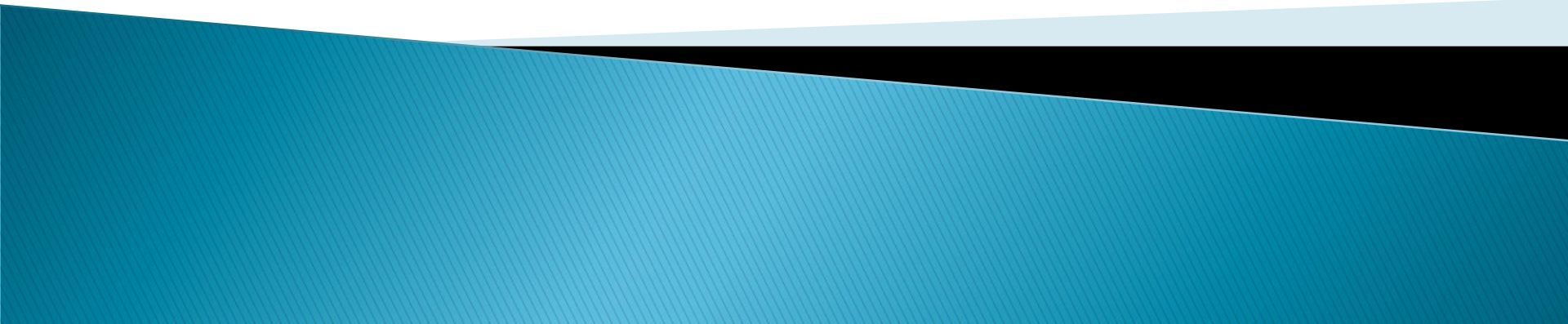


**WRITING
ABOUT
LITERATURE**



PRE-WRITING



AUDIENCE ANALYSIS

▶ READERS:

- teachers
- fellow students

▶ PRESUMPTIONS:

- Readers have read the story
 - **SO** avoid plot summary*
- Readers are educated
 - **SO** use a formal style and a sophisticated diction

PURPOSE

▶ WRITING PURPOSES:

1. to react

- to express a personal reaction to the work
- to express your feelings, emotional response
 - personal response journal

2. to entertain

- to make the story more palatable
 - rewriting of a sad or unresolved ending

PURPOSE

▶ WRITING PURPOSES:

3. **to inform**

- **to summarize the plot**
 - plot summary

4. **to persuade/to argue**

- **to persuade/argue**
- **to convince readers to agree w/your perspective**
 - persuasive letters to characters

CRITICAL READING

▶ “CRITICAL” :

- *not*

- “disapproving” or “fault-finding”

- *but*

- “thorough,” “thoughtful,”
- “inquisitive,” “logically demanding”

CRITICAL READING

- ▶ **CRITICAL READING (*explanation*):**
 - **discovering meanings & relationships**
 - **often missed in quick, superficial reading**
 - **(the same as “Critical Thinking”)**

CRITICAL READING

▶ **CRITICAL READING** (*process*):

1. Analysis
2. Inference
3. Synthesis
4. Evaluation

CRITICAL READING

▶ CRITICAL READING (*process*):

1. ANALYSIS

- examining the parts/elements of the work
- to better understand it
 - plot, characterization, setting
 - identifying the work's central conflicts

CRITICAL READING

▶ CRITICAL READING (*process*):

2. INFERENCE

- drawing conclusions regarding the work
- based on Analysis
 - the implications on meaning of plot, characterization, setting
 - evaluating a main character (character sketch)

CRITICAL READING

▶ CRITICAL READING (*process*):

3. SYNTHESIS

- creating a more informed understanding
- based on a combination of Analysis & Inference
- making connections, identifying patterns, drawing conclusions
 - the theme, central idea
 - thesis statement

CRITICAL READING

▶ CRITICAL READING (*process*):

4. EVALUATION

- **defending the judgments made concerning**
- **the work's meaning, significance, or quality**
 - **effectiveness, success, value, relevance**
 - **arguing a work's efficacy in portraying realities of war**

INVENTION

- ▶ **DEVELOPING IDEAS:**
 1. Self-Questioning
 2. Freewriting
 3. Problem-Solving
 4. Clustering

INVENTION

▶ DEVELOPING IDEAS:

1. SELF-QUESTIONING

- **questions regarding**
- **characterization**
 - motives, circumstances, fears, expectations, relationships
- **conflict**
- **setting**
- **significance of repeated details**
- **value of events, actions**

INVENTION

▶ DEVELOPING IDEAS:

2. FREEWRITING

- “free”
 - free of restrictions, grammatical conventions
 - to “free” ideas from your subconscious
 - “free association”
- start with a question from “Self-Questioning”
- answer it in essay format
- 10/15-minute time limit
- read over & note quality ideas

INVENTION

▶ DEVELOPING IDEAS:

3. PROBLEM-SOLVING

- explain a problematic part of the work
- for “Eveline,” the ending, why she stays
 - religion
 - gender
 - way she was brought up
 - duty

INVENTION

▶ DEVELOPING IDEAS:

4. CLUSTERING

- focus on a crucial question
- related to “Problem-Solving”
- for “Eveline,” the ending, why she stays
 - religion
 - gender
 - way she was brought up
 - duty

THESIS

▶ THESIS:

- main idea, claim
 - argument
 - controlling idea
- concerning **Theme**

THESIS

▶ THEME:

- relate a Literary Element to the Theme
- something from your **Analysis**
 - characterization
 - plot
 - setting
- don't confuse "theme" with "moral"
 - *moral* connotes value judgment, virtue/vice, good/evil
 - sounds preachy, didactic, moralizing

THESIS

▶ THEMATIC THESIS:

◦ use a complete sentence:

• **Topic = fragment**

- the characterization of Eveline
- the role of the Church in “Eveline”
- dust as a symbol in “Eveline”

• **Thesis = Topic + Main Idea**

- Joyce’s characterization of Eveline as a dutiful daughter enables us to discover why she makes her strange decision at the end.
- The role of the Roman Catholic Church is crucial in shaping Eveline’s personality and in helping us understand her self-sacrifice.
- Joyce’s use of dust as a symbol reinforces our understanding of Eveline’s dreary, suffocating, arid life.

DRAFTING



ORGANIZATION

1. **Introduction**
2. **Body**
3. **Conclusion**

ORGANIZATION

1. INTRODUCTION

- introduce the subject & topic
- author's full name
- work's full title
- attention-getter
 - 1-sentence plot summary
 - significant incident
 - general statement about the story
- state clearly the **Thesis**
 - *last* sentence
 - don't announce (Ima Gonna)

ORGANIZATION

2. **BODY**

- provide **Evidence** to support the Thesis
- respond to opposing Claims
- (see below “Elements of Argument” & “Order”)

ORGANIZATION

3. CONCLUSION

- sum up the Thesis
- reiterate main points
- **justify** the significance of the Thesis & Findings
 - the value of your discussion
 - connection between your analysis & Theme, meaning

ORGANIZATION

▶ ELEMENTS of ARGUMENT:

1. Claims
2. Evidence
3. Reasons
4. Refutation

ORGANIZATION

▶ ELEMENTS of ARGUMENT:

1. CLAIMS

- **“Thesis”**
 - hypothesis, proposition, premise
 - conclusions, recommendations
- **based on an “Issue”**
 - a question raised concerning Theme
 - see “Self-Questioning” & “Problem-Solving”
 - Issue vs. Claim:
 - Issue = *question*, Claim = *answer*
- **Secondary Claims = “Topic Sentences”**
 - each paragraph = support of the Primary Claim
 - starts with a **“Topic Sentence”**

ORGANIZATION

▶ ELEMENTS of ARGUMENT:

2. EVIDENCE

- **support, grounds, proof**
 - **personal experience**
 - **research**
 - *secondary* evidence
 - **textual evidence**
 - *****(the work itself)*****
 - *primary* evidence
 - facts, details, descriptions, incidents, key terms
 - **direct quotations from the work**
 - **brief summaries of sections from the work**

ORGANIZATION

▶ ELEMENTS of ARGUMENT:

3. REASONING

- warrant, justify
- connecting your Evidence to your Claim
- explaining how you arrived at your interpretation
- Lead-In or Preview Sentences
- Warrant Statements or Clincher Sentences
 1. make a Claim (Topic Sentence)
 2. use Evidence (support)
 3. then interpret the meaning of the Evidence
 4. use more Evidence
 5. explain how Evidence supports Claim (Warrant Statement)

ORGANIZATION

▶ ELEMENTS of ARGUMENT:

4. REFUTATION (or Rebuttal)

- **Rogierian Method**
- **mention other interpretations**
- **anticipate objections to your claim**
- **prove how other Claims = faulty, limited, inaccurate**
- **placement -**
 - Introduction
 - Body #1
 - as Lead-In to a particular point (segue, transition)
 - as part of the Warrant
 - Conclusion

ORGANIZATION

▶ ORDER:

- **EMPHATIC order** – **
 - save the “*most significant*” point for LAST
 - build emphasis
 - appeals to logic, intelligence
- **CHRONOLOGICAL order** –
 - *time* sequence
 - follow the chronology of the work

CITING



CITATIONS

▶ PRIMARY SOURCE:

- if you are required to *use only the text itself*,
- merely include the page number
 - (6).
- if you include a quote from another work from our textbook,
- then include the author's last name, too
 - (Joyce 6).
 - (O'Connor 130).

CITATIONS

▶ SECONDARY RESEARCH:

- if you utilize researched material,
- you must consult & utilize proper **MLA formatting**
 - (Author's Last Name + page referent).

CITATIONS

- ▶ WORKS CONSULTED page:
 - *regardless* of the type of sources employed,
 - you will *always* include a **Works Consulted** page
 - utilizing proper **MLA formatting**

INDUCTION



INDUCTION

▶ INDUCTIVE REASONING:

- moving *from* the Specific *to* the General
 - from Analysis to Evaluation
 - from noticing specific parts of the work to drawing conclusions based on the work
- arrange your essay
- from Major Claim to Minor Claims
 - Major Claim (Thesis)
 - Minor Claims (Support)
 - Conclusion

COUNTER-ARGUMENT



COUNTER-ARGUMENT

▶ REFUTATION:

- arrange your essay
- by a **Point-by-Point-by-Point** refutation
- of the opposing (or commonly held) views

COMPARISON/CONTRAST



COMPARISON/CONTRAST

- ▶ **COMPARISON:**

- *similarities*

- ▶ **CONTRAST:**

- *differences*

- ▶ **arrange your essay**

- **through a C/C with another *work***
- **through a C/C with another *interpretation***

COMPARISON/CONTRAST

▶ PURPOSE:

- helps us find out what something is by discovering what it is not

▶ C/C 2 stories:

- we want to argue a point regarding Story B, so we C/C it to a similar story, Story A
- arrange essay by 1st discussing the similarities
 - and 2nd by noting the differences, how Story B ends much differently from A
 - by admitting the obvious similarities & then demonstrating the key differences, we gain a deeper understanding of Story B

▶ C/C 2 characters:

- we want to gain a deeper appreciation for a character in Story B, so we compare her to a seemingly different character from Story A
- arrange the essay by noting the differences
 - and then proving the similarities
 - by connecting the 2 in surprising & unsuspected ways, we understand better not only the one but both as well

COMPARISON/CONTRAST

▶ SUBJECT-by-SUBJECT METHOD:

- **work or character #1**
 - **point #1 (difference)**
 - **point #2 (difference)**
 - **point #3 (similarity)**
- **work or character #2**
 - **point #1 (difference)**
 - **point #2 (difference)**
 - **point #3 (similarity)**

COMPARISON/CONTRAST

- ▶ **POINT-by-POINT-by-POINT METHOD:**
 - **point #1 (similarity)**
 - work or character #1
 - work or character #2
 - **point #2 (similarity)**
 - work or character #1
 - work or character #2
 - **point #3 (difference)**
 - work or character #1
 - work or character #2