

**Nineteenth-Century American Literature (AE 118)- Postwar American Avant-Garde (AE 117)**

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**GUIDE TO WRITING ESSAYS and RESEARCH PAPERS- REVISING MIDTERMS**

- When you return to your midterm or start researching and organising your thoughts for your chosen essay topic, you should think of your project as a work in progress

**POINTERS OVERVIEW**

**In an essay you need to**

- Locate the key terms of the question
- Determine what the correlation among these terms is.
- Deal with each aspect of the question
- Organize your answer into an essay
- Have a thesis and a full body development
- Use examples from the texts
- Discuss and analyse don't just state and mention, or 'copypaste' your notes, without appropriate critical assimilation and integration into your argument; avoid juxtaposing fragments from your class notes especially when you do not substantiate points / claims with critical analysis and close reading
- Attempt to organise your essay progressively through discussion of themes / ideas, and try to avoid describing the text in a linear manner

**Things to avoid in your essay [see appendix]**

- **Do not** offer an overview on a period or a movement in general, in a way, that is unrelated to to your discussion and critical analysis.
- **Do not** focus on the biography of a poet or poets.
- **Do not** refer to poems/ texts/ artworks, or the general characteristics of a poet's work that are **not the main primary material and focus of your essay**. You may introduce references to other poems (but in a focused manner).
- **DO NOT** write in a journalistic and/or impressionistic manner. Don't get carried away by the issues contained in poems in an impressionistic, didactic, moralising or generalising manner [see appendix about what reads like a generality/ cliché etc.]
- your critical argument aims to examine how an issue is handled, approached, represented, evoked, **not to discuss in general the issue itself** (i.e. slavery, religion, or women's rights but how these issues are addressed, represented, examined in the works that you discuss).
- **DO NOT** write /state the obvious. You avoid this by staying focused and have a clear sense of the structure of your essay and of the organisation of your ideas. (i.e. Don't discuss the "modernism" of a particular poem, (it's awkward at the level of both expression and analysis) discuss, *for instance*, the particular use of metaphor *or* image (etc) that is characteristic of modernist writing.
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**ORGANISING –DRAFTING AND WRITING AN ESSAY / RESEARCH PAPER**

- 1. Chose an essay topic and start thinking of a working title**
  - The topics that you have been given are essay questions indicating areas, possible dialogues, and points of contact between the material studied. **THEY DO NOT CONSTITUTE ESSAY TITLES; you NEED TO COME UP WITH YOUR ESSAY TITLE.**
  - An essay title should contain the name(s) of the artist(s), writer(s), and central idea /concept, critical issue that you will explore, and should be specific, that is, neither general, nor specific; if it consists of two parts, the two parts should be divided by a semi-colon

## EXAMPLES

Consider the following essay titles :

- (a) “Project on postmodernist works: Setting an artwork and a text in dialogue”  
*TOO VAGUE- GENERAL AND NON-SPECIFIC*
- (b) “Rose Deconstructed: A Dialogue between William Carlos Williams and Georgia O’Keeffe”  
*TO THE POINT, BUT UNCLEAR AS TO WORKS/ IDEAS THAT WILL BE EXAMINED*
- (c) “THIS ISN’T HAPPENING TO ME”: Dissolution, and dissociation of subjectivity in Postmodernism through Roy Lichtenstein and Frank O’Hara”  
*INTERESTING AND CRITICALLY ENGAGED, USING THE TITLE OF A WORK BY LICHTENSTEIN; could be rephrased*  
“THIS ISN’T HAPPENING TO ME”: The Dissolution of boundaries and the question of the subject in Roy Lichtenstein and Frank O’Hara”
- (d) “Healing the split”: Chicana Feminism in the Borderlands  
*GOOD TITLE: COULD BE COMPLEMENTED WITH WORK TITLES AND NAMES OF ARTISTS*
- (e) “Protest and the question of alterity in Allen Ginsberg’s ‘America’ and in Faith Ringgold’s ‘The Flag is Bleeding’”  
*ENGAGING AND TO THE POINT*  
*[see also TITLES in the Writing an Introduction section]*

- **Drafting a ‘working title’ and an initial response to the chosen topic is essential to a critical essay**; this involves focusing on the theme/ concept/ poet, author /artist / text / artwork and context, and identifying the critical issues you are going to explore. At this stage you need to read the primary texts and decide on the theme/ concept/ poet, text and context you want to work on. Identify the critical issues, and write them down so as to have a ‘working title’ for your paper. With your title/topic, you begin identifying the critical issues that you’ll be raising. Do your own close reading of the texts/ works that you will engage with, and take notes critically addressing the issues and themes that you want to explore. This may take the form of a very rough draft or a series of bullet points; looking back on your initial response to your topic, rethink the ideas that you will be researching.
- ✓ As discussed in class, our title is some times what we finalise after we’ve drafted our essay; the same goes for our introduction. When we’re done with researching and writing, we’re finetuning our title and often our introduction. This does not MEAN though that we write without a clear sense of the main lines of inquiry in our essay.

## 2. PREPARING A DRAFT

**Here are some suggestions on how to go about developping your topic:**

- 1) Once you have a sense of a topic or issue that you find intriguing, perform a close reading of the poem(s)/texts/ works in order to develop a better sense of how you can use it to develop your specific / narrower topic.
- 2) You may want to use more than one poem/work by more than one artist/ poet. If you do, you should remember that this should be on the basis of a meaningful relationship, that one work/ poem should help illuminate the other, and that both/all of them should work to illustrate your thesis.

**Prepare an outline of your essay:**

This may take the form of a series of points [*and a couple of lines about each point*] which would essentially constitute your argument and analysis. While outlining your work and ideas think about developing **your own** reading and perspective on the chosen text(s); think about how your points would take your argument forward

An essay needs to have a clear sense of structure and development

Distinguish between general remarks / observations, overviews and specific analysis

In your concluding remarks where you reconfigure your critical issues and at best you open out to other contexts and/or works and poets.

**Writing Up**

Writing your paper is about developing your ideas and argument in an appropriate critical register. While working on your first draft, you need to have a clear sense of your development, and analysis, stay focused and avoid being descriptive as much as possible. Your secondary/ bibliographical sources should be incorporated into your text, either in support of your argument, as evidence of where you have drawn ideas and/or context from, or as an ‘other’ reading of / or critical perspective on the work you are writing about. A research-based academic paper should be balanced between argument and focused, critical close reading of the texts.

**IT IS ESSENTIAL THAT YOU REVISE AND REWRITE: BE YOUR OWN READER, REREAD YOUR NOTES AND DRAFTS, AND THINK OF WAYS TO REORGANISE OR STRUCTURE YOUR ANALYSIS AND IDEAS IN A MEANINGFUL / PROGRESSIVE MANNER**

**Using secondary sources** [*See relevant section further on ‘WRITING SAMPLES’*]

**3. REVISING YOUR MIDTERM /OR ESSAY**

- consider your work as a first draft, and when you reread, be your own reader and make notes with a view to :
  - (a) Underline important critical ideas that you have introduced
  - (b) Distinguish between exposition, argument and analysis (in other works general, background and overview ‘parts’ and synthetic and analytical writing
- ✓ Expository is the part of your essay that offers an overview of the context, general characteristics, overview or artistic /literary movement, intellectual and/or cultural context; these ideas should appear [*see examples below*]
- ✓ Analytical writing is when you closely and **critically** examine the characteristics of the works /texts that you are discussing [*see examples below*]
- ✓ Synthetic thinking is when you make connections and draw your conclusions / and flesh out the reading / and critical angle that your paper offers [*see examples below*]

**4. WRITING SAMPLES**

- **Writing an INTRODUCTION** [*read and consider the following examples*]

**SAMPLE 1**

Modern art includes artistic works produced during the period extending roughly from the 1860s to the 1970s, and denotes the style and philosophy of the art produced during that era. The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art. A tendency toward abstraction is characteristic of much modern art. Modern art begins with the heritage of painters like Vincent van Gogh, Paul Cézanne, Paul Gauguin, Georges Seurat and Henri de Toulouse Lautrec all of whom were essential for the development of modern art. Modernism in poetry is an artistic movement that came about at the beginning of the twentieth century. Though specific dates are difficult to pin down for the beginnings and endings of movements, many consider the Modernist period to have run from 1890 until 1925 or 1945 or even later.

*TOO GENERAL : generalisation is unnecessary : in the introduction you need to situate and contextualise your discussion and argument*

**SAMPLE 2 (title and intro)**

Postmodern themes in Sylvia Plath's *Lady Lazarus*

From the very beginning poetry used to be a shelter for poets through which they could express what was taking place in their minds. Thus, based on the principles of postmodernism one may claim that postmodern poets were able to expose their inner concerns and also present them as a reality. In other words, as postmodernism favors subjectivity and the celebration of self consciousness, works of art were highly connected to the externalization of poets' preoccupations and thoughts. For example, taking into consideration Sylvia Plath's "Lady Lazarus" one may suggest that the poet focuses on different elements of her reality and exposes them in her own subjective way, adapted to her own experiences. Thus, this dramatic monologue may receive multiple readings based on Plath's experiences, namely one may focus on different fragments of her reality and moments of her life. In this way, one may claim that Plath's poem gathers together her experiences both as a postmodern artist and as a female.

*The opening lines need to be deleted and omitted altogether: too cliché and generalising: overall this needs to be condensed and rephrased : for instance :*

Exposing the poet's inner concerns and their connection to reality, Sylvia Plath's poetry explores the question of subjectivity. This essay examines how the question of subjectivity in Plath's poetry intersects with the self-consciousness that is a characteristic of postmodern poetry. Plath's use of the dramatic monologue in "Lady Lazarus" offers itself to multiple readings as in the poem, Plath gathers together her experiences both as a postmodern artist and as a female.

**SAMPLE INTRO 3**

ESSAY TITLE : "Eliot in dialogue with Dante in *The Hollow Men*"

As T.S.Eliot writes in his critical essay "Tradition and the Individual Talent", humanity's literary tradition enriches the art of the present: "What is to be insisted upon is that the poet must develop or procure the consciousness of the past and that he should continue to develop this consciousness throughout his career." (T.S.Eliot 958). Thus, to allude to the past, is to honour it, is to draw inspiration from it and to gain knowledge from it. Particularly, "Dante's work influenced Eliot not only for aesthetic reasons but for its view through psychosexual maturation as well" (McNelly Kearns 89). On his essay on Dante, *The Sacred Wood*, Eliot writes that "Dante was fortunate enough to live in an age when philosophy and theology, religion and actual belief, and public and private morality were not dissociated" (T.Materer 55).

*The Hollow Men* was written in 1925, and it reflects the desperate cry of Europe, the difficulty to recover hope as well as Eliot's religious conversion, and failed marriage. In its essence, it is a poem viewed by three perspectives, each representing a soul into one of death's kingdoms (death's dream kingdom, twilight kingdom and the 'other' kingdom). *The Hollow Men*, intertextually refers to *The Hollow Land* by William Morris and *The Broken Men* by Kipling. Intertextuality in this poem is dense, due to Eliot's wish to speak to an 'elite', well-educated audience that only through knowledge of other major works would fully appreciate this poem. This is a modernist poem, open to many interpretations, with overlapping and fragmentary themes. In what follows, I will focus on Eliot's allusions to Dante's *Divine Comedy* in the second stanza.

**EXCELLENT INTRODUCTION COGENTLY INTRODUCING AND CONTEXTUALISING THE THEME OF THE ESSAY, AND VERY COMPETENTLY ENGAGED WITH BOTH PRIMARY AND SECONDARY SOURCES**

➤ **EXPOSITORY WRITING SAMPLE**

Babo is the, seemingly, faithful slave and servant of Captain Benito Cereno, presented to us as such through Delano's eyes. He is small but acts with impressive subtlety and intelligence. He is the leader of the slave revolt against the white sailors, the one who organizes the taking over of 'San Dominick'. For the most part of the plot Babo masquerades as the Spanish Captain's servant while in reality, his purpose is to keep an eye on the Captain and prevent him from betraying the reality of the rebellion to the American Captain, Delano. A strong mind in a weak body, a rebel who resorts to the power of the mind, Babo manages to deceive his authoritarian masters' mind by projecting an innocent, 'steady good conduct' in his interaction with Delano.(Melville 2410). His strength is his silence; avoiding to attract attention along with his self-consciousness enable him to organize the slave revolt in an i/nvisible way that implies the actual existence of the 'negros' political and social structures, as well as questions the master-mind or controlling power in the story.

**EXCELLENT OVERVIEW OF THE CHARACTER'S ROLE IN Herman Melville's novella Benito Cereno. The essay goes on, after this paragraph, to discuss in depth the scenes and moments where Melville unfolds the enactment of the revolt and the fate of the rebel**

➤ **ANALYTICAL ARGUMENT INTEGRATING FOCUSED DISCUSSION OF PRIMARY SOURCES AND SUPPORTING BIBLIOGRAPHICAL REFERENCES**

**SAMPLE 1**

The American Captain compares the slaves to animals and treats them “not philanthropically, but genially, just as other men to Newfoundland dogs.” (Melville 2435). In particular, Africans “are described as dogs, sheep, deer, leopards, crows, and bats.” (Lee 502). Furthermore, the “other” is reduced not only to animate beings, but also to inanimate objects. For instance, Delano views the slaves as commodities and likens them to the cargo of the ship (“negro slaves, amongst other valuable freight”, Melville 2407). The American Captain expresses the commodification of Babo, when he offers to buy him. As Kaplan argues “To Delano, in short, Negroes are jolly primitives, uncontaminated nature, simple hearts, people to be patronized” (18).

**SAMPLE 2**

Melville’s irony becomes evident from the diction used to describe the altruistic American captain, especially as far as the adjectives and the adverbs chosen are concerned: “singularly undistrustful”, and impermeable to “extraordinary and repeated incentives”, this is what Delano choses not to see throughout, “hardly then” (in fact it is only when faced with real and actual violence towards the end that he does ‘indulge in personal alarms’. This portrait of Delano is incompatible with what we expect from a figure of authority to be. Delano’s seemingly positive characteristics (his ‘innocence’ primarily) are undermined by the unidentified narrative voice. Moreover, the series of negative constructions with which Melville represents Delano, ironically contrast with and echo the ‘loneliness’ and lawlessness’ of the spot. Consistently, Melville Melville exposes and undermines Delano’s illusion of mastery.

Delano’s inability to see the true nature of things is his main characteristic; one more trait which is incompatible to his position as captain. Delano fails to acknowledge the true condition of the ship until he gets close to it. His vision seems blurred by the numberless cultural associations and prejudices which do not let him see clearly: “the ship appeared like a white-washed monastery after a thunderstorm, seen perched upon some dun cliff among the Pyrenees... almost led Captain Delano to think that nothing less than a ship-load of monks was before him... throngs of dark cowls... Black Friars pacing the cloisters” (2406-2407). Through the projection of Delano’s imaginative impressions, Melville parodies the fantasies of the American figures of authority and the average American man at large.

➤ **ARGUMENT / SYNTHETIC STATEMENTS**

As puritans in *The Scarlet Letter* symbolize the American society (Baym), Hester Prynne can be seen as a reminder of America’s impure origin. It is the beginning of the colonial period, nevertheless ‘New England’, a new colony, seems to be already in decline. Hester’s act of transgression alludes to the hybrid origin of the puritan colony and to its transgression of a foreign soil. Hawthorne here, like Melville, criticizes the utopian promise of freedom of America’s colonialism. However, Hawthorne appears more optimistic concerning the rebellion of the self. By putting a marginalized woman in the position of a rebel who realizes a progressive moral social change, he suggests that social development and transformation can be achieved from within. Against violent uprisings and radical overthrowings of a particular order, so, unlike Melville, he seems to believe in a gradual collective change that can only be attained by, initially, individual change.

➤ **COGENT INTEGRATION OF EXPOSITION ANALYSIS AND SYNTHESIS IN AN ARGUMENT**

“‘Pop is for everyone’ said Andy Warhol in 1967.”<sup>1</sup> With this, he rejected the elitism of high art, but at the same time also raised the question of personal involvement of the artist and the viewer as well. For O’Hara though, the role of art is more personal and expressive; as stated in his Manifesto “it puts the poem squarely between the poet and the person”. In the majority of his poems he shares or creates in the page a moment of manifestation of personal experience and blends it with the popular item or commercial object or even with another work of art, so that he engages himself, the poetic voice, the addressed person the audience, and other works of art and artists, all in relationships of complicity. For

<sup>1</sup> Mark Francis, Preface in Mark Francis (ed.) Pop (London: Phaidon Press, 2005)

O'Hara this is the essential objective of art as expressed in "Having a Coke with You": "I'd rather look at you than all the portraits in the world" and "you wonder why anyone ever did them".

In contrast to O'Hara's ironic Personism, comes the disengagement or lack of involvement -and even of titles in the works -of the Pop Artist with their subject matter. Characteristic examples can be Warhol's portraits of famous people like James dean and Marilyn Monroe<sup>2</sup>; the artist only looks through the lens of a camera and after a mechanical procedure comes the painting as a product exemplary of mass- production and the mass- consumption of the culture industry. The same approach towards the objective of artistic production can be considered as applicable in the case of Oldenburg's paintings of collages of popular objects and Jonhs' proto-Pop re-appropriation of the image of the American flag.

For O'Hara the icons of popular culture are not the central subjects of his poetry but work as initiatives of thought in the stream of consciousness as an expression of a personal experience: " I am begging/ peace, gods. Alone /in the empty streets of New York /I am its dirty feet and head..."<sup>3</sup> : "the James Dean poems were an important marker in the development of O'Hara's poetry. They introduced a Pop element into poetry that had so far only been hinted at in the artworld"<sup>4</sup> Especially James Dean as a popular icon has been the subject matter in Andy Warhol's paintings but what becomes manifest is the difference in the emotions –or the lack of them as a matter of fact, with which the artists approach the same subject matter.

More than art's obvious role of the expression of emotionality as Bill Berkson stated "it's important to remember that art is a form of social behavior"<sup>5</sup>. More specifically, for O'Hara, "poetry being quicker and surer than prose, it is only just that poetry finish literature off." So ,by defying the self-reflexive character of Abstract Expressionism, O'Hara, and the Pop-artists work, as Bill Berkson put it (2005) towards a "a work of art that is an "as if" real-life situation. It's "other," but the terms are grounded in real life": this can be seen even as an artist of realism as in a postmodern reiteration.

The concept of correlation of poetry and the visual arts raises the issue of their shared ground and affinity which also preoccupied O'Hara in his "Why I am not a Painter". According to Hazel Smith the poem "at first appears to be about the differences between painting and poetry, but by the end it seems to be about the similarities. In fact, the poem is about the shared differences within both poetry and painting. The painting mainly hinges round a word, while the starting point of the poem is an image."<sup>6</sup> Finally we can conclude that in O'Hara's poetry the personal and the public or popular merge in a hybridity faced also with irony and rejection of the artistic canon and establishment, since works of art are assimilated by institutions , and are, in a way,deflected from their initial purpose (like "The Polish Rider" or the "Nude Descending a Staircase"). For O'Hara, art's objective is mainly personal in terms of subject-matter and of the artist's stance towards it. The integration of mass culture within poetry and artbecomes inevitable as part of the everydayness of the life experience but is also viewed in many cases with irony.

### ➤ USING BIBLIOGRAPHICAL SOURCES

It is essential to familiarise yourselves with secondary sources and aim at assimilating and working with scholarly writing, in order to integrate bibliographical sources in your essays and revised midterms.

As discussed in class, we refer to our bibliographical sources:

- (a) in order to provide the sources of our ideas and/or argument / or contextual information about the text
- (b) in support of our reading
- (c) in a contrastive and/or complementary angle in relation to our argument

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<sup>2</sup> Andy Warhol, No Title 1967

<sup>3</sup> Frank O'Hara , "Thinking of James Dean" (1955)

<sup>4</sup> Brad Gooch, " City Poet: The Life and Times of Frank O'Hara". Copyright © 1993

<sup>5</sup> Bill Berkson in conversation with Robert Glück ,25 August 2005

<sup>6</sup> Hazel Smith, "Hyperscapes in the Poetry of Frank O'Hara: Difference/Homosexuality/Topography". Liverpool UP, 2000.

Consider the following samples

**SAMPLE 1** [referring to the overall argument of an article]

According to Bercovitch, the utmost intention of “The Scarlet Letter” is to achieve integration. This spirit of integration is clearly manifested in Hester’s transformation from a paradigm of exclusion to an exemplar of belonging after her return to New England. For Bercovitch, integration is achieved by the combination of the process and the purpose of each action in the novel via a number of ambiguities which, notwithstanding their superficial endlessness, create a definite understanding of the novel. This integration is accomplished by reconciling antinomies in four crucial fields: politics, morality, aesthetics and history.

**SAMPLE 2** [referring to the same article as above]

In “The A-Politics of Ambiguity in the Scarlet Letter”, Bercovitch refers to the ambiguity and the four levels of the meaning of the scarlet letter. As Hawthorne states “The scarlet letter had not done its office”, a phrase that reveals both process and purpose/telos. The office of the letter is political, moral, aesthetic and historical, and is realized only when Hester decides to return to New England.

**SAMPLE 3** [referring to the overall argument of an article]

Reynolds underlines that the theme of *The Scarlet Letter* derives from and is affiliated with revolutions, the overthrow of monarchies worldwide, the promotion of Republicanism and its liberal ideas, but also is connected with the social chaos and the violence in the first half of the 19<sup>th</sup> century. (Reynolds 1985)

**EXAMPLE OF WORKS CITED**

**(source cited in ) BIBLIOGRAPHY**

Reynolds, Larry J. (1985) “The Scarlet Letter and Revolutions Abroad.” *American Literature*, Vol. 57, No. 1: pp. 44-67. Duke University Press.

➤ **WRITING A CONCLUSION**

A conclusion should NOT overgeneralise, nor mechanically reproduced the most obvious ideas that you introduced in your essay but recap in a way that brings out and stresses your insights and specific focus, and, at best relate your argument to other contexts, and suggest further lines of exploration and development

**SAMPLES**

**RECAP and SUGGESTING FURTHER EXPLORATION**

In both Rich’s and Kruger’s case, the artist positions herself against mainstream culture and representations that expropriated women throughout the course of history through false ideals. For Rich, social and personal life merge and poetry has a political purpose. Her poetry is a form of resisting integration to the “condemned scenery,” that is contemporary mainstream culture. Kruger’s art is shifting the position of the viewer from a passive consumer to an active critic of post/modernity and its relations of inequality. What both artists have accomplished by transgressing/ crossing over boundaries between gender and politics is to validate femininity as an important part of artistic creativity, as well as of the social life / sphere . They answer to the need for a feminine art that emerged out of the power and rights granted to women after the struggle of the women’s movement and centuries of oppression. But the liberated woman is not represented as refraining from struggle. She has to engage in a critical self exploration and an examination of the violent hierarchies that underlie her social position in order for her to be granted a self-knowledge that counters patriarchal domination and oppression.

**RECAP and SUGGESTING FURTHER EXPLORATION**

Lou Reed has given voice to the outsiders of an urban underworld. What he seems to suggest is to embrace their identity, in a society that marginalizes otherness, and dissidence, sexual, artistic and otherwise. His aspiring innovations, his sleek musings, his theatricality, his realistic yet insightful character sketches, have been influential in rock music, shows, poetry through their dissonant non-conformism. His legacy can be condensed in Reed’s own lines: “If the beach was made of diamonds/ sand would be the stone of value”.

## APPENDIX

### KEY TO CORRECTIONS

AP	awkward phrasing
EXP	expression (may range from inappropriate word, register, to simplification, school essay)
WC	word choice
GEN /JOURN	generalisation, over sweeping statements; journalistic manner
REP	repetition
RED	redundancy / redundant expression and phrases,
IR	inappropriate register / colloquialism /commonsensical statements, simple-minded statements and register, clichés
MS	misreading / misperception
PAR	paraphrase / ‘plot’ description
SYN	syntax
GR	grammar

### PARAGRAPH/ ARGUMENT DEVELOPMENT

A response to point (b) of Q1 ‘What is/are the main images in H.D.’s “Oread?” Read the 3 paragraphs and be attentive to the economy of expression, the critical register, articulation and development of ideas in a critical argument, logical connections, relations, and transitions

#### SAMPLE DEVELOPMENT 1

In her poem “Oread,” H.D. is dialoguing with tradition through a classical myth, having Oread, a Nymph, commanding the sea, in the form of a dramatic monologue. Looking at the poem, it would appear that the main theme is nature. However, “Oread,” like most of H.D.’s imagist poems is phenomenological in emphasis; it is a poem about consciousness, and not the world of objects external to consciousness. The poem is not actually concerned at all with either the ‘sea’ or the ‘fir trees,’ but rather with a complex set of identifications of the self with the activities and objects of the poem. H.D. complicates Pound’s principles; the focus shifts to the experience itself and the consciousness in experiencing movement.

The ‘sea’ here appears as a metaphor for movement and transparency, while the “pointed pines,” an element of the land establish a polarity between transparency and opacity, set a contrast between movement and fixity. The word ‘rocks’ also evokes a solid substance, opaque and impenetrable, increasing the contrast. Moreover, the verb “whirl” creates a very strong impression of spiral movement, the sense of being submerged by the sea. There is progression, in H.D.’s poem, from verbs that invoke movement to verb that evoke transitive actions.

Finally, ‘Oread’ herself, the central consciousness of the poem, is missing from the poem that becomes a poem about the identity of H.D. herself. A poet, whose very name (a set of initials) is emptied of any firm demarcation of identity or gender. Oread commanding the sea could be seen as a persona herself.

#### SAMPLE DEVELOPMENT 2

In H.D.’s poem, there is similarly the construction of a single image of a furious sea that ‘splashes’ its waves aggressively against the persona’s soul and encompasses it. Unlike Pound, H.D. uses verbs which move from transitive actions to intransitive states. The sense of contrast is strong as the poem moves from images of fixity and opacity, as that of the pines and rocks which represent the solidity of the land. H.D. additionally differentiates herself from Pound in the use of punctuation, respectively to Pound’s gaps, and the use of the pronouns “you” and “us” which implicate the poet’s subjectivity in the poem, while the presence of the imperative mode creates a pared down dramatic monologue.



**AWKWARD PHRASING / REDUNDANT EXPRESSION****Excerpt 1**

Langston Hughes's poem "The Negro Speaks of Rivers," expresses the black people's need to establish an honorable past for themselves in order not only to be respected by the white, but also to create a sense of optimism and hope and forget the period of their life during which they were slaves. But let me be more specific.

**REPHRASED**

In "...," Langston Hughes recovers the African American past and creates an optimistic and hopeful vision for his contemporary black consciousness.

**Excerpt 2**

Carl Sandburg was deeply involved in the social issues of his time, therefore the distinctive racism that characterised American society of the beginning of the 20<sup>th</sup> century could not be excluded from his poetry. The popular contemporary belief concerning people of color, and more specifically African Americans, was extremely negative and often led to constitutionalised acts of violence against innocent people based solely on the color of the skin.

**REPHRASED**

As a socially and politically-minded poet, Carl Sandburg was alive to the issue of racism in early 20<sup>th</sup> century America.

When we talk about Ezra Pound and H.D. we immediately associate them with the movement of Imagism. It is essential to mention, that Imagism came out of the language crisis and the crisis of representation as a revolution against the standardised social, political and cultural meaning of words.

**REPHRASE**

.....  
 .....

In this essay, I attempt to show the way in which Ezra Pound and H.D. employ the imagist principles in their poems "In a Station of the Metro" and "Oread" respectively, and the differences between the two poems.

**REPHRASE**

.....  
 .....

**CLICHÉ-SCHOOL ESSAY / GENERALISATION / GRAMMAR / SYNTAX / VOCABULARY**

Like with working class, slaves were involved with labor work, but they were maltreated and treated in general like assets or animals.

Carl Sandburg wrote the poem "Chicago" in 1916 because he believed that the authentic America is the city of Chicago with so many industries and people. He presents us a city that we can easily recognize it.

Pound himself presents it as 'the one image poem' an idea set on top of another, which proves that thought in relation to creativity can give great results.

Sandburg presents the Chicago working class in a both idealistic and realist way. He proves that however their goddish achievements they are still humans, that have done sins, that committed crimes, that aren't flawless.

**REBARBATIVE SENTENCES-REPETITIVENESS**

Carl Sandburg's "Chicago" is undoubtedly a poem of celebrating Chicago as a city and embraces everything that offers. Sandburg's choice of manipulating modernist techniques led to the creation of a poem that presents the city of Chicago not only as a city, but as a person. Reconciling its beauty with its flaws, creates a realistic image of a city that anyone would love to live in.

In order to create a poem of Chicago's pride celebration he chooses to create a nameless, genderless speaker. This way the speaker becomes the voice that represents the Chicagoans and all the people who love Chicago. It's obvious that the speaker adores the city, so she speaks about Chicago with pride and joy and thus he creates an anthem about Chicago's history.

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Sandburg as a representative of modernism makes an extensive use of modernist elements. One of them is imagism.

#### **REPHRASED**

Sandburg assimilates modernist innovation, and experiments with Imagism in his poems.

#### **COLLOQUIAL /DESCRIPTIVE INAPPROPRIATE REGISTER/JOURNALISM/ LITERAL LEVEL/ PARAPHRASE**

Eliot decides to speak about the morning hours in the city. So, since it is morning, the reader expects something positive, as most of the times, morning is combined with light, thus something bright, positive and connected to congenial sentiments.

First of all is the theme of suffering in a neighborhood of a modern city because people live everyday the same routine which is full of boredom without enjoying anything.

Maybe, H.D. being a single mother wanted to have the control of her life and using verbs in the imperative form she shows she feels that when she asks something she is given it.

A main theme that Eliot uses in his poem is the Women and the Men, noting the difficulty in one woman's life, once the woman is passing an uneasy night in bed tormented by images which are probably her client.