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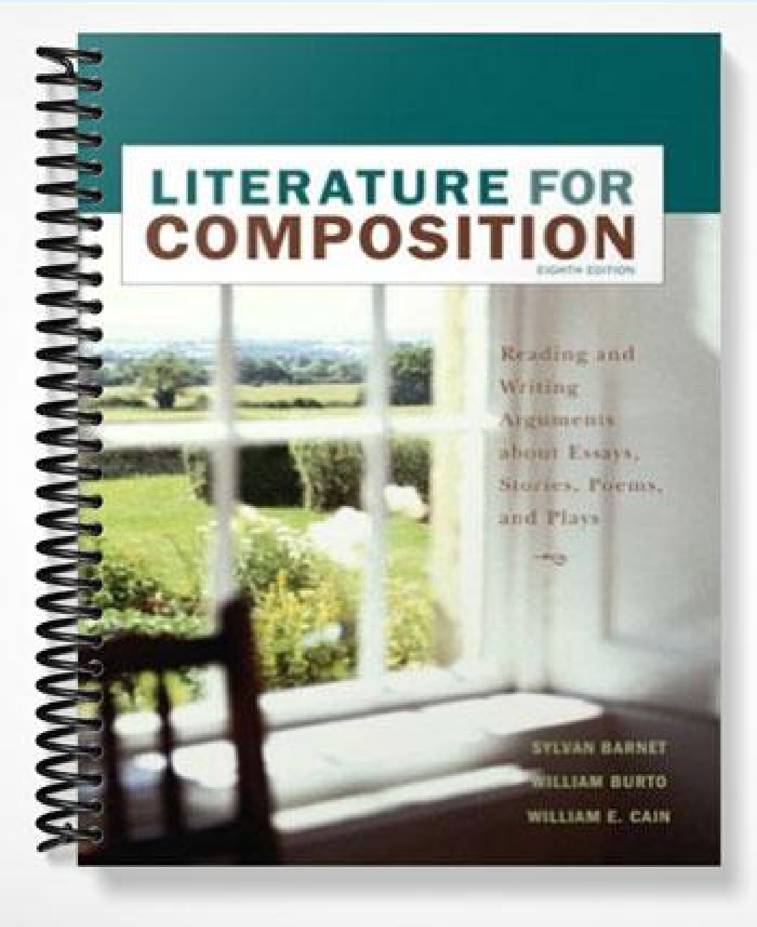

LITERATURE FOR COMPOSITION

EIGHTH EDITION

Reading and Writing Arguments about Essays, Stories, Poems, and Plays

SYLVAN BARNET
WILLIAM BURTO
WILLIAM E. CAIN

INSTRUCTOR'S HANDBOOK

TO ACCOMPANY

Literature for Composition

Reading and Writing Arguments about Essays, Stories, Poems, and Plays

EIGHTH EDITION

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Instructor's Handbook to Accompany *Literature for Composition: Reading and Writing Arguments about Essays, Stories, Poems, and Plays,* Eighth Edition, by Sylvan Barnet, William Burto, and William E. Cain.

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Preface

Our title, *Literature for Composition,* announces the aim of this eighth edition, and our preface to the book clearly, we hope, explains the organization. We want to repeat that the first ten chapters offer a good deal of advice about writing, especially about writing arguments, and the next eight are a mini-anthology arranged by genre—four chapters with genres (essays, fiction, drama, poetry), and other chapters with casebooks (on Flannery O'Connor, John Updike, Emily Dickinson, and the Blues) and a discussion of film and fiction. The rest of the book (except for the appendices) is devoted to a thematic anthology. Several of the thematic chapters include casebooks.

We have tried to choose works of literature that will interest students in a composition class, and we have suggested topics for essays in the book and in this handbook. Some of these topics are the sort that are common in literature courses—"The function of religious imagery in 'Araby,'" for example, or "To what extent is Nora [in *A Doll's House*] a victim, and to what extent is she herself at fault for her way of life?" Such topics need no defense; they help to bring the student into close contact with the work of literature, and they help to develop analytic powers.

But we have also included some topics that invite students to try their hands at imaginative writing: for instance, "Write a dialogue—approximately two double-spaced pages—setting forth a chance encounter when Torvald and Nora meet five years after the end of Ibsen's play." Such an assignment will, if nothing else, give students some idea of the difficulty of writing dialogue; but of course it will do much more, for again, it will require them to think about the play itself, especially if the instructor cautions them that their dialogue ought to be rooted in Ibsen's play.

Still other suggested topics in this handbook, however, use the work of literature as a point of departure for expository or persuasive essays. For instance, for an essay that takes off from Grace Paley's "Samuel," we ask:

> If you had been on the train, would you have pulled the emergency cord? Why, or why not?

We have just said that such topics use the literary work as a point of departure; we do not mean that the work gets left behind. A good essay will be based on a close reading of the text, but it will also allow the student to develop an argument on an issue larger than the work. Moreover, such topics as those on Elizabeth Cady Stanton's Declaration of Sentiments and Resolutions can easily be made into small-scale research papers if the instructor wishes to teach research methods. In the text, Chapter 8, "Research: Writing with Sources," provides information about electronic sources, and Appendix A provides information about documentation. Appendix B provides an overview of critical approaches.

In this handbook we discuss, in varying degrees of detail, every literary selection that we reprint, except for a handful that are discussed extensively within the text itself. We also offer in this handbook additional Topics for Critical Thinking and Writing on many of the works. Unfortunately, however, assignments that work well for one instructor may not work well for another, and even an assignment that works well at nine o'clock may not work well at ten. Still, over the years we have had good luck with the selections we include and with the writing assignments given in the text and in this handbook. We will be most grateful to any instructors who write to us to suggest additional topics. If there is a ninth edition of the book, we will try to include such suggestions, giving credit to the contributors.

Note: We provide bibliography for most of the authors included in this handbook, but we do not repeat this information in the case of authors for whom we have more than one selection. You will find the bibliography the first time that the author is discussed.

ACKNOWLEDGMENTS

We cannot adequately express our indebtedness to Chrysta Meadowbrooke and to Dianne Hall, whose sharp eyes and inquiring minds caused us to revise many passages in this handbook.

Using the “Short Views” and the “Overviews”

Each thematic section of *Literature for Composition* (Chapters 19–25) begins with a group of brief statements entitled “Short Views.” These range from epigrammatic sentences to a few paragraphs. Often the views are controversial, and sometimes we juxtapose contrasting views.

Short Views can be used in a variety of ways to stimulate writing—and to call to the attention of students some of the characteristics of effective prose. We have found it useful to start a class hour by asking students to take turns reading aloud the Short Views from the unit they are working on. We have noticed how few students nowadays can read aloud with any comfort, probably because they have seldom been asked to read aloud or have had anyone read to them. Reading aloud is a good way to learn to pay attention to the text—the beginning, of course, of thinking critically about it. Having Short Views read aloud also lets the instructor see which ones create a response from the class, a question, a look of puzzlement, a laugh, a groan. Any one of these responses is a good place to start a discussion. “What is it here that makes you laugh?” “Is there something here you don’t understand? Or are you saying that you disagree? Try to slow down your reaction and see if you can explain it.”

Each group of Short Views is followed by specific questions on the theme, but here are two writing assignments that can be applied to Short Views on any of the thematic topics.

1. Select a quotation that especially appeals to you, and make it the focus of an essay of about 500 words.
2. Take two of these passages—perhaps one that you especially like and one that you think is wrong-headed—and write a dialogue of about 500 words

in which the two authors converse. They may each try to convince the other, or they may find that to some degree they share views and they may then work out a statement that both can accept. If you do take the first position—that one writer is on the correct track but the other is utterly mistaken—do try to be fair to the view that you think is mistaken. (As an experiment in critical thinking, imagine that you accept it, and make the best case for it that you possibly can.)

Each thematic section ends with "Overviews: Looking Backward/Looking Forward," topics that invite students to reflect on the readings and to write essays that connect works to each other and to the student's own experience.

Guide to *MyLiteratureLab*

http://www.myliteraturelab.com

You may check the Instructor Resources section of *MyLiteratureLab* for a more extensive Faculty Teaching Guide.

Introduction

Welcome, instructors, to *MyLiteratureLab*. This brief guide highlights the main benefits and features of *MyLiteratureLab*. In this guide you will find an overview of the three main sections.

1. The Literary Elements: Testing Your Knowledge
2. Where Literature Comes to Life: The Longman Lectures
3. Writing and Research: Tools and Techniques

For more extensive information on these portions of *MyLiteratureLab*, including detailed descriptions of each of the Longman Lectures and teaching tips for using it in your classroom, please see the Instructor Resources section.

The Literary Elements: Testing Your Knowledge

This section of the site features *Diagnostics* (linked to the Glossary of Literary and Critical Terms) and *Interactive Readings*.

Diagnostics

The *Diagnostics*, including multiple-choice and fill-in-the-blank questions, enable students to assess their understanding of literary theory and criticism by quizzing them on terms such as imagery, archetype, point of view, and soliloquy.

Upon completing each diagnostic, students are forwarded to the *Glossary of Literary and Critical Terms* to fill any gaps in their knowledge.

Interactive Readings

The *Interactive Readings* section is designed to help students understand how to use literary elements to interpret works of literature. Each reading focuses on a particular literary element, such as word choice, tone and style, and character analysis. As students read a particular selection, key passages are highlighted. When students click on the highlighted text, a box appears that contains explanations, analysis, and/or questions highlighting how the passage can be interpreted using the literary elements. These readings can be assigned as homework, and students may be required to submit their written responses to the questions.

Where Literature Comes to Life: The Longman Lectures

This section of *MyLiteratureLab* features a menu of nine-minute lectures. All of the *Longman Lectures* are given by Longman's authors—critically acclaimed writers, award-winning teachers, and performance poets. Longman's "guest lecturers" discuss some of the most commonly taught literary works and authors in depth. In the process, they encourage students to analyze stories, poems, and plays, and develop thoughtful essay ideas.

The lectures are richly illustrated with words and images to contextualize and enrich the content of each lecture. As you will hear, each lecture is divided into three parts—Reading, Interpreting, and Writing. Each part of each lecture is accompanied by a diverse selection of Critical Thinking and Writing Questions. Some questions provide feedback and suggestions for online research and essay development. Students' answers to the questions can be e-mailed to you or used to spark class discussion.

As a whole, the lectures are designed to complement in-class discussion of particular works and augment related assignments in your syllabus. Available to students around the clock, the three-part structure of the lectures encourages students to read and interpret works more thoughtfully and spark ideas for research and writing. The lectures may also be assigned as extra-credit work or be used as an emergency substitute instructor.

Below we discuss the primary purpose of each part of the lectures and provide examples.

Part 1: Reading

Students often are reluctant readers. The first part of each lecture, Reading, sparks student interest through the lecturer's interpretative reading. The reading of a key passage places the work within a context that appeals to students.

Some readings are dramatic and performative; others provide analysis about how a work is structured. The lecturers' varying approaches to their subject matter help reach students with different learning styles. At the same time, related visuals help students *see* the work while reading it. Here are a few examples of opening statements in Part 1 of the lectures.

- From Shakespeare's sonnets lecture: *In Shakespeare's Sonnets (published in 1609 but probably written in the middle 1590s), love—whether for the fair youth or the dark lady—is only one of several themes. Some of these themes—for instance beauty and the tragic effect of time on beauty—are easily connected with love. Let's glimpse a few of the themes by looking at the opening lines of some of the sonnets.*
- From the Flannery O'Connor "A Good Man Is Hard to Find" lecture: *What if I told you about a writer who included in her works a youth who, in baptizing his mentally defective nephew, manages to drown him, or a woman with a wooden leg and a Ph.D. in philosophy who . . . is robbed of her wooden leg and stripped of her self-confident belief in nothing . . . ? If I then told you that this author is a devout Catholic, would you be astonished? If so, you are not yet familiar with the works of Flannery O'Connor.*
- From the James Baldwin "Sonny's Blues" lecture: *From the opening scene . . . until the final scene in a darkened nightclub when Sonny, bathed in blue light, performs the magic of improvisational jazz on his piano, these two brothers move in and out of each others' lives, attempting to communicate but most often failing.*

Part 2: Interpreting

Many students lack confidence in their ability to analyze and interpret works of literature. Some students are impatient to find the "right" answer. Part 2 of each lecture provides provocative "keys" for understanding. The lecturers' comments humanize both the work and its author. For example:

- From the Seamus Heaney "Digging" lecture: *Not only is he [Heaney] honoring the work of his father and grandfather, he is using his own kind of digging—that is, writing poetry—to show us the worth of the work they did. And in this respect, he honors and carries on their tradition—but with a different tool. As such, it's a poem about writing poetry—with digging as its metaphor.*
- From the James Joyce "Araby" lecture: *Notice how the bright images of his love, Mangan's sister, always appear out of the dreary background that surrounds them. Compare the words and phrases that are used to describe Mangan's sister and the boy's feelings about her with the language that describes his neighborhood or his everyday activities. Let the words open your senses—visualize and feel the bright, warm image of Mangan's sister as her*

dress swings and the soft rope of her hair tosses from side to side and contrast it with the dark, cold image of the short days of winter and the acrid smell of ashpits and horse stables in the surrounding neighborhood.

- From the Billy Collins "The Names" lecture: *A typical Collins poem begins in the morning. The poet walks around his empty house, thinks about last night's supper or tonight's bottle of wine, puts on some jazz, goes out and runs a few errands or takes a train into the city, comes home, looks out the window, and makes a poem. To say that Collins writes a low-pressure kind of poetry is like observing that a flat tire could stand a little air. It's the poetic equivalent of an episode of* Seinfeld, *"the show about nothing." But . . . I sympathize. Indeed, I'm a little envious. Collins's saving grace is the wit that laces his observations of everyday matters. Poets, he says, "have enough to do / complaining about the price of tobacco, // passing the dripping ladle, / and singing songs to a bird in a cage. // We are busy doing nothing. . . ."*
- From the Hawthorne "Young Goodman Brown" lecture: *Let's consider two specific ways to better understand and enjoy this famous story. First, can you sum up its theme—what's its central message? In some stories, the theme is easy to find. You can just underline its general statements, those that appear to sum up some large truth. In a fable, the theme is often stated in a moral at the end, such as: "Be careful in choosing your friends." In Stephen Crane's story of a shipwreck, "The Open Boat," Crane tells us, among other things, that "it occurs to a man that Nature does not regard him as important." But Hawthorne's story is trickier. If you underline its general statements and expect one of them to be its theme, you'll miss the whole point of the story. See paragraph 65: "Evil is the nature of mankind." Does Hawthorne believe that? Do you? Those are the words of the Devil, always a bad guy to believe. No, after you finish reading the story, especially pondering its closing paragraph, you can sum its theme much better in your own words.*

Part 3: Writing

In Part 3, Writing, the lectures further the discussions in Part 2 and help students form their own interpretations. The historical and cultural backdrop of the times, the writer's life experiences, and a close reading of the text all help students make connections. The lectures are peppered with ideas that students might pursue to write a critical essay or even a research paper. Here are a few examples:

- From the Seamus Heaney "Digging" lecture: *While both use natural imagery, Yeats writes of nature in idealized terms that seem to transcend everyday life. Images like "Dropping the veils of morning to where the cricket sings" and "midnight's all a glimmer, and noon a purple glow" remove us from the gritty world of toil. For Heaney, nature is anything but an escape. It is the here and now substance of everyday living—the harsh "rasping" of the spade—the "straining rump"—and the "heaving of sods." No pun intended on the title "Digging," but Heaney's poetry is* *much earthier and grounded than that of Yeats. And much of this attitude toward nature can be attributed to his own background.*

- From the Baldwin "Sonny's Blues" lecture: *Though the setting in Harlem in the mid twentieth century is in many ways crucial to an understanding of the problems faced by these two African American brothers, their story is universal. Therefore, an essay on the theme or themes in "Sonny's Blues" can be especially informative. Ask yourself what major ideas Baldwin is suggesting in the story. One theme, the theme of learning wisdom through suffering, is as old as literature, and Baldwin shows us through the searching and suffering of the two brothers that literature can share with us the wisdom of the ages, that we can learn about the agony and the beauty and the creativity within ourselves by vicariously sharing theirs.*
- From the Kate Chopin "The Story of an Hour" lecture: *Kate Chopin published several of her stories in the magazines of her time. However,* Vogue *and* The Century *initially refused to publish "The Story of an Hour."* The Century *regarded the story as "immoral" and* Vogue *only published it after Chopin's* Bayou Folk *became a success. Discuss "The Story of an Hour" in terms of the artistic, moral, and intellectual sensibilities of Chopin's time. Consider why Chopin's story was branded as "immoral" and why literary perceptions have changed over the years.*
- From the Sophocles *Oedipus the King* lecture: *Over time, this play has drawn many conflicting interpretations. Here are a few long-debated questions for you to think about. Is Oedipus a helpless, passive tool of the gods? Who is responsible for his terrible downfall? Does he himself bring about his own misfortune? Is he an innocent victim? If the downfall of a person of high estate (as Aristotle thought tragedies generally show) is due to a tragic flaw or weakness in the person's character, does Oedipus have any tragic flaw? If he does, how would you define it? Consider his speeches, his acts, his treatment of others. Does Oedipus seem justified in afflicting himself with blindness? Does his punishment fit, or fail to fit, his supposed crime?*

Critical Thinking and Writing by Lecture

Each part of the three-part lectures is accompanied by Questions for Thinking and Writing. These questions help reinforce the content given in the lecture and provide helpful suggestions for research and writing. Students can respond to the questions directly on screen and have their responses e-mailed to you.

Writing and Research: Tools and Techniques

From formulating an original idea to citing sources, this section of *MyLiterature-Lab* offers students step-by-step guidance for writing powerful critical essays and research papers. This section of the site can reinforce and augment the writing coverage in your text. Below is a brief description of what each section covers.

OVERVIEW

Writing and Research contains eight main sections. Five are discussed here, while we cover **Exchange**, **Research Navigator**, and **Avoiding Plagiarism** in more detail below.

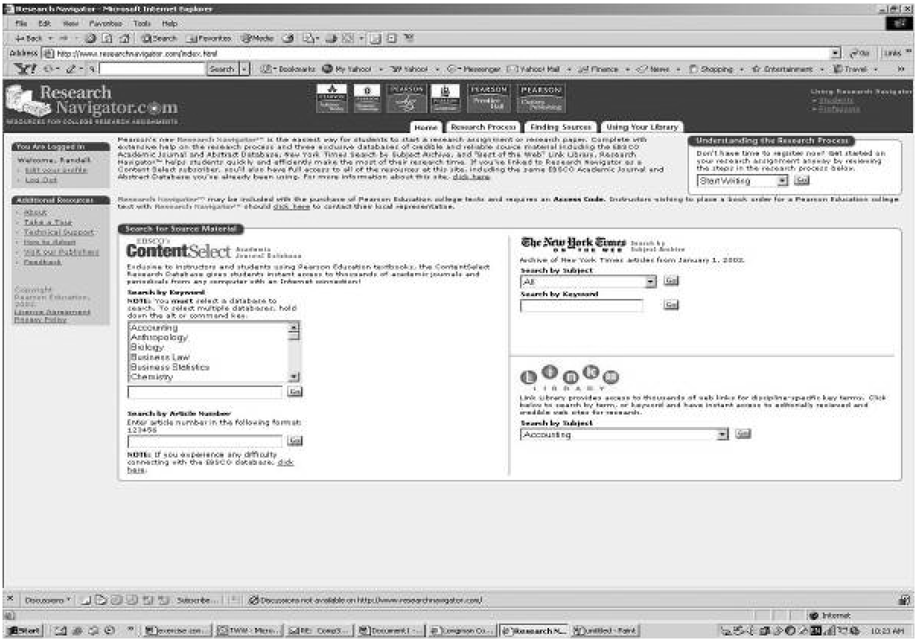
Writing About Literature facilitates effective writing by providing useful information on both the writing process and writing about literature, including such key topics as invention, planning, and strategies for organizing, drafting, and revising. **Writing the Research Paper** offers comprehensive instruction for writing research papers, including finding a topic, evaluating sources, taking notes, tips for summarizing, developing a thesis, suggestions for organizing the paper, choosing a pattern of development, guidance for writing introductions and conclusions, and comprehensive MLA documentation. A dozen **Student Papers** are integrated throughout, providing helpful models of a variety of critical essays and the research paper. Comprehensive coverage of **MLA Documentation** provides numerous models of all types for citing a range of sources, from interviews to periodicals to electronic sources. Access to our **Tutor Center** is provided free of charge with your subscription to *MyLiteratureLab*. The Tutor Center gives your students help with reviewing papers for organization, flow, argument, and consistent grammar errors. Students can contact tutors toll-free via phone, e-mail, Web access, or fax, often at times when your campus writing center is not available.

Using *Exchange*

Exchange, Pearson's powerful interactive tool, allows students to comment on each other's drafts and instructors to review and grade papers—all online. More information about *Exchange* can be found in the Instructor Resources section of *MyLiteratureLab*. Please visit the Instructor Resources area to learn about creating and administering *Exchange* as part of your teaching apparatus. Highlights of *Exchange* include the ability to:

- Quickly and easily add comments at the word, sentence, paragraph, or paper level.
- Save and re-use your favorite comments.
- Help students identify and overcome common grammar errors through links to practice exercises and an online handbook.
- Decide how many students are in each group.
- Assign students by name, or create random groups.
- Let all students see comments, or only the author and instructor.
- Allow students to post comments anonymously.
- And more!

Exploring *Research Navigator*


Research Navigator.com
Home
Research Process
Finding Sources
Using Your Library
Search for Source Material
EBSCO's ContentSelect Academic Journal Database
Search by Keyword
Accounting
Anthropology
Biology
Business Law
Business Statistics
Chemistry
Search by Article Number
The New York Times on the Web
Search by Subject
Search by Keyword
Link Library
Search by Subject
Accounting

Pearson's *Research Navigator* is designed to help students develop their rhetorical knowledge, critical skills, understanding of processes, and knowledge of conventions for research writing.

Research Navigator is the easiest way for students to start a research assignment or research paper. Complete with extensive help on the research process and four exclusive databases of credible and reliable source material (EBSCO Academic Journal and Abstract Database, *New York Times* Search by Subject™ Archive, "Best of the Web" Link Library, and the *Financial Times* archives), *Research Navigator* helps students quickly and efficiently make the most of their research time.

Here is a brief overview of the databases available to students who use *Research Navigator*:

- **The EBSCO Academic Journal and Abstract Database**, organized by subject, contains over 100 of the leading academic journals per discipline, including literature. Instructors and students can search the online journals by keyword, topic, or multiple topics. Articles include abstract and citation information and can be cut, pasted, e-mailed, or saved for later use. The EBSCO database includes the MLA International Bibliography, MagillOnLiterature Plus, and Academic Search Premier.

- **The *New York Times* Search by Subject™ Archive** is organized by academic subject and searchable by keyword or multiple keywords. Instructors and students can view full-text articles from the world's leading journalists from The

New York Times. The *New York Times* Search by Subject™ Archive is available exclusively to instructors and students through *Research Navigator*.

- **Link Library**, organized by subject, offers editorially selected "Best of the Web" sites. Link Libraries are continually scanned and kept up to date, providing the most relevant and accurate links for research assignments. Subjects in the Link Library include American Literature, British Literature, Children's Literature, and World Literature.
- **FT.com** provides access to a wealth of business-related information from the *Financial Times*.

In addition to the databases, *Research Navigator* provides students with help in understanding the research process itself. The areas explored include:

- **The Research Process**: This area leads students step-by-step through the process of selecting a topic, gathering information, and developing a research paper.
- **Finding Sources**: This area provides access to the site's four databases on one page.
- **Using Your Library**: This area explores the resources available through libraries and provides library guides to 31 core disciplines. Each library guide includes an overview of major databases and online journals, key associations and newsgroups, and suggestions for further research.
- **Start Writing:** This area guides students through the writing process itself, from draft to finished paper.
- **End Notes and Bibliography:** This area provides clear and authoritative guidance about documenting sources and formatting notes and bibliographies according to a variety of styles.

You may want to provide class time for exploring this rich resource, if you have access to a computer lab, or you may want to encourage your students to explore on their own by assigning a Web-based activity.

THE RESEARCH PROCESS

From *Research Navigator*'s homepage, students have easy access to all of the site's main features, including a quick route to the databases of source content. If your students are new to the research process, however, you may want to have them start by browsing *The Research Process,* located in the upper right-hand section of the homepage. Here students will find extensive help on all aspects of the research process including:

- Overview of the research process
- Planning your research assignment
- Finding a topic
- Creating effective notes

- Research paper paradigms
- Finding source material
- Avoiding plagiarism
- Summary of the research process

Selecting a topic is the first and often most difficult step for students completing a research assignment or research paper. In the tutorial for this topic, *Research Navigator* assists students with the process of finding an appropriate topic to research.

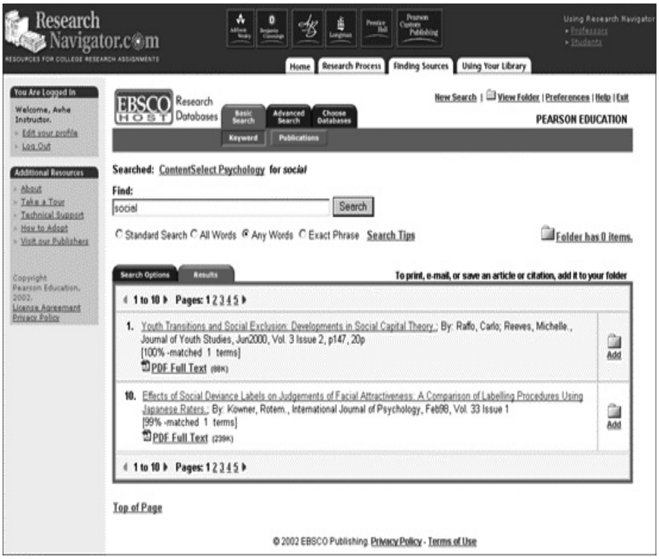
Once students have selected and narrowed down their research topic, they are ready to take on the serious task of gathering data. With academic research projects, student researchers quickly find out that some leads turn out to be dead ends, while other leads provide only trivial information. Some research yields repetitive results, but a recursive pattern does develop; that is, students will go back and forth from reading, to searching indexes, the Internet, and the library, and back again to reading. One idea modifies another, until students begin discovering connections and refining their topics even further.

Research Navigator simplifies students' research efforts by giving them a convenient launching pad for gathering data. The site has aggregated three distinct types of source material commonly used in research assignments: academic journals (EBSCO ContentSelect), newspaper articles (*New York Times* and *Financial Times*), and Web sites (Link Library).

FINDING SOURCES

Scholarly Journals

The EBSCO Academic Journal and Abstract Database contains scholarly, peer-reviewed journals in a wide variety of disciplines, including the MLA Interna-


Research Navigator.com
RESOURCES FOR COLLEGE RESEARCH ASSIGNMENTS
Using Research Navigator
Professors
Students
Home
Research Process
Finding Sources
Using Your Library
You Are Logged In
Welcome, Avhe Instructor.
Edit your profile
Log Out
Additional Resources
About
Take a Tour
Technical Support
How to Adopt
Visit our Publishers
Copyright Pearson Education, 2002.
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EBSCO HOST Research Databases
Basic Search
Advanced Search
Choose Databases
Keyword
Publications
New Search | View Folder | Preferences | Help | Exit
PEARSON EDUCATION
Search
Search Tips
Folder has 0 items.
Search Options
Results
Add
Add
Top of Page

Searched: ContentSelect Psychology for *social*

Find: social

○ Standard Search ○ All Words ● Any Words ○ Exact Phrase

To print, e-mail, or save an article or citation, add it to your folder

1 to 10 Pages: 1 2 3 4 5

1. Youth Transitions and Social Exclusion: Developments in Social Capital Theory.; By: Raffo, Carlo; Reeves, Michelle., Journal of Youth Studies, Jun2000, Vol. 3 Issue 2, p147, 20p
[100% -matched 1 terms]
PDF Full Text (88K)

10. Effects of Social Deviance Labels on Judgements of Facial Attractiveness: A Comparison of Labelling Procedures Using Japanese Raters.; By: Kowner, Rotem., International Journal of Psychology, Feb98, Vol. 33 Issue 1
[99% -matched 1 terms]
PDF Full Text (239K)

1 to 10 Pages: 1 2 3 4 5

© 2002 EBSCO Publishing Privacy Policy - Terms of Use tional Bibliography, MagillOnLiterature Plus, and Academic Search Premier. If your students have not been exposed to scholarly journals, you may want to take the time to provide them with a sense of what a scholarly journal looks like and what kind of information it typically contains.

You will probably also want to clarify the differences between scholarly journals and magazines, especially as they should or should not be used in academic research writing. What sets scholarly journals apart from popular magazines like *Newsweek* or *People* is that the content of each journal is peer-reviewed. This means that each journal has, in addition to an editor and editorial staff, a pool of reviewers on whom the editorial staff relies in selecting appropriate articles for publication. Academic journal articles also adhere to strict guidelines for methodology and theoretical grounding. The information in journal articles is often more rigorously tested than that found in popular magazines or newspaper articles, or on Web pages (which have, for the most part, no scholarly or professional "filter" at all).

Teaching Tip: Many students shy away from scholarly journals because they are intimidated by the scientific or theoretical language, nature, and content. Instructors often require students to use such sources in their research projects in part to familiarize students with the skills needed to read this kind of information critically. Assignments based on using *Research Navigator* may give your students the confidence they need to navigate journals on their own for later assignments.

Searching for articles in EBSCO's ContentSelect is easy. Here are some tips to help students find articles for their research projects. (EBSCO Search Tips are also available at <http://www.researchnavigator.com/about/search.html>.)

Sample Tips

Tip 1:	*Select a discipline*. When first entering the database, users see a list of disciplines. To search within a single discipline, click the name of the discipline. To search in more than one discipline, click the box next to each discipline and click the ENTER button.
Tip 2:	*Basic Search*. After selecting discipline(s), go to the Basic Search window, which lets users search for articles using a variety of methods: Standard Search, Match All Words, Match Any Words, or Match Exact Phrase. For more information on these options, click the Search Tips link at any time!
Tip 3:	Using *AND, OR, and NOT* to help the search. In Standard Search, use AND, OR, and NOT to create a very broad or very narrow search: AND searches for articles containing all of the words. For example, typing education AND technology will search for articles that contain both education AND technology.

OR searches for articles that contain at least one of the terms. For example, searching for education OR technology will find articles that contain either education OR technology.

NOT excludes words so that the articles will not include the word that follows "NOT":

For example, searching for education NOT technology will find articles that contain the term education but NOT the term technology.

Tip 4: Using *Match All Words*. When selecting the "Match All Words" option, you will automatically search for articles that only contain all of the words. The word "and" is not necessary. The order of the search words does not matter. For example, typing education technology will search for articles that contain both education AND technology.

Tip 5: Using *Match Any Words*. After selecting the "Match Any Words" option, type words, a phrase, or a sentence in the window. The database searches for articles that contain any of the terms typed (but will not search for words such as "in" and "the"). For example, type the following words: rising medical costs in the United States. The database searches for articles that contain rising, medical, costs, United, or States. To limit the search to find articles that contain exact terms, use quotation marks—for example, typing "United States" will only search for articles containing "United States" together as words.

Tip 6: Using *Match Exact Phrase*. Select this option to find articles containing an exact phrase. The database searches for articles that include all the words entered, exactly as they were typed. For example, type *Flannery O'Connor's use of religion* to find articles that contain the exact phrase "Flannery O'Connor's use of religion."

Tip 7: To switch to a *Guided Search*, click the Guided Search tab on the navigation bar, just under the EBSCO Host logo. The Guided Search window helps you focus your search using multiple text boxes, Boolean operators (AND, OR, and NOT), and various search options.

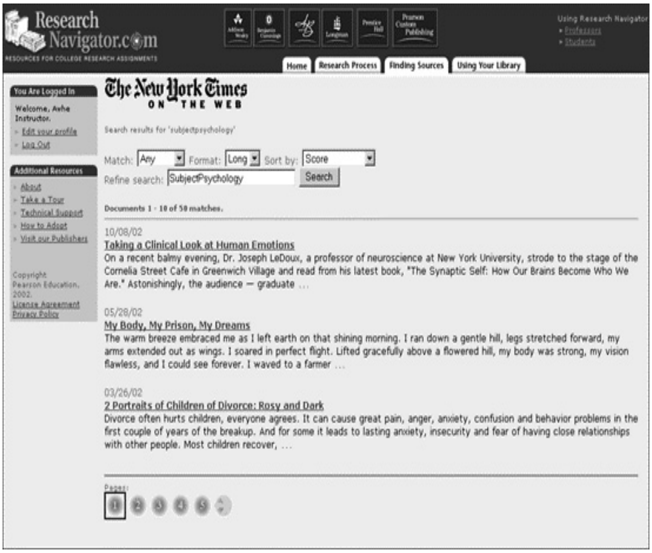
To create a search:

- Type the words to search for in the "Find" field.
- Select a field from the drop-down list. For example: AU-Author will search for an author. For more information on fields, click Search Tips.
- Enter additional search terms in the text boxes (optional), and select *and*, *or*, *not* to connect multiple search terms (see Tip 3 for information on *and*, *or*, and *not*).
- Click Search.

Tip 8:	To switch to an *Expert Search*, click the Expert Search tab on the navigation bar, just under the EBSCO Host logo. The Expert Search window uses keywords and search histories for articles. NOTE: Searches run from the Basic or Guided Search windows are not saved to the History File used by the Expert Search window—only Expert Searches are saved in the history.
Tip 9:	Expert Searches use Limiters and Field Codes to help you search for articles. For more information on Limiters and Field Codes, click Search Tips.

Newspapers

The *New York Times* and *FT.com* (the *Financial Times).* Newspapers provide contemporary information. Information in periodicals—journals, magazines, and newspapers—may be useful, or even critical, when students are ready to focus on specific aspects of a topic or to find the most current information. There are some significant differences between newspaper articles and journal articles, and students should consider the level of scholarship that is most appropriate for their research project. Popular or controversial topics may not be well covered in journals, while coverage in newspapers and magazines like *Newsweek* and *Time* may be extensive.


Research Navigator.com
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Using Research Navigator
Professors
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Home
Research Process
Finding Sources
Using Your Library
You Are Logged In
Edit your profile
Log Out
Additional Resources
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Take a Tour
Technical Support
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Visit our Publishers
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The New York Times ON THE WEB
Search
Pages:
1
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5

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Search results for 'subjectpsychology'

Match: Any Format: Long Sort by: Score

Refine search: SubjectPsychology

Documents 1 - 10 of 50 matches.

10/08/02
Taking a Clinical Look at Human Emotions
On a recent balmy evening, Dr. Joseph LeDoux, a professor of neuroscience at New York University, strode to the stage of the Cornelia Street Cafe in Greenwich Village and read from his latest book, "The Synaptic Self: How Our Brains Become Who We Are." Astonishingly, the audience — graduate ...

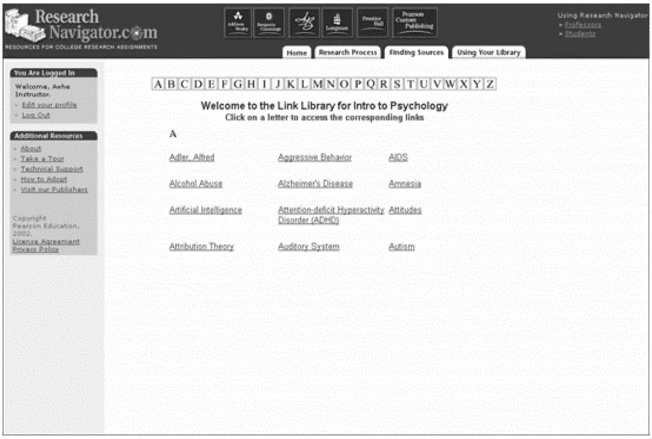
05/28/02
My Body, My Prison, My Dreams
The warm breeze embraced me as I left earth on that shining morning. I ran down a gentle hill, legs stretched forward, my arms extended out as wings. I soared in perfect flight. Lifted gracefully above a flowered hill, my body was strong, my vision flawless, and I could see forever. I waved to a farmer ...

03/26/02
2 Portraits of Children of Divorce: Rosy and Dark
Divorce often hurts children, everyone agrees. It can cause great pain, anger, anxiety, confusion and behavior problems in the first couple of years of the breakup. And for some it leads to lasting anxiety, insecurity and fear of having close relationships with other people. Most children recover, ...

Research Navigator gives students access to a one-year, search-by-subject archive of articles from one of the world's leading newspapers—The *New York Times*. (To learn more about The *New York Times*, visit them on the Web at <http://www.nytimes.com>.) The *New York Times* Search by Subject Archive is a very easy-to-use search tool. Students need only to type a word, or multiple words *separated by commas*, into the search box and click Go. This search generates a list of articles that have appeared in The *New York Times* over the last year, sorted chronologically with the most recent article first. The search can be refined as needed by using more specific search terms.

Web Sites

"Best of the Web" Link Library. The collection of Web links organized by academic subject and key terms can be easily searched. Students select their subject (American, English, and World Literature or Children's Literature) from the dropdown list and find the key term for their search topic. Examples of key terms include allegory, Joyce Carol Oates, and neo-realism. Clicking on the key term reveals a list of five to seven editorially reviewed Web sites that offer educationally relevant and credible content. When students use the key term "Jane Austen," for example, they find links to the OnLine Austen Journal, the Jane Austen Society of North America Home Page, and an audio reading of *Pride and Prejudice,* as well as many other Austen-specific resources. The Web links in this database are monitored and updated each week.


Research Navigator.com
RESOURCES FOR COLLEGE RESEARCH ASSIGNMENTS
Addison Wesley
Benjamin Cummings
Longman
Prentice Hall
Pearson Custom Publishing
Using Research Navigator
Professors
Students
Home
Research Process
Finding Sources
Using Your Library
You Are Logged In
Edit your profile
Log Out
Additional Resources
About
Take a Tour
Technical Support
How to Adopt
Visit our Publishers
License Agreement
Privacy Policy
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
A
Adler, Alfred
Aggressive Behavior
AIDS
Alcohol Abuse
Alzheimer's Disease
Amnesia
Artificial Intelligence
Attention-deficit Hyperactivity Disorder (ADHD)
Attitudes
Attribution Theory
Auditory System
Autism

Welcome, Ashe Instructor.

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Welcome to the Link Library for Intro to Psychology

Click on a letter to access the corresponding links

Using Your Library

After students have selected and narrowed their topic, they may want to seek source material not only from the Internet but also from their school library. *Research Navigator* should not—and does not try to—replace the library. In fact, it provides an additional resource—a guide to doing library research effectively and efficiently.

Libraries may seem foreign and overwhelming to a generation of students brought up on the easy access to information provided by the Internet. *Research Navigator* provides a bridge to the library by taking students through a simple step-by-step overview of how to make the most of library time. Written by a library scientist, the *Using Your Library* area of *Research Navigator* explores:

- Types of libraries
- Choosing the tool to use (covering electronic databases)
- Gathering data in the library

In addition, when students are ready to use the library to complete a research assignment or research paper, *Research Navigator* includes 31 discipline-specific "library guides" (English is one discipline) for students to use as roadmaps. Each guide includes an overview of the discipline's major subject databases, online journals, and key associations and newsgroups. The library guide tailored to English introduces students to *Comparative Literature Studies* online, the MLA, and the online catalog JSTOR, among many other journals and associations. Encourage students to print the guide and take it to the library.

START WRITING

This writing tutorial leads students step-by-step through the process of writing an academic paper. Sections in this area include:

- Drafting a paper in an academic style
- Incorporating reference material into your writing
- Writing the introduction, body, and conclusion
- Revising, proofreading, and formatting the rough draft

Also included is a bank of sample research papers for students to peruse.

END NOTES AND BIBLIOGRAPHY

The final step in the research process is the creation of end notes and a bibliography. This area authoritatively outlines the rules for using and documenting sources in a variety of styles. These include:

- How to cite sources from *Research Navigator*
- Using MLA style

Tips for Instructors and Suggestions for Use

Student writers can benefit from the resources in *Research Navigator* throughout the different stages of the research writing process. *Research Navigator* is especially beneficial for students who feel overwhelmed with the process of handling a research project and researching online. Especially in the early stages of research writing, students tend to be over-reliant on the popular search engines with which they are already familiar, and they may be overwhelmed with too much information and unable to evaluate it critically. Students who use *Research Navigator* are assured of the credibility and reliability of the sources they find, and the information returned to them in a search is manageable and targeted.

Here are two possible Web-based activities that can help your students become familiar with *Research Navigator*:

Activity #1

- Have students explore *Research Navigator,* either individually or in small groups of two or three students. Give each student or group a particular area of the site to explore. If you are in a computer classroom and doing this activity together, provide ample time to complete the activity; fifteen to twenty minutes is usually enough.
- Ask students to share their findings with the class. In less technologically adept classes, have students report orally on what they have found. In more skilled groups, have them report electronically, either through a class-wide e-mail, a distribution list that you have established, or as postings on a class discussion board.

Activity #2

- Ask students to pick partners and then assign each team a research topic. (You may want to brainstorm with the class to find a list of topics that the students find engaging or compelling. The topics should be broad enough that student groups have no trouble finding sources in *Research Navigator*.)
- Look at the EBSCO Search Tips with the class. Talk a little about how related terms or subtopics can affect an online search.
- If you are in a computer classroom and doing this activity together, give students fifteen to twenty minutes to complete an initial search.
- Have each team compile a bibliography of the ten most useful sources they have found. Encourage them to use the *MyLiteratureLab* resources to create accurate MLA citations.

Note: Research Navigator does not allow students to word process or save their searches; therefore, students must have a second window open on their computers to allow them to type and save information as they find it; or they must print out their searches to have a record of their work in *Research Navigator*.

Avoiding Plagiarism

Avoiding Plagiarism allows students to work through interactive tutorials to learn how to cite and document sources responsibly in MLA format. This section guides students through a step-by-step tutorial, complete with self-tests and items for extended analysis. The steps include:

- What is Plagiarism?
- When to Document
- Using Print & Electronic Sources
- Avoiding Plagiarism
    - ✧ Attribution
    - ✧ Quotation Marks
    - ✧ Citation
    - ✧ Paraphrase

    - Loyalty to Source
    - Works Cited
    - Citation for Images
- Extended Analysis
- Wrap-Up

Each step in the MLA tutorial guides students to read and click to navigate to the next step. Students do not need to complete the tutorial on one visit to the site; they can jump ahead to continue their work or return to previous steps to review an earlier discussion.

The *Avoiding Plagiarism* tutorial contains many practice sets for students.

Extended Analysis

The extended analysis section allows students to apply what they have learned from the *Avoiding Plagiarism* tutorials. Here students can test how well they recognize plagiarism as they read a student research paper. Students must pay careful attention to the sources that are being quoted, paraphrased, or summarized in consideration of the seven rules of avoiding plagiarism discussed during the tutorial.

Tips for Instructors and Suggestions for Use

Student writers can benefit from their work in *Avoiding Plagiarism* throughout a composition course and at different stages in the research writing process. *Avoiding Plagiarism* helps students to correctly paraphrase, summarize, and quote source material, as well as cite and document sources in both MLA and APA style.

Students can use the *Avoiding Plagiarism* tutorials on their own, working through the tutorials at their own pace and returning to them as needed throughout their research projects. Most pages or "steps" in each tutorial can also be printed for quick student reference.

We encourage you to explore the tutorial yourself so that you understand the tutorial's content and can make connections to your own course, your students and their research projects, and to other areas of *MyLiteratureLab*. We encourage you to identify teaching opportunities, learn to navigate *MyLiteratureLab*, and view the additional resources and links.

Students should also be encouraged to review *Avoiding Plagiarism* before they submit both drafts and final versions of their research projects for review. With peer review of drafts, for example, students who have reviewed the appropriate tutorial will be better prepared to give informed feedback about documentation of sources in other student papers. And students who review the tutorial before submitting papers to instructors are more likely to correct their in-text and end-of-text citations during the final editing stage.

The First Day

When you meet your students on the first day of classes, in addition to the usual business of taking attendance and reviewing the syllabus, you may want to spend a few minutes describing *Literature for Composition.* Explain how this book will enable the students to fulfill the goals of the course. Your students have purchased the book, and they will be spending lots of time working with it; they will benefit from hearing from you why you have chosen it and about the features in it that will help them to improve their writing.

On the first day, we also give the students some advice about other resources upon which they should draw. These are obvious enough: a good dictionary and a thesaurus. But we recommend that you be more specific. Bring to class the dictionary and the thesaurus that you keep on your own desk. One of us in fact carries to each and every class a dictionary he especially admires: *The American Heritage Dictionary of the English Language*, third edition (1996); he places the dictionary, open and ready for reference, on his desk in the classroom, alongside his copy of *Literature for Composition.*

This, we know, may seem heavy-handed. But we think the teacher needs to provide a model for the students; if you urge the students to use the dictionary to check on the meanings of words and to expand their vocabularies, show them that you do this yourself—that it is a natural part of studying literature and becoming a skillful writer.

It is tempting on this first day or during the first week to identify for students many other books and Internet resources to which they can turn. But be careful not to give students more than they can handle or absorb, especially if you are teaching first-year students in the first semester of college, who tend to feel overwhelmed anyway. We also increasingly find that many of our students are non-native speakers; indeed, it is not unusual for us to encounter students for whom English is their third language.[1] We try to keep this point in mind, even as we set a high standard for these students and all of the others. There will be plenty of opportunities, as the semester unfolds, to outline the elements of a research paper and the relevant print and electronic sources for them. At the outset, keep the focus on the resources that *Literature for Composition* itself contains from one chapter to the next, and on the value derived from regular use of the dictionary and the thesaurus.

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[1] One of the best students one of us has ever taught began her college career by writing her papers first in Vietnamese, then translating them into French, and, finally, into the English version she handed in.

The only exception we make to this rule is when we are teaching a course, or a section of a course, designed for English majors, say, in the second semester of the first year or the first semester of the second. In these cases, we highlight two basic tools of the trade:

- *The Oxford Companion to American Literature*, 6th edition, ed. James D. Hart and Phillip W. Leininger (1995).
- *The Oxford Companion to English Literature*, rev. ed., ed. Margaret Drabble (1998).

Students who know that they will be majoring in English enjoy hearing about the reference books that matter in particular for them. We suggest that you bring your own copies of these books to class. You might even make copies of an entry or two so that the students can see for themselves how the information in such books can prove useful to them in interpreting literature and writing about it.

PART I

Getting Started

From Response to Argument

1

The Writer as Reader

KATE CHOPIN

Ripe Figs (p. 3)

This story teaches marvelously. Some stories supposedly teach well because the instructor can have the pleasure of showing students all sorts of things that they missed, but unfortunately stories of that kind may, by convincing students that literature has deep meanings that they don't see, turn students away from literature. "Ripe Figs" teaches well because it is a first-rate piece that is easily accessible.

Elaine Gardiner discusses it fully in an essay in *Modern Fiction Studies* 28:3 (1982), reprinted in Harold Bloom's collection of essays *Kate Chopin* (1987), pp. 83–87. Gardiner's essay is admirable, but instructors will be interested to find that their students will make pretty much the same points that Gardiner makes. Gardiner emphasizes three of Chopin's techniques: her use of *contrasts, natural imagery*, and *cyclical plotting*.

The chief contrast is between Maman-Nainaine and Babette, that is, age versus youth, patience versus impatience, experience versus innocence, staidness versus exuberance. Thus, Chopin tells us that "Maman-Nainaine sat down in her stately way," whereas Babette is "restless as a hummingbird" and dances. Other contrasts are spring and summer, summer and fall, figs and chrysanthemums.

Speaking of natural imagery, Gardiner says, "Not only are journeys planned according to when figs ripen and chrysanthemums bloom, but places are defined by what they produce; thus, Bayou-Lafourche, for Maman-Nainaine, is the place 'where the sugar cane grows.'" Gardiner calls attention to the references to the leaves, the rain, and the branches of the fig tree, but of course she emphasizes the ripening of the figs (from "little hard, green marbles" to "purple figs, fringed around with their rich green leaves") and the flowering of the chrysanthemums. The contrasts in natural imagery, Gardiner says, "ultimately convey and emphasize continuity and stability."

Turning to cyclical plotting—common in Chopin—Gardiner says, "With the ripening of the figs in the summertime begins the next period of waiting, the continuance of the cycle, both of nature and of the characters' lives. . . . The reader finishes the sketch anticipating the movements to follow—movements directed by the seasons, by natural happenings, by the cyclical patterns of these people's lives."

Our classes on Chopin's stories are always successful. Students find her work subtle and intriguing and enjoy writing their first critical essays for the course about them. For this reason, we make sure to take a few moments to encourage students to read—on their own—*more* of her stories and her novel *The Awakening*. *The Awakening and Selected Stores*, ed. Sandra M. Gilbert (1984), is a good, inexpensive paperback edition you can recommend. Your best students may not need prodding of this kind, but many students do need to be reminded that a rich world of books awaits them outside the classroom, beyond the list on the syllabus.

Dated, but still useful, are the sections on Chopin in Marlene Springer, *Edith Wharton and Kate Chopin: A Reference Guide* (1976). Per Seyersted has written a cogent, well-paced biography (1969); Emily Toth has written another—more recent and more detailed (1990). In addition to the collection edited by Harold Bloom that we noted above, we have also benefited from the range of work included in *Kate Chopin Reconsidered: Beyond the Bayou*, ed. Lynda S. Boren and Sara deSaussure Davis (1992), and *Critical Essays on Kate Chopin*, ed. Alice Hall Petry (1996).

MICHELE SERROS

Senior Picture Day (p. 14)

This engaging story will cause no difficulty for students, or, rather, they can easily understand it, but it is conceivable that some students will be offended by the depiction of a young woman of Middle American Indian ancestry who is disturbed by her large nose.

Some but not all of your students may know that the Maya esteemed a large nose as a sign of high social status: Sculptures of high priests and of aristocrats always show them with large noses; in fact, the bridges of the noses extend well up into the forehead. Other cultures, too, esteemed a long nose. Some of your students may know a line from the Song of Solomon (7.4):

> Thy nose is as the tower of Lebanon which looketh toward Damascus.

Our own favorite quotation about noses appears in William Hazlitt's *My First Acquaintance with Poets* where Hazlitt—who had an ample nose—describes Coleridge:

> His nose, the rudder of the face, the index of the will, was small, feeble, nothing.

Alas, an adolescent with a large nose is not likely to take comfort in the fact that the Maya, the biblical world, and William Hazlitt endorsed large noses.

In the book we ask students what their response is toward the narrator. It is our guess that many, especially students who themselves are close in age to the narrator, will condemn her for her snobbism; she talks about "snooty" people in the first paragraph, but clearly she regards herself as superior to persons of Indian heritage, even though she herself is such a person. Our own view, and the view of some other older readers, is more charitable. Yes, her snobbism is deplorable, and so is her self-hatred (though that term is a bit strong), but, well, she is young. She is an adolescent, and much can be forgiven. Adolescence has its problems, and one of its characteristics is shame of one's parents—with their funny speech (especially if the parents are immigrants), their flabby flesh, and, yes, in some cases their big noses. We happen to have come across a comment about adolescence that we think we may test in class when we teach this story:

> The conflict between the need to belong to a group and the need to be seen as unique and individual is the dominant struggle of adolescents.
>
> Jeanne Elium and Don Elium, *Raising a Daughter* (1994), 11

The narrator very much wants to belong to the group of blond Californians, to Terri's group, though, as we learn, Terri does not have much use for this girl—this girl who, in Terri's words, has "this nose, a nose like . . . like an *Indian*"; and Terri's father is scarcely a role model.

Given the Anglo society's view of Indian physiognomy, it is not surprising that the narrator is ashamed of her nose. And surely the narrator will in time find that squeezing her nose is not going to make it smaller. Meanwhile a reader can deplore her pretensions and yet smile a bit at them and can wish her well in the long run.

RAYMOND CARVER

Mine, Little Things (p. 19)

The usual characteristics of Minimalism are alleged to be:

- lower-middle-class characters, who are relatively inarticulate and out of touch with others and with themselves
- little if any setting
- little action of any apparent importance
- little if any authorial comment, i.e., little interpretation of motive
- a drab style—fairly simple sentences, with little or no use of figurative language or allusions

Almost no story perfectly exemplifies this textbook paradigm, but we think the term does fit Carver pretty well.

Let's look at this very short story—certainly minimal in terms of length—from beginning to end, though for the moment we'll skip the title. Here is the first paragraph:

> Early that day the weather turned and the snow was melting into dirty water. Streaks of it ran down from the little shoulder-high window that faced the back yard. Cars slushed by on the street outside, where it was getting dark. But it was getting dark on the inside too.

If you read the paragraph aloud in class, students will easily see that Carver very briefly establishes an unpleasant setting ("dirty water," "streaks," "cars slushed by"), giving us not only a sense of what we see but also the time of day ("dark"). But of course Carver is *not* giving us mere landscape and chronology. When we read "But it was getting dark on the inside too," we anticipate dark passions. A reader can't be sure that such passions will materialize or how the story will turn out; the darkness may dissipate, but at this stage a reader is prepared for a story that fits the rotten weather. (Another way of putting it is to say that Carver is preparing the reader, i.e., is seeking to control our responses.) Perhaps, then, it is incorrect to say that minimalists do not use figurative language; surely the dark weather is figurative. And on rereading the story a reader may feel that the metamorphosis of snow into dirty water is an emblem of the history of this marriage.

Ask students to compare the opening paragraph with an earlier version. Perhaps the chief differences are the elimination of the sun from the revised version—there is no sunshine in this world—and the emphasis, in the last sentence of the revised paragraph, on the internal darkness. In the earlier version, "It was getting dark, outside and inside;" in the later version, the inside darkness gets a sentence to itself: "But it was getting dark on the inside too." The real point of asking students to look at the revisions "to account for the changes" is to help them to look closely at what Carver has written, so that they will give his words a chance to shape their responses.

As we read the story, we never get inside the heads of the characters. The author tells us nothing about them, other than what they say and what they do. We don't know why they behave as they do. We know very little about them, not even their names, since Carver calls them only "he" and "she." The first line of dialogue is angry, and all of the remaining dialogue reveals the terrific hostility that exists between the two speakers. As the author presents them to us, the alienation of these characters does seem to fit the textbook description of minimalist writing.

The quarrel about the picture of the baby leads (because Carver is an artist, not a mere recorder) to the quarrel about the baby. (These people may hate each other, but apparently they both love the baby, although of course it is possible that each wants to possess the picture and the baby simply in order to hurt the other. Again, the author gives no clues.) The adults' angry passions contaminate the baby, so to speak, for the baby begins to cry and soon is "red-faced and screaming."

Even a little detail like the flowerpot is relevant. In the fight, the adults could have knocked over some other object, for example, a kitchen chair. But it is a flowerpot—a little touch of life and presumably a small attempt at beautifying the house—that is upset. Norman German and Jack Bedell, *Critique* 29 (1988): 257–260, make the interesting point that no plant is mentioned, only a pot. "The empty pot," they suggest, "is like the house, a lifeless hull." Carver isn't just recording; he is choosing what he wishes to record because he wants to evoke certain responses.

We can't tell what ultimately happened to the baby, but there is every reason to believe that he is physically harmed, possibly even killed, and this point gets back to the title. Why did Carver change the title from "Mine" to "Popular Mechanics" and then to "Little Things"? The second title summons to mind the magazine of that name, but the magazine is never mentioned. What, then, is the relevance of the title? First, it probably calls to mind the male blue-collar world, the chief readership of *Popular Mechanics.* Second, by the time one finishes the story and thinks about the title, one sees a sort of pun in "popular," one of whose meanings is "Of or carried on by the common people" (*Webster's New World Dictionary*). And in "mechanics" we see the forces at work—the physical forces operating on the baby as the two adults each pull him. We wish Carver had retained this title.

The last sentence surely is worth discussing in class: "In this manner, the issue was decided." The language seems flat, unadorned, merely informative. But "decided" is monstrously inappropriate. The word suggests thought rather than sheer violence; even if, say, we decide an issue by tossing a coin, the decision to toss a coin is arrived at by thinking and by common consent. Perhaps the word "issue," too, is significant; German and Bedell find in it a pun (*offspring* as well as *argument*). To find a parallel for Carver's last sentence we probably have to turn to the world of Swiftian irony.

Invite students to compare the last line with Carver's earlier version, "In this manner they decided the issue." In the revision, by means of the passive, Carver makes the sentence even flatter; the narrator seems even more effaced. But he is therefore, to the responsive reader, even more present. As Tobias Wolff puts it, in the introduction to *Matters of Life and Death* (1983), "Irony offers us a way of talking about the unspeakable. In the voices of Swift and Nabokov and Jane Austen we sometimes hear what would have been a scream if irony had not subdued it to eloquence."

The circumstances and the word "decided" may remind the reader of another decision concerning a disputed child, the decision Solomon made (1 Kings 3.16–27) when confronted with two prostitutes who disputed over which was the true mother of the child. One woman, you'll recall, was even willing to murder the child in order to settle the dispute.

In short, Carver's language is not so drab as it sometimes appears to be, which disputes the contention that his stories—especially the early ones—are "thin." He developed as a writer, but in some ways the body of his work is consistent. Late in his life, in the preface to *The Best American Short Stories 1986*, he described his taste:

> I'm drawn toward the traditional (some would call it old-fashioned) methods of story-telling: one layer of reality unfolding and giving way to another, perhaps richer layer; the gradual accretion of meaningful detail; dialogue that not only reveals something about character but advances the story.

In interviews shortly before his death he freely admitted that his view of life had changed; he was in love, and things didn't seem as bleak as they had seemed earlier. But this does not mean that his early stories are less skillfully constructed than are his later, more tender stories.

Carver's plain, pointed realism has proven very influential; many writers of short stories (e.g., Ann Beattie, Bobbie Ann Mason) learned from him and have said they were inspired by his example. Students can be directed to the following collections: *Will You Please Be Quiet, Please?: The Stories of Raymond Carver* (1976); *What We Talk about When We Talk about Love* (1981); *Cathedral* (1983); and *Where I'm Calling From* (1988). We should also mention *All of Us: The Collected Poems* (1998).

There are three good studies of Carver, and all of them are fairly accessible to undergraduates: Arthur M. Saltzman, *Understanding Raymond Carver* (1988); Randolph Runyon, *Reading Raymond Carver* (1992); and Kirk Nesset, *The Stories of Raymond Carver* (1995). Another resource is Sam Halpert, *Raymond Carver: An Oral Biography* (1995).

2

The Reader as Writer

KATE CHOPIN

The Story of an Hour (p. 22)

The first sentence of the story proves to be essential to the end, though during the middle of the story the initial care to protect Mrs. Mallard from the "sad message" seems almost comic. Students may assume, too easily, that Mrs. Mallard's "storm of grief" is hypocritical. They may not notice that the renewal after the first shock is stimulated by the renewal of life around her ("the tops of trees . . . were all aquiver with the new spring of life") and that before she achieves a new life, Mrs. Mallard first goes through a sort of death and then tries to resist renewal: Her expression "indicated a suspension of intelligent thought," she felt something "creeping out of the sky," and she tried to "beat it back with her will," but she soon finds herself "drinking the elixir of life through that open window," and her thoughts turn to "spring days, and summer days." Implicit in the story is the idea that her life as a wife—which she had thought was happy—was in fact a life of repression or subjugation, and the awareness comes to her only at this late stage. The story has two surprises: the change from grief to joy proves not to be the whole story, for we get the second surprise, the husband's return and Mrs. Mallard's death. The last line ("the doctors . . . said she had died . . . of joy that kills") is doubly ironic: The doctors wrongly assume that she was overjoyed to find that her husband was alive, but they were not wholly wrong in guessing that her last day of life brought her great joy.

In a sense, moreover, the doctors are right (though not in the sense they mean) in saying that she "died of heart disease." That is, if we take the "heart" in a metaphorical sense to refer to love and marriage, we can say that the loss of her new freedom from her marriage is unbearable. This is not to say (though many students do say it) that her marriage was miserable. The text explicitly says "she had loved him—sometimes." The previous paragraph in the story nicely calls attention to a certain aspect of love—a satisfying giving of the self—and yet also to a most unpleasant yielding to force: "There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending her in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature."

A biographical observation: Chopin's husband died in 1882, and her mother died in 1885. In 1894 in an entry in her diary she connected the two losses with her growth: "If it were possible for my husband and my mother to come back to earth, I feel that I would unhesitatingly give up every thing that has come into my life since they left it and join my existence again with theirs. To do that, I would have to forget the past ten years of my growth—my real growth."

Topic for Critical Thinking and Writing

Chopin does not tell us if Mrs. Mallard's death is due to joy at seeing her husband alive, guilt for feeling "free," shock at the awareness that her freedom is lost, or something else. Should the author have made the matter clear? Why, or why not?

KATE CHOPIN

The Storm (p. 40)

Chopin wrote this story in 1898 but never tried to publish it, presumably because she knew it would be unacceptable to the taste of the age. "The Storm" uses the same characters as an earlier story, "The 'Cadian Ball," in which Alcée is about to run away with Calixta when Clarisse captures him as a husband.

Here are our tentative responses to the topics for discussion and writing in the text.

On the characters of Calixta and Bobinôt. In Part I, Bobinôt buys a can of shrimp because Calixta is fond of shrimp. Our own impression is that this detail is provided chiefly to show Bobinôt's interest in pleasing his wife, but Per Seyersted, in *Kate Chopin*, finds a darker meaning. Seyersted suggests (p. 223) that shrimp "may represent a conscious allusion to the potency often denoted by sea foods." (To the best of our knowledge, this potency is attributed only to oysters, but perhaps we lead sheltered lives.) At the beginning of Part II Calixta is "sewing furiously on a sewing machine," and so readers gather that she is a highly industrious woman, presumably a more-than-usually diligent housekeeper. The excuses Bobinôt frames on the way home (Part III) suggest that he is somewhat intimidated by his "overscrupulous housewife." Calixta is genuinely concerned about the welfare of her somewhat simple husband and of her child. The affair with Alcée by no means indicates that she is promiscuous or, for that matter, unhappy with her family. We don't think her expressions of solicitude for the somewhat childlike Bobinôt are insincere. We are even inclined to think that perhaps her encounter with Alcée has heightened her concern for her husband. (At least, to use the language of reader-response criticism, this is the way we "naturalize"—make sense out of—the gap or blank in the narrative.)

Alcée's letter to his wife suggests that he thinks his affair with Calixta may go on for a while, but we take it that the affair is, like the storm (which gives its title to the story), a passing affair. It comes about unexpectedly and "naturally": Alcée at first takes refuge on the gallery, with no thought of entering the house, but because the gallery does not afford shelter, Calixta invites him in, and then a lightning bolt drives her (backward) into his arms. The experience is thoroughly satisfying, and it engenders no regrets, but presumably it will be treasured rather than repeated, despite Alcée's thoughts when he writes his letter.

Clarisse's response. By telling us, in Part V, that Clarisse is delighted at the thought of staying a month longer in Biloxi, Chopin diminishes any blame that a reader might attach to Alcée. That is, although Alcée is unfaithful to his wife, we see that his wife doesn't regret his absence: "Their intimate conjugal life was something which she was more than willing to forego for a while."

Is the story cynical? We don't think so, since cynicism involves a mocking or sneering attitude, whereas in this story Chopin regards her characters affectionately. Blame is diminished not only by Clarisse's letter but by other means. We learn that at an earlier time, when Calixta was a virgin, Alcée's "honor forbade him to prevail." And, again, by associating the affair with the storm, Chopin implies that this moment of passion is in accord with nature. Notice also that the language becomes metaphoric during the scene of passion. For instance, Calixta's "lips were as red and as moist as pomegranate seed," and her "passion . . . was like a white flame," suggesting that the characters are transported to a strange (though natural) world. There is, of course, the implication that people are less virtuous than they seem to be, but again, Chopin scarcely seems to gloat over this fact. Rather, she suggests that the world is a fairly pleasant place in which there is enough happiness to go all around. "So the storm passed and everyone was happy." There is no need to imagine further episodes in which, for instance, Calixta and Alcée deceive Bobinôt; nor is there any need to imagine further episodes in which Calixta and Alcée regret their moment of passion.

Two additional points can be made. First, there seems to be a suggestion of class distinction between Calixta and Alcée, though both are Creoles. Calixta uses some French terms, and her speech includes such expressions as "An' Bibi? he ain't wet? Ain't hurt?" Similarly Bobinôt's language, though it does not include any French terms, departs from standard English. On the other hand, Alcée speaks only standard English. Possibly, however, the distinctions in language are also based, at least partly based, on gender as well as class; Calixta speaks the language of an uneducated woman largely confined to her home, whereas Alcée—a man who presumably deals with men in a larger society—speaks the language of the Anglo world. But if gender is relevant, how can one account for the fact that Bobinôt's language resembles Calixta's, and Clarisse's resembles Alcée's? A tentative answer: Bobinôt, like Calixta, lives in a very limited world, whereas Clarisse is a woman of the world. We see Clarisse only at the end of the story, and there we hear her only through the voice of the narrator, but an expression such as "The society was agreeable" suggests that her language (as might be expected from a woman rich enough to take a long vacation) resembles her husband's, not Calixta's.

JOHN STEINBECK

The Chrysanthemums (p. 45)

Because most students find this story accessible, it can be effectively taught early in the semester. To say that most students find it accessible, however, is not to say that they see all its workings. Some class discussion can be devoted to the opening paragraph on the setting: "A closed pot" suggests that there may be an explosion, and the flaming leaves similarly prepare one for violence. The first description of Elisa, too, can be studied, with an eye toward the implications of the fact that she wears a man's hat and almost completely covers her "figured print dress." Like the winter fog that has "closed off the Salinas Valley from the sky and from all the rest of the world," Elisa's clothing seems to suppress her femininity.

One can go on to talk about her energy, which turns out to be devoted not to any children but to the "neat white farm house" and to her flowers. The flowers are an expression of her vitality, or of her otherwise unexpressed drive to procreate. The shrewd traveling repairman brings out her femininity ("She tore off the battered hat and shook out her dark pretty hair") and her generosity or creativity. The story becomes strongly sexual in Elisa's comment about the pointed stars driven into her body, and in the narrator's report that "her hand went out toward his legs," but as soon as the man receives the saucepans his manner changes; he becomes "professional." Elisa, however, remains in a state of excitement (the hot bath, the vigorous scrubbing, the look at her body in the mirror, the ritual of putting on feminine clothing and makeup); her womanliness revived, she confronts a husband who is somewhat puzzled by her new, attractive vitality. Then comes her disillusionment when she perceives that the tinker wanted only some work and the pot, not her gift of flowers, a disillusionment that at first finds an outlet in her thoughts of drinking wine, and of seeing men pummeled (i.e., of vicariously pummeling a male), and finally in tears.

There is, however, another angle from which the story may be viewed, for one can also see "The Chrysanthemums" as a story of two ways of life, that of the solid, rooted citizen (here the farmer) versus the amoral wanderer who scratches out a living. The wanderer's treatment of Elisa is despicable, but it is part of a way of life that Steinbeck implies is not without its strengths. Like his mismatched team, he gets along; and like his dog—who wisely refrains from taking on two shepherds—he knows how to survive as an outsider. The story is not the tinker's—it is chiefly Elisa's—but he is worth attention. During the course of class discussion, students may come to feel that he is not the villain they may at first have taken him to be.

One other point: judging from the published criticism of the 1960s and early 1970s many readers saw in Elisa's gardening a sublimation of her maternal instincts. Today perhaps readers are more likely to see Elisa's gardening as a woman's effort to establish a creative role in a man-dominated society.