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SOME ACHIEVE GREATNESS, A REVIEW UNIT. IT'S LIKE THIS, A UNIT ON METAPHOR AND ANALOGY. SEE WHAT I MEAN, A UNIT ON CONNOTATION. RHETORIC CURRICULUM IV, TEACHER VERSION.

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A TEACHER VERSION OF A RHETORIC CURRICULUM GUIDE WAS DEVELOPED CONTAINING THREE DISTINCT UNITS. THE FIRST DEALT WITH PRINCIPLES OF GENERALIZATION AND SUPPORT, THE SECOND WITH METAPHOR AND ANALOGY, AND THE THIRD WITH SEMANTICS. DETAILED DISCUSSIONS ACCOMPANIED THESE ASPECTS OF RHETORIC. SUGGESTIONS WERE PRESENTED FOR DISCUSSIONS, EXERCISES, AND WRITING ASSIGNMENTS PERTAINING TO THE PROSE MODELS SELECTED. THE STUDENT VERSION IS ED 010 807. RELATED REPORTS ARE ED 010 129 THROUGH ED 010 160 AND ED 010 803 THROUGH ED 010 832. (GD)

OREGON CURRICULUM STUDY CENTER

SOME ACHIEVE GREATNESS,
A Review Unit

IT'S LIKE THIS,
A Unit on Metaphor and Analogy.

SEE WHAT I MEAN?,
A Unit on Connotation.

Rhetoric Curriculum IV,
Teacher Version.

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OREGON CURRICULUM STUDY CENTER

SOME ACHIEVE GREATNESS

A Unit on Principles of Generalization and Support

Rhetoric Curriculum IV

Teacher Version

INTRODUCTION FOR THE TEACHER

The tenth grade student has developed more sophistication in his acquaintance with language than he himself may realize. He has some twelve years of speaking behind him; possibly eight or ten years of writing, in varying degrees of formality. He communicates effectively in his own circle, though he may sometimes seem to employ a special language unintelligible except to his peers. He may be somewhat less successful, less confident, when circumstances require him to communicate with adults or with strangers. Whether or not he is always competent to adapt his language for various purposes, he has begun in the ninth grade to widen his horizons and to recognize experience beyond his own through his reading and listening. He has begun to discover in the world things undreamt of in his philosophy--chemical formulas, sines and cosines, literary forms, historical controversies that open new vistas for him.

In the ninth grade, too, he began to examine more complex ideas than he had dealt with before; he moved from studying and reporting observations to interpreting his experiences. He learned some principles of distinguishing the significant fact or judgment from the less important; he learned the fundamentals of putting observations together to see relationships, draw generalizations and qualify them. In the tenth grade he will be encountering still more complex ideas and relationships. He will work with deductive processes and expand his concepts of comparisons to metaphor and analogy.

At the beginning of his new program for writing and speaking he would be wise to review the essential principles emphasized in the preceding year, particularly since the concepts of generalization and support are fundamental to the concepts he will be developing in the tenth grade. The first unit, therefore, reviews the processes of generalization and support in models and exercises on the subject of heroes. At the same time it prepares the student for the work in deductive processes to follow. It also reminds the student of various ways of emphasizing the significant idea and calls his attention to the need for careful selection of words. As in all preceding units, the writer's purpose is emphasized as controlling the selection of material, the structural pattern, and the style.

The introduction in the Student Version points out how frequently the student actually uses both spoken and written language. You may want to add to the examples suggested, but the point is not hard to make. The reminders to the student of necessary steps in preparation are elementary; they are, or should be, already familiar to him. The important point in the introduction--a point that should constantly be stressed--is that speaking and writing skills are individual. No two people can write or speak exactly alike because no two people think exactly alike, and each person must develop his own effectiveness in expressing his own ideas. He cannot successfully copy anyone else's thought or style; but he can use the writing and speaking of others to stimulate his thinking and he can learn principles that he can adapt to his own purposes.

Lesson 1

The selection by Parrington should not require more background than

the student's general knowledge provides. You may want to call attention to Parrington's focus on Grant's reputation with the people of his time. Parrington is less interested in his own opinion of Grant than in the opinion of the general's contemporaries. In the last paragraph he indicates that he himself does not entirely concur in the judgment ("If General Grant was not the great man so many thought---").

QUESTIONS FOR DISCUSSION

1. The first set of questions asks about the appropriateness of the title, then about the author's purpose. Some students may think the title appropriate and see in it a suggestion of the point to be made. It does indicate that Grant is a folk hero and therefore implies that a folk hero is a special kind of hero. The selection carries out this theme in such repeated phrases as "the popular judgment," and "the common people." Some students may think a different title would be better--perhaps "An American Hero," or another variation. If the class considers each suggestion they may begin to define "hero" by the adjectives they suggest. The author's purpose should not be difficult to identify: he is explaining why Grant was a hero to the people of his day--a folk hero, not the conventional stereotype.

2. The second set of questions asks the student to find the central idea of the selection and state it in a sentence. The phrasing may vary; but any sentence that summarizes the entire idea should be satisfactory. You may want to ask several students to read their sentences aloud to compare and check them.

3. The third set of questions is concerned with supporting evidence. The characteristics of a folk hero that Parrington mentions include veracity, a solid, unyielding quality, the plainness, the gift of "pungent phrase," and the "stolid fatalism" that made Grant fight on. The details of Vicksburg repeat the "solid and unyielding" idea; "deep unconscious integrity" repeats "something veracious," and "dogged will and a plodding energy" repeats "fought his way to ultimate victory." The "plain as an old shoe" idea runs through the sentences in each paragraph--"dull, plebeian character," "least imposing," "lumpish in mind and body," "common place fellow," and other such phrases repeat this idea. The grouping that students make of supporting evidence may take several forms but should show the main strands of idea.

4. The question about the last paragraph should lead the student to see that the final paragraph sums up the ideas of the entire selections. The last phrase makes a particularly effective ending.

EXERCISES

Exercise 1 This exercise is intended to show the student the importance of the sentence structure in conveying the ideas.

1. "General Grant" immediately states the subject of the selection. The sentence itself begins to describe the heroic character that the author means to establish by pointing out what Grant was not as well as indicating that he was some kind of hero. It lets the reader know that the author is going to make a distinction.

2. The not in sentence 2 carries the idea of sentence 1 into another level of concreteness; specifically, Grant was not the "glorious" military hero in a sparkling uniform. "Gold stars," "epaulettes," and "dazzled" all refer to "conventional hero" in sentence 1.

3. The new subject introduced in sentence 3 is "the people of the north," whose opinion of Grant is the important point of the selection. The third sentence explains the first two and includes many words that repeat or refer to words in the first two sentences. "Gold stars" and "military popinjays" repeat or refer to "gold stars" and "conventional military hero"; "his generation" reappears in "the people of the north."

4. The long sentence is easy to read because of its tight structure: in the first part parallelism unifies the ideas; in the second, compound verbs and the close relationship of the phrase and participle that enlarge the subject make the idea easy to follow. The subject of the second part (this) summarizes and refers to the subjects of the first clause.

5. In the first sentence of paragraph 2, "did much for his reputation" restates the idea suggested in three phrases in the last sentence of paragraph 2--"caught the imagination of the north," "made Grant a hero," and "served to spread his fame." The reference to Grant's demand for unconditional surrender links with "a certain gift of pungent phrase."

6. The words "the demand for unconditional surrender" give an example of a "pungent phrase." This question may seem to be repetition of question 5, but it is useful to the student to see that Parrington is expanding an idea by making it more specific.

7. Parrington enlarges "the least imposing of military heroes" with the series of details in the following sentence. He restates the idea at the end of the sentence, just after the series-- "he was a common place fellow that no gold braid could set off."

Exercise 2 This exercise directs the student's attention to the author's use of specific words.

The questions on specific words should present no special problems. First the student uses his dictionary to define unfamiliar words, after he has tried to guess the meaning from the context. The class may profit from working out some definitions together. Popinjays should be easy to use in such a discussion, and any student who studies Latin may be able to help the class with plebeian.

Question 3, which asks about fact and opinion words may need some discussion. "Epaulettes" is the only word in the list that can be called strictly factual, and its connotations imply a comment on conventional military heroes. The words that directly describe Grant, such as "lumpish," "dull," "dogged," all express opinions. Superior students may also see that "least imposing" is not only an opinion statement

but a comparative judgment.

Question 5 asks why Parrington uses a part of the general's uniform for the whole. Both "gold stars" (paragraph 1) and "gold braid" (paragraph 2) select the showy part of a uniform, the part that indicates rank--to stress the superficiality of conventional values. The students may also see that a concrete detail may be more effective than a general word; "gold braid" carries more connotation than "decoration" would.

The metaphor in question 6 should present no problem. It is particularly effective because of the "blaze of glory" connotations of "hero" and "star."

The reason for question 7 is that students profit from examining an unusual use of an ordinary word. "But" generally introduces a contradiction; here it does not; it links with "more" to introduce an additional statement.

Lesson 2

In this lesson students read about a different kind of folk hero, the Mountain Man, Thomas Fitzpatrick. This material should also be familiar enough not to require supplementary background details; the descriptions of Indian activity and hardships created by the country itself are detailed and should enable the students to understand the selection. DeVoto's treatment gives you a greater opportunity to help the students examine types and purposes of supporting details than Parrington's brief essay provided.

QUESTIONS FOR DISCUSSION

The first five questions deal with substance: the central idea and the supporting evidence. Questions 6 and 7 consider structure.

The two important statements DeVoto makes are "the universal conclusion that a great man of the mountains had been killed" and "Fitzpatrick was as expert a mountain man as ever lived: he was at the head of his profession." These two statements express the two strands of idea that make the theme: Fitzpatrick's greatness, which includes his courage and endurance, and his expertness. Both ideas run through the selections. The first summarizes the opinion of Fitzpatrick's contemporaries, though DeVoto appears to concur in it; the second is DeVoto's judgment expressed directly. Both are supported by the details of the selections.

The description of the "hostile" country in the metaphoric comparison to a gun is appropriate. The country itself was an enemy, dangerous because even an experienced mountain man might die of hunger or thirst if he could not find water or game. A man without a horse was likely to be in serious trouble; Indians were only one hazard.

The two questions on structure ask about the management of chronological order, which DeVoto follows roughly but varies by starting with a general summary, then using a flashback. At the end of the first paragraph the reader knows that Fitzpatrick did get back to his friends; the author describes the events a s seen by the men in the camp who feared

for Fitzpatrick, sent out search parties, but resigned themselves to the conclusion that he would not return. The rest of the selection explains what happened to Fitzpatrick. This order is suited to DeVoto's purpose; he is not interested in keeping the reader in suspense about the outcome. He focuses not on whether the hero survived but why he survived. He is concerned with showing the experience, judgment, and endurance of a courageous mountain man who came through a harrowing experience because he knew how to meet danger. Paragraph 2 prepares the reader to understand the extent of Fitzpatrick's feat by explaining what the dangers were and why this man was able to overcome them successfully. The following paragraphs provide the details.

EXERCISES

Exercise 1 This exercise is intended to show students how the structure of the sentances helps the author's purpose.

All the questions in this exercise are based on the principle of expanding one word or phrase into more specific language. In the sentence in parentheses in paragraph 3, for example, the author enlarges the phrase "places where it was safe to stop and sleep for a few hours" with specific words. "Thickets" is more specific than "places"; "where the horses could be hidden and grazed" explains "safe" with specific details, and then "at the head of small draws" and "with the ways of escape carefully noted" explain in still more specific detail what kind of thickets he chose. He has used three levels of specificity.

The same principle applies in the other sentences selected for study. In paragraph 4, the author marks the beginning of his series of concrete expansion of "overland" with the words: "which is to say." He does not provide a marking phrase in all sentences, but once the students see the principle they should not have difficulty identifying details.

The sentence selected in question 4 shows a different kind of enlargement; all the other sentences follow the more usual pattern of expanding the predicate, but this one expands the subject. After the time phrase the author gives a long series of adjectives describing Fitzpatrick's condition before he introduces the subject. The effect is to emphasize the feat Fitzpatrick had performed to get back at all in that condition.

Exercise 2 This exercise is intended to direct the student's attention to the use of specific words.

The dictionary exercise should be familiar procedure, and students should be encouraged to look for other words that may need discussion besides those listed. The word "coups" in this sense is unique to the time and place; "possibles" also is an unusual use--in this context it means whatever Fitzpatrick could carry.

The comparison of Indians to insects--angry ants--is appropriate for the suggestion of numerous savages crawling around angrily as if stirred up. The comparison to beagles or terriers carries out the suggestion of hunter and prey, and both comparisons reduce the Indians to subhuman creatures.

In the description of the actions of the Indians DeVoto uses both general and qualified statements to show the various procedures of individuals and yet keep the sense of a whole group in motion. He relies chiefly on "some" and "others" for determiners, but also uses "many," and at the end of the paragraph pulls all the actions into a generalization with the word "everyone."

Lesson 3

The class has now read about two different heroes--Grant, the "stolid and unyielding" military hero, and Fitzpatrick, the "great man of the mountains." Since both these heroes are from earlier times, the class might enjoy considering heroism in a contemporary. Albert Schweitzer is perhaps the most universally admired man of our times; his name is a symbol for dedication to heroic service. The selection about him is taken from Louis Untermeyer's Makers of the Modern World. It summarizes Schweitzer's achievements and effectively makes the point that this was not the only line of accomplishment open to Schweitzer; he made a positive choice.

QUESTIONS FOR DISCUSSION

The first question directs the attention of students to unfamiliar words and phrases or references. St. Francis of Assisi should be known to most of the class. Van Gogh should be familiar too, though the students may not know of his periods of insanity. He was confined in the hospital in Saint-Rémy in the late 1880's. The dictionary exercise should present no difficulties except possibly in the word "remonstrations," which is an unusual form. The class may be interested in comparing this word with the more common "remonstrance." You may want to suggest that a good definition uses the same part of speech as the word defined.

The title of the selection suggests the opposite of the "spirit of thoughtlessness" in Schweitzer, and represents the main point the author is trying to make. The words "one of the saintliest figures" in the first sentence of the selection and "the twentieth century's matchless human being" in the last paragraph are key phrases. In essence they have the same meaning, though the "saintly" comment might be a reason why Schweitzer is "matchless."

The characteristics of Schweitzer might include his proficiency in music, interest in theology, dedication to the service of humanity, courage and endurance in the face of hardships, modesty about the honors bestowed upon him, love for all creatures, and independence of mind and spirit. All these are amply supported by details in the selection. Some students may also consider intelligence, physical strength, and energy important additions to the list. All of these characteristics expand the two key phrases. They are qualities of selfless dedication characteristic of saints, and they are rare enough--at least to this degree--to be called "matchless."

The discussion of Schweitzer's musical ability helps to make the point that the difficult life was a choice. Schweitzer might have had a noteworthy career in less dangerous circumstances; using this material first enables the author to emphasize the importance of the choice.

The general pattern of the selection is chronological. It begins with Schweitzer's birth in 1875, runs to 1953 when he won the Nobel Prize. Paragraph 3 uses a brief flashback to show that Schweitzer's

decision was not impulsive; he had "conceived of his plan years before." Then time moves even further back to his student days, when he had first felt the injustice of ease for some people and suffering for others. This statement forecasts the statement about "spirit of thoughtlessness" mentioned later. The class may be interested in finding examples of the way Untermeyer uses brief time-shift clauses or participles to pull the ideas together. Here are a few examples:

"Many a time I had tried---" paragraph 3
"Although he had put aside his gifts as a doctor of divinity---" paragraph 6
"which had been founded--" paragraph 9

These and other phrases help to show that Schweitzer used all his abilities.

The quotations from Schweitzer are especially effective in giving the reasons for his decisions and explaining the philosophy that motivated him. The important phrase "reverence for Life" appears in a quotation that explains its meaning for Schweitzer and the moment when he conceived the idea. By using Schweitzer's own words Untermeyer makes the points more immediate, and also shows the complete sincerity of Schweitzer's actions. The quotations themselves are effective statements.

Untermeyer offers his own opinion in many statements, beginning with the description of Schweitzer as "one of the saintliest figures of modern times." Though he keeps his account of Schweitzer's life largely to factual reporting, words like "his gifts as doctor of divinity" and "devoted individual" reflect judgments. The selections of details shows the author's opinion of Schweitzer, as does the selection of quotations. Untermeyer obviously admires Schweitzer.

He offers several important pieces of evidence that other people share his opinion. The National Arts Foundation Poll in 1952 declared Schweitzer "the Man of the Century"; he won the Nobel Peace Prize, one of the greatest honors a man can win. The phrase "the twentieth century's matchless human being" is not Untermeyer's; he is quoting it. He also quotes a member of the Schweitzer Fellowship for the comparison to St. Francis.

The concluding paragraph offers the most convincing evidence of all that Schweitzer's achievements have aroused the admiration of others, and summarizes the main ideas. The fact that he did not go to Sweden shows not only modesty but real dedication to his important work for humanity.

EXERCISES

Exercise 1

This exercise is based on a study of sentence structure. The first part should show students how the repetition of the subject "they" in the final sentences in paragraph 10, referring each time to "the ethics of the reverence for life," spells out the actions that such a philosophy dictates.

The second part of the exercise again uses the principle of expansion to a greater level of concreteness, but here the student is asked to find his own examples in sentences of the selection.

Exercise 2

The student is asked to make a list of the characteristics of a hero

he finds in Untermeyer's description of Schweitzer. This is intended as preparation for the general discussion of heroes that precedes the writing assignment. It should give the student details to use in selecting the essential qualities he would attribute to a hero.

PREPARATION FOR WRITING ASSIGNMENT

The class should be ready now to make some generalizations about what constitutes a hero, in preparation for selecting a man or woman to write about. The assignment to follow will ask the student to choose a hero to be nominated for a class Hall of Fame. The candidate may be living or dead. First, however, the class must decide what a hero is. These questions are suggested fo discussion:

Must a hero have all the qualities on your list?
Are there any qualities he must have? Can any one quality justify calling a man a hero? Is more than one quality necessary?
Does a hero always have to succeed--or be on the winning side?
Have there been heroes who served lost causes?
Is there a difference between a conventional hero and a folk hero?
What is it? Is any quality essential to both?

You may want to add to this list. If the class is familiar with the book by John F. Kennedy, Profiles in Courage, they may want to ask whether a hero must always be famous--can an unknown person perform acts of genuine heroism? In the selections the class has read, you may want to point out that each of the men, though they lived in different times and followed different ways of life, had some of the same qualities of character. Their problems and their achievements differed; they worked with different purposes; but they were all courageous, all persistent, all independent. They all met and overcame great obstacles and endured hardships. You may want to draw other parallels, but these are especially important.

As the class discusses the questions above, you may want to have them list characteristics on the board and mark in some way those they consider essential. They are likely to include as necessary qualities courage, persistence, the ability to overcome obstacles, and possibly some form of generosity or self-sacrifice. The second set of questions asks them to decide whether one quality can make a man a hero--courage, for example. If a man is really brave, is he a hero? Or does he have to be generous also? Does he have to be modest? The next set of questions asks whether a hero has to be successful. Can he be defeated and still be a hero? This may bring the class into some consideration of what kind of defeat a hero suffers. Nathan Hale lost his life, but in a sense was not "defeated." The men in the Alamo all were killed--were they therefore not heroes? You may think of other examples the class is familiar with. Distinguishing between a conventional and a folk hero may be helpful to the class in the selection of a subject for their papers. The folk hero is a common man with unusual courage who rises to unusual heights of accomplishment. How much you want to do with a discussion of conventional heroes will depend on the background of the class. If the students are familiar with the stories of classical heroes they may see a difference between the folk hero and the hero king or prince whose actions determine the fate of a nation.

The class in this discussion is carrying on the process of generalization; they are saying in effect, "All heroes have these qualities." When they have decided what qualities make the generalization, they are ready to plan the paper they are to write. You may ask them to imagine that the class is electing its own Hall of Fame, and each student may nominate one man or woman. If they need suggestions you may spend a little time mentioning possible choices--men and women in history or science or adventure who have aroused admiration by their deeds.

In making selections the student will need to be reminded that he must have some definite knowledge of the person he chooses. If he selects a hero from history he may need to think about events and circumstances of the times that may have offered opportunity for heroism. Fitzpatrick for example might not have been a hero--or at least not that kind of hero--if he had lived in Philadelphia in the 1920's.

WRITING ASSIGNMENT

1. The first directions to the student deal with selection of material and purpose. The student should examine his reasons for admiring the person he chooses; then he must decide what he will need to tell the reader. You may want to point out, for example, that including facts about the hero's childhood is effective only if the facts have a connection with the purpose. Untermeyer mentioned Schweitzer's ancestors and early education because they were part of his interest in theology and music. Parrington did not mention Grant's childhood because it was not pertinent to his purpose.

2. The second set of directions concerns the central idea and the structural plan. The central idea should not be difficult if the student will think through his reasons for choosing the person he selects. The plan should develop from the central idea. The student may be able to see a progression in his reasons: some may be more important than others, or one quality may be the reason for another. One important point to make for the student is that he will need details to support his statements; he will write more effectively if he will use incidents that make his point instead of simply giving his opinion. He should show the reader, not tell him. The student will be wise to experiment with several plans and see which best accomplishes his purpose. He is asked to present his statement of the central idea and his plan to you for approval before he starts to write. You can help him see any weak parts of his exposition or any points he needs to support more fully.

3. The third set of suggestions directs the student's attention to the opening and the conclusion of his paper. The selections he has read all open with a comment by the author on the character of the man described. This is one effective way to begin--but it is not the only way. An incident can open the paper too, or even a bit of dialogue, or a quotation. A good opening sets up an expectation in the reader; if the student uses an incident first it must be one that leads into the central idea. The same principle applies to the conclusion. It must bring the ideas to a conclusion that satisfies the reader. It may summarize, repeat the main idea, or emphasize its importance.

4. The student should have time to revise his draft of the paper so that he can check his choice of words and the mechanics of his writing.

The directions suggest that he review his choice of words, his connectives, and his sentence structure and punctuation.

When the papers are finished you may ask some students to read their papers to the class. The class may make a selection together of the best persons to be included in the Hall of Fame. You might let the students divide into groups to read each other's papers and make a preliminary selection. Criticizing each other's work can be useful if time allows.

WHAT HAVE WE LEARNED?

The principles reviewed in this unit are summarized for the student; this summary can be worked out by the class, or can be commented on in discussion and revised according to the ideas that have impressed the class.

At the end of the Student Version, a list of criteria for evaluation is given. This list also may be worked out by the class if there is time for discussion, or it may be revised by their suggestions. Students may comment on the papers according to these standards; some kind of evaluation is important for summarizing the principles that operate in good wirting. This list, as it is, or as it is revised, may serve as a basis for standards to be used throughout the year's work.

OREGON CURRICULUM STUDY CENTER

IT'S LIKE THIS

(A Unit on Metaphor and Analogy)

Rhetoric Curriculum IV

Teacher Version

PURPOSE OF THE UNIT

Metaphor and analogy are not unfamiliar terms to [illegible] students; in literature they have studied both. This unit approaches metaphor and analogy from the rhetorical point of view, [illegible] rather than as stylistic methods. [illegible]

[illegible]

EXERCISES

[illegible]

[illegible]

Exercise 2: The purpose of this [illegible] [illegible]

Exercise 3: This exercise asks the student to compile a list of [illegible] he hears or reads over a period of several days. [illegible] may be the basis for an oral discussion or for a brief paper. [illegible] [illegible]

The next section of [illegible] to provide an analysis of

PURPOSE OF THE UNIT

Metaphor and analogy are not unfamiliar terms to tenth grade students; in literature they have studied both. This unit approaches metaphor and analogy from the rhetorical point of view, as thinking processes, rather than as stylistic methods. The ability to draw comparisons, both literal and figurative, is essential to reasoning, and the unit examines rhetorical possibilities and problems in such comparisons. The terminology is kept simple throughout; it avoids such technical terms as "tenor" and "vehicle," and also avoids the strict distinctions between forms of metaphor such as simile, metonomy, and other tropes. The word metaphor as used in this unit means figurative language as distinguished from literal.

Lesson I

Through simple examples like the child's words, "The clouds are crying," the student is led to see that metaphorical comparisons are selective; they mark similarities in things that are unlike except in specific shared qualities. The child sees a likeness to one detail of his experience.

EXERCISES

Exercise 1: The examples in this exercise illustrate some of the bases of metaphor--similarities of shape (face of the sun); use (legs of a chair); position (shoulder of the road), and so on. The student is asked to explain each type of similarity, then to replace the figurative word with a literal one. When he discovers that he cannot easily do it, he should conclude that metaphor is used to express comparisons difficult and often impossible to convey in literal terms.

Exercise 2: The class should be able to compile a sizeable list of metaphors based on parts of the body. You may want to drop a few starting suggestions--heel of bread; foot of the class; to nose out news, and so on.

Exercise 3: The purpose of this dictionary exercise is to demonstrate to the student how significantly metaphor operates in the language itself. Checking derivations in the word list will reveal the working of metaphor in the everyday meanings of words. You may be able to enlarge the list.

Exercise 4: This exercise asks the student to compile a list of metaphors he hears or reads over a period of several days. The report of his findings may be the basis for an oral discussion or for a brief paper. Slang expressions contain many metaphors that can prove interesting; some students might make a special study of slang if their attention is particularly caught by it. The record can be extended as long as it seems profitable; this is a good notebook exercise.

The next section of material is intended to provide an analysis of

the function and grammatical expression of metaphor. The first set of examples are all similes with signal words included in the sentence. The exercise directs attention to such words; charting them in a table can show the importance of like, as, and more like in the grammatical structure. In sentence 3 the pattern is different; the signal is expressed in the verb reminds. This sentence should prepare for the following explanation of metaphor contained in various grammatical forms--nouns, verbs, adjectives, and adverbs.

The Exercise provides an opportunity for students to construct metaphors of their own. They should not write in the book; sentences should be worked out on a separate sheet of paper. If some of the class seem to fall back on clichés in their sentences, it is probably well to remember that expressions which adults with a background of reading would disparage as trite are not necessarily clichés to high school sophomores. An effective way to encourage fresher expressions might be to have the sentences read aloud and let the class recognize the more original metaphors produced by imaginative students.

ASSIGNMENT FOR WRITING

The writing assignment is designed to provide a subject that should lead students naturally into metaphor. Describing feelings in literal language is extremely difficult; metaphor is almost necessary to do justice to feelings and emotions. It may be possible to help the class discover that consciously straining for metaphors may damage the idea by making it artificial. If students concentrate on making the feeling clear, they are more likely to use genuinely effective comparisons.

Lesson 2

This lesson is devoted to analysis of the function and use of metaphor in conveying ideas, based in a general way on the Brooks and Warren treatment of figurative language for the purposes of explanation and clarification, emphasis, evaluation, and symbol.* The first five examples are used chiefly to explain and clarify; they do not suggest an attitude or seek to persuade.

The second list of sentences presents metaphors with a somewhat different purpose. They are more descriptive, and the sharp mental pictures they create add emphasis to the idea for greater effectiveness.

In the third list, the metaphorical words do more than clarify and emphasize; they suggest an evaluation in the comparison. The commendable quality of love is reinforced by comparison to a beautiful rose; wickedness is condemned in the comparison to worthless chaff.

*Cleanth Brooks and Robert Penn Warren, Modern Rhetoric (New York: Harcourt Brace and Company, 1949), Chapter 11, "Metaphor," pp. 403-441.

The treatment of symbol is kept simple; it is confined to very common symbols that should be immediately familiar to students. Light, for example, is so frequently used to symbolize knowledge, understanding, guidance, beneficial wisdom, that the class should recognize the concepts readily. The lists of words approach the use of symbol from both directions--first from the symbol, then from the idea to be symbolized. The Exercise asks students to identify a metaphor used for each of the purposes studied. These examples can be added to the student's notebook and discussed in class.

Problems in Metaphor

The problems in metaphor are confined to a discussion of three of the most common--trite expressions, mixed metaphors, and inappropriate comparisons. When the class examines the first list of clichés, they may be able to recognize that metaphors they wrote or recorded earlier in the lessons are really too worn out to be effective. If time permits, the students may want to suggest fresher examples for each of the examples.

The second list should afford some amusement; the mixed metaphor often conjures up impossible mental pictures. The class may be alerted to watch for such absurdities in their reading; examples are all too easy to find.

The third list of sentences provides examples of inappropriate metaphors. The problem here is in the associations or connotations of the metaphorical words. The idea of metaphor as selection can be picked up in this discussion; the metaphor selected for one quality can ruin the effect if it carries other associations that conflict with the main comparison, as sneaking does in sentence 3.

ASSIGNMENT FOR WRITING

The student is asked to find in his reading an example of effective metaphor, and to explain in a paper how it is used and why he thinks it is successful. Then he is asked to find an ineffective metaphor and explain why it does not accomplish its purpose. His directions suggest reading the letters to the editor section of a local paper or a current magazine, which should be fruitful sources, but infelicitous metaphor may be found in many places.

Lesson 2

This lesson is devoted to the study of analogy, and again the emphasis is on the purposes for which analogy is used. Analogy may be literal or figurative; the student is given as an example of literal analogy that since a student magazine is successfully produced in a nearby school, and this school is much like that one, a student magazine can be

successfully produced in this school too. He is also reminded that fables are a form of analogy: they suggest that what is true of animals is true of people.

This lesson deals with only two of the many possible uses of analogy: explanation and persuasion. The first two examples, a selection from Bacon's essay "Of Studies" and the paragraph from Donne's Meditation XVII, are analogies used to explain and clarify; the passage by Huxley, the quotation from Patrick Henry, and the whistle story by Franklin are analogies for persuasion. All five analogies are metaphorical.

In the Bacon essay, books are compared to food, and students should be able to offer examples from their reading of the various kinds of books Bacon mentions. This is a famous analogy, developed in carefully balanced sentences and peculiarly appropriate because it implies the familiar comparison of food for nourishment of the body with food for nourishment of the mind.

Donne's analogy is equally felicitous in explaining clearly a philosophy of life. It pictures the universe as one great spiritual volume in which men are chapters and carries out the idea of immortality in the metaphor of death as translation into a "better language." Donne's comparison may seem a little closer to persuasion, but he is not really assuming disagreement in the reader.

Huxley's analogy taken from his speech on "A Liberal Education," has a much more persuasive intent. It opens a plea for liberal education as essential to the good life. The rhetorical question at the beginning enlists the reader's agreement at the outset, and Huxley heightens the effect by suggesting the desirable consequences of learning the rules of the game as well as the undesirable consequences of neglecting to learn. Even without a knowledge of chess, the class should understand the comparison of chess to life, and education to learning the rules of the game. The unseen player is not named, but is clearly intended to represent the governing spiritual force in the universe.

At this point the student should be able to generalize that effective analogy depends upon agreement or similarity of the two things compared at every significant step in the comparison.

The passage from Patrick Henry's famous speech is dominated by the analogy of chains--an effective choice to suggest tyranny and enslavement. The mention of sound, the "clanking on the plains of Boston" makes the danger seem imminent. The purpose is clearly persuasion.

Franklin's story of the whistle is also persuasive, in a didactic sense. He carries it out in a series of examples, and varies the repeated phrase by changing the subject and the form of the verb, also by adding adjective and adverb modifiers to shift the rhythm. The analogy is figurative, and part of its effectiveness is its use of a simple, common experience.

Exercise: The class is asked to bring in examples of effective analogy and prepare to explain the purpose and the reasons for effectiveness. This example may also be recorded in the student's notebook, and he should be careful to supply the source.

Problems in Analogy

In the deduction unit that follows later in the year, the students will study special problems of reasoning in analogies, but they should see from this introductory study that the use of analogy entails some hazard. If the two things compared are not sufficiently alike, the analogy does not work.

A second problem is that an analogy may not actually clarify, unless the comparison is to something familiar to the reader. The examples given the student should make the point.

ASSIGNMENT FOR WRITING

The student is given a list of possible assignments, from which he should choose one and develop an idea with an analogy. If the papers can be read aloud, the class may decide whether the analogies are effective.

OREGON CURRICULUM STUDY CENTER

SEE WHAT I MEAN?

(A Unit on Semantics)

Rhetoric Curriculum IV

Teacher Version

These lessons in semantics review and expand on the work on denotation that was done in the ninth grade, and they go on to introduce the student to connotations. The terms denotation and connotation, however, are not used because it was felt that these jargon words would not add to the clarity of the discussion and because the conventional line between denotation and connotation is impossible to draw without falsifying the unity of the meaning of a word in a context. Also, the use of denotation and connotation puts emphasis on the meaning of a word instead of putting it on interpreting the meaning of an instance of a word from its context.

It is pointed out again, as it was pointed out in the ninth grade semantics unit, that although in any given instance the meaning of a particular word is different from its meaning in any other instance, meanings tend to group themselves and become conventionalized, and consequently it is possible for the lexicographer to write definitions for groups of conventionally similar (not indentical) meanings. These dictionary definitions are of great help in understanding unfamiliar words, so long as we remember that the dictionary definition is only an approximation of the meaning of the word in any given context.

The point is also restated that we probably interpret the meaning of a word by recalling similar contexts in which we have heard the same or similar words and by comparing those contexts to the one in question. This we do without a dictionary, and it is skill in this kind of interpretation that is primary; dictionary definitions can only be a helpful adjunct to it. Consequently, these lessons concentrate mainly on interpreting without the aid of the dictionary, but when the dictionary is required for help with an unfamiliar word, it is called upon.

LESSON I

Part One

EXERCISE 1

1. Any collegiate dictionary probably contains the sense "to cool by stirring or skimming" for keel.

2. The questions here refer back to what was said about physical context in the ninth grade lessons. The physical context the poem refers to is winter, and if the reader of the poem puts himself into a "winter" frame of mind, he has taken the first important step in interpreting the meaning of the poem. He then automatically excludes all meanings which would not be appropriate to winter. Of course, more than the vague context of winter is necessary to come up with the right interpretation of nail, and it would probably be worthwhile to discuss what other elements in the context help to narrow the meaning to fingernail.

3. The phrase "blood is nipped" is probably archaic for most Americans, but by making reference to other similar uses of nip, the students should be able to come up with an interpretation that fits this context.

4. Way and foul are both archaic in the senses in which they are used here. They may be so foreign to the students that it will be necessary to use a dictionary to interpret them, but it is well worthwhile to exhaust all other resources before turning to the dictionary.

5. Because saw is so unfamiliar in this sense, it would probably save a great deal of time to use the dictionary, but some students should be skilled enough in interpretation to come up with a likely meaning without the dictionary.

7. Answering the questions depends upon knowledge--knowledge of English country life in the 16th century, knowledge of crabs and of apples. Most students should know enough about all three to present an argument on one side or the other.

8. It is probably not possible to answer the question definitely either way, but students should be able, by looking carefully at the context, to present an argument for one side or the other.

Part Two

EXERCISE 2

8. The word wicked in this poem will be taken up in more detail later. The word in this metaphorical sense is not uncommon; a baseball player can speak of a wicked curve, or a golfer of a wicked slice.

4. The students will probably discover that even an encyclopedia or an ordinary atlas will not be of much help to them. They will probably have to go to a very detailed atlas or to a specialized history of English coal mining. But the detailed information an atlas or an encyclopedia could provide is not essential to an understanding of the words in this context.

Part Three

Eiseley's essay was written for a popular audience, but he is also assuming a fairly high level of education. Tenth graders can be expected to have difficulties which can only be resolved by class discussion and help from the teacher.

Ask each student to choose one of the technical terms and look up its meaning. It will not be difficult for the student to find a scientific

definition; the difficulty will come in translating the definition into a language and a frame of reference a tenth grader can comprehend.

EXERCISE 3

It is probably wise to ask the students to write out the answers to these three questions on their own. At this stage of the game they should be becoming competent at interpreting for themselves. Some students, of course, will need help, or they will become discouraged, but most students should be able to come up with satisfactory answers before they get help from the teacher or the other students in the class. The discussion which follows their individual attempts should prepare them for the next writing assignment. So the discussion should continue until most of the students are prepared to do the writing assignment.

WRITING ASSIGNMENT 1

After the assignment is finished, the papers should be used as a basis for a discussion of how each context delineates a different meaning of the word.

WRITING ASSIGNMENT 2

The students should be encouraged to write as much as possible. Neatness of organization is not so important as the student's ability to find significant material to write about in his own world. The object is not to sum up the world he knows but to explore it, particularly those parts of his world that are only beginning to become comprehensible to him. Consequently, the student should be given as much latitude as possible in choosing a subject--within the very loose limits of the assignment. In short, it is not so important that the student scrupulously fulfill the assignment as it is that he explore his own view of the world.

LESSON II

Part One

The following two sections concentrate on some of the connotations of adjectives, but the explanations of how adjectives express feelings can also be extended to nouns and verbs, as the first example shows, for the context operates on all words to express feelings in much the same way that it operates on adjectives.

Nothing is done in these sections with another aspect of connotation: the ability of a word to express the writer's feelings for his reader--that part of meaning which is usually indicated in the sentence "I don't like your tone of voice." You can, of course, point out this side of meaning when it is appropriate to do so.

EXERCISE 1

This is an exploratory exercise; its purpose is to discover how much the students can do on their own. Some of the questions which are asked here will be answered in the following lessons.

EXERCISE 2

If it is possible to obtain a recording of the song, do so. Hearing the song will provide the intonation of the sentences and help the students to understand the feelings expressed.

2 & 3. Again it is probably wise to let the students write on their own before the class discussion. If they write after the discussion, they are likely merely to record what was said during the discussion instead of thinking for themselves. The papers will not be so complete or sound so knowledgeable as they would if the discussion had taken place first--but it is likely that more learning will have taken place.

Again, this is an exploratory assignment, designed to encourage the students to go as far as they can on their own.

Part Two

The approach in this section is largely negative. Words like sad and happy are useful under many circumstances, especially when being brief is more important than being explicit. But now the student is asked to explore the limitations of such words, and is encouraged to find other ways of expressing his feelings.

EXERCISE 3

The fact that there are really, not many words in the language which describe feelings suggests that there are other ways in the language to express feelings--ways which users of the language have found more effective than describing feelings with adjectives.

EXERCISE 4

This writing assignment will be re-written later after the students have explored other ways of expressing feelings. It is not necessary that the students follow the directions precisely; in fact, if they feel an irresistible urge to break out of the strait-jacket of the assignment, it probably means that they have gotten the point which the assignment proposes to make.

Part Three

It may not have occurred to most students that words like good-looking

and swell do not tell very much about the thing we are talking about, though they may reveal a great deal about our feelings toward what we are talking about. If the idea seems new and strange to most of the students, it might be well to discuss more examples than the few presented in these lessons.

The word wicked in "The Plodder Seam" is a kind of metaphor--the connection between the two sides of the analogy is the similar feelings we have about the seam and about something wicked. Such metaphors are not uncommon, and the students should, after some thought, be able to think of other words which operate in this way.

The point that is made about overstatement might be expanded. Though the literal statement is an exaggeration, the feelings which the overstatement suggests seem appropriate, at least to the person who has the feelings.

The line from "Johnny I Hardly Knew Ye," on the other hand, is an understatement--the girl seems unable to face or, perhaps, to express her deep feelings. The poet only hints at her feelings with an understatement, and, at the same time, he succeeds in suggesting that her shock is so great that she is unable to articulate her feelings.

EXERCISE 5

1. It is best not to compile a list of isolated words but a list of words in contexts--phrases or sentences. This will remind the students that meaning cannot be separated from context, and the students are more likely to understand which meaning of the word is under consideration.

2. This question could be expanded into a fairly elaborate exercise. Tenth grade students are usually pretty sophisticated about the methods of advertisers, but they may not be very articulate about them. Exploring the ways advertisers (and others) play upon feelings might be worthwhile.

3. This is a limited (and unimaginative) kind of writing assignment designed for a specific purpose. To keep it from becoming too restrictive, encourage the students to use their imaginations, even to become fanciful.

LESSON III

Describing things from an individual point of view so as to convey one's feelings about them is a good deal more complicated and subtle than the introductory explanation here indicates. It can become as complicated and subtle as the point of view of Strether in James's The Ambassadors or the point of view of Wordsworth in The Prelude. For our purposes, the most important thing about our personal point of view is that what we see and how we see it is a reflection of who we are, and, consequently, exploring one's point of view amounts to exploring one's self. Delineating what we see and how we see it amounts to sharpening our conceptions of ourselves.

EXERCISE 2

1. Aside from the main point about the point of view, it might be noted that Shelley works with negatives in the second stanza, until he arrives at the sound of the mill-wheel.

2. Tennyson shifts back and forth from the point of view of the eagle to the point of view of an observer. The two points of view re-enforce each other.

EXERCISE 3

Because of the distance from Mollie which the poet preserves throughout the poem, he avoids sentimentality about Mollie and manages to capture a subtle feeling for her which reflects some of the vitality and freshness the girl must have had even though she was a fishmonger--perhaps <u>because</u> she was a fishmonger.

EXERCISE 4

3. The students might experiment with putting these words into contexts which would evoke feelings very different from the feelings which they evoke in this poem.

4. The discussion of this point should lead to the first writing assignment. Try to use the discussion to help the less imaginative students without coercing the more imaginative ones.

WRITING ASSIGNMENTS 2 & 3

The principal difference between the two writing assignments is that one deals with feelings from the past while the other deals with feelings the writer has at the present moment. Both assignments require the student to formulate, to the best of his ability, who he is and what his point of view is, and it is hoped that his desire to do so will lead him to discover the rhetorical devices he needs.