"You are so young," Rainer Maria Rilke (1895-1926) wrote in July of 1903 to a novice poet who had written to him for advice, "so before all beginning . . . I want to beg you, as much as I can . . . to be patient toward all that is unsolved in your heart and to try to love the questions themselves like locked rooms and like books that are written in a very foreign tongue. Do not now seek the answers, which cannot be given you because you would not be able to live them. And the point is, to live everything.

In many ways our reading and the journal you keep for this course are opportunities to love and live questions themselves. Of course we will also come up with answers when we can; we should, for example, always try to figure out how a text works. But the point of reading and journal-keeping in this course is to experience everything reading enables you to experience—to become attentive and responsive in specific ways to the arrangements of words you confront everywhere.

You may notice as you start reading for your journal that reading is like traveling. If you don't remind yourself to pay attention, you might simply roll along on the bus worrying about your date or lack thereof Saturday night, and completely miss the redwoods or the Eiffel tower or the stampede of elephants charging across the plain. Reading is, however, a bit harder than traveling; you don't have an energetic guide startling you from your daydreams with a sudden: "and now, approaching on the left . . . ."

When you are faced with a reading that seems dense, foreign or dull to you, imagine that your eyes are traveling over a blank piece of paper. Or actually look at a blank piece of paper for a moment. What does it make you think? Now go back to your reading. Read a line or two. How has the blank space changed? What are you thinking now? Our journals are a way of distinguishing in specific and creative ways between each text we read and a blank piece of paper.

As you work on your journal, you should also keep in mind that reading is like traveling because you are the only person who can do it for yourself. No matter how many slide shows you see of Tahiti, for example, you still must go there to know what it is like; no matter how many opinions or summaries you hear or read about a book or poem, you must read it for yourself to experience it. Furthermore, once you are there, in Tahiti or wherever, the guidebooks can only suggest directions your experience might take, but your actual experience is subjective and therefore unique:
you go home knowing Tahiti as no one has ever known it before. Likewise, you can read criticism about a text, and hear professors talk about a text, and these will help you enjoy and understand the text in certain ways, but your experience of the text will be yours alone. The text will have a new and unique life in your mind. Our journals are a way of acknowledging and exploring our own individual readings of texts.

You must respond in your journal to all reading you do for this course, and should also respond to some of the reading you do for other courses and for pleasure. Also try responding to overheard bits of conversation, ads, songs, signs--anything that features words. A response to these latter categories of discourse could be as simple as writing down what you heard or saw and commenting briefly on why it struck you.

POSSIBLE JOURNAL RESPONSES TO A READING
(all of which to be demonstrated in class):

I. Free Association Responses

- Identify the purpose of a certain group of words or images serves in a text, and then make a list of other words or images that could serve that same purpose.
- Use the text as a springboard for stream-of-consciousness writing.
- What does the text remind you of? Write about a person, idea, problem, or incident that the text has brought to your mind. It doesn't have to be anything directly related to the text; dissimilar things often tumble together in your mind for reasons that are not clear to you, or at least are not clear to you yet. Paying attention to such tumbling can prove enormously insightful and eventually helpful to your writing.

II. How does the text work?--Analytic Responses:

- Write down the word or words, line or lines that seem to be central to the text, or the word(s) or sentence(s) that you will remember after you've forgotten most of the rest of the text. Why do you think these words or sentences will stick in your mind?
- How is the text organized? Outline it or issue-tree it.
- How does the text begin and end? Copy the beginning or ending into your journal and suggest some reasons why they are so effective—or so ineffective.
- Are there any unusual or startling connections between sentences or between paragraphs in the text? How do they challenge your mind?

III. Conversational Responses:

- Respond to the text as if it were a person talking to you. Write in the margins as you read, then record sections of the text along with your comments in your journal. You might write, "You've got to be kidding! That's ridiculous because..." or "Yes, I agree! And furthermore...."
In this paper, you will have the opportunity to buttress your own position on your topic with research from secondary sources. This paper—which should be eight pages—represents the culmination of all we've studied this semester; as a result, it will count more heavily in your final grade. Your paper should incorporate what we've considered: it should have lots of details; be well organized/structured; define its terms; analyze its subjects; have a clear thesis, topic sentences, and conclusion; use stylish sentences; and, of course, address (and convince) its reader.

Your paper will also encompass all of the basic argument principles we discussed: it should present a reasoned position, concede and/or refute the strongest opposition case (use your arguing against yourself paper here), present good evidence, and have a sober tone.

Your research will provide you with the evidence you need to logically support your position. You should have several types of evidence: (1) statistics and other "hard data" on your topic, (2) opinions of authorities, and (3) examples of current events relevant to your topic, which shed light on your position.

Compiling a Working Bibliography

Allow yourself several hours in the library to complete your search for sources. It will be easier and faster to do most of the searching at one time, rather than doing it in little chunks. The object is for you to discover more material than you will need so that you can choose the most valuable and have some sources to fall back on if what you want is missing, or if some sources prove useless.

Keep all of your work together, to hand in with your final paper. You may want to keep it all in one notebook for handy reference. Be sure to write down enough information on every source that you could find it again if necessary.

Some sources to get you started on your search:

(1) Infotrac: Infotrac is a computer database of recent newspaper and magazine articles. It's near the card-catalogue. It will provide you with a bibliography of current articles on your topic, which you can print out. Refer to the index of magazine holdings posted on the wall behind it to see if Brandeis has what it lists. Some of the magazines may be on microfilm.

Infotrac is an immense database, and you may find it easier
to limit your search to the most recent years (3-4) of The Reader's Guide to Perfidical Literature. The Social Sciences Index may also be useful for some topics. Ask the reference librarian to show you where these are.

2) National Newspapers Index: Located in the periodicals room awnnstairs from the reserve room. A microfilm index, by topic, to major newspapers, can lead you to news stories related to your topic—a great source of relevant examples. Editorials can also be useful—interesting—they'll show the different arguments that can go into your topic.

The library has the major newspapers on microfilm (up to 9/30/87 in most cases): more recent issues are available on request at the periodicals desk. You can also ask the person there to help you locate microfilm sources.

Another path to relevant newspaper articles is the index to a particular paper. These indices come in book form, and are available for the New York Times, Washington Post, Wall Street Journal, and others. They are also organized by topic, and are located in the periodicals room.


4) Facts on File: gives a very brief synopsis of major news events. Also at the reference desk.

5) Louis: check the computer for any major books on your topic, but don't get bogged down in books. Current press will be more important for current issues.

6) Your friendly reference librarian: the reference library will be delighted to help you, if you are nice to him/her. He/she can direct you to helpful resources for your specific topics, as well as help you use the materials listed above. Ask him/her about finding gallopolis on your topic, to see how public sentiment goes.

Parameters of Your Research Paper

You will need to pace yourself as you work on the research paper. Complete your research before the break so that you can have a draft by December 1. At that time, I will pair you with a classmate, and you can exchange drafts and receive peer feedback before you revise.
If you research your topic well, you should end up with at least 15 articles to actually use in your presentation. Make sure they are not all from the same type of source (i.e., 15 newspaper articles is not acceptable). They should be from at least 4 different sources.

The MLA Handbook will be one of your most important resources as you work on your research paper. Look through it to see what it can offer you. Everyone should read the following sections:

1. Plagiarism, pp. 19-23 (shows you how to quote and summarize your sources without plagiarizing)

   Quotations, pp. 48-58
   Footnotes, section 5.8, pp. 165-181.
   (These are mostly pages of examples to which you can refer as you include quotes, rite titles, and compile footnotes and bibliography, so it's not as much reading as it looks like.)

The Basics

- Research paper, eight, pages
- Complete footnotes and bibliography
- Argues your position on a current issue
- Uses at least 15 articles from at least 4 different sources
- Be prepared to hand in all you work from beginning your library search to revising your first draft.

Draft due, Tuesday, December 1.
Topic/tentative theses:

BACKGROUND READING

Headings under which I might find material in the card catalogue and in indexes and references: (use the Library of Congress Subject Headings to answer this):

Begin by getting some general information. What encyclopedias or dictionaries might cover your subject? (See 185-186 and hardout.) List them here.

Now look up several articles in these sources on your possible topic. Read them, noting any narrower ideas/arguable assertions/potential theses they call to mind. List relevant information from the bibliographies these general works should have.

CONSTRUCT THE WORKING BIBLIOGRAPHY:

This real search begins. Take these steps in order and you ought to have a relatively painless, fairly productive search. Allow yourself 3-4 hours in the library to complete the rest of this section; it's easier and faster to do it all at once than in little chunks. The object is for you to discover new materials that you will not have seen to fulfill one or if what you want is missing; or if other sources prove useless.

First, check the bibliography you got from your general reading. It should list both books and periodical articles. Start with books. Pick out good sounding titles and go find it. Does this bibliographic heading help you find more books. (Only doing this be accomplished with reading abstracts, authors, and call numbers.

If this exercise doesn't lead you to relevant books, go to the card catalogue. The new library of course subject headings to find books that might be helpful. As above, copy carefully the subject names, book titles, and call call numbers. Put a + in front of any book that has a bibliography; you could use in later step, if necessary.
After you've recorded book possibilities, you're ready to search indexes. Start with the Readers' Guide. Check at least 3 years and list articles on your topic that seem useful. Cross reference using the subject headings you found. Be sure to expand all abbreviations of periodical names.

Now check a specialized index for more material on your topic. Which ones will you use?

List articles that are relevant that you find on your topic. Expand all abbreviations. Remember to consult indexes for more than one year.

Go to the New York Times Index. Remember that it goes by year, so look through several volumes. List all articles that look useful. Some entries in the index will be summarized; use this resource to screen articles for relevance.

The 15 best-looking of all these sources can constitute your working bibliography.

BEGINNING PRELIMINARY RESEARCH
Find call numbers of periodicals and newspapers (including articles you found in your encyclopedias and one book). Copy them down carefully. Cross out any periodicals that the library doesn't carry—unless they're essential and you want to get via interlibrary loan. Then look up the call number for the New York Times if you found articles in it that you want to use.
"Write down floor locations of your materials, then go after Rem, work systematically, floor by floor, and your search will go much faster.

Don't scorr up every source you find, but take the time to evaluate each briefly, then you find a journal or periodical, skim the article. Put a star in front of every listing of an article that is useful. Put a 3 in front of every article that provides a useful bibliography. Cross out duds. After evaluating these sources, you might gather up key articles for xerography, note the locations of the others, and return the volumes to their exact positions on the shelves.

When you find a book, evaluate it for relevance and reliability, as you did the articles. If it looks good, take it; to check it out. Don't wait and go back for it later if it's not there. If a book isn't useful, cross it off your list and put it back in its spot.

If you can't find a book, journal, or periodical in the stacks:
--Check nearby xerography rooms; someone may have made copies from it and left it there.
--Go to the circulation desk, ask about the sources you haven't accounted for. (You'll need to provide author, title, and call numbers.) Initiate a search for any item that is missing, and put a hold on any item that is checked out.

Armed with this, you're ready to research. If you haven't been recording your information on notecards, transfer all the essential information about the useful sources you found to notecards now, for easy reference, and to make compiling your final bibliography simple.

Remember, when in doubt about any stage of your research, ask a librarian for help. It's the librarians' job to field questions from lost researchers.

This tool to help students get started on the research paper could be refined and streamlined, but it works to get them digging in the library -- digging thoroughly.
EXERCISE IN TONE

What is the writer's attitude toward his subject and his audience in each of the following? Can you characterize the speaker? What is your first impression of this person?

1. You have received my formal application which consists almost entirely of dry statistics that are purported to enable you to make a judgment as to my intellectual competence. However, that application does little to reveal me as a person. Hopefully the remainder of this letter shall remedy that inadequacy.

2. This evening I caught my feet in the rungs of the cafeteria chair, and it took my roommate and I fifteen minutes to extricate me. Jane, fortunately, is used to these little situations by now and was fairly efficient in dragging me out of sight for the operation, although she was laughing hysterically the whole time.

3. Actually, I don't understand why your organization requires this autobiography, but I can't see any harm in it. Therefore, here goes.

4. I am answering your advertisement that appeared in Saturday's edition of the Herald for the position of mother's helper for next summer. I am interested in this position because I enjoy working with young children, and your two little girls sound really exciting. I realize that a personal interview will be necessary later, but I thought that I would give you a few facts about myself first.

5. Due to my inquisitive feminine nature, I have been prompted to write for further information concerning your ad for a sophisticated companion. In return, for your interest and delight, I should like to tell you something of myself.

6. While I was a student at I.S.U., I became quite close to one of my literature instructors. Mrs. Moran was so helpful and very interested in my future. Upon telling her that I was transferring to the University of Illinois, she enthusiastically told me about your friendship with her. She recounted some of the trials and tribulations that the two of you had suffered as undergraduates. She insisted that I write to you and introduce myself. She felt if we could get acquainted you might be willing to help me get adjusted more quickly to my new surroundings. In order that you will know me better, I will tell you something about my background and future plans.
Deductive Reasoning

In deductive reasoning, you offer an established principle or premise, and then argue on the basis of it. Behind all deductive reasoning lies the **syllogism**, which tests the validity of the primary assertion. A syllogism consists of two premises, followed by a conclusion.

The main fallacies of deductive reasoning are:

1) **Assuming the truth of what you are trying to prove:** in other words, using the premise as your conclusion.

   Women's place is in the home, so they shouldn't be running off to work.

2) **Using non sequitur, or asserting a conclusion which does not follow from the premise.**

   This is the best movie I've seen all year; it should win an Oscar for sure.

3) **Arguing post hoc, ergo propter hoc (after this, therefore because of this): reasoning from coincidence to establish causation.**

   I won't say it's his fault, but she certainly was not an alcoholic before she married him.

The Syllogism

A well-reasoned syllogism looks like this:

\[
\begin{align*}
A &= B. \\
C &= A. \\
\text{THEREFORE} & \quad C = B.
\end{align*}
\]

For instance,

All men are mortal. (A = men, B = mortal; A = B)

Socrates was a man. (C = Socrates, A = men; C = A)

Socrates is mortal. (C = Socrates, B = mortal; C = B).

Faulty syllogisms can have premises which are not true (where A does not equal B); or they can switch the logic around. Consider the following example:

God is color-blind. (A = God, B = color-blind)

My father is color-blind. (C = father, B = color-blind)

My father is God. (C = A, instead of C = B.)
what's wrong with the following syllogisms?

Oiet causes weight loss.
Death causes weight loss.
Death is a diet.

All babies crawl.
All snakes crawl.
All babies are snakes.

All fictions are facts.
All lies are fictions.
All lies are facts.

All men are mortal.
All women are excluded from the category men.
All women are immortal.

All nuns are women.
All nuns are chaste.
All women are chaste.

All men have noses.
My dog has a nose.
My dog is a man.

Nothing is better than God.
A hot dog is better than nothing.
A hat dog is better than God.

All gill breathers are fish.
A human embryo breathes with gills at 6 weeks.
A 6 week old embryo is a fish.

Any organism with human chromosomes is human.
A human embryo has human chromosomes at conception.
A human embryo is a human.

The taking of human life is evil.
Capital punishment takes a human life.
Capital punishment is evil.
Analyzing Persuasive Techniques in Advertising

Please select from one of the following topics for a four to five page essay. Study Berger's essay (Scholes & Comley, 234-235) before you begin, and incorporate his analysis of how ads work into your own (i.e., show how the ads do what Berger says they do).

1. Decide on a magazine that interests you. Consider the advertisements in it. Categorize the ads according to the persuasive techniques they use, and the images they present? What absolutes do the ads appeal to? How do they define these absolutes? What do they promise the prospective buyer? How are the ads similar and different? Would you be able to guess what magazine (or at least what type of magazine) they came from?

2. Decide on a product, and find advertisements for it in several different magazines. Analyze the persuasive techniques and images presented in each ad. How do the appeals differ? How is the appeal adjusted to entice the assumed audience? What different absolutes are presented, and what promises made? How do the different contexts determine (relate to) each ad's approach?

3. Pick an absolute - for instance, patriotism (a common theme of late in advertising), femininity, or masculinity (or come up with your own) - and find several ads for different products which build their persuasive power on the absolute. Analyze the different messages and definitions. How and why are they presented in the persuasive service of the products?

Plan to say and plan to do due Tuesday, 10/27.

Final essay due Tuesday, 11/3.

*See Flower, pages 70-72, if you forget what these are.