

Specific Essay Requirements

Stylistic

- Use correct spelling; do not trust spellchecker
- Use complete sentences
- Indent quotations that extend over 3 lines
- Employ an analytical, impersonal style
- Organize your ideas and the sections of your paper with a focused *thesis statement* that is clearly stated and UNDERLINED in your essay.
- Create a meaningful title for your essay

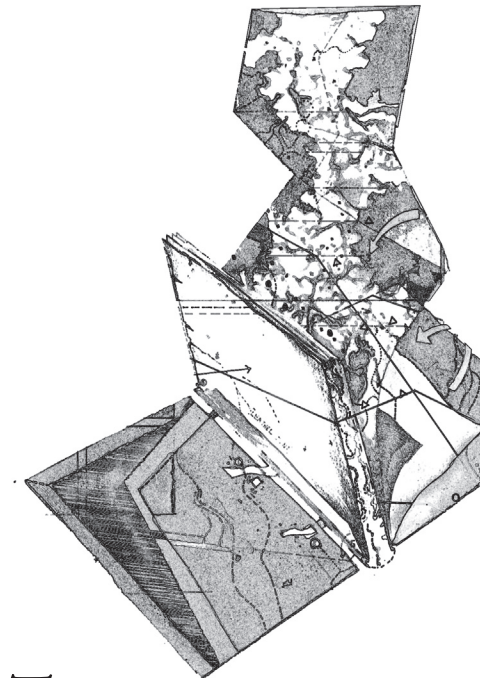
Technical

- + *header* includes: Name, seminar faculty, name of assignment (for instance, “Essay One: Topic #x”), date of submission
- + 1.5 line spacing
- + conventional typeface, with serifs—12 pt.
- + 3/4” - 1” margins all around
- + *staple* papers in upper left corner
- + no cover pages, no folders, etc.
- + double-sided printing (preferred), black ink on white paper
- + before turning in an essay, proofread it for grammatical and surface errors; make changes as needed by marking your own paper
- + use a standard and consistent model for citation, even for program texts; see MLA guidelines for examples of good citation practices



Here is a useful website for citations and a wide variety of writing issues: <http://owl.english.purdue.edu/owl/resource/557/02/>

THE ORGANISM THAT LITERATURE DEMANDS



Essay Two

The four topics in this handout will NOT all be available.

Your task is to prepare, in whatever way works for you,
for writing your actual essay during the day on
Thursday of week 6, from 10:00 am — 5:00 pm.

On that Thursday morning, you'll be told
which 2 of the topics in this handout
are actually available to you to choose from.

**Submit your finished paper, typed, to your seminar leader's
mailbox by 5:00 pm on Thursday.**

The Topics

CORO

Use these three texts (below) to characterize the art of reading. We're used to thinking of the avant-garde in terms of what artists make. Here, consider the avant-garde of reading, even of interpreting—perhaps a kind of manifesto for “cutting edge” reading. Use the listed texts thoroughly and directly.

Include: Writing on the Wall, Drucker, Beckett

DOLO

Perhaps before we can ask ourselves what the organism that literature demands could mean, we need to know what literature demands in the first place. Though we know, from Eagleton, that Literature can't be defined, the word acts as a placeholder for something we seem to urgently demand from language arts—something beyond story, beyond entertainment, beyond the simple window of words. What is it? Ho did the work of Beckett and Mallarmé meet the demand of literature? How do the works in Writing on the Wall and Vas change or respond to the demand of literature? What do Sontag, Barthes, Culler, and Drucker expect of it? What does literature demand of readers? What does working with literature require of us as book artists? What is the difference between literature and language? (you do not need to address all of these questions)

Include: Beckett, Post-structuralism, Barth, Federman

POMO

A distinct shift occurs in the western world of 'high' art with chapter 10 of Writing on the Wall. The before and after snapshots of art given by the first half and second half, respectively, of the text provide numerous clues as to the nature of Modernism and Postmodernism. Poststructuralist coincides with this shift, as do numerous other “posts.” Describe the shift that occurs and discuss what some of our other texts have to do with it.

Include: Beckett, Federman, Drucker, Belsey, Barth

BOBO

Most of our conversations about Beckett—the trilogy and the films—involved an extraordinary number of comments about visceral responses. People seemed to respond to Beckett with their bodies; the book of the trilogy itself seems to have a material presence beyond its simple pages (it present walls, it submerges the reader, etc). Beckett's narratives, too, have much to do with the body. Discuss the idea of “the book,” literary or artists', as a body in relation to other bodies—perhaps here there's call for reference to Barthes who at some edge sees the text as a manifold of texts and the reader as a manifold of texts. In Vas, we have a book that mirrors the body in its forms and investigates the body in all its themes.

Include: Beckett, Vas, Drucker