thousand times may still seem fresh to them. Avoid mixed figures, we say, forgetting that writers who are not aware of the clutter of dying metaphors in our language won't notice when two enfeebled ones, brought close together, suddenly come to life and claw each other to death--like that.

Positive advice? "Get your whole mind working on it. Sharpen it. Polish it. Do it right because doing it right will make you proud." Dictionaries help. Reading each draft aloud helps. Reading lots of good writing helps most of all.

1. Rewrite a myth or a fairy tale. On a separate page, explain the purpose of the changes you made in your rewrite.

2. Read the following passage from Aristotle's Rhetoric:

For the purposes of praise or blame, the speaker may identify a man's actual qualities with qualities bordering on them. Thus a cautious man may be represented as cold and designing, a simpleton as good-natured, a callous man as easy-going. And so in each case we may substitute one of the collateral terms, always leaning toward the best, terming the choleric and passionate man, for instance, a plain-dealer, and the arrogant man superb and dignified. And men whose bad qualities are on the side of excess may be represented as possessed of the corresponding virtues. Thus the rash man may be described as courageous, and the spendthrift as liberal; for so it would seem to the crowd, and meanwhile a false inference can be drawn from the man's motive.

Now write two character portrayals of yourself or someone you know or some public figure or even some fictional character. In the first, show the character's traits as admirable; in the second, show collateral traits as blamable. Be clever!

3. Think of some institution or prominent or not-too-prominent person against whom you have a grievance. Write a letter to the president of the institution (or the coach, or whoever) or to the individual, prominent or otherwise. Probably you will have thought of writing this letter long ago; now that an opportunity has arisen, make the most of it.

(Admonish your students that they're expected to write something with biting wit, not a straightforward, routine letter of complaint.)

Library Research Topics from Unit Two (option I):

1. Use the UGL Study Guide "Finding Information in Newspapers and News Summaries" to locate two or more news articles or editorials on one of the following subjects or on a subject of your choice. Write a persuasive "letter to the editor" expressing a strong opinion about the topic. Cite the articles you read at the end of your letter. (If you choose your own topic, avoid topics of purely local interest which you would not expect to find written up in the national press.)

Unemployment  
School busing

Euthanasia  
Nuclear power

Abortion  
Concorde (Super-  
sonic aircraft)

2. After reading the "Finding Information about People" Study Guide, locate at least three sources of biographical information about someone who interests you. Based on the facts found, write 2 character portrayals. In the first, show the character's traits as admirable; in the second, show collateral traits as blamable. Cite your sources in a bibliography at the end of your theme. (This topic is similar to no. 3 UNIT 2 of the syllabus.)

3. Read the UGL Study Guide "Finding Statistics." Choose a major U.S. city (population 200,000 or more) and use the sources in the Study Guide to find as many facts and figures as you can about its resources, economy, population trends, and educational and cultural facilities. Imagine yourself as representative of the Chamber of Commerce who wants to attract new residents, or as a citizen who does not want an influx of newcomers. Using the information you find, write a letter putting the facts in their best (or worst) light according to your purpose.

#### References

R.S. Crane, The Languages of Criticism and The Structure of Poetry (Toronto, 1953), especially pp. 140-43.

Writers at Work: The Paris Review Interviews. First Series (New York, 1958);  
Second Series, 1963; Third Series, 1967.



### Unit Three

#### PLOT IN FICTION, AND ORGANIZATION IN RHETORIC, AS GOVERNED BY THE WRITER'S PURPOSE

In Unit II we introduced the notion of a literary work as a shaped structure. In this unit and the next two we pursue that notion further--investigating in non-fiction the organization and development of details and ideas, and in fiction the formative elements of plot, character, and thought.

Though our main concern is with the linguistic medium, one good way to begin the unit is with an exercise that involves another medium as well. The exercise is based on Breughal's "The Fall of Icarus" and a copy of W. C. Williams' "Landscape with the Fall of Icarus" in which the lines have been disordered (the poem and the disordered version of it are included after the list of Readings for this unit; a print of the painting can be borrowed from the Art Library). Previous teachers of the course who have used this exercise have usually split the class into small groups, asking each to examine the painting and order the lines in the poem correctly. Usually, at least one group will succeed or at least come very close. The exercise is also obviously good preparation for writing assignment #2.

Discussion questions like these help open up the structure of a work of non-fiction: What are the parts of the work? Could they occur in any other order? Could anything be added? Left out? What function and what effect does each part have in relation to the whole work? How are the parts related? How does the author indicate shifts in time, in place, in point of view, or in the movement from one idea to the next? What clues does he give to the relative importance of the parts? What term best describes the sequence of the work--temporal, logical, associative, dialectic? And, most important, in what respects is this sequence appropriate to the rhetorical purpose that you infer from your examination of the work?

Finding satisfactory answers to these questions should nudge students away from the notion that they have given an essay a careful reading once they succeed in making an accurate statement of what the author has said. A faithful summary is only the starting point. From there, they must go on to map out the organization and, going still further, to give a plausible accounting of why the author has said what he has said and why he has put what he has to say into this sequence, not that one. A complete reading will account for structure in terms of rationale, not just as a temporal arrangement of parts and subparts. In other words, the analysis is not complete until it relates the structure to the shaping purpose (that which structures).

The Franklin selection is a good starting point for this unit. It describes a short, complete action within a strict time sequence, and it has the typical Franklin humor. Gingold's reminiscences of Toscanini are also framed by a temporal structure, but the central motif of Toscanini's musical genius is enhanced by the chronological progression of the author's anecdotes. "The Battle for the Black Hills" also has a careful time sequence, and the selection is also notable for the point of view which Brown adopts to describe the series of events and achieve his purpose.

In contrast to the chronological order that is prominent in the Franklin, Gingold, and Brown selections, the organization in Swift's "A Modest Proposal" embodies classical rhetorical principles of argumentation. Teachers may want to use the "modest proposal" writing assignment in Unit V here instead; or they may prefer to ask students to employ these principles in a nonironic essay. King's essay observes what may be termed "logical" order, as does Plato's. King's tight organization, clear transitions and carefully marshalled evidence makes his essay an excellen

example of logical order. When they have reason to analyze into its constituent elements a trait, a character, a process, or a whole of any kind, students can find a model in the transparently clear structure of King. However, even after studying this and the Gingold essay many students who choose writing topic #1 still do little more than list facts about a performer rather than define clearly the basis of the performer's appeal. Hence, teachers who admonish their students more than once will not be wasting their time.

Dialectic structure is shown in Pater's "Mona Lisa" and in Harvey Cox's essay on sexuality and consumerism in America. Cox's discussion of changing value systems makes this essay equally effective in Unit V, so teachers may wish to assign it then.

Associative structure is found in Woody Allen's "Notebooks" and Terri Schultz's ironic essay on the American Indian Movement's occupation of Wounded Knee. Her overlapping images create a "movie camera" effect which enhances her ironic tone.

Browning's "My Last Duchess" works well as a bridge from non-fiction to fiction, for the poem is amenable to analysis as a piece of fictional rhetoric. Why does the imagined speaker order his remarks as he does? How do those remarks, so ordered, at the same time tell us what he is? Thus questions about structure lead to a discussion of the character of the Duke and of the moral qualities he unwittingly reveals. The poem offers a dozen opportunities to show students how a writer can inform and illuminate without making flat statements either in his own person or through the characters he has created. It is, of course, only the alert reader who makes the proper inferences.

When we turn to stories, the most natural way in is to invite students' uninhibited responses. Unanimity poses no threat, and it takes time to help disagreeing students verbalize what they were experiencing as they read the story; but discussion should move as quickly as possible from like--don't like responses to questions about what there is in the work that prompts responses of different kinds. Or, to be more precise, what have differing readers found to be the center of interest in the story? Is it primarily the evolution and completion of an action? Or the psychology of the characters, the way they react to circumstances and events? Or the moral and intellectual values that the author has embodied in his story? Or the sense of place that he communicates? Or the way he handles language?

Questions of this sort may show students why they have disagreed, help them to define the experiences the work has given them, to recognize which of those responses are purely personal, and to engage in reasoned discussion about those elements in the story that, taken together, have the power to invoke roughly similar responses in careful readers.

Finally, like Elizabeth Bowen the "essential, the pre-essential."

To begin where the students are, offer them E. M. Forster's familiar distinction between plot and story (or scenario):

We have defined a story as a narrative of events arranged in their time-sequence. A plot is also a narrative of events, the emphasis falling on causality. "The king died and then the queen died" is a story. "The king died, and then the queen died of grief" is a plot. The time-sequence is preserved, but the sense of causality overshadows it. Or again: "The queen died, no one knew why, until it was discovered that it was through grief at the death of the king." This is a plot with a mystery in it, a form capable of high development. As suspense, the time-sequence, it moves as far away from the story as its limitations will allow. Consider the death of the queen. If it is in a story we say "and then?" If it is in a plot we ask "why?" That is the fundamental difference between these two aspects of the novel. A plot cannot be told to a gaping audience of cavemen or to a tyrannical sultan or to their modern

descendant the movie-public. They can only be kept awake by "and then--and then---" They can only supply curiosity. But a plot demands intelligence and memory also.--Aspects of the Novel

From this distinction or from the definition of plot as "the external events whose complication and resolution make the objective framework of the story" (Beach), we can go on to define plot more comprehensively as a composite of action, character, and thought. Since we don't have a plot at all until we have the representation of a human being acting or suffering physically or mentally, the tissues of action, character development, and thought are inter-dependent. A given work may, however, prompt us to talk in terms of one of these aspects more than another, because of the seeming primacy of that aspect in explaining the power of the work to move us.

We begin with stories in which our interest centers on conflict, on change, on the fates of the characters as they act and are acted on. "The Open Boat" has the structure of the ordeal or journey, its series of false climaxes now arousing, now thwarting, our expectations, and coming to a resolution with the rescue of three of the four men, transformed by the ordeal they have undergone. Students can be brought to see why it is unnecessary for us to know any more than we do about the background and personalities of the four men. They can be shown, too, how the element of "thought," the speculations about man vis-a-vis nature, influences our expectations of how the action will end, helping to create an atmosphere that precludes the possibility of a completely happy ending.

Analysis of the plot of the Crane story entails discussion of the focus of narration or point of view ("the concealed narrator") and of the ordering of events. The straightforward time sequence of "The Open Boat" contrasts with the manipulated time sequence of "A Rose for Emily", in which the events unfold as the townsfolk reach back into their memories. Discussion of "Emily" will naturally move from the shock effect of the ending to the ways Faulkner has subtly prepared for the ending.

The two Faulkner stories contrast on the score of point of view, distance, narrative method, and the nature of the ending. If we find the open, inconclusive ending of "That Evening Sun" thoroughly satisfying, it is because in the course of the story our interest has narrowed to the psychology of fear, as represented in Nancy.

This may be too early in the semester to ask students to work on a novella, but some teachers may want to try one here. The length of the work may require too much class time, however. Heart of Darkness with its retrospective reordering of chronology, is also a good work to study here. But it is also a good novella to save for the final. Alan Sillitoe's "The Loneliness of the Long Distance Runner" is also interesting structurally since a good bit of it uses a plot within a plot technique.

#### Readings

Benjamin Franklin, "The Convenience of Being 'Reasonable,'" NR 127  
B. H. Haggin, "Josef Gingold on Toscanini," NR 645  
Dee Brown, "The Battle for the Black Hills," NR 911  
Plato, "The Allegory of the Cave," NR 1116  
Martin Luther King, Jr., "Letter from Birmingham Jail," NR 809

Walter Pater, "The Mona Lisa," NR 284  
Harvey Cox, "The Playboy and Miss America," NR 569  
Woody Allen, "Selections from the Allen Notebooks," NR 113  
Terri Schultz, "Bamboozle Me Not at Wounded Knee," NR 938

William Faulkner, "A Rose for Emily" NASF 479  
Joseph Conrad, Heart of Darkness, NASF 246  
William Faulkner, "That Evening Sun," F100 316  
Allan Sillitoe, "The Lonliness of the Long Distance Runner," F100 846  
Joyce Carol Oates, "Four Summers" F100 773  
Flannery O'Connor, "A Good Man is Hard to Find," F100 805  
William Carlos Williams, "Landscape with the Fall of Icarus"

According to Brueghel  
when Icarus fell  
it was spring

a farmer was ploughing  
his field  
the whole pageantry

of the year was  
awake tingling  
near

the edge of the sea  
concerned  
with itself

sweating in the sun  
that melted  
the wings' wax

insignificantly  
off the coast  
there was

a splash quite unnoticed  
this was  
Icarus drowning

sweating in the sun that melted the wings' wax  
when Icarus fell  
this was Icarus drowning  
it was spring  
the whole pageantry of the year was awake tingling near the edge of the sea concerned  
with itself  
insignificantly  
off the coast there was a splash quite unnoticed  
a farmer was ploughing his field  
according to Brueghel

#### Writing Assignments

This is the natural point in the course to give primary attention to ways of structuring the whole paper--a consideration that will recur with each theme the students write and will assume compelling importance in the final one. It is also the natural place to give students practice in "partition analysis" or in the process paper or in relating a part to the whole. All such papers present similar problems in disposition.

logical order, the support structure vs. the discovery structure. (An example of the discovery structure that students can easily relate to their other courses is the problem-solution pattern.) Equally important are the strategies by which the writer reveals his intention or unfolds his content: the strategy of announcing, with a reliance on topic sentences and strong, explicit transitions, vs. the strategy of disclosing, which guides the reader toward the desired goal by subtler, less obtrusive means.

A good paper on any of the topics below offers a sound analysis of the material into its constituent parts; a satisfactory scheme for ordering the parts, including a sensible decision about where to begin; attention to the signals that are needed to show the reader where he is going, and why; and an ending that somehow concludes without making a mechanical summary of what has been done or said in the paper. Subsuming all these, of course, is the rationale of the essay, the justification for whatever task of analysis the writer has undertaken. And added to them are the qualities we look for in any piece of writing--continuity of thought within the parts; readability; and attention to the decencies, if not the graces, of expression.

1. Choose a film or television actor or actress you have responded to strongly, and write an essay defining the exact nature of that response. Try to make clear what the appeal is based on--gesture, tone of voice, physical appearance, habitual action, or whatever. As you structure your review keep in mind that you are trying to make your audience share your feeling about your subject.

2. Describe the composition or structure of a photograph or painting. Show how the composition is motivated by the artist's conception or purpose. (A reproduction of the work must accompany your essay.)

3. Write an account of a process--branding cattle, say, or programming a computer, or tailoring a jacket, or doing a dance step, or plastering a swimming pool, or writing an essay. Your reader has some familiarity with the process and wants very much to know more about it. His needs should govern your selection of a point of view, your handling of the time sequence, your choice of details, your level of vocabulary, and so on.

4. Describe the typical structure of a TV show like Gunsmoke or any of the crime shows. What is that structure meant to do for the audience? Or, as an alternative, invent a brief plot summary that inverts the conventions of the TV show and confounds the audience's expectations (Sergeant Friday is on the take). Write a page in which you speculate about the audience's response to your episode.

5. Explain why you find Part VII of "The Open Boat" an appropriate or an inappropriate ending for Crane's story. In thinking through the relation of the ending to what precedes it, consider these questions: How did you respond to the death of the oiler? Would you feel differently about the story if no one had died? Does his death appear to be part of the logic of the story? (These questions are intended to start you thinking about the structure and form of the story. They are not to be taken as suggestions about how you should organize your discussion. Find the organization that best suits what you have to say and permits you to give the emphasis you desire.) (Note for the teacher: unless warned, students will tend to treat the story as a philosophic treatise.)

6. Write a short story in which you rearrange the chronology of the events in it. On a separate page, explain the purpose of the rearrangement.

Library Research Topics for Unit Three (Option 1):

1. Write a theme comparing your reaction to a past best seller with opinions expressed by book reviewers. Do the reviewers concentrate on features similar to or different from the ones that struck you? Locate the book reviews by using the UGL Study Guide "Finding Book Reviews."
2. Write a description of the process you would follow in doing research for a paper on a topic about which you are totally unfamiliar, e.g., lasers, inflation, computers, welfare, etc. Describe both the research sequence and the titles of some of the reference works you would examine, so that someone who is interested in the topic could replicate your search. (Be sure students pick a topic they did not use in 306. Remind them to follow a procedure similar to that outlined in the Study Guide "Using the Library for Research," consulting other Study Guides as necessary.)

References

- Joseph Warren Beach, The Twentieth Century Novel: Studies in Technique (New York, 1960)
- Wayne C. Booth, The Rhetoric of Fiction (Chicago, 1961)
- Elizabeth Bowen, "Notes on Writing a Novel," in Collected Impressions (London, 1950)
- R. S. Crane, "The Concept of Plot and the Plot of Tom Jones," in Critics and Criticism, Ancient and Modern, ed. R. S. Crane (Chicago, 1952)
- E. M. Forster, Aspects of the Novel (New York, 1927)
- Norman Friedman, "Forms of the Plot," Journal of General Education, VIII (1955), 241-53
- Sean O'Faolain, The Short Story (New York, 1951)
- Leo Rockas, Modes of Rhetoric (New York, 1964), especially the chapters on Narration, Process, and Reverie
- Philip Stevick, ed., The Theory of the Novel (New York, 1967), including Bibliography

## Unit Four

### CHARACTER AND CHARACTERIZATION

Although the main emphasis in this unit is on character in fiction, there is some advantage in beginning with the strongly marked, unambiguous characterizations of actual people by Breslin and Dos Passos, in part because these authors make use of some techniques more typical of fiction than of expository prose. Breslin presents Tip O'Neill with the context of his political career, using anecdotes both to characterize his subject and to comment on American politics. Dos Passos' style in "Art and Isadora" reflects the unconventionality of the dancer whose behavior scandalized the Victorian sensibilities of her age. In both selections, students can easily locate the images, details, motifs, or ideas that are repeatedly applied. In the Breslin (and, to a lesser extent, in the Dos Passos) they should be able to see how the choice of language has the effect of characterizing not only the subject of the essay but the author as well.

Equally unambiguous is this passage from the Iliad, where Sarpedon characterizes himself:

Glaukos, why is it you and I are honoured before others with pride of place, the choice meats and the filled wine cups in Lykia, and all men look on us as if we were immortals, and we are appointed a great piece of land by the banks of Xanthos, good land, orchard and vineyard, and ploughland for the planting of wheat?

Therefore it is our duty in the forefront of the Lykians to take our stand, and bear our part of the blazing of battle, so that a man of the close-armoured Lykians may say of us: "Indeed, these are no ignoble men who are lords of Lykia, these kings of ours, who feed upon the fat sheep appointed and drink the exquisite sweet wine, since indeed there is strength of valour in them, since they fight in the forefront of the Lykians," Man, supposing you and I, escaping this battle, would be able to live on forever, ageless, immortal, so neither would I myself go on fighting in the foremost nor would I urge you into the fighting where men win glory. But now, seeing that the spirits of death stand close about us in their thousands, no man can turn aside nor escape them, let us go on and win glory for ourselves, or yield it to others.

The speaker is totally assured: he knows who he is and what he is. He can define himself from the outside, imagining another person's view of him, because in him role and self exactly coincide. He is what he is reputed to be.

Neither in life nor in serious current fiction are we likely to encounter such clarity and force of characterization as the Iliad passage provides. By contrast, most characters in modern fiction exhibit great complexity, if not ambiguity. The stories in this unit show varying degrees of uncertainty in the self-role identifications of the protagonists. (Thus in Hawthorne's story we are made aware of a radical disjunction between self and role in Goodman Brown. He is himself unhappy about the role he is playing; it is not where his emotional center is. He would rather avoid facing evil than confronting it among all his fellow men.) Not only Julian but in his mother, in O'Connor's story, there is a split between what the character is and what he thinks he is, between how he appears to others and what he proves to be. In Melville's story there is some difference between how the imagined narrator wishes to be seen and how he is seen by the reader. And Bartleby, one of the most interesting flat characters in fiction, is superficially a polar opposite of the speaker in the Iliad passage, for he has rejected role altogether. We can, however, infer that he has complete self-knowledge, even though our inference is based only on the inadequate perceptions of the narrator and, less directly but perhaps more reliably, through symbolic associations.

The protagonists experience various kinds and degrees of change. In O'Connor's story Julian undergoes a complex dynamic change, in which discovery and reversal coincide. The change in Melville's lawyer-narrator is, by comparison, negligible; though his self-esteem is somewhat impaired, his vision is scarcely enlarged. (Young Goodman Brown, in Hawthorne's story, does experience something of an illumination, but it is a negative illumination and seems to offer no way out.)

If students react negatively to Young Goodman Brown--and some of them do--it is largely because he is for them decidedly not among "characters about whose fates we are made to care" (Sacks) and because their literary taste is not sufficiently developed (or corrupted) for them to value the story for the style alone. They are, after all, likely to react to characters in literature pretty much as if they were actual people. This is natural enough and does no great harm so long as they do not identify their reactions and judgments with the author's. We can hope that in the course of this unit they will move from impulsive likes and dislikes to more or less considered evaluation. Their first indispensable job is to make accurate descriptive statements about a character, basing their account on direct and indirect evidence in the text, recognizing how they know what they know, and in general continuing to investigate questions of point of view, distance, and privilege that were opened up in the discussion of plot. (How is the character revealed? By physical appearance, mannerisms, habitual modes of speech? By what he does or what he thinks? By what others, including the narrator, say about him, think about him, do to him?) Second, they should examine the work for the clues, often very subtle and indirect, that indicate how the author judges his character. Finally, they should be able to tell why they do or do not accept that judgment and should be aware of how their acceptance or rejection enters into their evaluation of the story.

Teachers of the course in the past have found that students have a particularly hard time detecting the author's judgments in "Bartleby the Scrivener." The main reason is that students tend to identify with the lawyer's viewpoint and assume that his judgments and the author's are identical; in other words, they assume that the lawyer is a "reliable" narrator. Some teachers have had luck examining "My Last Duchess" along with this story. Students have little trouble accepting the idea that in this poem the author's viewpoint is quite different from the narrator's. Consequently, the poem can prepare them to entertain the possibility that Melville's viewpoint may differ from the lawyer's.

#### Readings

Jimmy Breslin, "Tip O'Neill," NR 700

John Dos Passos, "Art and Isadora," NR 682

Herman Melville, "Bartleby the Scrivener," NASF 935; F100 690

Nathaniel Hawthorne, "Young Goodman Brown," NASF 608; F100 451

Flannery O'Connor, "Everything that Rises Must Converge," NASF 1016; F100 751

The writing problem in each of the suggested topics is essentially that of inductive generalization. The usual criteria apply: Are the inferences justified? Is the evidence sufficient to support the generalizations and sufficiently representative to do justice to the work as a whole? In addition, we can expect some indication of care in the ordering of the evidence and some skill in incorporating pertinent quotations smoothly into the discussion.

1. What sorts of relative judgments do you make about the characters Goodman Brown and Faith? Do not feel obliged to devote equal time to your treatment of each character; if you want to focus on one and refer to the other only for purposes of contrast, do so. But be sure to cite the evidence in the text that causes you to form the opinions that you do about each character.



2. Analyze the character of Isadora Duncan as presented in Dos Passos' "Art and Isadora." Distinguish between what Dos Passos says about Duncan and what you can infer about him on the basis of the language of the selection. (A variant: Give students the Janet Flanner (Genet) article "Isadora" (NR 675) and ask them to specify the ways in which Dos Passos' account differs from Flanner's.)

3. How does the narrator in "Bartleby the Scrivener" characterize himself? Are there any respects in which your view of him differs from his own view of himself? Whether there are or not, consider how his experiences with Bartleby change his outlook on himself and on life--if they do. Though you may wish to deal with other aspects of the story, your main effort should be to make a searching analysis of the character of the narrator, supported by adequate, carefully selected evidence from the text.

Library Research Topics for Unit Four (Option I):

1. Use the UGL Study Guide "Finding Literary Criticism: Short Stories" to locate two interpretations of one of the short stories assigned thus far in class. Compare and contrast your own views, giving support.
2. Choose a controversial person like one of those listed below. Use the UGL Study Guide "Finding Information about People" to find contrasting interpretations of their characters, stature, and motivations. Do the authors provide sufficient evidence to support their generalizations? What methods are used to characterize the person?

James Hoffa  
Richard Daley  
Jane Fonda  
Ralph Nader

Jacqueline Kennedy Onassis  
Betty Friedan  
Spiro Agnew  
Patty Hearst  
Angela Davis

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial reporting and compliance with regulatory requirements. The text notes that incomplete or inconsistent records can lead to significant legal and financial consequences for the organization.

2. The second section addresses the challenges associated with data management and storage. It highlights the need for robust security protocols to protect sensitive information from unauthorized access, theft, or loss. The document also discusses the importance of regular data backups and the implementation of disaster recovery plans to ensure business continuity in the event of a system failure or natural disaster.

3. The third part of the document focuses on the role of technology in streamlining operations and improving efficiency. It explores various digital tools and software solutions that can automate repetitive tasks, reduce human error, and facilitate better communication and collaboration among team members. The text suggests that investing in modern technology is a key strategy for staying competitive in a rapidly evolving market.

4. The final section discusses the importance of continuous learning and professional development for the workforce. It encourages organizations to provide opportunities for training, workshops, and conferences to help employees stay up-to-date on the latest industry trends and best practices. The document also emphasizes the value of fostering a culture of innovation and encouraging employees to share their ideas and insights.

## Unit Five

### THOUGHT, THEME, OR THE FICTIONAL "UNIVERSE OF VALUE"

The shift in emphasis from character to thought provides a convenient occasion to review the distinction illustrated in Unit II by a fable and "Sonny's Blues," and to admonish students once again not to treat all literary works as if they were fables. The teacher can use the distinction to orient the students, telling them that the focus in the unit is not on the fable, where the work functions essentially as an illustration or demonstration of moral belief, but on the poetic work, where moral beliefs function differently, shaping the reader's complex response to character and event, and serving thus to endow the story with its power to move readers emotionally. The unit concentrates on asking basically two questions: How can a reader detect an author's beliefs? How do such beliefs function in a poetic work?

It is important for teachers to remember that most of our students are struggling to clarify their own values and are torn between complacent acceptance of their parents' value systems and rebellious denial of them. The controversial articles by Cox and Burgess will often provoke heated discussion in which the teacher should encourage responses based on rational consideration of the text rather than emotional responses. The Cox essay requires some brief background explanation of its use of the terms "secularism" and "secularization" (found in the teachers' handbook), but the author's beliefs are readily apparent. The selection is rich in concrete details and its carefully organized structure and eloquent diction give it clarity. The Burgess article, in contrast, presents the author's personal opinions in a loosely structured form which reflects their ambiguity. Both essays, however, deal with contemporary issues and problems of interest to students.

The selection from Machiavelli prompts responses from students regarding ethics in government--certainly a topical subject--and careful attention should be paid to the author's purpose, especially in comparison to the ironic suggestions in Swift's "A Modest Proposal." The satire takes us from fact to fiction, but to a fiction designed to shape the reader's attitudes toward things outside itself. Questions such as these help students distinguish between the fictional world Swift has created and the objects in the real world that he is ridiculing: What historical facts about the state of Swift's Ireland can you infer from his "Proposal"? What actual remedies did Swift suggest? How did he shape his barbarous proposal so that it might shock people into rational action? How would you characterize the fictitious projector? Judging from this one piece, what kind of man do you think Swift was?

The essays by Elizabeth Kubler-Ross and Lewis Thomas are good preparation for a discussion of Tolstoy's "The Death of Ivan Ilych," as they will focus students' attention on the problem of man facing his own mortality. Proceeding on the assumption that the meaning of life can be understood and that human nature can be judged, Tolstoy interlards his representation of experience with authorial comments that explain, interpret, and judge. The direct moralizing makes his beliefs relatively easy to detect and to formulate. The teacher, of course, will not want to confine the students attention to Tolstoy's explicit commentary, since many of his techniques of representation, such as the shifts in the opening scene from dialogue to inside views of the thoughts of the characters, are also designed to elicit clear moral judgments.

The most important thing in teaching the story, however, is for students to see that they must do more than detect the values embodied in the story. Specifically, they must in addition examine how the values function in controlling the reader's emotional responses. If for us Ivan's life ends in triumph, it is not because

Tolstoy tells us he achieves salvation or because we can dredge up Luke ix:24 as a statement of theme. It is because we are moved by the representation of a man like ourselves--unimpressive, petty, even disagreeable--who, after a lifetime given over to self-indulgent acquiescence in the values of his society, achieves a new awareness of the meaning of life as he screams his way through his last hours on earth. Students should see clearly how Tolstoy's beliefs shape the change in the reader's attitude toward Ivan that occurs as he gradually acquires self-knowledge.

Faulkner's "Barn Burning" works well also as a story which manipulates the reader's emotional responses. Rarely is a character as despicable as Abner Snopes when he drags his befouled foot across the major's rug, but it is partly the narrator's attitude toward the purity of DeSpain's life versus the depravity of the Snopes' that makes us react the way we do. This story clearly presents two value systems in conflict--gentility against familial loyalty--and Faulkner ultimately makes a good case for both sides. Students must be aware of the narrative voice and of the symbolism in the story to get at its richness. After completing the analysis of "The Death of Ivan Ilych" or "Barn Burning" apply the same method of analysis to another story, but this time, use a story where it is difficult to decide how the reader should respond to the characters because the moral universe of values in the story is itself much more difficult to detect than the one in Tolstoy's story.

#### Readings

- ✓ Jonathan Swift, "A Modest Proposal," NR 824
- ✓ Harvey Cox, "The Playboy and Miss America," NR 569
- ✓ Anthony Burgess, "Is America Falling Apart?" NR 514
- ✓ Niccolò Machiavelli, "The Morals of the Prince," NR 852
- ? Elizabeth Kubler-Ross, "On the Fear of Death," NR 1138
- ? Lewis Thomas, "The Long Habit," NR 1144
- ? Lewis Thomas, "Death in the Open," NR 1148
- Joyce Carol Oates, "How I Contemplated the World from the Detroit House of Correction and Began My Life Over Again," NASF 990
- Guy de Maupassant, "The Necklace" NASF 928
- Lionel Trilling, "Of This Time of That Place," F100 949
- Arna Bontemps, "A Summer Tragedy," F100 64

#### Writing Assignments

Themes of definition (not, however, in the form of "Write a definition paper on . . .") work well here. Students also welcome the opportunity to try their hand at writing fables (some of which turn out to be parables) and satires.

1. Write a fable about UT Austin or about politics or about dating. Furnish the fable with a well-phrased maxim. For ideas, consult a dictionary of proverbs.
2. Write your own "modest proposal" about something that needs to be dramatized or brought to public attention--the energy crisis, for instance, or conservation. (Note for the teacher: unless warned forcefully, some students will produce non-ironic essays on this assignment.)
3. Discuss the values and value judgments embodied in various statues found on the UT Austin campus, or on the Capital grounds.
4. Choose an editorial cartoon or something off the comic pages that is organized along rhetorical lines. Analyze it, indicate how it makes its point, and evaluate its effectiveness.

5. Take careful notes on two or three class meetings of one of the courses you are taking. With the notes submit an account of the course--not limited altogether to the meetings you are reporting on. Don't state your judgment baldly; let your notes and comment imply it. But do supply enough information so that the reader will make the inferences you want him to about the kind of education you are getting in the course you choose to write about.

Library Research Topic for Unit Five (Option I):

Use the UGL Study Guides "Finding Articles in Periodicals" or "Using Newspapers and News Summaries," and "Finding Statistics" to find facts which can be incorporated into the "modest proposal" suggested in no. 2 in the syllabus.

References

Wayne C. Booth, The Rhetoric of Fiction (Chicago, 1961)

Norman Friedman, "What Makes a Short Story Short?" Modern Fiction Studies, IV (1958), 103-17

William H. Gass, Fiction and the Figures of Life (New York, 1970)

Sheldon Sacks, Fiction and the Shape of Belief (Berkeley, 1964)

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The first part of the document discusses the importance of maintaining accurate records. It emphasizes that proper record-keeping is essential for ensuring the integrity and reliability of the data collected. This section also outlines the various methods used to collect and analyze the data, highlighting the challenges faced during the process.

The second part of the document provides a detailed overview of the experimental procedures. It describes the setup of the experiment, the variables being tested, and the specific steps followed to ensure consistency and accuracy. This section is crucial for understanding the methodology used in the study.

The third part of the document presents the results of the experiment. It includes a series of tables and graphs that illustrate the data collected. The results show a clear trend, indicating that the variables tested have a significant impact on the outcome. This section is supported by statistical analysis, which confirms the significance of the findings.

The final part of the document discusses the implications of the results. It explores how the findings can be applied in real-world scenarios and offers suggestions for further research. The conclusion emphasizes the importance of the study and the need for continued exploration in this field.

## Unit Six

### LANGUAGE AND CLOSE READING

Since it is only through language that a writer can express his ideas or represent an action, we have necessarily been teaching this unit all along. Still, at some point in the course we need to focus attention on linguistic structures and patterns. This is the time to do it. Concentrating on language at the beginning of the course confuses or baffles most students: they become self-conscious when asked to say what words as words mean to them; what a specific word makes them think or feel. And in any case the atomistic approach is at odds with what we have been trying to do in our reading of the texts--to give students a sense of a literary work as a unified whole. Once they have that sense, or at least a glimmering of it, they are ready to entertain the proposition that even individual words are in a story or an essay or a poem for a purpose; the sounds, the words, the phrases, the sentences all have their part to play in creating the total effect.

Close reading is always an exercise in inductive reasoning. If students start from a hypothesis about the context, the shape of the whole, they will have some sense of direction and purpose as they go about testing and refining that hypothesis. A good way to open up this section, then, is to look again at key passages in essays and stories already treated in class. Now, however, students should be asked to generalize about, and tie to the central purpose of a work, the author's style as exhibited in his word choice, his sentence patterns (both grammatical and rhetorical), his use of rhythm, and his method of structuring larger units; his management of figures and other devices of language (image, metaphor, symbol, repetition of various kinds); and his creation of tone, mood, atmosphere (his attitude toward his work and himself, his point of view, his use of humor, irony, and so on).

Terminology can be brought in as it is needed to explicate the meaning of a passage or analyze its style. We can draw on the chapters on diction and sentences in Gorrell and Laird to remind students of what they already know, or at least have been exposed to. We will want to make distinctions among varieties of English: Standard (formal, general, and informal, or more elaborate classifications) vs. Nonstandard. (Varieties of Nonstandard that differ from each other in grammar, usage, and pronunciation can be illustrated from the dialogue in Faulkner's "That Evening Sun" and from the stories by O'Connor. In the process, students should be discouraged from equating regional dialects, or eye dialects, with Nonstandard English.) We can remind students of traditional distinctions among words--denotative vs. connotative, abstract vs. concrete, literal vs. figurative, the specific-to-general continuum. And in any one (or two) of our essayists we can find ample material to illustrate different types of sentences, including loose (or cumulative) vs. periodic, and to show the rhetorical effects--in context, always in context--of inversion, interruption, parallelism, and antithesis.

Since the study of style is essentially comparative, we might look at passages that offer decided contrasts: the bare, noun-centered descriptions in Hemingway, for instance, vs. the heavily adjectival style of Lawrence. Dos Passos is virtually inexhaustible for the study of effects (not all of them admirable) gained from parallelism--as well as from compression, cataloguing, repetition of various kinds, unusual combinations of words, and rhythmic effects traceable to idiosyncratic punctuation and the manipulation of whitespace.

Students haven't come this far in the course without being made aware of figurative language, but they have probably not had much practice in stating precisely its function and power. The common figures of sound (alliteration, consonance, rhymes, and puns) are worth noting, but for our purposes these are less important than

metaphor, irony, and symbol. O'Connor's stories and Swift's essay exemplify both verbal irony and irony of situation, and the stories of Porter and Melville are especially rich sources for the study of metaphor and symbol.

Although the whole unit could be taught--and taught well--dega vu, most instructors will probably want some fresh materials. To permit concentrated attention on the smallest details of expression, look for two or three brief passages by an author who has a highly individual style, preferably a style that on first reading yields little more than confusion, disbelief, or delight, depending on the sophistication of the reader. The poems by Cummings serve the purpose admirably. In his coinages but particularly in his images and in the new uses to which he puts everyday words, Cummings is consistently innovative, always pushing against the bounds of conventional expression. The two "tree" poems serve well to illustrate a sloppy vs. adequate use of metaphor. Students usually enjoy drawing a picture of Kilmer's "Trees."

As every user of language must recognize, words have their meanings, associations, and histories; they have referents in the world outside the literary work. But in context words set up relationships among themselves and so form their own esthetic-literary world. In "Cambridge ladies who live in furnished souls," the word "furnished" creates certain responses in us because of our everyday associations with furnished houses and furnished apartments; as Cummings extends his comment on the overrefined culture of the Cambridge ladies, the image of "furnished souls" is enriched by the epithets "comfortable" (minds) and "permanent" (faces) and by "box" (of sky).

(Here and in the analysis of other passages, you may find it helpful to adapt the method Ray & Ray recommend for discovering recurrent patterns of language--identifying and relating the "content-markers," the verbs, the pronouns, the structure words, the metaphors, and then going on to explicate the meaning and rhetorical effectiveness of the passage. Their kind of mapmaking pays off in concrete understanding of the verbal organization of the passage, revealing details of relationships that might otherwise have gone unnoticed. It's the best guard against hasty, effusive generalizing about style.)

From euphemism and circumlocution it is easy to move to the uses and abuses of bureaucratic jargon. No examples will be provided here, since topical ones are best, and since Presidents and presidents, student writers and compilers of syllabi can be counted on to keep the supply fresh.

Joyce's "Araby" requires the closest of close reading, with careful attention to the dense imagistic language, the use of the same word in different situations ("blind," for example), the repetition of both appropriately vague and appropriately precise descriptive details, the easy use of religious echoes, and the rapid shifts between concrete and abstract language. To explain these last, we need to point to the double focus of narration: the combined detachment/involvement of the narrator is revealed throughout in such juxtapositions as "confused adoration" and the analogy of the boy's body to a harp; the two points of view are finally fused in the last sentence. For teachers who want to use a novella in this unit, "The Dead" will work well in conjunction with "Araby," since the self-discovery process central to both works can serve as a basis for comparing Joyce's use of language in them.

#### Readings

James Joyce, "Araby," NASF 663; F100 538

James Joyce, "The Dead," NASF 679; F100 542



Readings taken from the section entitled "On Language and Communication"-- particularly the subgroup in "An Album of Styles"--offer a wide range of examples for this unit (pp. xii-xiii). Also the section entitled "Style" from the rhetorical table of contents (pp. xxix-xxx) provides many useful examples.

Buffalo Bill's defunct

Buffalo Bill's  
defunct

who used to  
ride a watersmooth-silver

stallion

and break onetwothreefourfive pigeonsjustlikethat

Jesus

he was a handsome man

and what i want to know is

how do you like your blueeyed boy  
Mister Death

\*\*\*\*\*

she being Brand

-new;and you  
know consequently a  
little stiff i was  
careful of her and (having

thoroughly oiled the universal  
joint tested my gas felt of  
her radiator made sure her springs wer 0,

K.)i went right to it flooded-the-carburetor cranked her

up,slipped the  
clutch(and then somehow got into reverse she  
kicked what  
the hell)next  
minute i was back in neutral tried and

again slo-wly;bare,ly nudg. ing(my

lev-er Right-

oh and her gears being in

A 1 shape passed from low through  
second-in-to-high like

greasedlightning) just as we turned the corner of Divinity  
avenue i touched the accelerator and give

her the juice, good

(it

was the first ride and believe i we was  
happy to see how nice she acted right up to  
the last minute coming back down by the Public  
Gardens i slammed on  
the

internalexpanding  
&  
externalcontracting  
brakes Bothatonce and

brought allofher tremB  
-ling  
to a:dead.

stand-  
;Still)

--e.e. cummings

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(e. e. cummings)

Trees

I think that I shall never see  
A poem lovely as a tree.

A tree whose hungry mouth is prest  
Against the earth's sweet flowing breast;

A tree that looks at God all day,  
And lifts her leafy arms to pray;

A tree that may in Summer wear  
A nest of robins in her hair;

Upon whose bosom snow has lain;  
Who intimately lives with rain.

Poems are made by fools like me,  
But only God can make a tree.

--Joyce Kilmer

Loveliest of Trees, the Cherry Now

Loveliest of trees, the cherry now  
Is hung with bloom along the bough,  
And stands about the woodland ride  
Wearing white for Eastertide.

Now, of my threescore years and ten,  
Twenty will not come again,  
And take from seventy springs a score,  
It only leaves me fifty more.

And since to look at things in bloom  
Fifty springs are little room,  
About the woodlands I will go  
To see the cherry hung with snow.

--A. E. Housman

the Cambridge ladies who live in furnished souls

the Cambridge ladies who live in furnished souls  
are unbeautiful and have comfortable minds  
(also, with the church's protestant blessings  
daughters, unscented shapeless spirited)  
they believe in Christ and Longfellow, both dead,  
are invariably interested in so many things--  
at the present writing one still finds  
delighted fingers knitting for the is it Poles?  
perhaps. While permanent faces coyly bandy  
scandal of Mrs. N and Professor D  
. . . . the Cambridge ladies do not care, above  
Cambridge if sometimes in its box of  
sky lavender and cornerless, the  
moon rattles like a fragment of angry candy

#### Writing Assignments

This is a good place for the obligatory in-class theme. When an in-class theme is assigned, students have a stretch of about three weeks during which they do not have to work on a theme outside class. This stretch of time should coincide with the period during which we ask students to do a large part of their reading for the library paper, which is precisely what we're asking them to do at this point of the semester.

Obviously, not all of the following topics will work for an in-class theme. The one best suited for this purpose is #7; students should be told ahead of time the story from which the passage will be drawn. The topics were originally devised when the in-class theme was not located here, but in Unit IV. While it is true that character analysis, as the syllabus suggests, provides a good test of the student's ability at inductive generalization, teachers of the course in the past found that under the pressure of in-class writing situation, it is not such a good test. Students hurrying to finish their essay tend to wander from the details of a text to the generalizations that are too easy to make about character. In contrast, when asked to analyze a small piece of language, students will stay closer to the evidence of the text.

All the topics originally designed for this unit are left here because some can be modified for use as an in-class topic and others may be usable elsewhere.

1. Choose a country-and-western or rock song of some complexity and carefully analyze how it uses language. What you should look for are repeated images, habits of speech, and the variety of English in the lyrics.
2. Choose ten of your favorite words and explain why you like them. To do this you will have to explore them in some detail, finding out from a big dictionary what the words used to mean and what they mean now, and comparing these meanings with the associations they have for you. In analyzing the appeal the words have for you, tell how often and in what circumstances you use them.
3. Choose a passage of manageable length (up to a page) from a story we have read. Explicate and analyze the passage, showing how its major ideas and the structure, tone, point of view, sentence patterns, imagery, and other elements of technique advance or amplify the author's meaning in the work as a whole.
4. Write a parody of any writer you have encountered in this course whose work has stirred you to admiration or to strong distaste.
5. Write a satire of some use of language--the language the press uses to build up "the football game of the century" or the language the President uses in a press conference when he is trying to duck an embarrassing question.

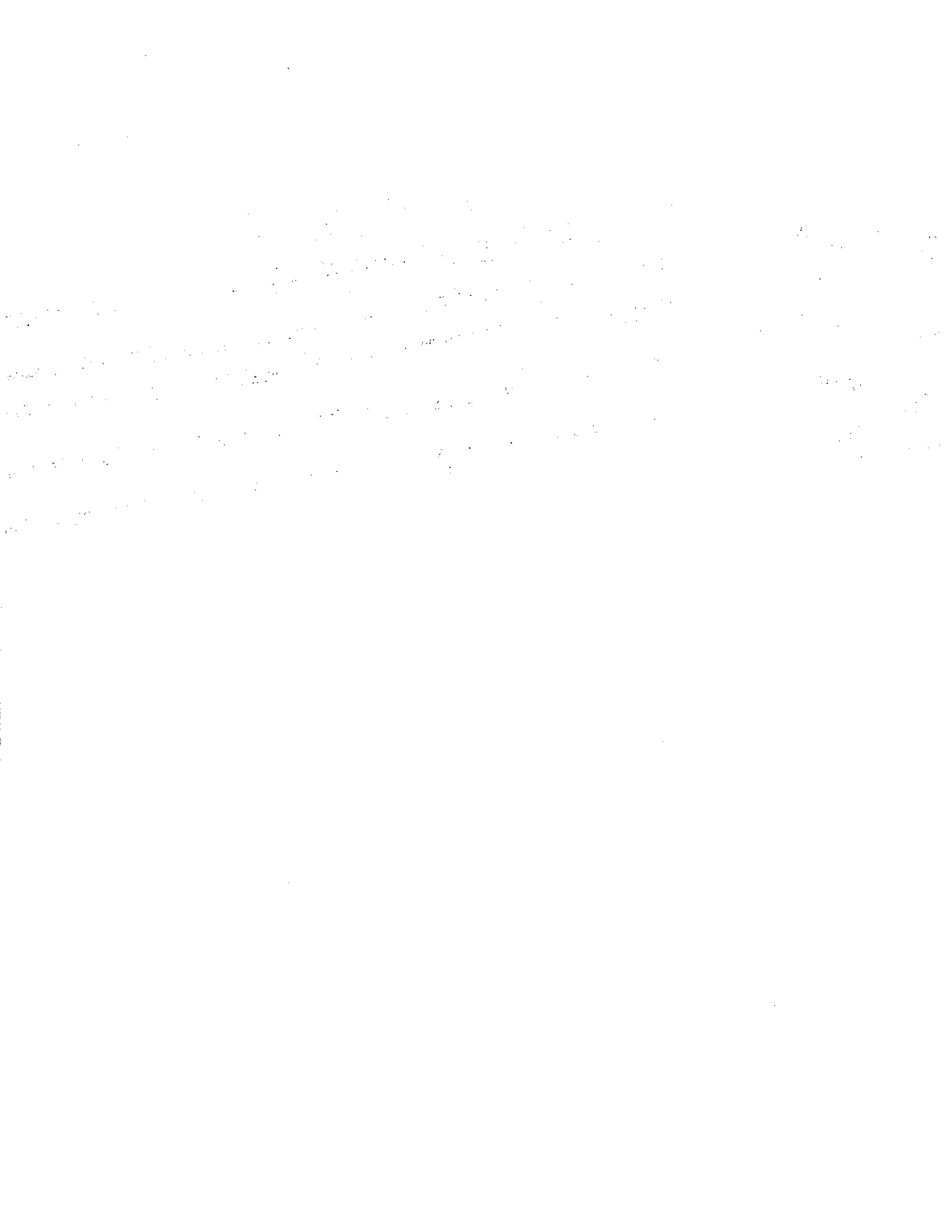
Library Research Topics for Unit Six (Option I):

1. For topic 6 in this unit, students can use the Study Guide "Selecting a Dictionary" to look up their favorite words in dictionaries, citing the definition from the dictionary which best expressed the meaning of the word as they usually use it. They should use at least 3 dictionaries.
2. Use the UGL Study Guide "Selecting a Dictionary" to find connotations of unfamiliar words in one of the readings. Cite the meaning from the dictionary you think best expresses the author's intention in using the word. Students should choose at least six words, and at least four dictionaries.
3. Read an article from one of the periodicals listed below. Rewrite one paragraph (a fairly long one) from the article in layman's language, without using technical words. Use the UGL Study Guide "Selecting a Dictionary" to find a subject dictionary and a general dictionary to help you in paraphrasing the paragraph. Turn in a copy of the original paragraph and a complete citation of the article (author, title, journal, volume, page numbers, date) with your work.

Social Science Quarterly  
Quarterly Journal of Speech  
Scientific American  
PMLA  
Journal of Anthropological Research  
Journal of Social Issues  
Economic Journal  
American Scientist

References

- Walker Gibson, Tough, Sweet, and Stuffy: An Essay on Modern American Prose Styles (Bloomington, 1966)
- Glen A. Love and Michael Payne, eds., Contemporary Essays on Style (Chicago, 1969)
- Laurence Perrine, "Four Forms of Metaphor," College English, November 1971, pp. 125-38
- Robert J. Ray/Ann Ray, The Art of Reading: A Handbook on Writing (Waltham, Mass., 1968)
- Winston Weathers, "Teaching Style: A Possible Anatomy," College Composition and Communication, May 1970, pp. 144-49



## Unit Seven

### RESPONSE AND JUDGEMENT

This unit gives the student some practice in interpreting and judging a work and in persuading others to accept his interpretation as valid and his evaluation as sound. All along, of course, students have been reacting to the works they've been reading; but they now have a special obligation to justify their reactions--explaining them, supporting them, arguing for them.

Begin, perhaps, with a riddle poem like Kenneth Patchen's "The Origin of Baseball." The first word of the poem stirs the reader's curiosity--who's "someone"?--and that curiosity increases with every line. Since the poem doesn't tell, the reader must make what inference he can. Unless he participates actively in the experience of the poem, picking up clues and interpreting them, the original question remains unanswered. If he does participate, if he makes the proper inferences, he knows by the end of the poem that there can be only one "someone."

From the poem, move to two or three stories that present significant problems in interpretation. Lawrence's "The Rocking-Horse Winner," Porter's "Old Mortality," and Jackson's "The Lottery" from the Norton Anthology of Short Fiction would work well. From Fiction 100 Porter's "The Grave," would need to be substituted for "Old Mortality," the other two stories appear in both short fiction anthologies.

It will be surprising if these three stories don't elicit radically different interpretations from students. The class can profit by the disagreements if we determine what the grounds for the interpretations are and, once that has been established, see if we can reconcile the differences or choose among the interpretations. Though there is no exclusively right reading of any text, there are acceptable ones and unacceptable ones, and we want students to recognize the difference between them. Interpretations that result solely from personal experience and bias must obviously be rejected. The reader who engages in subjective impressionistic commentary, assigning his own private meanings to satisfy his own private needs, is not experiencing the fictional world the author created. In other instances of disagreement, we may have to prove that one reading is better than another. The only way to do so is to go back to the text again and again, making inferences and testing hypotheses. For every reading is a hypothesis whose worth lies in the quality and quantity of evidence supporting it and in its adequacy in accounting for the power of the work to move us as it does.

Readers who agree on the interpretation of a work may still disagree in their judgment of it. C. S. Lewis explained his differences with F. R. Leavis this way: "It is not that he and I see different things when we look at Paradise Lost. He sees and hates the very same things that I see and love." Since judgment depends on the reader's critical assumptions and on his own system of

values, we must expect to find that some of these differences cannot be resolved. But we can still learn why the disagreement exists. Kafka's paradoxical parable and the three Zen parables offer students the task of going beyond their original responses as they examine the numerous interpretations possible. Another possibility here is Roth's "The Conversion of the Jews." Because students usually love it, they are generally willing to reflect on the criteria underlying their judgement, and with a little prodding, they may even question their criteria and revise them.

It is also useful to indicate evaluative criteria that critics have used and to discuss their validity. You might wish to talk about kinds of criticism-formalism, structuralism, historical, biographical and psychological criticism, etc. You might even read one of the stories from more than one critical stance.

Wind up the section with the Frost poem, a poem about response and judgement. Like the Patchen poem, this one requires the reader to revise his expectations as the poem develops: his ongoing responses, inferences, and hypotheses (modified, perhaps, on a second or third reading) are the basis for his ultimate interpretation. It is only after he has made his interpretation that he is in a position to judge the poem.

#### Readings

Franz Kafka, "Parable of the Law" NR 1129  
Zen Parables, "Muddy Road, A Parable, Learning to be Silent," NR 1134  
Martin Buber, "The Query of Queries," NR 1136  
D.H. Lawrence, "The Rocking-Horse Winner," NASF 778; F100 591  
Shirley Jackson, "The Lottery," NASF 636; F100 474  
Katherine Anne Porter, "Old Mortality," NASF 1141  
Katherine Anne Porter, "The Grave," F100 565

Kenneth Patchen, "The Origin of Baseball"

Someone had been walking in and out  
Of the world without coming  
To much decision about anything.  
The sun seemed too hot most of the time.  
There weren't enough birds around  
And the hills had a silly look  
When he got on top of one.  
The girls in heaven, however, thought  
Nothing of asking to see his watch  
Like you would want someone to tell  
A joke--"Time," they'd say, "What's  
That mean--time?", laughing with the edges  
Of their white mouths, like a flutter of paper  
In a madhouse. And he'd stumble over  
General Sherman or Elizabeth B.  
Browning, muttering, "Can't you keep  
Your big wings out of the aisle?" But down  
Again, there'd be millions of people without  
Enough to eat and men with guns just  
Standing there shooting each other.

So he wanted to throw something  
And he picked up a baseball.



Robert Frost, "Take Something Like A Star"

O star (the fairest one in sight),  
We grant your loftiness the right  
To some obscurity of cloud--  
It will not do to say of night,  
Since dark is what brings out your light.  
Some mystery becomes the proud.  
But to be wholly taciturn  
In your reserve is not allowed.  
Say something to us we can learn  
By heart and when alone repeat.  
Say something! And it says, "I burn."  
But say with what degree of heat.  
Talk Fahrenheit, talk Centigrade.  
Use language we can comprehend.  
Tell us what elements you blend.  
It gives us strangely little aid,  
But does tell something in the end.  
And steadfast as Keats' Eremite,  
Not even stooping from its sphere,  
It asks a little of us here.  
It asks of us a certain height,  
So when at times the mob is swayed  
To carry praise or blame too far,  
We may take something like a star  
To stay our minds on and be staid.

Writing Assignments

In their reading for this unit, students have had to pay close attention to the inferential structure of the poems, stories, and reviews. And in the reviews they have had to distinguish among statements that are assumptions, statements that are generalizations based on induction, statements that serve as premises in a chain of deductive inference, and statements that are conclusions implied by premises which may or may not be fully explicit. They have, in short, been studying logic as it operates in discursive prose. Their own writing in this unit should demonstrate their ability to bring evidence to bear on generalizations and should show their awareness that descriptive statements, interpretive statements, and evaluative statements impose obligations of different kinds.

Natural writing tasks for this unit are the critical review and the analysis of a critical review. Since comparison offers more handles for discussion, the first two suggested assignments may prove easier for unsure students. The first four topics all require pertinent quotations in support of the key generalizations. Part of a class period might well be given to considering ways of handling this aspect of preparing any paper that requires the use of illustration or evidence from published sources. Take into class a dozen short passages in which quoted material has been woven into the discussion.

Our students often feel that writing about writing is an artificial and therefore a frustrating and unrewarding activity. They will regard it as less artificial if they can be made to feel that in a critical review their job is to give an exact impression of what they felt as they read the work. They will write more naturally and more forcefully if they recreate the process of interacting with the work and do not

merely contemplate, from a respectful distance, the reading as a Work of Art.

1. For a college literary magazine read mainly by undergraduates, write a critical review in which you compare and evaluate your favorite and least favorite story among those you have studied this semester. You will necessarily engage in some analysis and interpretation, but the focus of your essay should be an explanation of why you prefer one story to the other. It is not enough to state a preference. Five reasons for it; justify it. From your discussion, your reader should be able to infer your notion of what makes a good short story.

2. Choose two reviews of the same story, movie, concert, or art exhibit, preferably reviews in which the critics disagree in their judgement. Analyze the reviews, uncovering each writer's critical assumptions and examining the evidence he gives in support of his interpretation. Then decide which reviewer has made the better case for his judgement of the work.

3. Write a review of a current movie, concert, or art exhibit. Or review a short story in a current issue of The New Yorker, Esquire, Cosmopolitan, Atlantic, Harper's, Playboy, or The New American Review. (Submit the magazine or a Xerox of the review with your essay.) The audience for the review of the movie, concert, or art exhibit consists of readers of The Daily Texan; for the review of the story, readers of the magazine in which the story appeared.

4. This assignment is in three parts. (1) Play self-critic. Examine your first six themes; study the papers you have written for other courses during the semester. Where are you now as a writer? What faults have you overcome? What remain? Are your writing habits different from what they used to be? Does writing come easier? Do you work harder at writing than you did? If not, why not? Write a page or two appraising yourself as writer. (2) Rewrite--don't merely revise--whichever of your six papers you think you can most improve. Make a fresh start, adding and dropping material, restructuring the essay--whatever needs to be done to make a new, better paper. (3) Now write a page or so describing how you went about doing your rewrite and explaining why you think it is better than the original.

#### Library Research Topics for Unit Six (Option I):

1. Analyze two or more reviews of a book or criticisms of a story, play, or poem, uncovering each writer's critical assumptions and examining the evidence he gives in support of his interpretation. Decide which reviewer has made the better case for his judgment of the work. Use the appropriate Study Guide to find reviews and criticisms and cite your sources at the end of your theme. (UGL Study Guides: "Finding Book Reviews," "Finding Literary Criticism.")

2. Write a review of a movie you have seen recently, analysing structure, plot, imagery, visual techniques, etc. Then read a review written by someone else (use the UGL Study Guide "Finding Articles in Periodicals"). Compare the two reviews and try to account for any differences between them.