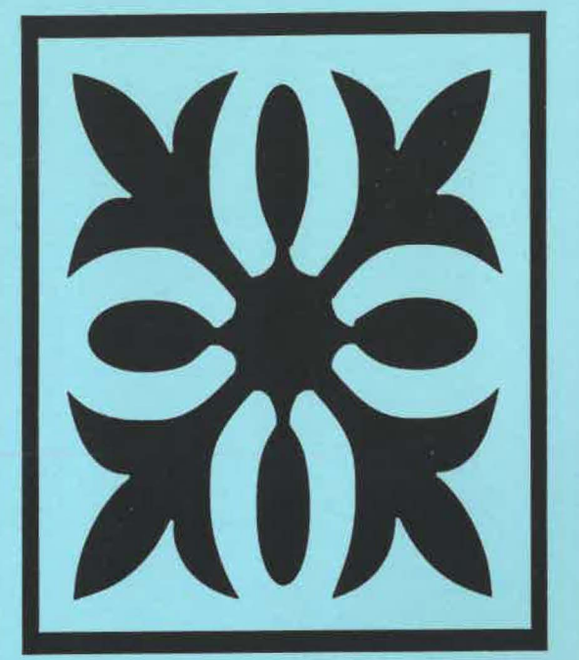
MINNESOTA ENGLISH JOURNAL



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Annual membership is $25.00 for teachers, $10.00 for students. The membership year runs from October to October or April to April. One year's membership entitles a member to two journals and four newsletters. MCTE is an affiliate of the National Council of Teachers of English, open to elementary, secondary, and college teachers interested in improving the teaching of English. Membership information is available from Chris Gordon, Executive Secretary, St. Cloud State University, 109 Riverview, St. Cloud MN 56301. Single copies of the Minnesota English Journal are $3.50. Manuscripts and other correspondence concerning the MEJ should be sent to Gayle Gaskill, #4139 College of St. Catherine, 2004 Randolph Ave., St. Paul MN 55105.

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Call for Papers for the Minnesota English Journal

For the Spring and Fall 1995 *issues*

Here are some suggested topics:

- "Best Brief Strategies" (50-200 word descriptions of successful teaching techniques)
- Original poetry: your own or that of your students
- Full length essays on teaching strategies/classroom activities
- Rhetoric/teaching composition
- Language issues
- Literary theory
- Composition research
- Literary criticism / analysis with an awareness of teaching
- Censorship issues
- Teaching critical thinking
- Discussions of unique courses or programs in English/Language Arts
- Reading — research and pedagogy
- Nonfiction literature
- Professional issues
- Writing across the curriculum (particularly descriptions of programs)
- Canadian literature for American students
- Bibliographies relating to the previous topics
- Review of current books
- Children's literature
- American literature
- British literature
- World literature
- Literature for young adults
- "To Air is Human" humorous or thought-provoking examples of misspellings or unexpected language use from student and faculty papers

Use MLA style; include a version of your article on computer diskette if possible.

Send manuscripts to:

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To Our Readers:

This issue of the Minnesota English Journal has six stimulating articles and six reviews, all focused on strategies for teaching and thinking about language arts and literature. NCTE president-elect Miriam T. Chaplin summarizes issues in the NCTE's demanding effort to establish national standards for students, an effort which implies national standards for their teachers as well. As Dr. Chaplin points out, the language arts are the foundation of all educational standards. Meanwhile, Suzanne L. Bunkers, Paul Carney, and Hildy Miller—in humorous, scientific, and narrative styles—present their strategies to involve students in reading critically, confidently, and attentively. Finally, Louis Garrett presents the contest between love and time in Shakespeare's sonnets, and an international scholar, Zuo, Zhicheng, recognizes our language's linguistic debt to Chinese culture.

Once more you've sent contributions to the new column **To Air is Human**, humorous or thought-provoking examples of misspellings or unexpected language use from student papers. We all enjoy sharing innocent linguistic slips and unintended puns. Please continue to send them to me with the grade level and anything else I need to create a context.

Book Reviews: As you see from the Announcements page, I'm actively recruiting your reviews of timely, helpful publications. Call or e-mail your suggestions, and I'll see to it that you get the books so that MEJ readers can have your insights.

Original Poetry: This issue includes some poetry by MCTE members. I'd enjoy reading yours or that of any students whose work merits sharing with MCTE members.

Finally, I'd like to revive the **Best Brief Strategies** column started in the summer issue. Send me—in 500 words or fewer—some simple, practical classroom technique. Perhaps this is a new device you've just tried, or it's something your chair, your students, or a colleague once praised, and you said, "Oh that? But I've always done that. Doesn't everybody?" Here's a sample: on the first day of class I give my students index cards and ask them to write their names, telephone numbers, majors, career goals, and something interesting about themselves. That day I read the interesting bits from the cards aloud to help students get acquainted. Throughout the term I deal out the cards unto the desk as my seating chart and attendance tally. Afterwards I merge them alphabetically into my Lifetime File so that years later when the phone rings and a now unfamiliar voice says, "Hi, Dr. Gaskill. Remember me?" after just a moment of searching—I do. Now it's your turn. I know you have a more clever teaching trick than mine. Share it with us.

Of course, I'm pleased to continue the MEJ's tradition of publishing excellent, thought-provoking research articles of conventional length—10 to 15 pages typescript, MLA style. Let me know your suggestions for the journal.

National Standards in English Language Arts: Where do we go from here?

by
Miriam T. Chaplin
NCTE President-Elect
May 1994

Introduction

At the center of the current educational reform movement is the call for national standards that will specify what students should know and be able to do. Reform is not a new phenomenon in American education. Since the inception of public schools, there have been consistent discussions about their mission and public demands for changes that would make the schools more relevant to issues that impinge upon education. Historically, however, reform has not resolved issues; it may buy time, but always at the expense of allowing the same concerns to fester below the surface until they erupt later – maybe in different guises – but always as the same unresolved problems. The issue of national standards is one that arises often.

In a February 1994 article in Education and Urban Society, Miles Myers traces the history of national standards movements to the late 1800's, beginning with the National Education Association's Committee of Ten (Myers 1994). However, as Myers shows, none of the attempts have had the educational impact intended by those who supported them. The standards movement of the 1990s is both similar to and different from earlier movements.

The issues which gave rise to the current movement are global in scope. National Standards is a response to turbulent social, economic and political crises around the world. The economy of the United States has changed from production to service, thus necessitating changes in the skills of the workforce. The rapid growth of the economy of Japan has made it a world leader and a competitor in the global marketplace, which until recently, has been dominated

by the United States and Western European countries. The reunification of Germany and the breakup of the Soviet Union have created a major shift in political power. The dismantling of apartheid in South Africa, and that nation's uncertain emergence as a democracy must also be taken into consideration. These and other social, political, and economic shifts in the world intensify the need and the urgency for American educators to make substantive changes in the ways they prepare students to participate as consumers and workers.

Public concern over these global issues has led to the placement of education on the national agenda. The publication of A Nation at Risk in 1982, which asserted that America was losing its competitive edge in the global marketplace because of the reported low performances of its students, was sufficient to stir the interest of politicians and to lead them to give education a prominent place in their platforms for reelection.

Public concern also stimulated President Bush to convene his now famous 1989 Education Summit, to which he invited governors of all fifty states. Out of this summit came the call for national standards. The parameters set by the governors, however, make the call for standards different from other reforms. The standards are intended to apply to all students, regardless of their present performances or circumstances. There is no remediation plank in the new call for higher standards. They do not purport to separate students who can achieve them from those who can't or don't. Educators are challenged to use multiple pathways in instruction until a method is found that fits the learning styles and experiential backgrounds of their students. Given the deficiency model that currently pervades American education and which concentrates on students' deficiencies before identifying their strengths, this is a challenge of revolutionary proportions. It is based on the assumption that all students can achieve high standards if they are taught appropriately.

The systemic nature of the current standards movement further sets it apart from earlier movements. All parts of the education process are included. Content standards are being developed by the subject matter organizations. The New Standards Project is developing new models for linking instruction to performance. Their "primary goal is to use a new system of standards and

assessments as the cornerstone of a strategy to greatly improve the performance of all students, particularly those who perform least well now." The National Board for Professional Teaching Standards is developing higher standards for teachers and a means of assessing teacher behaviors. In addition, benchmarks in each of the fifty states are standards that will guide state curriculums.

Noticeably missing from the standards movement, however, is a government mandate for delivery standards which will facilitate the attainment of the standards by students and teachers. While government leaders have embraced the concept of higher standards for all students, they have hesitated to grapple with the thorny problem of providing the resources necessary to make educational environments equitable. Delivery standards are needed to guarantee a quality educational experience for students and teachers. Delivery standards should specify a commitment to the provision of material resources to be used in instruction and inservice training that will help teachers to develop paradigms for teaching and learning that are consistent with new theories and practices.

There is a tendency to fuse delivery standards into opportunity to learn standards. They are not one and the same. Delivery refers to resources, while opportunity refers to access. Since the 1954 Supreme Court decision in Brown vs. Board of Ed., many efforts have been expended to provide access to education for all students. Busing is one such effort. Very little has been done, however, to ensure that all students receive the highest levels of instruction. For American students to attain world-class standards, they should receive world-class instruction in world-class schools.

Standards Project in English Language Arts

I represent the Standards Project in English Language Arts. Initially funded by the Department of Education, the project is now under the auspices of the National Council of Teachers of English and the International Reading Association. When the government withdrew funding from the project prior to its completion, NCTE and IRA overwhelmingly voted to proceed with standards development using their own resources. The two organizations' commitment is based on a belief that literacy is the vanguard of education. English

language arts are fundamental to standards in all other disciplines. NCTE and IRA together represent more than 300,000 teachers and language specialists. Their affiliate organizations number more than 500 throughout the United States. Because of years of work in the field, these organizations have the distinct advantage of being able to ground the standards in sound theoretical and philosophical research that provides the best scaffold for the application of knowledge to practice. Within these organizations, there is a keen sense of responsibility to lend expertise and experience to the education of American students.

In addition, the process of standards development offers an opportunity for NCTE and IRA to involve the stakeholders in American education in a national conversation about what students should know and be able to do in English language arts. The major stakeholders are students, parents, teachers, legislators, community activists, religious leaders, senior citizens, business executives, college professors, professionals outside the field of education, and leaders of special groups. To accomplish these goals, NCTE and IRA intend to play a major role in the process of change that national standards represent.

Concepts Underlying Standards Development

The development of national standards is not an easy task. It is weighted by the complexities of American society at the end of the twentieth century and the promise of what the twenty–first century holds. Expectations of students in the schools must be matched by a consideration of the total landscape of American society. Standards developers must take into account the classism, racism, and homophobia that characterize society, changes in traditional family structures, increased violence inside and outside the schools, shifting demographics, alienation of societal groups, widespread unemployment, homelessness, the existence of a drug culture, and technologies that stagger the human imagination.

The challenge to those who are setting standards is whether they can hold to a belief that students are not victims of their biographies, but monuments to human experiences. They must be sure that the standards they produce can prevail in the climate to which they must conform.

In spite of the innate problems and the half-hearted commitment of the government to work toward substantive change, I support the development of national standards because I believe they may be the best alternative to reaching educational equity for all students. My support, however, is coupled with serious concerns.

I am troubled by the preoccupation of many Americans with the measurement of students' proficiencies, without a concomitant concern for the instructional environment in which students develop. I approve of the approach taken by the New Standards Project in its Social Compact, which coordinates instruction and teacher preparation with student performance. I am very cautious, however, about the view of legislators that higher scores on performance tests translate simply into a workforce that can compete internationally. I understand the importance of education to gainful employment, but education offers much more than extrinsic rewards. We must not forget the worth of education to personal values and views of reality. Students must be motivated intrinsically to learn strategies that will help them to live with and to respect other people and themselves. They must want to study history as a means of understanding the present. They must learn to use critical thought to solve personal and practical problems that they face away from work as well as those they meet on the job. Students must also learn to understand and use language to explore their own world thoughts and to communicate with various audiences. These are the skills that are useful in the world of work, but they are fundamental to life in other contexts as well.

Finally, I worry that the countless hours of creative work that standards developers are devoting to the revolution of American education may be lost if their products are used as band-aids instead of as preventions and cures. Educators must prepare themselves to work proactively to ensure that this does not happen.

Standards must be framed in language that is readily understood by the public and the profession. Probing questions should serve as guideposts along the way:

1. Will the standards serve as a guide for developing the students' proficiencies for living as well as working?

2. Will the standards build on what students already know and how they know it?

3. Will the standards have an impact on teachers who have internalized low expectations for certain groups of students?

4. Will the standards be bold enough to honor students' home languages as they seek to broaden students' language horizons?

5. Will the standards encompass a broad definition of what literature is and how it can be used in the context of students' lives?

6. Will the standards offer a concept of language learning that will survive among the plethora of ideas and definitions that already exist?

7. Will the standards offer educators a means of determining who students are and the contexts they represent?

8. Will the standards be able to stand as guiding principles instead of curriculum mandates?

Purpose of the Standards Project in English Language Arts

The National Council of Teachers of English and the International Reading Association will develop content standards in English language arts as a public service to all Americans who have high stakes in the education of students. The standards will include authentic literature and the accompanying skills of reading, writing, speaking, and listening.

Organization of the Project

The project will involve five groups of participants: writers, editors, consultants, NCTE/IRA officers, and affiliate organizations. The Board of

Directors of IRA and the Executive Committee of NCTE will have final approval of the document.

Critique and Consensus

The standards project has in place more than three hundred focal groups made up of educators, students, parents, business leaders, college professors, educational researchers, special interest groups, and legislators. These groups have reviewed two professional collections disseminated in 1993-94 and provided feedback. As other drafts are produced, they will be encouraged to provide additional input. Most of the affiliate organizations at the local and state levels in NCTE/IRA serve as focal groups, as do groups external to these organizations. We invite the involvement of other persons or groups who may desire to form focal groups.

Dissemination

Drafts of the document will be widely disseminated during the development process. Subsequent to NCTE/IRA Board approval, the final document will be published and made available to school districts, state departments of education, and other groups who may request it.

A Look Ahead

The developers of the English language arts standards project consider the standards to be continuous rather than static. The process of development will provide new understandings that are not included in the first document. They will be added to subsequent drafts. Standards must relate to the students for whom they are intended and reflect the most current knowledge available. Change is inevitable.

As NCTE and IRA move aggressively toward completion of the standards project, it is important that questions continue to be raised. We must regularly step outside the process and view the document from a distance. We have listed what we believe to be some of the right questions. Now we must write the right standards.

If we write the right standards, they will speak to America in a loud voice and say that these are the highest values of those who know best what and how to teach in English language arts. If we write the right standards, they will not simply reform the teaching and learning of English language arts, they will revolutionize the profession and the schools. If we write the right standards, they will answer the right questions and, as John Goodlad says, the right questions concern not what the child must do to get ready for the school, but what the school must do to get ready for the child.

Work Cited

Myers, Miles. "Problems and Issues Facing the National Standard Project in English." Education and Urban Society. 26 (1994): 141-57.

Thinking and Writing Critically with Metaphor

by
Hildy Miller

Imagine a classroom of students asked to question the claim that people have the right to own weapons because this right is guaranteed by the Constitution. They might begin by wondering about our cultural assumption that the authority of the Constitution is absolute. Their instructor might then explain that we call this line of reasoning an "appeal to authority" when we cite a person or, in this case, a document considered especially authoritative. If all goes as it should, this exercise in critical thinking should help teach students to analyze ideas systematically.

Through an exercise such as this, critical thinking and writing encourages students to focus sharply on what they read and write. Many educators feel that students possess only a fuzzy sense of how to abstract ideas from a text and need formal guidance in methods designed to move them from a merely shallow processing of a text to a deep understanding of it. As a remedy for shallow thinking, we have turned to the notion of teaching a set of rhetorical skills, which taken together constitute the rubric of critical thinking. These activities are derived from familiar strategies of traditional rhetoric, including distinguishing between inductive and deductive reasoning, learning to recognize assumptions and draw inferences, constructing syllogisms, and uncovering logical fallacies.

Clearly, this critical process encourages precision in reading and writing by providing students with a ready-made heuristic. What is problematic is that the process moves the students in one direction only, a direction that learning studies characterize as the "serialist" approach. That is, learners tend to focus on details and procedures, taking note of sequential details and working systematically through a series of steps (Schmeck 240). As useful as this process may be, overreliance on it alone can encourage an unbalanced and inflexible approach to learning in which students develop intensity of vision at the expense of

breadth, because they fail to schematize analytical parts into a larger whole context.

This lopsidedness of our current analytical approach to critical thinking and writing can be counterbalanced by teaching metaphorical heuristics. The word "metaphor" comes from a Greek word that means "to change and to transfer meaning." In its most general sense, a metaphor transfers meaning from one context to another, shows a context differently, or even creates an entirely new concept from a fresh perspective on the same context. Metaphor is thinking by synthesis. Contemporary research has moved our understanding of metaphor far from the limited assumption of classical rhetoric that metaphor simply meant the transfer of meaning from one word to another. In this ancient view, the statement "That person is a lion" was said to derive its meaning from the transfer of qualities associated with lions—such as aggressiveness and independence—to the qualities we associate with a person. Today, we recognize that metaphor can function not just on the discourse level of the word, but at the sentence- or even text-level. It is not just a substitution of a fancy word for a plain one but is a key way that we conceptualize (Ricoeur 216). Our metaphorical propensity for seeing one thing in terms of another is recognized as a central part of the structure of thought and language, a structure very much in evidence in actual written or spoken texts and in our general cultural attitudes.

Metaphorical thinking is one manifestation of the learning strategy labeled "holist." That is, a learner takes a global perspective, building an overall map of an issue by using metaphor, illustration, and anecdote in a random way. Such a strategy produces a broad focus of attention (Schmeck 240). Both serialist and holist thinking are necessary if learners are to achieve a balanced perspective; thus both analysis and synthesis should be part of the repertoire of available thinking and writing strategies we offer students. However, despite the availability of research establishing the centrality of metaphor in thought and language, schools still lag in emphasizing its importance for balanced critical thought. Pollio, in his study of metaphor use in education, finds that even now it is rarely taught as a thinking strategy but is instead usually confined to its ancient ornamental function (170). However, metaphor when used in its broader sense, is well suited to teaching particular kinds of synthesis.

Those metaphors that we find permeating the language of our culture are often implicit ones that organize our experience and orient us in a certain direction. They impose their perspective on us whether we are consciously aware of it or not. Lakoff and Johnson, in their well known study Metaphors We Live By, have identified many of these underlying metaphors. For example, they present a family of metaphorical expressions such as "He attacked every weak point in my argument"; "I've never won an argument with him"; and "He shot down all of my arguments" (4). Underlying these interrelated metaphors they find a central controlling metaphoric equation—ARGUMENT IS WAR—and it is from the agonistic perspective imposed by this metaphor that, they suggest, our cultural perspective on argument pivots. Conversely, we must assume that this particular way of conceptualizing an argument probably developed initially because it reflected some tacit cultural attitudes about the nature of argument. As Lakoff and Johnson point out, the people in political power derive that power in great part by the metaphors they impose on society (160). Though these metaphors can be said to serve a positive purpose in organizing our collective views, unfortunately, they can also manipulate us. It is the unreflective or uncritical learner who will be most easily influenced by a metaphorical perspective. If students learn to think critically with metaphor, however, they can learn to recognize the metaphorical assumptions beneath the surface of our thought.

For this reason, my students and I explore perspectives suggested by metaphors in the news. We have found that the ARGUMENT IS WAR metaphor is only one of a multitude of concepts structured by the idea of war. Today, for example, both disease and drugs are "enemies" our society is "fighting": we have the "war on drugs" and the "fight against AIDS." A few years ago, when the war on drugs was a lead story on television and front page news in the newspapers, my students and I collected examples that explored ways that this metaphor shaped our thinking. Since the story dominated the news exclusively for several weeks, we were able to watch attitudes toward the issue unfold as the metaphor structuring it unfolded. The media, in fact, seemed to organize reports around the gradual working out of the metaphorical connotations. Early on, they wavered about who the enemy was if we were at war: should it be the drug

smugglers, the pushers, or the drug takers? Later, questions asked by reporters in opinion polls were still shaped by the metaphor: "Are you for or against drugs?" was one question asked as if this material substance was an issue that, like war, demanded allegiance to one side or the other. We noticed too that often people responded to these questions with emotions verging on hysteria, as if they had been whipped into a war-like frenzy on the subject. Our metaphorical thinking exercise made us more aware of the way in which this social problem was framed and ultimately made us wonder whether there were not a more appropriate and effective metaphor for it.

Similarly, we considered the "fight against AIDS" and why so often we use military metaphors in response to disease. We compared several diseases with which U. S. culture has gone to war. For a historical perspective, I told them about the March of Dimes organized to fight polio when I was a child. And we speculated on why we do not "fight cancer" but instead alliteratively seek a "cure for cancer." Is cancer too insidious to be perceived as a form of guerrilla warfare or a war front on which we are dug in for a long siege? Ideally, through heuristics such as these, students can begin to understand that such metaphors shape our thinking, that they provide a way to conceptualize abstract social problems, but that they can also limit or even manipulate our perceptions by presenting only limited perspectives.

Any dramatic shift in one of our standard cultural metaphors can change our perspective on an issue. As Lakoff and Johnson ask, what would happen if our society regarded argument not as war but as a dance? In fact, most social problems, if considered longitudinally, are cast and recast in the molds of many different metaphors. For example, Donald Schon, in his work on metaphors and social policy examines how our attitude toward the problem of the slums has been shaped first by the notion of the slum as a "blighted area" that should be cleared and renewed and next by the idea of a "natural community," which should be preserved as much as possible (Schon 262-66). As our culture's metaphors shift over time, we see how metaphor always highlights some aspects of a concept while hiding others. It is this quality of metaphor that both shapes and limits our perspective and that eventually makes most social metaphors outmoded, since new metaphors must emerge to reveal aspects the old meta-

phors had hidden. My students and I struggled unsuccessfully to develop a more effective metaphor to frame the drug problem, learning for ourselves how difficult the task of changing perspective can be.

Though new metaphors can signal drastic shifts in firmly entrenched concepts, multiple metaphors can also be generated for a single idea. Multiple metaphors for the concept of argument in our culture include not only war, but buildings, containers, and journeys: "We've got the framework for a solid argument"; "Your argument doesn't have much content"; and "We have arrived at a disturbing conclusion" (900-92) are all ways we might speak of argument. By generating multiple metaphors, we produce multiple perspectives: perspective widens holistically to include not just one map for a given concept—but many. My students practice this metaphorical synthesis by working collaboratively on a concept familiar to them. In one instance I joined my class in developing multiple metaphors for the concept of residence hall life—a subject on which my students, university composition freshmen who were almost entirely residence hall dwellers, were authorities. Working together, we characterized residence hall life variously as survival training, the real education, a dress rehearsal for life, a never-ending party, a zoo, a heavy metal concert, a free beauty and charm course, adoption by a family you didn't choose, and one large unmade bed.

How can residence hall life be seen in such radically differing ways as survival training and a charm course? It is the process of trying to understand this paradox that allows students to see the classical concept of definition, a staple of critical thinking exercises, in a new light. Whereas with classical definition, students might be asked to follow a structured heuristic that directs them to trace the history of residence hall life or to compare it with other living situations, metaphorical definition asks them instead to simply free associate in an unstructured way, to exercise imagination on some aspect of the whole experience of residence hall life. Classical definition holds out the promise that something can be defined precisely, once and for all, that through it we can arrive at objective truth. Metaphorical definition, in contrast, demonstrates through its multiplicity that truths are relative and contextual. When we ask students to wrestle with the question of how residence hall life can be so many different things to so many different people, we are teaching them that knowl-

edge is always contextualized. As students begin to identify these contexts, they develop the advanced conceptual skill of cross-sorting according to categories. For example, in the work my students did with the concept of residence hall life, the diversity or our responses was eventually seen to be not at all arbitrary: we were able to group such metaphors as "survival training," "the real education," and "dress rehearsal for life" under a general category of "responsibility," while such metaphors as "never-ending party," "a zoo," and "one large unmade bed," fell under a general category of "freedom." This process of category-sorting plays a role in the development of abstract reasoning, since these "middle" categories are the most useful for organizing knowledge, learning, and remembering (Lakoff 56).

Metaphor also enables us to acquire new knowledge, since the unknown is information for which we as yet have no context. For ideas to be intelligible we must have some means of grasping them holistically by relating them to what we already know. Metaphor helps us to accomplish this learning task by functioning "interactively," a term used by Max Black to describe the process by which one system of knowledge is seen through the filter of another system in a way that generates an entirely new concept (72-77). We think of this application for metaphor most often in connection with the sciences, in which, for example, new concepts in physics are conveyed entirely through metaphor. However, many psychologists working with the role of metaphor in cognitive development theorize that it is this basic metaphorical capacity that enables children to learn at all. Howard Gardner cites as an example a young child who upon sipping his first glass of ginger ale, announces that it tastes just like his foot feels when it has fallen asleep (291). He speculates further that even as adults we continue to use this capacity in order to comprehend what is beyond our special domain of experience.

A student using metaphor in this holistic fashion thus precipitates a shift of two conceptual systems rather than trying to break down the new domain of knowledge piecemeal by analysis. Teachers can encourage this synthesis by using metaphors as tools for conveying new information: when we tell young students, "The atom is a miniature solar system," we ask them to relate what they don't know to what they do. I once gave my students a newspaper article

that described "aging" as an "interior drama." As the article put it, "The internal drama of aging can never be directly known but must be carefully intuited. . . . It is pathetic. . . . It is not solvable, but it is not without joy or hope." The subject of aging was clearly remote to the experience of most young people, yet my students learned, for instance, that aging can be dramatic or even vaguely unreal, that the interior signs of the process can be different from the external ones. Thus, a new concept began to be intelligible to them. It is this process Jerome Bruner refers to in his studies of meaning-making when he says, "World making rides on wild metaphor" (48). Metaphorical synthesis makes possible the stretch from a known domain of knowledge to an unknown.

Metaphoric Heuristics for Thinking and Writing

Metaphorical thinking can be explained and encouraged by asking students to become aware of current popular metaphors, by having them explicate the meaning of metaphors in reading, and by having them use metaphor in their own writing. All of these approaches challenge them not only to identify and comprehend a metaphor but to mull it over, explore it, and explain how it works. Classroom activities I have found successful include the following:

Discussing popular metaphors:

Students are asked to collect samples of metaphors that frame current concepts and problems in popular culture or perhaps in the realm of their own interests and hobbies. Such cultural metaphors as the "war on drugs" or the "fight against AIDS" can serve as points of departure for class or small group discussion. Ask students first to identify the metaphor, then to explain what the metaphor hides and highlights about a concept, and to speculate about why we frame the concept in this particular way. Additional activities might include having students reframe concepts by replacing stock metaphors with new ones, (find an alternative for the "fight against AIDS"); identify a concept or problem and develop appropriate metaphors for it (find a metaphor for the way you learn best); track a developing metaphor over time (how we understand emerging connotations of the ongoing "war against drugs"); or trace historical metaphors now considered outdated (explore the implications of the "domino theory").

Metaphors in reading:

Select metaphors from a variety of nonliterary and literary contexts, including not only samples from poetry and novels but also passages from history books, newspaper articles, speeches, and magazine advertisements. It is important to keep the metaphors in the contexts of the passages in which they appear, so that students can see how metaphor does not just occur at the level of the word but can influence an entire text. Ask them to identify the metaphor, then generalize about why they think the author used it in the passage and what effect it has on the reader's response to the text.

Some metaphorical passages may be brief, such as the short newspaper article on "aging as an interior drama," whereas others may be longer pieces in which the metaphor is diffused throughout the passage. For example, I give my students a passage from a book on ancient history, an introduction to a chapter in which the metaphor of geological stress is used to summarize the general cultural collapse in the third century. It skillfully suggests the overall effect of cultural instability without actually detailing the problems at length:

> By the third century after Christ the political and cultural framework of the ancient world was beginning to totter. Premonitory shivers had occurred in the previous century, but few had noticed their import. . . . Other peoples were shifting as the long clam of Eurasia cracked. The external challenges were accompanied by ever more critical internal problems as the deep seated weaknesses of the Empire, like hidden geological faults, caused rifts on the surface. . . .

In response, students generalize about how the metaphor influences the meaning of the entire passage. Among their comments: "It shows how strong stress can be"; "We relate it to our own experience of stress." And they discuss what it hides and highlights about the concept of cultural instability. They have said it "emphasizes the hiddenness of the problem," "implies impending downfall," and represents the "restlessness of countries."

This process works equally well for metaphors in literature. Find a passage in which a metaphor resonates implicitly or explicitly and ask the

students to comment. For example, we work with the famous passage from The Great Gatsby in which Gatsby and Nick Carraway discuss Daisy:

> "She's got an indiscreet voice," I remarked. It's full of _____" I hesitated.
> "Her voice is full of money," he said suddenly.
> That was it. I'd never understood it before. It was full of money—that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it.
> . . .

After exploring all the possible connotations, we speculate on how and why Fitzgerald seems to synthesize Daisy Buchanan's entire character in this single metaphor.

Of course, students expect to find metaphors in literature, so it is the metaphors drawn from nonliterary sources that often surprise them, convincing them of the pervasiveness of metaphor in language. But the figurative language of literature is often daunting to readers, so this exercise provides them with an entrance into it by showing them ways to explore connotations of metaphors in order to relate them to their literary contexts.

Metaphors in writing:

Students are asked to conceptualize using a controlling metaphor that will structure a brief essay. To prepare them for developing their own metaphors, we work collectively on a topic familiar to all the students, proceeding in stages. For example, if we decide to look at possible metaphors for residence hall life, I first ask them to brainstorm freely any and all details that come to mind when they think of this topic. On the blackboard I write their ideas—"laundry," "cleaning," "self-discipline," "dates," "talks," "roommates," "junk food," "no privacy," "homesick," and whatever other associations might surface. Then with these details before us, we begin to generate possible metaphors, which like the details also develop along an associational chain: "never-ending party," "zoo," and "heavy metal concert" are all correlative ideas. We may produce several related metaphors before moving on to another chain. After participating in this process, students are ready to produce their own metaphors and to extend them into essays.

As students work with these various metaphorical heuristics, they begin to develop global perspectives by seeing whole contexts, generating new concepts, and building metaphorical bridges between concepts. By developing the ability to synthesize and think holistically as well as analytically, they can develop a broad range of critical thinking and writing skills.

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Understanding Poetry: Private Versus Collaborative Approaches

by
Paul Carney

How does the collaborative approach to understanding poetry compare with the student's private reading? To make the comparison, I conducted my classroom research project in two sections of English 112 Composition and Literature. A total of 48 students participated in the project. One of the genre components of the course was poetry. During several weeks of the quarter, students were required to read, respond to, and write about the form and content of assigned poems. The primary purpose of the project was to compare "meaning-making" outcomes of private versus collaborative efforts to understand poetry.

Procedure / Method

I used a process self-analysis assessment technique in attempting to answer my research question. To evaluate the meaning-making outcome from the initial private reading, I gave students four poems to read. The poems were distributed at the end of class and were to be read before the next class session. For each poem, students were asked to chart their private understanding with respect to the poem's main idea, clarity of images, and emotional impact.

Sample Format for Charting Private Reading Response

Convey your degree of understanding of each poem with respect to main idea, clarity of images, personal / emotional impact of the poem.

"Heavenly Bodies" by Everton
- Main Idea
- Clarity of Images
- Personal / Emotional Impact

"Wild Pitches" by Dacey
- Main Idea
- Clarity of Images
- Personal / Emotional Impact

After registering responses from their private readings, students assembled in groups of three to discuss the same four poems. A follow-up assessment form, distributed during the collaborative session, asked students to indicate specifically where—as a result of the collaborative experience—their understanding had been enhanced / clarified, confirmed, confused, opposed, or unaffected.

Sample Format for Charting Collaborative Results

Which of the following outcomes evolved as a result of the collaborative approach to understanding the poems:
- Enhanced your understanding; clarified images
- Confirmed / agreed with your understanding
- Confused your understanding
- Opposed your understanding
- No effect on your understanding
- Other_____

Indicate specific areas where your private reading was in any way altered as a result of the collaborative efforts. Use the above categories to chart your responses. Feel free to elaborate.
1. "Heavenly Bodies" by Everton
2. "Wild Pitches" by Dacey
3. "Belonging to God" by Keenan
4. "When It Turned to Fiction" by Keenan

Quantitative Data

1. "Heavenly Bodies" by Everton
   - 7 Enhanced understanding; clarified images
   - 37 Confirmed / agreed with understanding
   - 0 Confused understanding
   - 3 Opposed understanding
   - 1 No effect

2. "Wild Pitches" by Dacey
   - 31 Enhanced understanding; clarified images
   - 14 Confirmed / agreed with understanding
   - 0 Confused understanding
   - 0 Opposed understanding
   - 3 No effect
3. "Belonging to God" by Keenan
   - 19 Enhanced understanding; clarified images
   - 9 Confirmed / agreed with understanding
   - 16 Confused understanding
   - 1 Opposed understanding
   - 3 No effect
4. "When It Turned to Fiction" by Keenan
   - 32 Enhanced understanding; clarified images
   - 9 Confirmed / agreed with understanding
   - 0 Confused understanding
   - 1 Opposed understanding
   - 6 No effect

Anecdotal Data

In most cases, the follow-up collaborative experience either enhanced or confirmed the student's privately developed understanding of the poems. The following responses typify the private versus collaborative responses to Philip Dacey's "Wild Pitches."

Student A - Main Idea

Private Reading: "Unclear, I don't know if it deals with what the world expects of you, or if it deals with our mistakes and how we deal with them."

Collaborative Outcome: "Enhanced my understanding. I now understand the part of God and how he's watching our every move and knows when we do wrong. The poem is much clearer to me."

Student B - Main Idea

Private Reading: "Clear. I feel that the poem is saying that the only way we can grow is by letting the thoughts and ideas we formulate find expression beyond ourselves."

Collaborative Outcome: "Clarified unclear image of the pitcher / catcher relationship of God coaching us and getting to all our wild pitches or mistakes."

Student C - Main Idea

Private Reading: "To let go of the ball, pitch it. Don't hold back. At first the pitches may be wild, but if you work on it hard enough, you'll get it."

Collaborative Outcome: "Clarified unclear images. Father wanting son to make decisions and not worry about throwing a bad pitch because no matter how wild the pitch, there'd always be someone to catch it and help you out."

Student D - Main Idea

Private Reading: "Confusing and unclear. Is it about letting out ideas and thoughts, and not worrying about hurting the father?"

Collaborative Outcome: "Enhanced understanding. Seize the moment. Take the opportunity to try things. Sometimes you fail. Someone will be there to pick you up. Biggest mistakes we make are the things we don't try."

In some cases the confusion expressed in the private reading was commonly shared in the collaborative experience. Of the four poems, Deborah Keenan's "Belonging to God" evidently posed the most difficult challenge. A total of 16 students indicated that the collaborative exercise merely affirmed a private struggle to understand the poem.

Student A - Main Idea

Private Reading: "Unclear, confusing."

Collaborative Outcome: "Still confused. Not clarified. Shared mutual confusion. Had no effect on my understanding.

Student B - Main Idea

Private Reading: "I didn't think the images were very clear. The way the author talked about 'My father did this and my daughter did this' was very confusing."

Collaborative Outcome: "It's confusing because none of us really know what roles the people in the poem are playing. We all agreed that the poem was complicated."

Student C - Main Idea

Private Reading: "Semi-clear. I think Keenan is trying to say that she doesn't have the faith to totally 'belong to God' the way young children do. I had to read this poem several times to react to it."

Collaborative Outcome: "No effect on our understanding. We all basically have an unclear understanding of this poem."

Student D - Main Idea

Private Reading: "Confusing main idea. Can't figure out meaning. Images are clear and descriptive, but I still don't understand it."

Collaborative Outcome: "No effect on my understanding. I am still confused."

Data Analysis / Interpretation

For most students, the collaborative experience either enhanced or confirmed their privately held understanding. The data suggested that a follow-up collaborative exercise provided an opportunity for students to explore their

initial understanding of poetry further. The collaborative dialogue allowed students to exchange, question, and perhaps reformulate their private interpretations.

While the enhanced understanding outcome may be the desired result of the collaborative exercise, I would argue that a confirmed understanding ranks of equal merit. The confirmed responses indicated that students felt a sense of intellectual security in knowing that other readers of the same poem had arrived at similar interpretations. The subsequent confirmation of understanding seemed to affirm an ambivalent, "is-it-just-me?" understanding, thereby fostering confidence within a community of exploratory readers. Even in the case of Keenan's "Belonging to God," the shared confusion seemed to unify rather than discourage students.

Feedback Loop

After reviewing the student responses, I shared my findings with both classes. The consensus from both classes was that the collaborative exercise assisted students in clarifying and / or confirming their private analyses. The dynamics of the group process challenged students to support, defend, and sometimes reconsider their private understandings.

Students felt that the collaborative networking would be especially helpful during early exposure to poetry, when anxieties, phobias, and misconceptions were commonly and intensely shared.

Project's Effects on Teaching and Learning

The project's findings offer convincing evidence that collaborative networking can enrich the students' understanding of poetry. In an interactive community of focused readers, students can build upon their solitary interpretations without relinquishing original insight.

In future Composition and Literature courses, I will implement a collaborative learning model as a follow-up activity. Whether the outcome is

enhancement, confirmation, or confusion, the collaborative process offers a means by which students can vent anxiety, offer insight, and reconstruct ideas.

Perhaps the most rewarding aspect of this project was witnessing a student's realization that "It's not just me." I also enjoyed observing the appreciation students expressed to fellow group members for their contributions. Within the collaborative setting, students began to regard one another not only as fellow students, but as teachers as well.

Follow-Up

A possible follow-up project may be directed at assessing collaborative outcomes in written analysis. I'm curious about a collaborative approach to constructing the poetry analysis paper. Collaborative study of poetry offers endless, intriguing possibilities.

Wild Pitches

by
Philip Dacey

You've been holding back
long enough, Son.
Stop aiming the ball.
Let your power,
that animal,
out. Don't worry
about hurting me.
I'm in my father-squat
behind home plate, like a frog,
the soon-to-be-a-prince frog.
Nothing and nobody
can stop that story.

Not even you. The whole world
squats so, just waiting
for you to throw the ball
as if you meant it,
an angry word,
an idea
to change the world,
a declaration
of love. It's true
some pitches will go wild.
At first a lot will.
But remember,
God is somewhere
with a mask and protector
for his chest and nuts
and catches every
wild pitch there is.
He's a scrambler.
So let that arm uncurl
and snake out
like the snake that girdles
the world—whip-snake,
diamonded and poisoned
to the point where
the wildest pitch
is the one that stays
in your hand.

All at War with Time

by
Louis W. Garrett

The sonnets of Shakespeare have challenged the world's greatest literary scholars for nearly four hundred years and have intrigued readers at every intellectual level. These magnificent sonnets are different from all those of his predecessors—and of his contemporaries. Their themes are unique and, according to some authorities, have no connections with reality or with the life of the author; that idea is, of course, absurd. Every sonnet is personal and portrays the innermost feelings of the great genius who created them.

Not a single one of Shakespeare's sonnets has been shown to have come from a recognizable literary source, contrasting with almost every one of his masterful dramas, the sources of which are usually easily traced. Some of the sonnets are obviously addressed to a young man whom Shakespeare is entreating to marry and to reproduce the beauty so observable in him.

Some of the most beautiful sonnets appear to be addressed to various women, not just to one. Some sonnets' contents show that Shakespeare writes to or about a mistress (40, 93, 94). Others address the inspiration for his sonnets (78, 79, 80, 96), and still others address one to whom he has been unfaithful (110, 111). To assume that all sonnets written to a woman are addressed to a single mysterious "dark lady" is to be patently imperceptive in reading his expressions of love and of other soul-consuming concerns.

To assume that all sonnets addressed to a man are addressed to the same man is to be guilty of the same lack of understanding of the subjects being discussed. The petitions or themes being presented are to various men who played important parts in the poet's life (compare 10 and 36 or 37).

Whatever else one can conclude about these masterpieces, it must be affirmed that behind the collection as a whole are situations and relationships that cannot have been invented and that lay bare the soul of the genius who

produced them. He boldly states that his mistress leads him around like a slave; that he knows she is lying to him and is unfaithful to him, but his heart will not allow him to do anything about it; that a competitor has slept with his mistress and he feels the offense desperately but is powerless to prevent its recurrence; and that life has treated him unfairly, but he has no way to change the situation, and only his loves make life bearable.

The collection does not consist of a clearly distinguishable series of sonnets, but of a loosely arranged grouping, whose ordering is open to question. Nevertheless, the world's scholarship has usually chosen to divide them into only two divisions (1-126 and 127-154) with 153 and 154 being devoted only to addresses to Cupid. Themes or persons identifiable in the sonnets include first, a young man whom the poet implores to marry and reproduce his handsome image; second, a son whom he is loathe to acknowledge for fear of doing him harm; third, a mistress who has stolen his heart and from whom it is almost impossible to escape; fourth, a woman to whom he has been unfaithful; fifth, a woman—neither his wife nor his mistress—who has been his inspiration as well as an inspiration to others; and finally, the two sonnets addressed to Cupid. While lesser literary artists wrote letters to communicate with friends, family, and others, Shakespeare often wrote sonnets in his communication with people. Whether we have all those "sugared sonnets" that Meres mentions in his Palladis Tamia published in 1598, we will never know, but we do have enough of Shakespeare's sonnets to reveal much about the author's feelings, and attitudes.

One of the most unusual attitudes revealed in Shakespeare's sonnets is his unique approach to Time. Shakespeare's predecessors and his contemporaries seldom if ever addressed Time as anything but a reality of life and, in many cases, as a friend. Echoing a classical tradition, Italian, and French sonneteers called upon mankind to seize the moment of time allotted them and to fill it with the greatest pleasure possible, to work with time as an ally who would only reluctantly prove an enemy and take them away, and to use time to heal or to mend a broken heart or a relationship. As Byron would say later, their attitude seems to have been to describe Time as "the only healer when the heart hath bled."

With Shakespeare, the relationship to Time is one of war. In fact, nowhere in Shakespeare's sonnets is there anything approaching an invitation to give oneself to Time for the enjoyment of the pleasures of life. The recommendation of the ancients, to cooperate with or be in submission to Time, is totally foreign to the mind of Shakespeare. He never calls upon anyone to make the best use of Time or to be or to do what is timely, nor to regret the opportunities lost to Time. Shakespeare will not collaborate with his enemy Time nor give an inch to the "fell hand" of the ravager who takes away all that is beautiful and worthwhile in life except, perhaps love that never fades and "his eternal lines."

Shakespeare never addresses Time as anything but his opponent who is to be "defied"; Time is never considered as a power or force that he must submit to without giving his best effort to defeat it. He seems not to recognize any difference between the action of his enemy in destroying the mightiest monuments of stone or of bronze and the Time that erases the flush of youth when "rosy lips and cheeks within his bending sickle's compass come" (116). For Shakespeare Time is swift-footed (19) and has a devouring appetite (15); he continually hounds the brevity of human life, and the transience of youth and beauty. What Shakespeare provides in his sonnets is an ever-changing kaleidoscope in personification, metaphors, and dramatizations of the grand, all-consuming Time that defaces or destroys.

What emerges from the depths of Shakespeare's soul is not any presentation of what is morally good or right, such as a concern for character or content rather than achievement, beauty, success, or logical perfection. Rather, he proposes a profound question: how can that which is continually threatened by the "cruel hand" be preserved and perpetuated? Remembering that in the sixteenth century the word fell meant 'fierce, cruel, deadly, very destructive," one catches a glimpse of Shakespeare's attitude in sonnet 64, beginning:

> When I have seen by Time's fell hand defaced
> The rich-proud cost of outworn buried age

and sonnet 65 beginning

Since brass, nor stone, nor earth, nor boundless sea,
But sad mortality o'er-sways their power,
How with this rage shall beauty hold a plea
Whose action is no stronger than a flower?

To Shakespeare, this is war. In sonnet 15, the closing lines are these:

And all in war with Time for love of you,
As he takes from you, I engraft you new.

Lines 8 through 12 of that same sonnet state

Then the conceit of this inconstant stay
Sets you most rich in youth before my sight
Where wasteful Time debateth with Decay,
To change your day of youth to sullied night.

The gauntlet has been thrown down; the author of the sonnets will oppose his deadly enemy to the end, giving no quarter. In his apostrophe to Time (123), Shakespeare defies both Time and his register—the books Time keeps against the life and actions of all men—and vows that in a changing world he will remain "true" despite Time's scythe and whatever other implements and powers Time uses against him. He states:

No, Time, thou shalt not boast that I do change;
Thy pyramids built up with newer might
To me are nothing novel, nothing strange;
They are but dressings of a former sight.
. . . . . .
Thy registers and thee I both defy,
. . . . . .
This do I vow, and this shall ever be,
I will be true, despite thy scythe and thee.

He defies Time to do his destructive work but admits that "nothing 'gainst Time's scythe can make defense, / Save breed [reproduce the beauty of yourself] to brave him when he takes thee hence" (12). Shakespeare calls Time a 'bloody tyrant" and tries to enlist his young friend also to "make war" upon him and

"fortify yourself in your decay" (16).

In sonnet 19 once again the poet addresses his enemy: "Yet do thy worst, old Time," and calls him "Devouring Time" and bids him to "do whate'er thou wilt, swift-footed Time / . . . But I forbid thee one most heinous crime":

O, carve not with thy hours my love's fair brow,
Nor draw no lines there with thine antique pen.

His epithets continue as he inveighs against Time when marble and gilded monuments are "besmear'd with sluttish time" (55), his love is "with Time's injurious hand crushed and o'erworn" (63), and he must "fortify / Against confounding Age's cruel knife." In sonnet 60,

Time doth transfix the flourish set on youth
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow.

In other sonnets, Shakespeare speaks of "Time's fickle glass, his sickle, hour" (126), "Time's furrows" (22), "Time's tyranny" (115), and "The chronicle of wasted time" (106). The kindest comment he ever makes in his sonnets is in speaking of "Time's leisure" (44) as he bemoans the fact that he is not "thought" to "leap large lengths of miles when thou art gone," and now "he must attend Time's leisure with [his] moan."

Nowhere, however, is there a suggestion of his capitulating to the enemy or allowing him a moment's respite. In his fight against Time, his avowed purpose is to "eternize" by his immortal lines his own unfading love and the lives of those he has entombed within his incomparable sonnets. Let other poets write of friendship with Time; Shakespeare opposes Time to the last.

Approaches to Teaching Literary Criticism: A Cautionary Tale

by
Suzanne L. Bunkers

In this course we will discuss backgrounds of literary theory, and we will analyze a variety of critical approaches. Our objectives are to understand what is currently happening in literary theory and to assess how literary theories develop in response to and reaction against one another. The course presupposes extensive reading of literature and familiarity with literary terms.

This was the brief course description that I wrote for English 441 / 541, Literary Criticism, when I first taught the course several years ago. That first time out, I approached the subject matter from the Great Theories perspective; my intent was to select the most influential literary critics, introduce my undergraduate and graduate students to these critics' theories, and present a historical overview of how literary criticism had developed.

Never having taken a course in literary criticism at either the undergraduate or graduate level, I felt a moment or two of trepidation as I typed out my first English 441 / 541 course syllabus. "Will I have any idea what I'm talking about when I teach this course?" I asked myself. "At least," I responded, "I'll know more than the people who are taking this course."

I decided to choose a textbook that would convey the seriousness of the subject, The Critical Tradition: Classic Texts and Contemporary Trends (1989), edited by David Richter. The book reminded me of the Norton anthologies I used to have in my survey courses as an undergraduate English major: it was, quite literally, a heavy book, with thousands of onionskin pages, each filled with essays by such notables as Plato, Aristotle, Pope, James, and Eliot. If I got especially courageous, I reasoned, I could move on to essays by Derrida, Barthes, Foucault, Kristeva, Irigiray, Spivak, and others—all too contemporary for me to judge with certainty whether they would some day belong to the ages.

I envisioned the course as a series of erudite lectures, and I arranged to use a formal classroom with rows of desks screwed to the floor, an imposing oak podium behind which I could stand, and a huge blackboard on which I could explicate even the most circuitous of critical positions. I made plans to wear my most professional attire to the first class meeting, a simple yet elegant white blouse, a sedate silk skirt in muted tones, a black blazer, and stylish yet practical black pumps. I reasoned I could dress down as the readings progressed to the late twentieth century.

Next, I spelled out the course requirements: regular attendance (no more than four absences), participation in class discussions, completion of all reading assignments, and timely completion of three essay examinations. Each graduate student would write an additional 4 - 5 page typed paper assessing the usefulness of one critical approach to a work of literature he or she had selected. The essays in the course textbook served as the basis for the assessment. All course work was to be completed by the final class meeting, and no incompletes were to be given.

Then I created this syllabus:

Week 1: Critical backgrounds. Plato, Republic Book X; Aristotole, Poetics; Pope, "An Essay on Criticism"; de Stael, "Essay on Fiction"

Week 2: Critical Backgrounds. James, "The Art of Fiction"; Eliot, "Tradition and the Individual Talent"; Burke, "Literature as Equipment for Living"; Langer, "Poetic Creation"; Sontag, "Against Interpretation"

Week 3: Formalism / New Criticism. Emphasis on Shklovsky, Richards, and Brooks
Authorial Intention. Emphasis on Wimsatt and Beardsley, Hirsch

Week 4: Review for take-home exam to cover Critical Backgrounds, Formalism, and Authorial Intention

Week 5: Psychological Criticism. Emphasis on Freud, Jung, Frye, Lacan, Bloom

Week 6: Structuralism. Emphasis on Levi-Strauss, Genette, Todorov, Culler
Post-Structuralism. Emphasis on Derrida, Foucault, Kristeva, Barthes, Said

Week 7: Review for an in-class exam on Psychological Criticism, Structuralism, Post-Structuralism

Week 8: Feminist Criticism. Emphasis on Woolf, Showalter, Gilbert and Gubar, Kolodny, McDowell, Baym, Cixous

Week 9: Reader-response Criticism. Emphasis on Iser, Holland, Fish, Bleich, Flynn

Week 10: Issue under debate—the canon. Emphasis on Leavis, Herrnstein Smith, Baker
English 541 papers due

Week 11: In-class exam on Feminist Criticism, Reader-response Criticism, the Canon

The course was coming along nicely until the morning of the first class meeting. En route to my office from the student union, I felt the heel break off one of my stylish pumps. I managed to re-attach it with Super Glue, but not before accidentally gluing two of my fingers together. While attempting to unlock my office door with the unglued hand, I tipped over the cup of coffee I was carrying. My simple yet elegant white blouse now displayed unusual motifs of chestnut, ginger, and sienna.

Gathering my copy of The Critical Tradition and my course handouts to my breast, I walked gingerly down the hall to the classroom. Just as I observed the thirty-five docile students immobilized behind their desktops, the fire alarm went off. Through the classroom door we all scrambled, down the stairs and out into the biting winds and the yellow snow of a Minnesota March. My students huddled around me as more squinting teachers and students joined us on the sidewalks.

I tried to figure out what to do next. Yes, I explained to my class, we were participating in that rite of spring, The Bomb Threat, enacted annually on our campus with engaging and enraging predictability. From the distance came the strains of "Tequila Sunrise." Just how postmodern could this get?

My students shuffled about. One dropped his copy of The Critical Tradition into a puddle. Another yawned and walked away. I stamped my feet against the cold concrete. "How much longer do we have to stand out here in this damned cold?" I wondered. "I won't even get through my lecture on the course requirements today, much less get to Plato's Republic. And how will I be able to lecture about Aristotle tomorrow? I wish we could go right to Sontag's "Against Interpretation." By then the local fire department had arrived. The bulbous chief roared into his bullhorn, "Do not go back into the building. Please evacuate the area immediately." That pronouncement marked the end of my first day of teaching literary criticism.

Now, when I meet with my students for the first day of our literary criticism class each spring quarter, I recount this Bomb Threat anecdote to illustrate three lessons of literary criticism: first, things are not predictable; second, things are not always what they might seem, and finally, things can never make complete sense. I don't think there is one correct way to interpret literature, and my goal is to get students thinking about just how divergent are the ways in which theorists conceive of the purposes of a work of literature, the author's intentions, the intended audiences, the implied messages, and the effects of critical jargon on readers of critical theory.

I no longer include the sentence from my first course description that read, "This course presupposes extensive reading of literature and familiarity with literary terms," because many of the students who take the literary criticism course have studied literature as I first studied it, from instructors whose approach emphasized the text, the whole text, and nothing but the text.

New Critics, all of us, we have learned meanings of only basic literary terms such as character, plot, action, and symbolism. We have had little experience, however, with critical debate over such concepts as the ideal reader or the narratee, the issue of work vs. text, the ongoing debate over questions of canonicity, the poststructuralist destabilization and deconstruction of meaning, and ultimately, the Big Question: who gets to decide what a work of literature really means.

My course has evolved from a whirlwind tour of Great Moments in Literary Criticism to something far more open-ended and indeterminate. Perhaps its title should be changed to Literary Criticisms, or, Whom Do You Trust? My objective in offering this course has also evolved. I no longer emphasize the importance of The Great Tradition of Literary Criticism. Rather, when I come to the classroom each day, I bring along a good deal of humor and a touch of cynicism about the notion that any theory of literary criticism can account for everything that has ever been written or read. I no longer wear stylish pumps or carry a cup of coffee. I suppose you could say that getting high on haute theorie, whether on heels or on caffeine, is no longer my classroom style.

On the first day of class, I set an "Inquiring minds want to know" tone for the class by writing these two quotations on the board:

> "To read a text as literature is not to make one's mind a tabula rasa and approach it without preconceptions; one must bring to it an implicit understanding of the operations of literary discourse which tells one what to look for."

> "And behind all these questions, we would hear hardly anything but the stirring of an indifference: 'What difference does it make who is speaking?'"

Then I explain to the students that I'm not going to tell them which critics said these things (can you guess?), but that I hope they will discover that information as we move through the course, and that I hope they will question the context, motives, and suppositions underlying each take on how to read and interpret literature.

When I develop periodic examinations for the course, I invite students to select quotations from the essays that we've been discussing. Each examination is comprised of the quotations that the students have chosen. Students can choose to work singly or collaboratively to create analyses that accomplish these goals: first, identify each quotation; second, paraphrase what the quotation says; third, analyze how each quotation reflects important aspects of a particular critic's theory, and finally, evaluate the strengths and weaknesses of that theory.

When I develop a final exam for the course, I like to create one like this:

Sonnet 116 by Shakespeare

Let me not to the marriage of true minds
Admit impediments: love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
Oh no! it is an ever-fixed mark
That looks on tempests and is never shaken'
It is the star to every wandering bark,
Whose worth's unknown although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come'
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

Advice to students about this exam: First, I'd suggest that you read the sonnet and consider the variety of critical approaches from which this poem can be interpreted. Then, take a careful look at the names of the critics listed below, and choose three author functions.

Your mission, should you choose to accept it: Construct a three-way conversation or discussion or debate among the three critics you have chosen. Show how the three would engage in dialogue about the meaning of Shakespeare's poem. Your response needs to be long enough to say what you believe needs to be said.

Aristotle	Jacques Derrida
T. S. Eliot	Roland Barthes
Carl Jung	Annette Kolodny
Cleanth Brooks	David Bleich
Jonathan Culler	Alexander Pope
Michel Foucault	Harold Bloom
Virginia Woolf	I. A. Richards
Wolfgang Iser	Gerard Genette
Madame de Stael	Julia Kristeva
Sigmund Freud	Helene Cixous
Northrop Frye	Norman Holland
Mikhail Bakhtin	Elizabeth Flynn

When the end of the quarter looms near, I ask students to complete self-evaluations:

This is your own evaluation of how you have performed in English 441 / 541, Literary Criticism. This evaluation will be weighed heavily when you and I meet to determine your course grade. Therefore, it's important for you to take time to complete it carefully and thoroughly before the two of us get together to talk about your course grade:

- The course requirements included regular participation. How did you participate?

- The course requirements included the completion of two examinations. How would you evaluate your performance on the first exam? How are you preparing for the second exam?
- For 541 students: the course requirements included one analytical paper. What is the topic of your paper? How would you assess your progress on it? What challenges have come up as you've worked on it?
- Generally speaking, what would you say that you've learned about yourself as a writer and critic as the result of taking this course?
- What course grade would you give yourself? Why?
- Are there additional factors that have entered into your performance in this course? If so, what are they? How have they influenced your performance?
- Any other comments you'd like to make will be accepted in the spirit in which they are offered.

My plans for future Literary Criticism courses are still evolving. Recently, our department decided that the subject would be better taught as two separate courses, one for graduate students, the other for undergraduate students. This directive for separation of the conjoined literary criticism students will be implemented over the coming years. However this delicate procedure turns out, I suspect that it might be time for me to bring an element of performance art into the course when I teach it next. Just now I'm considering guest appearances by various critics—past and present—who could be inveigled into a virtual Karaoke experience.

English Loan Words of Chinese Origin

by
Zuo, Zhicheng

It is commonly known that every language has loan words, and English, perhaps, has the most of all. English has been greatly developed and enriched by progressing through the three stages of Old English or Anglo-Saxon, Middle English, and Modern English. In the course of its development, English has absorbed a vast number of words of foreign origin, and the result of this assimilation is that, as any linguists have written, loan words account for seventy per cent of the words in an English dictionary. Fifty per cent of these loan words are of French or Latin origin, and the rest come from such other languages as Italian, Greek, German, and Spanish. It is not only from Indo-European languages, however, that English has absorbed words to enlarge its vocabulary; English has also absorbed words from Asian languages, including many words from Chinese.

China, which represents one of the earliest civilizations in the world, has a recorded history of about 3600 years. In the course of their long history, the Chinese have created a language and culture of unparalleled richness, expressiveness, and beauty. With increasing contacts, especially trade contacts with Western countries, many Chinese words have been introduced into English, of which native English speakers may remain largely unaware. Here are some loan words of Chinese origin that are familiar to native speakers. Unless otherwise indicated, the pronunciation and origin of each word are quoted from The American Heritage Dictionary of the English Language, 3rd ed., 1992:

- Typhoon

  Probably alteration of Chinese (Cantonese) toi fung: Mandarin tai, great + Mandarin feng, wind. Perhaps few words better illustrate the polyglot background of English than typhoon, with its Chinese, Arabic, East Indian, and Greek background. The Greek word typhon, meaning "whirlwind, typhoon," was

  borrowed into Arabic (as was many a Greek word during the Middle Ages, when Arabic learning both preserved the classical heritage and expanded upon it, passing it on to Europe). Tufan, the Arabic version of the Greek word, passed into languages spoken in India, where Arabic-speaking Moslem invaders had settled in the 11th century. Thus the descendant of the Arabic word, passing into English (first recorded in 1588) through an Indian language and appearing in English in forms such as touffon and tufan, originally referred specifically to a severe storm in India. China, another great empire, gave us yet another word for a storm, in this case the hurricane that occurred in the waters around China. This Chinese word in its Cantonese form, toi funt, was similar to our Arabic borrowing and is first recorded in English guise as tuffoon in 1699. The various forms coalesced and finally became typhoon.

The Chinese source means a hurricane, especially a tropical cyclone of the China seas. In the early fifteenth century, China's emperor of the Ming Dynasty, Cheng Zu, sent an ocean fleet, under Zheng He, to engage in trade with foreign countries. The fleet made seven westward voyages reaching as far as Java, Borneo, Sumatra, Ceylon, India, and East Africa. Because the Chinese word "typhoon" was spread by Zheng He, whose voyages were widely spoken of by sailors and navigators, it was later introduced into English at the end of the seventeenth century.

- Kaolin "French, from Chinese (Mandarin) gao ling, an area of Jiangxi province." A fine white clay used in the manufacture of porcelain for which China is world famous. "Kaolin" in Chinese means high hill, the name of the mountain in China which yielded the first kaolin sent to Europe.

- Litchi "Chinese (Mandarin) li zhi." The fruit of a Chinese sapindaceous tree, consisting of a thin, brittle shell enclosing a sweet, jelly-like pulp and a single seed. The fruit and its name were introduced into Europe in the early sixteenth century. Litchi is both nutritious and delicious; therefore, both Chinese and foreigners like it very much. There is, moreover, a historical anecdote

connected with this fruit:

China's capital in the Tang Dynasty (618 - 907 AD) was Changan, which is now the location of the city of Xi'an, the capital of Shaangxi Province in the Northwest, where litchi cannot grow. The ninth emperor of the Tang Dynasty, however, Xuan Zong (712 - 756 AD) had an extraordinarily favored concubine called Yang Yuhuan, who had a special liking for litchi. In order to cater to her enjoyment, the emperor would send for the fruit in the south, hundreds of miles distant from Changan. From post to post, the riders and steeds relayed to speed the delicate fruit along its way. When Yang Yuhuan, waiting on the city wall, saw the horse and rider arrive in a cloud of dust, she beamed with joy. The fruit, which spoils easily, was still fresh when she got it; on the other hand, many horses had died from exhaustion. This anecdote, which presents a vivid picture of the extravagant and dissipated life of the emperor and his court, easily allows us to imagine how tempting and delicious the fruit is.

• Kowtow "from Chinese (Mandarin) kou tou, a kowtow: kou, to knock + tou, head." It is very interesting that we can find the word kowtow widely carried in English dictionaries. This term means to knock the forehead on the ground while kneeling as an act of reverence, worship, apology; to act in an obsequious manner and show servile deference. In old China, when the masses of ordinary people came to officials and officers, they had to kneel first and then knock their foreheads on the ground to show their respect. Even foreign envoys had to kowtow to the Chinese emperors. The same thing happened to the foreign merchants and religious missionaries. Here are two examples of the word kowtow:

> He was quick and alert. No matter where he worked, he always kowtowed to his superiors.
>
> Small as the temple was, people from all directions went there and kowtowed to the deities enshrined and worshipped in it.

• Yamen "Chinese (Mandarin) yamen: ya, magistracy (from ya, tooth, flag with a serrated edge) + men, gate." When foreign merchants or missionaries

visited a yamen, which has become an English word that means the residence of office of any officials under the imperial system prior to 1912, they had to kowtow to the officials. Thus both kowtow and yamen were absorbed into English.

• Yen "from Chin (Cant) in, opium + yan, craving. An impelling craving for opium or some other narcotic" (Webster's Third International Dictionary) In the late eighteenth century and early nineteenth century, the British grew opium in the colony India and exported it to China, despite the fact that the Indian land would have been better employed in growing grain to relieve famine. The British opium was exported to China, and it plunged China and the Chinese people into a great catastrophe. Many Chinese were poisoned and weakened by the disastrous habit of smoking opium. Meanwhile, China's silver flowed to Britain like water. The British saw that when the Chinese had an urge to smoke opium, they bumped their heads against walls if their urge could not be satisfied. Many heavy smokers sold their lands and houses—even their children—to buy opium to satisfy their addictions. The Chinese called this addiction yen. Perhaps the British, saw the English word addiction as not so powerful as the Chinese word yen, so they took away both the Chinese silver and the word yen.

Later, the British launched the Opium War, in which China was defeated, and from then on, China became a semi-feudal, semi-colonial country until 1949. The word yen is now widely used in both written and spoken English, as in the following examples taken from Webster's Third International Dictionary:

> "strong desire or propensity: I have a yen to see the world.
>
> "urge: Whatever you have a yen to do—ride, swim or fish."

Some further examples of English words of Chinese origin are these:

• Sampan "Chinese (Mandarin) san ban: san, three + ban, board." Any of various small boats of China, as one propelled by a single scull over the stern

and provided with a roofing of mats."

- Kaoliang (gaoliang) "also kaoliang or kow-liang fr. kao, high, tall + liang, grain" (Webster's Third International Dictionary). One of the varieties of grain sorghums used for food. Its stalks are used for fodder, thatching, and fuel.

- Ginseng "Chinese (Mandarin) ren shen: ren, man + shen, ginseng (perhaps from the forked shape of the root." A plant yielding an aromatic root that has a sweetish taste suggestive of licorice, which is used extensively used in medicine by the Chinese.

- Gung ho "motto of certain US marine forces in Asia during World War II, from Chinese (Mandarin) gonghe, to work together (short for gongyehezuoshe, Chinese Industrial Cooperative Society): gong, work + he, together." Work together; make concerted efforts.

- Longan "new Latin longanum, specific epithet, from Chinese (Mandarin) long yan: long, dragon + yan, eye." The small, one-seeded, greenish-brown, pleasant-tasting fruit of a large evergreen native to China and allied to the litchi.

- Mahjong or mahjongg "Chinese (Mandarin) ma jiang: ma, spotted + jiang, main piece in Chinese chess." A game of Chinese origin for four persons played with 136 or 144 domino-like pieces of tiles marked in suits, counters, and dice.

- Taoism "from Chinese (Mandarin) dao, way." A religious system considered to be founded on the doctrines of Lao-tzu in the 6th century BC and ranked with Confucianism and Buddhism as one of the three religions of China.

- Confucius 551-478 BC, Chinese philosopher and teacher of principles of conduct. His highest standards of conduct were treating others as you wish to be treated, loyalty, intelligence, and the fullest development of the individual in the five chief relationships of life: ruler and subject, parent and child, elder and younger siblings, husband and wife, friend and friend.

The sounds of the Chinese loan words are very close to those of the Chinese words proper because they come from the Beijing dialect. The sounds of some loan words, however, are different from those of the Chinese words proper. That is because they are not from the standard Chinese but from local Chinese dialects such as the Guangdong dialect or the south Funjian dialect. The loan word tea is perhaps the most striking example.

- Tea "Probably Dutch thee, from Malay teh, from Chinese (Amoy) te." In the Beijing dialect, tea is called cha. Xiamen (Amoy) was one of the earliest ports open to the outside world in ancient China. In the seventeenth century, foreign ships came crowding there, many of them for the purpose of carrying Chinese tea leaves. In Xiamen local dialect cha (tea) is uttered dei, and thence it spread to Malaya where it was pronounced tei and given a spelling tay. Later it was loaned into English and given the sound ti and the spelling tea.

We can cite some other loan words from China's local dialects:

- Loquat "Chinese (Cantonese) lo kwat: lo, kind of tree + kwet, an orange. 1. A small evergreen tree . . . native to China and Japan, having fragrant white flowers and pear-shaped yellow fruit with large seeds. 2. The edible fruit of this plant."

- Bok choy "Chinese (Mandarin) bai cai: bai, white + cai, vegetable. A Chinese vegetable (Brassica rapa var. Chinensis) in the mustard family, having a leafy head similar to that of the common cabbage."

- Cumshaw "Pidgin English, from Chinese (Amoy) gamsia, an expression of thanks. A tip, a gratuity."

- Chow "possibly from Chinese (Cantonese) zab, food, miscellany, from Chinese (Mandarin) za, mixed, food, victuals."

- Amoy "after Amoy (Xiamen), the dialect of Chinese spoken in and around the city of Xiamen in Fujian province in southeast China."

- Canton porcelain "after Canton (Guangzhou), China, porcelain having a blue or white underglaze, decorated in the enameling workshops of Canton (now Guangzhou) and exported from China during the 18th and early 19th centuries. Also called Chinese export porcelain.

It's very likely that Chinese beginners of English do not realize that these words originated from Chinese. In its development, Chinese has also absorbed countless words and terms—especially the terms of science and technology—from English and other languages. Although it is not a chief contributor in comparison with French and Latin, Chinese has made some important contributions to the development of English.

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POETRY

To Those Kids in Wood Shop

by
Paul Carney

On flat-black
nights like tonight,
when I lament how safe and silent
I've become,
I wish
I'd connected
with that wrong bunch,
those kids in wood shop,
on some chained school night,
a Tuesday or a Wednesday,

huddled against the altar
of a throbbing car stereo
in a wet, weedy parking lot,
unblushed by blooming hickeys,
celebrating neglected homework,
hiding something
from surveillant police cars,

leaning against things,
always leaning,
spitting when I didn't need to,
bumming cigarettes,
howling at the bodies of the good girls,
cursing "my old man,"
forgetting what was forbidden,
accepting dares as scripts for the night.

"Not pictured" in the yearbook,
no curfew,
no muffler,

NO MUFFLER!!!

Time Warp

by
Galene Erickison

As a '50's teenager
trained by Elvis movies,
Three Coins in a Fountain,
and Peyton Place (read by flashlight
after midnight),

she barely escaped with virginity intact,
lucky enough
that her conforming seductiveness
coupled with males who feared her naivete
and their parents.

As a '90's teacher of fifteen-year-olds,
infuriated by deliberate sexism,
a discusser of rape as a violent act
and of language as a power issue,

she rushes to class
while the bell rings
to find her petite, bright student,
her perceptive writer,
her classroom analyzer of female roles in literature,
her possible feminist

entangled in a gorgeous swimmer's
arms.

He grins possessively,
watching her saunter to her seat
in the second row,

and eyes the woman,
who remembers with
pain,
rage,
and just a little longing.

Five Minutes

by
Mary Jean Menzel

Chase bits of expectations across the room,
Shoo them from the crevices, grasp a gossamer tendril.
Quivering, it sends a tickling sensation to my fingers.

Laughing out loud, I frighten the fluffs of imagination
hovering in the window seat behind the drapery.
Tinkles of merriment join me from the swaying pines
on the sunlit, spring-green lawn.
Draw the blind—back to reality.

3:00 p.m.

The Rabbit of Hearts

by
Mary Jean Menzel

TIME—
fleeting as Alice's rabbit
leaps and bounds without restraints
as we mortals blindly rush ahead
in unquestioning pursuit.

TIME REMEMBERED—
precious as morning dew
to the thirsty blooms
half hidden in radiant glories
richer and deeper than
Kitchi
Gammi's velvet

Depths
impressed forever as emotional snapshots.

TIME—
treasured presents
playful, spontaneous, fresh—
racing from dawn to moonglow and beyond,
enjoying God's gifts and savoring the delight.

QUICK
grasp the moment, take the time, hold the rabbit
fast in your arms.
TIME is yours.

REVIEWS

Making It: A Myth in Academic Life

by
Michael Kuhne

Rev. of Bootstraps: From an American Academic of Color, by Victor Villanueva, Jr. Urbana IL: National Council of Teachers of English, 1993. 151 pages. Paper. $16.95; $12.95, members.

A life of genteel poverty. An idealist removed from life, living in an ivory tower. A parasite of the state, making a living by—of all things—reading and writing: what other images can we conjure up about the life of an academic? Recent reports and full length books critiquing academic life are abundant, and many project these very images. These images of the academy, however, rarely coincide with the actual life of the academic professional, and if for that reason alone, Victor Villanueva's Bootstraps is a welcome dose of reality.

One week after I'd finished the book, the image that kept swirling in my head was of the assistant professor "stalking about at Safeway at six in the morning so as not to be seen with the food stamps legally tendered, ashamed despite full knowledge of the economics of color, the workings of hegemony" (139). There is nothing tweedy, nerdy, or elitist about this academic's situation. To use the term Villanueva coins earlier in the book, he has become "the destitute-employed-professional" (117), and in that one expression, Villanueva's brilliant critique of Antonio Gramsci's theory of hegemony is made concrete and accessible.

The academic autobiography invariably is not pure autobiography, but a mixed-genre of autobiography, analytical essay, and fiction, switching occasionally between first- and third-person points of view. Increasingly, the form is finding its way unto bookshelves necessarily restricted to university campuses. Within English studies, Mike Rose's Lives on the Boundaries seems to be the first such work of the current generation, and it has reached the status of the genre's straw man, the starting point from which other writers depart because of its shortcomings or omissions. But also within this group one can include Gloria Anzaldua's Borderlands / La Frontera, James Phelan's Beyond the Tenure Track, Richard Rodriguez's Hunger of Desire, Keith Gilyard's Voices of the Self, and Henry Louis Gates, Jr.'s Colored People, as well as Toni McNaron's I Dwell In Possibilities.

What Villanueva's work brings to this genre is his own unrelenting critique of class in America. A respected professor at UCLA, Rose describes his working class upbringing and offers a from-here-to-there American tale. Anzaldua's critique of class, though always implicit, is not her first and foremost concern. As his title suggests, however, socio-economic class is Villanueva's primary concern. The title alludes to the American myth of rugged individualism, the consuming "belief that change is an individual concern, a matter of pulling one's self up by the bootstraps, that all that is needed is to provide the conditions that will facilitate the pull. . . . It is America's dominant ideology" (121). For many, however, the bootstrap mentality, even when one has made it according to its terms, remains an unrealized, unachievable role in the unfolding economic drama of late capitalism. This is especially true in academic life, since in the late nineteenth and early twentieth century those seeking positions in institutions of higher learning, particularly American universities and colleges, invariably came from wealthy backgrounds. One of the enduring ironies of Villanueva's book is that, in many respects, he has "made it." And yet, from his position as an associate professor at Northern Arizona University, Villanueva writes, "My boots are on. But they pinch" (121). For some, the fit is better than for others.

Villanueva is a New York Puerto Rican; he is also a rhetorician, trained in Greek and Latin classics. His critique of his education draws on the works of Cicero, Quintilian, and Plato, among others, but he also draws from the works

of more contemporary theorists, primarily Paulo Friere and Antonio Gramsci. Villanueva takes the reader from his neighborhood through his elementary and secondary years through his time in the military during the Vietnam era to his years as an assistant professor at a Midwestern university, where he was socially and racially isolated. The inter-weaving of classical rhetorical theory and contemporary pedagogical and cultural theory with Villanueva's own story makes for fascinating and difficult reading—fascinating in that the synthesis he offers is ingenious; difficult in that his story is a backlash through the equation that literacy and education equal economic stability. And of course this is precisely Villanueva's point. To be literate and well educated is no guarantee of economic success; the educational degree is just a degree, not a vocational key to the door of the American dream. That last sentence reads pedantic and self-righteous, something Villanueva manages to avoid while still making his message ring true, truer than anything I can bring to this review.

Bootstraps is a timely antidote to the polemics machinated by people like Roger Kimball in Tenured Radicals, Dinesh D'Souza in Illiberal Education, or William Bennett, who seems bent on making a career out of education-crisis rhetoric. Villanueva's plan for English studies will surprise many, combining in a thoughtful manner the notions of E. D. Hirsch in Cultural Literacy with the antithetical ideas of Paulo Freire in Pedagogy of the Oppressed. Those in the humanities will be drawn to this literacy narrative, written from the perspective of an organic intellectual, one who is still analyzing his and his culture's notion of "making it."

Glimpses into Diverse Lives

by
Vicki Olson

Rev. of America Street: A Multicultural Anthology of Stories, ed. Anne Mazer. New York: Persea Books, 1993. Paper. $4.95.

The world as presented by children's books is often colorful, full of life, vibrant, and intense. America Street reflects a multicultural microcosm of this world, seen from the perspectives of children, but told out the memories of adults. As a collection of short stories, America Street succeeds on the quality of the writing evident in its selections. As a multicultural anthology, America Street also succeeds by reflecting an unusual range and mix of cultures, occasionally within a single story. As a book for children, America Street succeeds through thought-provoking storytelling that entertains and prods but never preaches.

As editor of this collection, Anne Mazer selects her stories wisely and with a clear eye towards balancing perspectives and voices. Ethnicity and cultural range reflect only one kind of balance found in America Street. Mazer also provides a careful gender balance in the voices and experiences of her protagonists. Finally, the stories reflect a balance of moods. From the light-hearted "All-American Slurp" to the poignant "Circuit" and from the disturbing "Sixth Grade" to the uplifting "Hamadi," the characters populating these pages represent a full gamut of emotions and a full range of human conditions.

On the surface, the stories themselves are as diverse as their authors. As a collection, however, they have several things in common. Their points of view are consistently those of adolescent children with adolescent concerns, attitudes, and embarrassments. Adults are integral if confusing parts of their varied worlds, but the perspectives stay rooted in childhood. The settings are in the familiar places of family, neighborhood, and school, so that even when the details are unfamiliar, the framework is understood. References to the Depression and the '38 Plymouth are slightly jarring, but seldom do they detract from

the story line. The use of unique, culturally-based language to establish character and setting is a strength of master storytellers, and the authors published in America Street are universally skilled at capturing the sounds and syntax of their characters' spoken language. Themes found throughout America Street are ones worthy of children's time and consideration—fairness, compassion, friendship, goodness of life, industry, and doing the best you can when life is hard. The messages are accessible but not simplistic, moral but not moralistic.

I read this collection from cover to cover twice, and the stories were a pleasure both times. Their quality merits reading them just for fun, so upper elementary and middle school-aged students and their teachers will enjoy them as much as I did. They also present rich opportunities, however, to talk together about important things and to figure out the world through the eyes and experiences of those diverse characters. And certainly teachers of writing will want to read aloud from these stories, sharing examples of style and skill as well as giving inspiration. America Street is a worthy collection of stories that not only give glimpses into the lives of diverse people but also give reasons to learn to know those people.

Expanding the American Literary Heritage in Our Classrooms

by
Ron Barron

Rev. of African American Literature: An Anthology of Nonfiction, Fiction, Poetry, and Drama, ed. Demetrice A. Worley and Jesse Perry, Jr. Lincolnwood, IL: National Textbook Company, 1993. 352 pages. Paper. $16.95.

When I first saw an advertisement for African American Literature, a direct mailing that called the book an anthology that is "both manageable and authoritative" and that provides "students with an opportunity to explore an important component of the American literary heritage," the claims seemed modest in comparison to what I was used to reading in the typical book advertisement. I did not, however, fully realize how modest those claims were until I had finished reading the book.

Drawing upon their extensive teaching experience, editors Jesse Perry, Jr., and Demetrice A. Worley have assembled 42 complete and unabridged literary selections. The selections include poetry, essays, short stories, and a short play. Dr. Worley teaches African American literature at Bradley University, and Dr. Perry has been a teacher and program manager (K-12), in English language arts in the San Diego city schools as well as a president of NCTE.

Once I examined the table of contents, I found the writers I had expected to find, including Wright, Hurston, Hughes, and Angelou, but more important, I found many writers I have never seen represented in text books I have examined in recent years. Including a wide range of writers and using unabridged selections are steps in the right direction, but the real test of any anthology is the quality of the selections the editors have chosen. And here is where African American Literature makes its strongest impression. As I read an anthology for the first time I always compile a list of selections that I would like

to use in class. Before I had finished reading a third of this anthology, however, I gave up my usual practice because I found myself including almost every selection on my Would Like to Teach list.

The anthology is arranged in eight thematic sections ranging from 'Slavery—Time of Trial" to "Of Dreamers and Revolution." Each thematic section is introduced by a one-page essay that provides a quick overview that teachers will develop in greater detail as their students study that section. Although the introductory essays at first seem brief, they indicate that Perry and Worley understand the difference between providing students with enough background information to establish a context for their reading and overloading them with so much background that they shift their focus from reading and responding to literary selection s to learning the introductory material.

The editors have increased the value of their text by including a wide range of useful support materials. Each selection is introduced by a short biographical sketch of the author that could serve as a source of supplemental reading if teachers and their students want to read more. "Thinking about the Selection" consists of three of or four questions that guide students to think critically and analyze the selection. They will be extremely valuable as starting points for discussion. The "Reading / Writing Connections: at the ends of selections consists of journal writing activities as well as suggestions about using the selections as a springboards for creative, persuasive, and expository writing . These supplementary materials will be particularly valuable for teachers who are using the text for the first time and / or those teachers who have only limited experience in teaching minority literature.

If I do have e a criticism of the book, it is that Perry and Worley weren't able to include more selections from each writer. That criticism is minor, however, in comparison to the many strengths of the anthology . On balance, I have no reservations about recommending this text to teachers of high school or college freshman students. I know students will respond positively to this book. In addition, the $16.95 price of this 352-page soft bound book is a real bargain considering current textbook prices. That should make the book even more attractive to teachers who are searching for good classroom textbooks.

Who's to Say What is Right and What is Wrong with English?

by
Gwen Griffin

Rev. of Guide to Home Language Repair, by Dennis Baron. Urbana IL: National Council of Teachers of English, 1994. 165 pages. Paper. $16.95; $12.95, members.

In a time when we are barraged with information about continuing cuts in education, decreasing skills of students, and increasing demands of teaching, Dennis Baron comes to the rescue as Dr. Grammar with a prescription guaranteed temporarily to cure all ills, or at least make us forget about them for a while. For the syntactically challenged, the grammatically disinclined, and the offensively idiomatic, the Guide to Home Language Repair is the English teacher's answer to "Tool Time." Illustrated with cartoons by the author, this guide is "dedicated to the serious language do-it-yourselfer" (1) and addresses timely topics such as the existence of the language police, the need for a politically correct term for the president's spouse, or the status of "Make my day" as cliché.

With ten readable chapters, each divided into sections, this book is a compilation of Baron's commentaries on the English language that have appeared in print or have been broadcast on the University of Illinois's WILL-AM and other radio stations from New York to Texas to Vancouver. The Guide is not, however, intended as a substitute for a usage guide. Baron states that since one of his "fundamental assumptions is that your language probably doesn't need repair in the first place, this book doesn't tell you how to fix your language so much as it suggests ways of coming to terms with language that may trouble you, or give you pause, but that doesn't necessarily need repair (1). As in other areas of our lives, he suggests that "Correctness in language is a tricky thing: lots of mistakes are made by people trying to fix something that isn't broken to begin with" (6).

His chapter titled "Questions and Answers" is an entertaining collection

of humorous and—if we dare to admit it—informative responses to the debates over appropriate use of who / whom, that / which, can / may, less / fewer, and what Baron calls "commatose," the overuse of commas. Another chapter, "The Language Police," includes a test over lazy speech that offers the following question: "If Garrison Keillor said 'Yup, you betcha' on the streets of Lake Wobegon, would you have him arrested? If you answered 'Yup, you betcha,' to that, you can spend the rest of the afternoon in the principal's office. Or you may" (51). And in "Politically Correct Language," Baron suggests "First Person" as a neutral title for the President's spouse. If a future President is unmarried? Then "she (or he) will be the First Person, Singular" (111). Of course!

In addition to the light-hearted approach to the English language and all of its English teachers / munitions experts, this book would not only be useful as a diversion from our daily teaching duties, but also as a source of thought-provoking discussions about the state of our profession as Baron perceives it. How can we be so adamant about student plagiarism when "one Western university admitted lifting the plagiarism section of their freshman writing handbook entirely from materials written at another university in a neighboring state"? (83). Or are we sincere in devoting our energies to creating culturally diverse classrooms when "even as we celebrate cultural diversity in American society and American literature, we fear and reject diversity in the American language, where correctness and standardization . . . remain the academic goals"? (62). Baron's commentaries could also generate classroom activities and discussion that could provide students with some of the social and linguistic history of our language as well with an inkling that language study can be fun, especially with the Guide to Home Language Repair as a reference text.

Baron reminds his readers, "by the way, although it's a guide to *home* language repair, this book is suitable for apartment dwellers as well" (2). And yes, there will be a test.

Heavy Hitters

by
Mark Telloyan

Rev. of Conversations on Writing Fiction: Interviews with 13 Distinguished Teachers of Fiction Writing in America, edited by Alexander Neubauer. New York: Harper Perennial, 1994. 236 pages. Paper. $12.00.

When I was a kid, one of my favorite books was Baseball Stars of 1974. This slim paperback gave me personal information, technique tips, insider gossip, and full-page black and white photos of Pete Rose, Dave Parker, and Rod Carew.

Twenty years later as a college comp and creative writing teacher, I'm reading Conversations on Writing Fiction. This slim paperback features personal info, technique tips, insider gossip, and yes, full-page black and white photos.

The teaching / writing superstars are Madison Smartt Bell, of Goucher College and Johns Hopkins, T. Coraghessan Boyle of USC, Rosellen Brown of the University of Houston, Nicholas Delbanco of the University of Michigan, R. H. W. Dillard of Hollins College in Virginia, Stanley Elkin of Washington University in St. Louis, George Garrett of the University of Virginia, Clarence Major of UC-Davis, Eve Shelnutt of Ohio University, Jane Smiley of Iowa State, Gordon Lish of New York City, and Gail Goodwin and John Irving, both formerly at the University of Iowa.

In addition to their teaching responsibilities, all of these teacher / writers are much-decorated book heroes. A typical example is Madison Smartt Bell, who at age 37 has crafted seven novels, two short fiction collections, and two screenplays and who has won a chestful of medals to prove the worth of his efforts.

The central controlling intelligence of Conversations is the interviewer

and editor Alexander Neubauer. Himself an author and creative writing teacher from The New School for Social Research in New York City, Neubauer consistently shows forethought and familiarity with each teacher / writer's works, styles, and teaching dilemmas. For example, he asks John Irving, "As a teacher, at Iowa and elsewhere, you must have had students influenced by, even trying to imitate your style of writing. One teacher has said that, in the early eighties following the success of The World According to Garp and Hotel New Hampshire, many students of his were producing stories with bears and dogs. Is this necessarily a problem. Is imitation an allowable, even desirable, step toward the writer's own way of seeing? How far as a teacher would you let it go?"

Major issues in Conversations include writing philosophy, teaching style, and the success of the workshop format. Minor issues such as how to handle talentless wannabees, John Gardner's guruship, and tales of the Iowa Writer's Workshop, get less ink, but these engage the reader just the same. Neubauer includes plenty of writers' gossip and opinionated conversation.

The teaching / writing heavy hitters interviewed by Neubauer work primarily with graduate students. Several, though, comment on teaching undergraduate writers:

> Madison Smartt Bell says, "Sometimes undergraduate workshops are more inert, so I tell more stories myself, maybe, and there's more whip cracking. I have some drills, not drills for actually writing their own things but writing exercises to do on each other's work to make them think about it harder" (5).
>
> Rosellen Brown says, "The main thing undergraduates have to learn is how to read. Often they're not sophisticated readers" (55).
>
> Stanley Elkin says, "I really don't like teaching undergraduates writing, because these kids are too young; they don't know themselves. They may be well read—and those that are are better writers—but they haven't been around the block" (102).

I wouldn't call Conversations a must-red for writing profs, but certainly it's a worthwhile read. In an epigraph, Neubauer quotes Richard Hugo's Triggering Town: "A creative-writing class may be one of the last places you can go where your life still matters." Conversations on Writing Fiction helps me feel my vocation still matters, even if I'm not yet a teaching / writing superstar.

Teacher Talk in the Imaginative Zone

by
Rex Veeder

Rev. of Colors of a Different Horse: Rethinking Creative Writing Theory and Pedagogy, edited by Wendy Bishop and Hans Ostrom. Urbana IL: National Council of Teachers of English, 1994. 328 pages. Paper. $22.95; $16.95, members.

This summer I bought a relief map of Arizona. I found myself touching those places where I had once taught on reservations and in prisons for the Arizona Arts Council. Back then, I was a "Writer on the Road," one of the pedagogical warriors drafted from graduate programs to teach imaginative writing to students in the far corners. The theory informing the program suggested that imaginative writing was an entry point into the domain of academic life: if students could see themselves as writers of imaginative texts, they could begin to imagine themselves as writers of academic assignments. In the main, the program was successful. Students who were considered marginal or endangered found a way to write and talk in the academic environment.

But that was ten years ago. Since then, I've witnessed a change in attitude about imaginative writing and its place in the academic community. As Alice Brand points out in one of the essays in Colors of a Different Horse, we have gone through enough "isms" to belittle the relationship of pedagogy to creative writing: the "net result is a lost generation of composition specialists cum creative writers. They are an endangered species" (147). Reading this collection of essays is a reminder that there still is a community of teachers and writers who insist that imaginative writing has a role to play in pedagogy—or androgogy or gynagogy. More than that, reading the essays lets us join in the conversation among writing teachers who consider teaching an art as well as a science. The pleasure of such company is heady. It is somehow comforting to remember that teaching and writing are imaginative arts and that learning is inexorably wrapped in creativity.

One strength of Colors, then, is the way it allows teachers to join in serious and stimulating discussions about pedagogy, composition, and imaginative writing. The book's sections zero in on some of our tough issues in composition studies, rhetoric, and teaching: "Theoretical Contexts for Creative Writing," "Creative Writing and Pedagogy," and "Rethinking, (Re)Vision, and Collaboration." Specifically, the issues of voice, collaboration, organization, and invention in composition, of the role of the teacher in creativity, and the significance of imagination in exposition, of oral traditions, and of the future of creative writing are discussed, debated, and massaged. For those of us interested in the complex relationships among philosophy, theory, application, and evaluation, Colors offers a wealth of information and stimulation.

Another strength of Colors is that it helps us understand how we may share our diversity through classroom practices. Imaginative writing helps us understand one another better. First, imaginative writing encourages students and teachers to participate in diverse cultures and establish connections to diverse ethnic groups through the power of empathy and concentration. By exploring teaching practices in creative writing classrooms, the contributors encourage us to apply the basic principles of imagination to our academic courses. Second, the contributors offer us access to a pedagogy founded on inclusion. Linda Sarbo and Joseph M. Moxley, for example, examine how creativity research relates to classroom practice. One of their findings is an interactive model of creativity, where interpersonal aspects of learning and extrapersonal aspects combine (139). In this view, we begin to see that imaginative writing is a social activity. That realization encourages us to rethink the traditions of creative writing pedagogy in order to include collaboration. In her essay about oral traditions and creative writing, Maxine Clair argues that oral traditions and imaginative writing encourage students to respect individual difference and that each "brings students to face . . . prejudice" (222). The connections among collaborative activity, the social role of imagination, and the spirit of inclusion are important if we are to realize the potential of diversity in our classrooms.

I've used Wendy Bishop's Working Words as a text for a graduate course in creative writing for teachers because she understands the need for teachers to

integrate imaginative activities into the academic environment. Bishop teaches writing and rhetoric at Florida State University, and it is her particular blend of rhetoric and poetics that gives her works pedagogical teeth. She knows and writes about the essential activity of discourse: teaching. Thus Colors is a collection of essays dedicated to exploring the possibilities of imaginative genres and their relationship to academic work. It is written for teachers by teachers, and the reader must form his or her own conclusions through interaction with the essays. As Hans Ostrom points out in the introduction, the collection does not present a single view of imaginative writing and pedagogy; instead, the "overall effect of the collection may be carnivalesque, raising as many—if not more—questions than it answers" (xxiii).

After all these years, I still believe that students who see themselves as writers of imaginative texts may also see themselves as writers of academic essays. As their teachers, we need to offer them the opportunity to write imaginatively and then assist them in crossing over into academic writing. Two or three writers in Colors mention Lev Vygotsky and his influence upon our understanding the role of interaction in pedagogy. When I think of Vygotsky, I think of his Zone of Proximal Development, where students improve because they meet someone in a zone between one state of learning and another (Mind and Society 86). In many ways, Colors is a zone for teachers to enter and talk about our students and how we can best teach. I recommend it for those who are interested in teaching, in imaginative writing, and in composition—for those looking for the connection between the imaginative and the academic.

To Air is Human

Here are humorous or thought-provoking examples of misspellings or unexpected language use from student papers:

Just the previous night [Edna Pontellier in Kate Chopin's The Awakening] had received similar verbal abuse from her husband; she should be well aquatinted with the dimensions of such abuse.

—contributed by Donald Ross, Jr., University of Minnesota

* * * * *

* . . . at the most eloquent restaurant in town.

* . . a time when change and acne run rampart in the air.

* . . . caught up in the every day rigum and roll

* First the laundry mat has to be located.

* . . . with a Santa Clause belly.

* . . . dribbling low, at least below your waste

* Handguns should not be outlawed because it denies Americans the right to bare arms.

* They are as much women as a dog is hairy.

—contributed by Mark Telloyan, Pillsbury College, Owatonna

* * *

ANNOUNCEMENTS

REVIEWERS WANTED

The spring issue of the *Minnesota English Journal* needs reviewers for

- ***Activities for an Interactive Classroom*** (Jeffrey N. Golub), a description of the principles of an interactive classroom as well as specific activities which adhere to those principles. Golub uses classroom vignettes to illustrate the characteristics of the interactive classroom, including authentic communication; collaborative learning; and the teacher as the designer and director of instructional activities 143 pages.
- ***Two-Year College English: Essays for a New Century*** (ed. Mark Reynolds), an overview of the students who bring a wide range of needs and learning styles to the two-year college, the English courses and programs designed to meet their needs, and the faculty that rise to meet the many challenges of two-year college teaching. 241 pages.
- ***Crossing the Mainstream: Multicultural Perspectives in Teaching Literature*** (Eileen Iscoff Oliver), a rationale for expanding the traditional canon to serve the learning needs both of students of color and students from the dominant culture. Includes comprehensive bibliographies of African American, Asian American, Jewish, Latino, Native American, and cross-cultural literatures as well as of literatures addressing emotional / mental and physical disabilities, homelessness, homosexuality, older adults, teenage suicide, and Vietnam veterans. 235 pages.
- ***Listening to the World: Cultural Issues in Academic Writing*** (Helen Fox), the author's experience at the University of Michigan teaching writing concepts of organization, coherence, clarity, and depth to international graduate students, who were learning those concepts as aspects of Western thinking. Fox believes if American universities are truly interested in multiculturalism, they must open themselves to other ways of seeing the world and to expressing those visions it. 157 pages.
- ***Small Groups in Writing Workshops: Invitations to a Writer's Life*** (Robert Brooke, Ruth Mirtz, and Rick Evans), the factors of time, ownership or choice, response, and exposure in student writers' lives and in their writing. The authors present experiences of their students in small writing groups through excerpts from student journals and then move on to practical pedagogy. They point out that typical grading experiences erode trust between student writers and their audiences and that small groups can rebuild that trust. 200 pages.

If you are willing to write a 500 to 750-word review of one of these books or of any others, notify the editor. You'll receive a copy of the book and the thanks of your readers. Write or call Gayle Gaskill, #4139 College of St. Catherine, 2004 Randolph, St. Paul MN 55105. Tel. (612) 690-6857. E-mail ggaskill@alex.stkate.edu.

WRITERS WANTED: CURRICULUM ISSUES

The proposed graduation rule, now under consideration by the Minnesota Department of Education, and the Minnesota transfer curriculum, based on competencies in 60 credits of core subjects, are only two of the crucial issues on which Minnesota's English and language arts teachers need to be informed. If you're willing to summarize either of these issues in a brief article for MEJ readers, call the editor. Appropriate background reading can be provided, and your readers will be grateful.

NEW EDITOR NEEDED FOR 1995-1997

The MEJ is seeking an editor to take over when my term expires in July of 1995. I welcome your suggestions for my replacement. I'll make the transition as smooth as possible to this challenging and rewarding experience. Volunteer or send your recommendations to me or to Liz Nist at Anoka Ramsey Community College, 11200 Mississippi Blvd., Coon Rapids MN 55433. (612) 427-2600.

ADVERTISING POLICY

The *Minnesota English Journal* now accepts paid advertising of products or services that will be of value to MCTE members. A full-page, camera-ready, black-and-white display advertisement costs only $50 per issue. The editor reserves the right to determine what is appropriate.

NCTE ACHIEVEMENT AWARDS IN WRITING, 1995

To encourage high school students in their writing and to recognize publicly some of the best student writers in the nation, the NCTE will give achievement awards in writing to students nominated and cited as excellent writers by judges. Nominees must be students who will graduate from high school in 1996. A current official nomination blank for each nominee must be submitted no later than January 23, 1995. Each high school selects its own nominee or nominees: one or more juniors agreed upon by the English department.

Entries consist of two written compositions: an impromptu theme written under teacher supervision in no more than 75 minutes and submitted in longhand without revision, and one sample of up to ten pages in prose or verse that the student considers his or her best work, regardless of revision. Minnesota state coordinator of the award is Ms. Lois E. Anderson, 16424 Temple Drive, Minnetonka, MN 55345.

NCTE SPRING CONFERENCE, 1995

The NCTE Spring Conference will take place March 15-18 at the Hyatt Regency and Park Inn hotels in Minneapolis. Spring Conference chair is MCTE member Ron Barron, who invites members to volunteer to help with the conference by calling him at (612) 941-8884.

Notes on Contributors

Ron Barron teaches English at Richfield High School and is an active member of MCTE.

Suzanne L. Bunkers has taught in the English department at Mankato State University for the past fourteen years. Her publications are in the areas of autobiography theory, women's diaries, and creative writing non-fiction. An earlier version of her essay was presented as a paper at the Midwest Modern Language Association conference in 1993.

Paul Carney has been teaching composition, literature, and creative writing at Fergus Falls Community College since 1988. Originally from Illinois, he holds Master's degrees in both English and Sociology from the University of Texas at El Paso. In his spare time he enjoys listening to jazz, writing, and watching The Andy Griffith Show. He is community college chair of the MCTE. His poem "To Those Kids in Wood Shop" was previously published in the Lake Region Review. An earlier version of his article "Understanding Poetry: Private Versus Collaborative Approaches" first appeared the Teachers as Learners, a publication of the Minnesota Community College System. Philip Dacey's poem "Wild Pitches" is used with permission of the poet.

Miriam T. Chaplin, NCTE President-elect, has authored numerous publications and currently serves as a professor of education and chair of the Education Department at Rutgers. An earlier version of her essay was presented as a paper at the April MCTE meeting in St. Paul.

Galene Erickson teaches eighth grade English at Valley View Middle School in Edina.

Louis W. Garrett is an assistant professor of English at Alabama Agricultural and Mechanical University.

Michael Kuhne is a candidate for the Ph.D. in the Department of English at the University of Minnesota, where his studies focus on composition and literacy issues and in particular on interpretations of Paulo Freire's liberation pedagogy in writing classrooms. Currently, he is a research fellow at the Center for Interdisciplinary Studies of Writing.

Mary Jean Menzel holds an M. A. in English from the University of Minnesota-Duluth and will be completing an M. A. in Education in the spring of 1995. She has taught as a lecturer at the University of Minnesota-Duluth, where she is currently employed in the library. She lives in Duluth with her husband and her one-year-old daughter.

Hildy Miller, a graduate of the University of Minnesota, is now assistant professor of English at the University of Louisville, where she teaches graduate and undergraduate courses in composition and literature.

Vicki Olson is an associate professor in the Education Department at Augsburg College. Among her other courses, she teaches and loves to teach children's literature. She is the immediate past president of the Minnesota Council of Teachers of English.

Mark Telloyan teaches English at Pillsbury Baptist Bible College in Owatonna. He has an M. Ed. from Seattle Pacific University and an M. A. from Mankato State.

Rex Veeder is a professor of rhetoric, composition, and the teaching of English at St. Cloud State University. He currently edits the Rhetoric Society Quarterly.

Zuo, Zhicheng is a teacher of English at Liaoning University in Shenyang, China. In 1993-1994 he was an exchange professor at Bemidji State University.

Editorial Policy

The *Minnesota English Journal* is an official organ of the Minnesota Council of Teachers of English. It ordinarily appears twice a year. The *Minnesota English Journal* publishes articles and poetry of general interest to its membership, teachers K through college.

Manuscripts from Minnesota teachers are preferred. The *MEJ* is distributed free of charge to the membership. Individual issues can be ordered for $3.50 a copy. Manuscripts should be submitted to the editor, if possible accompanied by computer disk or sent by e-mail to **ggaskill@alex.stkate.edu**. Please use the MLA style sheet, internal documentation, and a works cited page. Except for short contributions to "Best Brief Strategies" or "To Air is Human," manuscripts should be 5-20 pages, typed double-spaced.

The editor will make every effort to acknowledge receipt of a manuscript within two weeks and to inform the contributor if its acceptance or rejection within 60 days. Include with the manuscript a stamped, self-addressed envelope. If a manuscript is published, and the author permits, an acknowledgment will be sent to the author's department chair, principal, or other supervisor.

The editor reserves the right to accept or reject a manuscript. The editor may return a manuscript to request its revision, and the editor may make minor changes in the manuscript without consulting the contributor.

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