

Audience/Act Ratio

The abstruse phrase comes from Burke's A Grammar of Motives, and by it Burke means to point out how what an act really is or comes down to is sometimes a function of the audience for which it is designed (or by which it is overheard). The two recipes below are recipes for the same dish, Pot Roast, from two very different cookbooks, Rombauer and Becker's The Joy of Cooking, and James Beard's The James Beard Cookbook. If you compare them carefully, you will see that the authors have designed these recipes with different audiences in mind. The differences between the imagined audiences are not necessarily differences in the sociological markers one might use to describe those audiences — most people who own the Beard book probably also own The Joy of Cooking. But when one reads the two books one imagines one's way into two different roles. One wears different hats — different chef's hats, one may say. In just about every way the books are different. The authors imagine themselves as playing different roles. They imagine cooking as different kinds of thing. They imagine themselves writing to audiences with very different needs and expectations. And they imagine their books as playing different roles in the world.

Notice, for instance, the brief, brisk tone of the recipe in The Joy of Cooking. The point is to reassure the cook that cooking is a skill that he or she can master, and that even such details as how to eat with chopsticks (on the other column of the page) can be demystified. The cuisine is plain and hearty, designed as it were for weekday meals with one's family rather than for, say, a weekend dinner with company, although it can be served for company. Rather plain side dishes to accompany the main course are also suggested. At the same time, the authors are at pains not only to point out the fine points, but also to convey the idea that there are certain major techniques and themes that can be clarified for people of common sense. (Notice for instance the cross reference to a note about Pot-Roasting. The book also includes such things as notes about how to keep fresh vegetables, how to prepare foods for the freezer, and so on.) Cooking is an art for the authors, but it is a practical art, one which the authors expect most people can master. At the same time, the book treats cooking, and domestic life generally, with a light and ironic hand. One hears in the little essay on tomatoes that is appended, for instance, the unmistakable accent of Jane Austen. The point, I think, is to make it clear to the reader that cooking is not a chore to be faced with dejection, or a test of prowess and art to be faced with trepidation, but sensible domestic art to be faced with wit and good cheer.

The Beard extract, by contrast, treats cooking as a high art, and, unlike The Joy of Cooking, does not assume that the cook who will be reading it is a beginner. Indeed, it does not even assume that the book will be read at the kitchen table, surrounded by implements and foodstuffs — Beard's book is meant to be one that one could imaginably read and not just use, hence the little aside about "the daubes of Provence." At the same time, the Beard cookbook is not simply a treatment of cooking as a high art to be practiced with excruciatingly developed skill (and lots of little bottles of expensive ingredients). Beard's desire is to argue that the ordinary foods Americans eat are as capable of being treated in a highly artistic and highly finished way as the highest of French high cuisine. One might view him as trying to do for vernacular American cuisine what Aaron Copland sought to do.
for American folk music, or Vincent Scully for vernacular American domestic architecture. Nevertheless, there is a great deal more at stake (and somewhat less ironic comedy) in the Beard recipe than in the Rombauer and Becker one. I included the recipe for Daube because it is so closely related to the one for Pot Roast, to show how Beard deals with a recipe of European rather than American provenance. (The Joy of Cooking also has a recipe for daube, which it delightfully calls “a pot roast deluxe.”)
4 minutes more. The vegetables should retain crispness and color.

Season to taste

Serve this mixture at once over:
Boiled Rice, 206

As an authentic detail, you may have at room temperature in individual dishes:
(Raw eggs)
to coat the bits of the Sukiyaki as the food is dipped into it with chopsticks.

To eat with chopsticks, hold them by the upper square portion. Although the two are alike in shape, the functions of the chopsticks differ in that the lower stick remains stationary; the upper one, which is pressed against the lower, moves up and down to complete a tonglike action in grasping the food. First place the lower stick in the crease of the thumb as shown upper left, with the lower end of the chopstick braced firmly against the soft inner surface of the last joint of the ring finger as shown. Then position the upper stick much as you would hold a pencil but with the point of the stick protruding about one-third of its entire length and approximately equalized with the lower stick when pressed together at the point. For westerners these tools at first automatically bring on a leisured pace of consumption, and it is a comfort to know that in eating rice and noodles it is not bad form to bring the bowl up just under the chin—a maneuver which facilitates matters greatly for the uninitiated.

BEEF KEBABS
4 Servings
Please read about Skewer Cooking, 146, and About Marinades, 528.

Cut into 1%-inch cubes:
1% lb. good-quality round, flank or chuck

Marinate and cook as for:
lamb Kebabs, 473
using one of the marinades listed in that recipe; or use:
Teriyaki Marinade, 529, or Beer Marinade, 529

BEEF POT ROAST
6 Servings
Please read About Pot-Roasting, 447.
Prepare for cooking one of the following in this general order of preference:
3 to 4 lb. chuck, shoulder, top or bottom round, brisket, blade or rump
If the meat is lean, you may braise it, 444. Rub meat with:
Garlic
Dredge in:
(Flour)

Heat in a heavy pan:
2 tablespoons rendered suet or vegetable oil
Brown the meat on all sides in the fat. • Do not let it scorch. Add to pot when the meat is half browned:
1 chopped carrot
1 diced rib celery
(1 diced small white turnip)
(14 cup chopped green pepper, seeds and membrane removed)

When the meat is browned, spoon off excess fat. Add:
1 small onion stuck with 3 cloves
2 cups boiling meat or vegetable stock or part stock and part dry red wine
1 bay leaf

Cover and bake 3 to 4 hours in a 300°-325° oven, or simmer on top of the stove. During this time turn the meat several times and, if necessary, add additional:
Hot stock
Season to taste

When the meat is tender, spoon off excess fat, remove bay leaf and serve with the pot liquor as it is or slightly thickened with:
Kneaded Butter, 340, or ¼ cup cultured sour cream
You may, if you wish, add to the pot roast drained boiled vegetables. Serve with:
Potato Pancakes, 321; Kasha, 201; or Green Noodles, 213, sprinkled with poppyseed and:
Blue Plum or Cherry Compote, 126

BEEF STEW CASTON
4 to 6 Servings
This one-dish meal seems to taste better when cooked a day ahead.

Cut into small pieces and, if very salty, parblanch, 154, briefly:
½ lb. salt pork
About Tomatoes

Those of us accustomed to having the highest court in the land pronounce upon paramount issues of our national life will not be surprised to learn that as long ago as 1893 the Justices resoundingly declared the tomato a vegetable, not a fruit. Either way, it ranks with lemon as a perennial inspiration for culinary uplift---fresh or canned or as juice, puree, paste, catsup or chili sauce. To process for canning, see 808.

In many sections of the country fresh large-sized field grown tomatoes are not available during the colder months, being supplanted by hydroponic or hothouse-grown kinds. We find most of these disappointingly mushy in texture. Try occasionally the meaty pear-shaped Italian tomatoes, which are sweeter than the American types.

When you use fresh tomatoes in cooking, their juiciness is seldom as asset. To avoid watery results, slit the stem end and remove it; then, holding your hand palm down above a bowl, squeeze the tomato to eject excess juice and seeds. When recipes call for strained canned tomatoes, be sure to force theulp through sieve well, to make the most of its thickening and seasoning power; and watch your brands---the cheaper ones are apt to be diluted. To skin fresh tomatoes, see 105.

Tomatoes have run the usual checkered gamut of vegetable introductions: they were regarded at one time or another as purely decorative, poisonous, and aphrodisiac. Now that they have become staples, it is nice to emphasize their solid virtues, one of which is high vitamin A and C content. These values as well as good color and condition may be preserved in ripe --- not overripe--- fruit for as long as 5 to 6 days after picking if stored in light --- not sunlight--- unwrapped, at between 65 and 75 degrees, and upside down. Best practice, though, is to make use of only vine-ripened fruit and to store it at once in the refrigerator. Similarly, to assure maximum food value, prepare tomatoes just before serving. Fruit of mature size but still green in color may be ripened on a windowsill but will lack the flavor and some of the nutritive value of its vine-ripened counterpart. Immature small-sized tomatoes will not ripen satisfactorily after harvesting. Use them, if at all, for pickling, 844. Do not attempt to freeze tomatoes: no effective process has yet been developed.

Prepare tomatoes stuffed, not only for Salads, 105, but as cases for vegetables; see recipes on 333-334.
Pot Roast of Beef

The braised beef dish we know as pot roast, one of the most popular foods in this country, is far too often served overcooked and dry. This is mainly the result of using the wrong cuts of beef or from a lack of fat—either in the beef or in the cooking. The best choice for a pot roast is a piece of well-marbled beef rump or chuck. You may, if you wish, further lubricate it with cognac-soaked lardoons, small strips of fatback inserted with a larding needle. While not strictly necessary for well-marbled beef, this does add a very pleasant flavor and looks attractive when sliced. Surround the sliced pot roast with cooked noodles sprinkled with grated Parmesan cheese, and have a salad or braised celery as the vegetable.

5-pound piece of beef rump or chuck
1/4 pound fresh white pork fatback or lardoons cut in 6 or 8 strips
1/4 cup cognac
Salt, freshly ground black pepper
2 tablespoons dried basil
4 tablespoons butter (optional)
1 bay leaf

Make 8 servings (or 6 with leftover meat)
4 to 6 garlic cloves, crushed
2 leeks, trimmed and washed
2 carrots
1 large onion stuck with 2 cloves
1 1/2 cups beef broth
3 1/2 cups Italian plum tomatoes
3 tablespoons tomato paste
1 tablespoon lemon juice

The strips of fatback, known as lardoons, should be rather longer than the depth of the piece of beef and just wide enough to fit into the groove of a long, wooden-handled larding needle. Soak these lardoons in the cognac for 3 or 4 hours before larding the beef. Push the grooved blade of the needle through the meat, turning it to make a hole, withdraw, and insert a strip of fatback into the groove of the needle. Then insert the blade into the hole, pushing the top of the lardoon with your thumb so it stays inside the meat. Withdraw the needle, leaving the fat behind. Repeat this with all the lardoons, and trim off any overhanging ends level with the meat. Rub the meat well with salt, pepper, and 1 teaspoon basil.

You can either brown the meat in the butter and oil in a skillet or pan on top of the stove or put it on the broiler rack and pan under the broiler, about 7 to 8 inches from the heat, turning to brown on all sides. Browning under the broiler is preferable if you are watching calories.

Transfer the browned beef to a deep braising pan and pour over it the fat in which it browned, or the drippings from the broiler pan. Add the bay leaf, garlic, leeks, carrots, onion, remaining basil, and beef broth. Bring

Makes 8 servings

with thin slices of barding pork

melt (optional, see page 336)

Trim each trimming into thin strips of bacon, salt, pepper, sage, and thyme, add the chopped parsley. Place 2 or 3 tablespoons it up. Wrap each roll in a fine string.

Sliced onion and carrot and beef rolls and sauté gently, browned. Add the white he broth and tomato paste, sprig, bay leaf, and remain-

the sauce and, if desired, correct the seasoning. Serve
Pot Roast of Beef (continued)

376

Pot Roast of Beef (continued)
to a boil, cover the meat with a piece of oiled wax paper, cover pan, and
reduce heat. Simmer on top of the stove or in a 325° oven for 1 hour. Then
remove the cover and add the tomatoes. Cover and continue cooking until
meat is just tender when tested with the point of a knife, 11/2 to 2 hours.
Do not make the common mistake of cooking the beef until it is grainy
and coarse. The difference is slight but important.

Remove meat and keep warm on a hot platter. Skim excess fat from
the sauce and strain it into a saucepan through a sieve, pushing through
any bits of vegetable to make the sauce thicker. Add the tomato paste and
lemon juice, taste, and correct the seasoning. Bring the sauce to a boil and
simmer 3 to 4 minutes to blend the flavors. Serve sauce separately.

**Dried**

Pot Roast with Madeira and Turnips. Rub the larded beef with salt,
pepper, and thyme. Brown in fat or under the broiler. Put beef in braising
pan and flame with 1/4 cup warm cognac. Add a clove-stuck onion, 1 carrot,
1 celery rib, 1 garlic clove, 1 teaspoon thyme, 1 bay leaf, 1% cups beef
broth, and 1 split pig’s foot. Cover as above and simmer for 1 hour, then
add 11/4 cup Madeira and continue to cook until tender. Meanwhile, cook
12 small white turnips in boiling water until just tender. Drain, and keep
hot. Remove pig’s foot from pan, take off meat and serve with the pot
roast. Transfer beef to a hot platter. Skim and strain the sauce, and bring
to a boil with 1/4 cup Madeira and continue to cook until tender. Meanwhile, cook
12 small white turnips in boiling water until just tender. Drain, and keep
hot. Remove pig’s foot from pan, take off meat and serve with the pot
roast. Transfer beef to a hot platter. Skim and strain the sauce, and bring
to a boil with 1/4 cup Madeira. If you wish, thicken with beurre manié (see
page 536). Add turnips and heat through. Surround the pot roast with the
turnips and serve sauce separately. Boiled or baked potatoes are a good
accompaniment.

**Marinated**

Pot Roast. Rub the larded beef with salt, pepper, and nutmeg.
Marinate for 8 hours in red wine to cover with 1 teaspoon thyme, 1 onion
stuck with 2 cloves, and 1/4 cup cognac, turning several times. Remove beef
from marinade and brown on all sides in butter or beef fat in a large, heavy
pan. Add marinade and 2 split pigs’ feet. Cover and simmer until tender.
Remove meat and pigs’ feet. Skim fat from pan juices. Thicken, if desired,
with beurre manié. Serve with baby carrots, steamed in butter, and boiled
potatoes.

**Pot Roast with Tomatoes.** Put the browned beef in a pan with 1 veal
knuckle, 2 cloves garlic, 1 clove-stuck onion, 1 teaspoon thyme, 1 teaspoon
dried basil or 1 tablespoon chopped fresh basil, 1/4 teaspoon Tabasco. 2
teaspoons salt, 1 teaspoon freshly ground black pepper, 2 cups canned
Italian plum tomatoes, and 1/4 cup red wine. Cover and simmer until almost
tender, then add 2 tablespoons tomato paste and continue cooking until
tender. Remove and discard veal knuckle. Skim fat from sauce before
serving with meat and macaroni or noodles.

**Mexican**

Sauté 4

pan with 1/2 teaspoon	im

sauce

parsley, a

**Anchovy**

fillets in ch
celery, 1

Italian pl
simmer 1

if liquid
for the 1,
buttered 1

**Leftovers**

of the po
page 190
layer of r
is thorou
the last 1C

Daube

The daube
from long
earthenwa
set into ti
pose of cr
different e
t beef, some
wax paper, cover pan, and 325° oven for 1 hour. Then and continue cooking until of a knife, 1½ to 2 hours, the beef until it is grainy
after. Skim excess fat from a sieve, pushing through. Add the tomato paste and ring the sauce to a boil and sauce separately.

7. Meanwhile, cook just tender, drain, and keep porch, and lard the beef with salt, broiler. Put beef in braising clove-stuck onion, 1 carrot, c, 1 bay leaf, 1½ cups beef and simmer for 1 hour, then until tender. Meanwhile, cook just tender, drain, and keep 4 sliced onions in rendered beef suet or beef fat, put in a braising pan with the browned beef, 1 teaspoon oregano, ½ teaspoon cumin seed, ½ teaspoon ground coriander, 2 tablespoons chili powder, salt to taste, ¼ teaspoon Tabasco, 1 cup beef broth, and ½ cup tomato puree. Cover and simmer until tender, turning meat several times in sauce. If sauce becomes too reduced, add more broth or tomato purée. Serve the meat sliced, with the sauce, skimmed of all fat. Garnish with chopped coriander or Italian parsley, and serve with pinto beans and tortillas.

§Flemish Pot Roast. Sauté 6 large onions, sliced, in 5 tablespoons butter until limp and golden. Season with salt and pepper. Put in a deep pan with the browned beef, 1 teaspoon thyme, 1 bay leaf, and 1 pint beer. Cover and simmer until tender. Remove meat, adjust seasoning in sauce, and serve over the sliced beef. Serve with parsleyed potatoes.

§Mexican Pot Roast. Stud the beef with slivers of garlic (do not lard). Sauté 4 sliced onions in rendered beef suet or beef fat, put in a braising pan with the browned beef, 1 teaspoon oregano, ½ teaspoon cumin seed, ½ teaspoon ground coriander, 2 tablespoons chili powder, salt to taste, ¼ teaspoon Tabasco, 1 cup beef broth, and ½ cup tomato puree. Cover and simmer until tender, turning meat several times in sauce. If sauce becomes too reduced, add more broth or tomato purée. Serve the meat sliced, with the sauce, skimmed of all fat. Garnish with chopped coriander or Italian parsley, and serve with pinto beans and tortillas.

§Anchovied Pot Roast. Stud the beef with garlic slivers and anchovy fillets (do not lard). Brown beef and put in a pan with 1 bay leaf, 1 rib celery, 3 carrots cut in small pieces, 1 tablespoon basil, 1 ½ cups canned Italian plum tomatoes, and freshly ground black pepper to taste. Cover and simmer until tender, turning once and adding a little water or tomato juice if liquid reduces too much. Add 1 cup soft black Greek or Italian olives for the last 15 minutes’ cooking time. Serve meat sliced, with the sauce, buttered macaroni, and a green salad.

§Leftover Pot Roast with Ratatouille, A good way to recycle what’s left of the pot roast for tomorrow’s dinner. Arrange a layer of ratatouille (see page 190) in a casserole, cover with slices of cold pot roast, and another layer of ratatouille. Bake in a 350° oven for 30 to 35 minutes, until beef is thoroughly heated through. Sprinkle grated Gruyère cheese on top for the last 10 minutes’ baking time.

Daube Aixoise

The daubes, or wine-flavored stews, of Provence derive their matchless flavor from long, slow cooking, traditionally in a daubière, a round, covered earthenware pot, that stood all night over a charcoal fire or on a metal disk set into the fireplace. A heavy enameled cast-iron pot serves the same purpose of holding the heat. When I lived in Provence I encountered many different daubes from Aix, Avignon, Nice, Marseilles, mostly made with beef, sometimes lamb (see page 394), often with a pig’s or calf’s foot added
You are editors at a big publishing house, working with Eddie Middleton’s manuscript, The Idiot’s Guide to Revenge. He’s just sent you his third chapter (‘Abracadabra, You Jerk”), an introduction to using magic to get back at your enemies. Now, Eddie is an inexperienced writer, and you’ve had to make numerous changes in his first two chapters, especially with confused or underdeveloped paragraphs. So you have a collective sigh, get out your red pencils, brew a pot of strong coffee and dig in.

You decide that the first paragraph, which introduces the main subject of the chapter, passes muster:

Sir James Frazer was no friend to magic (which he called “a fallacious guide to conduct”), but his chapters on “homeopathic” and “contagious” magic are a boon to the modern revenger, who may be a newcomer to the dark arts. Now, I know what you’re thinking: “Hey, I don’t have time to read some Victorian anthropologist. What I have is a boyfriend who just ran off with the popcorn girl from Loew’s. I’ve got a heap of rage and a bunch of pins. What should I stick them in?” Aha! Here’s where Sir James comes in handy. Basically, you can either poke holes in something that looks like your enemy (that’s “homeopathic” magic) or that contains something of his (that’s “contagious” magic). In this chapter we’ll learn how to use both of these methods, and let your foe beware!

But Middleton soon gets into trouble, with paragraphs lacking unity and/or development:

Everyone knows about voodoo dolls that look like your enemy, but the innovative revenger will find that “homeopathic” objects can be found, or made, just about anywhere. Having pizza for dinner? Try arranging the toppings into a rough likeness of your enemy’s face, then feeding it to the dog. Going pumpkin-buying with the kids? While they’re picking out the perfect Jack O’Lantern, you’re finding a gourd shaped like your mother-in-law’s head. I actually get along pretty well with my mother-in-law, but that’s another story. Friends whose instincts for vengeance I trust have had success with taking a photograph of an enemy and running it under the faucet until the image is effaced. Once in a while I send photos of random ponds, lakes and reservoirs to my former boss, just to keep him guessing (he can’t swim). Basically, any time you find yourself thinking, “That chew toy (or Twinkie, or cabbage, or Luke Skywalker action figure) looks exactly like X,” you’re halfway to homeopathic vengeance. Hamlet was slow to take revenge on Claudius; don’t make excuses for your procrastination like he did.

Similarly, there’s more than one way to skin your foe using contagious magic; in fact, if you can get a bit of his skin, you’re way ahead of the game! But seriously, there are countless ways to get pieces of an enemy’s wardrobe or genetic material. Be creative!

Working together, revise these into more successful paragraphs using deletion and/or expansion.
diagnostic essay

Choose one of the following options and write for the time allotted, or until you’ve produced a reasonably rounded, self-complete little essay (1-2 pages?). You may want to begin by jotting down ideas, thinking about the shape you want your essay to take, etc. Aim for a certain degree of legibility.

(1) Write the most formulaic admissions essay you can imagine. Think of actual narratives you’ve read or written (and haven’t we all?) in which some personal experience or observation, in itself possibly quite interesting, is forced in the end to fit into a prefabricated conclusion (“persistence pays off,” “appearances can be deceiving,” etc.); the writer/applicant “discovers” a “truth” that we all already “know.” (It should be clear, if only through subtle markers, that you’re self-consciously inhabiting an established genre with satiric intent; don’t simply reproduce your-or anyone’s—actual essay. Write a new one, and be creative.)

An added incentive if you choose this option: this is your chance to get a whole semester’s worth of cliches and platitudes out of your system.

(2) Imagine that this course is an island, and that the class will vote off one of its own at midnight (we won’t really). As you stand beside the bonfire, facing your instructor and peers, you improvise a speech in which you argue for your value to the class. Provide a transcript of that speech here.

You may wish to stress your strengths, and perhaps concede your weaknesses (as you perceive them), as a writer, reader, and participant in discussion.

Note: don’t choose this option if you want to be voted off!

Remember: this writing will not be graded or evaluated in any way. It is a chance for you to introduce yourself to me on the written page (in a small way), to begin the two-way flow of writing between us (it’s also a good way to get into the habit of writing in class).
Now that we’ve looked at some classics of the genre (by Plato, Berkeley, Hume, Diderot, Wilde, etc.), try your hand at an “essay” in the form of a philosophical dialogue, a conversation between two (or possibly more) discursive “actors” through which a thesis is advanced, using (primarily) logical appeal. (You may wish to use classical invention strategies in developing a thesis and support, though I will not require it.)

There should be one character/voice who knows from the start, and attempts to advance, the essay’s thesis (though she may not necessarily be the one to articulate it).

This is your opportunity to show what you’ve learned about logical appeal. You can show not only syllogisms, enthymemes and inductive reasoning in action, but also (possibly) fallacious reasoning that’s exposed.

Dialogues should be around six pages, and are due in my mailbox in Rabb Wednesday, October 11.
**Enthymemes**

1.) Officer! That guy just swiped my saxophone. Arrest him!

2.) Lucy? Oh, she’s anti-choice-I saw her holding a Bush sign down by the voter registration center.

3.) Elsa (gesturing at velvet paintings of rodeo clowns on her apartment walls): So what do you think of my collection?
   Edgar: Have you ever been to the Louvre? Every spot on those walls is covered with something beautiful. (Takes dramatic sip of Keystone Light) The Louvre this ain’t.

4.) Cheerful Fan (spotting acquaintance): Jerry! How you doing? Say, did you catch the Pats game yesterday?
   Depressed Fan (with eyes red from weeping): You looking to get your jaw busted?
   CF (laughing and clapping DF on the back): Ha! Ha! That’s a good one. But seriously, though; sure, the team’s 0 and 4, but [head coach] Belichick’s got a reputation for developing young players fast, and some of the kids on the offensive line are starting to show real improvement. And that’s without [first-round draft pick] Klemm, who’s almost healthy; he’ll be playing in a few weeks. And don’t forget, the schedule gets a lot easier in October. You worry too much!

**Your own:**

1.)

2.)

3.)
Working together, revise the following passages (from a draft of an essay advocating the consumption of unconventional foods) so that all quotations are smoothly integrated into the writer’s own sentences. Vary quotation techniques so as to avoid a stiff, repetitive feel. Cut any material which does not fit.

No known culture has ever taken to soil-eating, writes Professor Louise Gub, “we may not attribute this universal abstention to mere squeamishness; after all, numerous peoples have, under certain conditions, eaten offal, refuse, and even their own dead” (Gub 72). Jeff Tinkin notes that “cannibalistic cultures tend to arise in tropical or semi-tropical climates” (Tinkin 12). Whatever the origin of our inhibitions, it may be time to reconsider dirt-eating as a practice. Earth is mineral-rich and virtually without cost. “Come drought, come war, come famine, you always have the ground beneath your feet. You always have a place to pitch your tent, to build your wall, to rest your head” (Delaroche, 62). Furthermore, its great textural variety suggests the possibility of a multiplicity of recipes, as “I can see cutting clay into an omelet, sprinkling sand onto a salad, and spreading loam onto toasted rounds” (Elgar Sutton, a well-known cook, 423). In a world where traditional comestibles are often scarce, should today’s chefs not devote more energy to the preparation of soil-based dishes?

While there certainly exists a culinary tradition of igniting certain kinds of food (especially desserts) at table, it is generally agreed that incendiary dishes should be extinguished before eating. One gastronome, however, dissents from this view, “flame has a lovely flavor that is all its own” (Rinde 7). Moreover, modern science suggests that fires of different intensity may in fact be distinguishable by taste (noted flammologist Jean Wixell, “If you could consume it without incinerating your tongue, volcanic fire would probably taste like chicken,” 23), perhaps opening the door to a whole cuisine of fire. It is too much to imagine specialty restaurants where waiters wheel trays of flaming sticks made of different kinds of wood? Or backyard barbecues where one eats the coals themselves? For some lovers of combustible cuisine, “the future is now.”
Consider the “structuring” metaphors—the “concepts we live by”—that Lakoff and Johnson discuss here: “ARGUMENT IS WAR,” “THEORIES ARE BUILDINGS,” IDEAS ARE [lots of things],” etc. Choose one “metaphoric concept”—remember, this is a sustained relationship involving, generally, an abstraction like “ideas” or “love,” that structures our thinking pervasively and multiply (not a simple metaphor like, “My roommate’s a peach”)—preferably one you come up with yourself, but possibly one mentioned in the text. Generate at least three alternative metaphors for the idea or thing being compared (i.e. “Argument” as “Dance” rather than “War,” p.77). These metaphoric concepts should be sustainable (that is, an entire system of alternate thinking could be generated around each, a whole new way of viewing the idea). Bring these to class.
Suggestions for Reading and Responding in the One-to-One Conference

Nuts & Bolts of Writing Conferences

• Ask the student to come to each conference with a new typed draft and either (1) a cover sheet; (2) a list of problems and possible solutions; (3) questions she wants answered; (4) the best point highlighted; or (5) some combination of 14.

• If you have not seen the essay before, read it through one time without a pen in your hand; ask the student if it is OK to write on the essay.

• Give the paper back at the end of the conference (ask for it a day or two before, if you don’t want to respond to it cold); if you need a copy, make yourself one.

• Try to sit next to a student rather than behind a desk; keep the paper between you once you’ve read it.

• Keep quiet as much as possible; let the student talk most of the time.

Ways of Reading

• Read the text with an eye on revision (e.g., what is it trying to become? what could it be in its best incarnation? where does it contradict itself in tone or content? where do you want to read more?).

• Read the text against the student (e.g., what does she need to know to improve this text? what is he capable of at this point?).

• Read the text against the context (e.g., how much time is left in the conference? in the semester? what suggestions have you offered this student in previous conferences?).

• Read the text against yourself (e.g., are you feeling anxious? excited? aggravated? why?).

• Read and listen not only to what is said but also to what is not being said.

Ways of Responding to Works-in-Progress

• When possible, attend to larger concerns before smaller ones (e.g., meaning before organization; organization before style; style before grammar, etc.).

• Error in your response on the side of generosity unless the student is self-satisfied and complacent; in that case, error on the side of provocation.

• Remember that sometimes regression can be progress and “progress” can be regressive.

• Evaluate something -- but not everything -- in every conference.

• By the end of the conference, work with the student to articulate a strategy for revision of the work-in-progress; have the student tell you what she plans to do next.
IN-CLASS DIAGNOSTIC

Please write legibly.
I’m nearsighted enough as it is.

Your roommate tells you:

I know astrology is a real science. It goes back to the ancient Egyptians, and really famous people have believed in it. It’s worked in my life too. An astrologer predicted I’d break up with my boyfriend/girlfriend and then find a new one, and you know what? I did! Besides, an astrologer on an infomercial predicted that Clinton would win the election. How can you say something’s not right when millions of people believe it?

After you open a window to clear out the incense, please discuss the different types of arguments your roommate is presenting. Are any of them valid? Explain why or why not. How would you persuade your roommate to reconsider his or her opinions on this matter?

Orwell Essay
(Due Feb. 1, 1993)

Orwell is clearly a writer who feels deeply the connection between our use of language and our lives as social beings, our political lives. Discuss in a two-page paper (longer is o.k.) Orwell’s argument in “Politics and the English Language.” What does he want to persuade us to do? Why? How does this essay relate to the other two essays by Orwell that you have read? Do they help to explain how he arrived at his position in “Politics and the English Language”? Feel free to compare these essays with any other Orwell you may have read.