

LAGRANGE

COLLEGE

HANDBOOK OF RHETORIC & COMPOSITION

2022-2023

LaGrange College challenges the minds and inspires the souls of its students.

*Founded in 1831 and committed to its relationship with
the United Methodist Church and its Wesleyan and liberal arts traditions,
the college supports students in their search for truth.*

*An ethical and caring community
valuing civility, diversity, service, excellence, and inclusion,
LaGrange College prepares students to become successful, responsible citizens
who aspire to lives of integrity and moral courage.*

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Introduction

The purpose of all English courses at LaGrange College is to challenge and inspire students to become acquainted with their literary heritage and to equip them to become independent thinkers and to express their ideas in clear, concise English prose.

To achieve this purpose, the faculty who teach English offer a wide range of courses:

- introductory composition
- script writing
- British and American literature surveys
- genre courses (novel, drama, poetry, literary journalism)
- creative writing (fiction & poetry)
- advanced composition
- publication studies
- argumentation

LaGrange College maintains a Writing Center, which serves the college community by providing advice and support for student writers. The Writing Center is located in Room 305 of the Frank & Laura Lewis Library and is directed by Dr. Justin Thurman, who trains students to serve as peer writing consultants. These tutors are usually available Monday through Thursday evenings, from 5:00 to 10:00 p.m. or by appointment. These hours may change from one term to the next.

Students who would like to serve as peer tutors but are ineligible for work-study funding may enroll in **TCHA 4492 (On-Campus Tutoring Internship)** and thus earn one to three (1-3) semester hours of academic credit for their service. This course may be repeated for credit. Grading is on a “Pass/No credit” basis. *Prerequisites:* Recommendation from a full-time faculty member and approval by the Director of the Writing Center.

Objectives

The primary goal of courses in composition and literature is to help students become competent readers and writers by providing them with challenging texts and ample opportunities to practice their skills of critical thinking and written expression. Toward this end, our department has set the following four objectives:

All students who have completed the core curriculum in English (i.e., ENGL 1101 and 1102) should demonstrate

- proficiency in expository writing with Standard American grammar, punctuation, and usage
- proficiency in critical reading
- the ability to assimilate, organize, and develop ideas logically and effectively
- an understanding of the rudiments of research-based writing, including accurate and ethical citation and MLA documentation

Advanced Placement

Most LaGrange College students will take Rhetoric and Composition I and II (ENGL 1101 and 1102) during their freshman year. Some students will receive credit for one of these courses based on the **Advanced Placement Test**.

- Students who earn a score of 4 or 5 on the **AP Test in English Language and Composition** will receive three (3) hours of credit for Rhetoric and Composition I [ENGL 1101].
- Students who earn a score of 4 or 5 on the **AP Test in English Literature and Composition** will receive three (3) hours of credit for Rhetoric and Composition II [ENGL 1102].
- Students who earn a score of 4 or 5 on both tests must choose which course they prefer to exempt. Only one exemption is allowed.
- Only the AP Tests in English Language or English Literature are accepted for credit in the LaGrange College English program.

Other inquiries about exempting freshman composition courses (e.g., for those students who have taken International Baccalaureate courses in high school) should be referred to the English faculty for appropriate placement. Such exemptions will be made at the discretion of the English program coordinator.

Transient Credit

No transient credit will be accepted for courses in freshman composition (ENGL 1101 or 1102).

Policies

The following policies apply to all sections of ENGL 1101 and 1102:

- **Attendance Policy:**

Classroom interaction—with your instructor as well as with your peers—is essential to your success in Rhetoric and Composition. Consequently, you should make it a priority to attend every class meeting. You are expected to attend all classes for all courses for which you are registered. You, the student, are solely responsible for accounting to your instructor for any absence. An instructor may recommend that the Registrar drop from class, with a grade of "W," any student whose absences are interfering with satisfactory performance in the course.

You may be excused from class if you provide a doctor's note that includes the specific date(s) when your illness or medical appointment justifies your missing class.

If you consistently arrive late, sleep, or give less than full attention to class proceedings, then your grade may suffer additional penalties.

This excerpt the *LaGrange College Undergraduate Bulletin 2022-2023* [available on the LC Web page or on PantherNet] offers further clarity:

Students are responsible for understanding the policy presented by the instructor in the syllabus for each course, including the implications of the policy regarding successful performance in that course. For undergraduate students, absences are excused for two reasons.

1. Medical reasons, when a medical professional has provided documentation indicating the date and time of an appointment, and/ or dates on which the student must not attend class related to the illness or condition.

2. Participation in an official college event at which the student represents the college as a whole (e.g., athletic competitions and musical performances).

These absences shall have no direct penalty for the student; the student shall have the opportunity to make up any missed work occasioned by such excused absences.

- **Make-up Policy:**

Make-up work is accepted only at the discretion of your instructor.

- **Late Assignments:**

All essays and other assignments are due **in class** on the date assigned, unless otherwise stipulated by your instructor. If the paper is not turned in by the specified deadline, then it is automatically late. Penalties for late work might range from a reduction in the grade to a zero on the assignment.

- **Withdrawals:**

A student who chooses to withdraw from a class **prior to the close of the Drop/Add period** may do so without the course appearing on his or her official transcript in any form. The Drop/Add period will normally end one calendar week following the first day of classes (except in situations in which a class has not yet met, in which case the Drop/Add period will extend one day beyond the first meeting of that class or classes, but only for students enrolled in such classes).

A student who chooses to withdraw from a class **on or before the “Last Day to Withdraw with a ‘W’”** will receive a “W” on his or her official transcript, regardless of standing in the class. The “Last Day to Withdraw with a ‘W’” will normally occur two (2) weeks prior to the last day of classes.

Normally, no student will be permitted to withdraw officially from a class **after the “Last Day to Withdraw with a ‘W.’”** Exceptions may be granted for extenuating circumstances but must be approved by the Vice President for Academic Affairs. Normally, students who encounter hardship near the end of the term (serious illness, injury, family crises, etc.) will be encouraged to take an incomplete (I) grade for the course and complete unfinished work during the following term.

Please note: This policy does not obviate the possibility of an **“administrative” withdrawal** (in the case, for example, of a student who is disruptive of the learning experience of others) or a **medical withdrawal** (see *2022-2023 Undergraduate Bulletin*).

To withdraw from an individual course, a student must confer with the Registrar. Failure to withdraw officially through this office may result in the assignment of an "F."

- **Students with Academic Disabilities:**

In compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act, LaGrange College will provide reasonable accommodation of all medically documented disabilities.

If you have a disability and would like the college to provide reasonable accommodations of the disability during your ENGL courses, please notify **Ms. Lindsay Shaughnessy**, Director of the Panther Academic Center for Excellence (PACE), at 706.880.8652. PACE is located in the Moshell Learning Center & Tutoring Lab in Lewis Library.

You should take care of this matter as soon as possible,
preferably during the first two (2) weeks of class.

Academic Integrity Policy

Many students come to college today having cheated in high school. In fact, research shows that more than half of all high school seniors cheated in some way during that year. They may have

- told others the questions that were on a test;
- given or taken homework to or from another student;
- cheated on a test or quiz;
- submitted another student's paper as his or her own;
- received unauthorized help from a parent or friend;
- "cut and pasted" a paper from Internet sources; or
- downloaded a paper from a cheat site or paper mill.

All of these acts of dishonesty diminish us ethically and undermine scholarship.

The LaGrange College Honor Code requires you do to honest academic work. You may not cheat, plagiarize, or engage in academic fraud. "Academic fraud" means lying about or misrepresenting your work. The faculty at LaGrange College aspires to model honorable academic behavior, and the English faculty, in particular, want to provide you with all the tools necessary to develop respect for this ideal and to apply that respect to your academic pursuits. The following points may be helpful:

1. **All** assignments, regardless of the perceived importance to the course outcome or grade, are subject to the Honor Code.
2. **Plagiarism** is the presentation of someone else's ideas, language, or organization as one's own. Inadequate or faulty **paraphrase** is also plagiarism. If you are unsure of the correctness of a paraphrase, see your instructor.
3. **Writing Center tutors** are not permitted to plan, phrase, or proofread written assignments.
4. **Do not allow anyone else to use your work.** Compositions and research papers are the property of the author, whose responsibility it is to see that they not become the source of plagiarism. Any use of these assignments by another student will result in **both** students facing Honor Code sanctions.
5. Ask for clarification if you are unsure of the acceptable **collaboration** on a specific assignment (where collaboration may be allowed or required).
6. Defacing or mutilating **library materials** is a violation of the Honor Code.
7. You will be asked to sign the **Academic Honor Pledge** for all written work.

Academic Honor Pledge

I pledge that I have neither given nor received unauthorized help
on this academic work,
nor have I witnessed any violation of the Honor Code.

Writing Standards

The **C** paper (C = competent)

In **content**, the essay

- meets the assignment;
- expresses a clear, central idea;
- is reasonably well-developed;

but

- delivers thin, commonplace material;
- leaves important questions unanswered and significant ideas unexplored;
- speaks in vague generalities.

In **organization**, the essay

- is reasonably well-organized

but

- makes bumpy transitions or abrupt shifts between paragraphs.

In **style**, the essay

- contains choppy sentences;
- follows a predictable word order (subject-verb-object), with little or no variety;
- repeats itself;
- uses imprecise diction.

In **grammar & mechanics** (including documentation format), the essay

- may contain errors that impede the reader's understanding of the essay;
- may repeat common errors that indicate carelessness or lack of proofreading.

Overall, the essay

- is generally competent (achieves college-level proficiency)

but

- does little to draw in readers;
- gets the job done, but lacks imagination, panache, and intellectual rigor.

The **B** paper
(**B = better than average**)

In **content**, the essay

- delivers substantial information (both in quantity and in interest value).

In **organization**, the essay

- draws the reader in right from the opening of the paper;
- ventures beyond the standard 5-paragraph set-up;
- closes with a satisfying conclusion;
- makes smooth transitions between paragraphs.

In **style**, the essay

- varies its sentence structure;
- uses more precise and concise diction than a **C** paper uses.

In **grammar & mechanics** (including documentation format), the essay

- may contain occasional errors, but those errors do not impede the reader's understanding of the essay.

Overall, the essay

- is significantly more than competent;
- sometimes even shows distinctiveness (finesse and memorability);
- offers substantial information with few distractions

but

- lacks the originality, depth of thought, and mastery of style that characterize an **A** paper.

The **A** paper
(A = accomplished)

In **content**, the essay

- explores relevant ideas in ample depth, using clear logic and concrete, specific evidence.

In **organization**, the essay

- offers an engaging title and opening paragraph, arousing readers' interest from the outset;
- makes artful transitions between paragraphs.

In **style**, the essay

- is marked by stylistic finesse;
- uses tight, fresh, and highly specific phrasing;
- features varied, sophisticated sentence structure and a consistent, appropriate tone.

In **grammar & mechanics** (including documentation format), the essay

- demonstrates the student's mastery of sentence construction and the conventions of standard American English.

Overall: Because of its careful organization and development, the essay

- imparts a feeling of wholeness and unusual clarity;
- delivers enough rich material to make readers feel significantly "taught" by the author, sentence after sentence, paragraph after paragraph;
- stands out from all other papers as a superlative specimen.

NO BUT'S

The **D** paper
(**D = deficient**)

In **content**, the essay

- meets only the basic criteria for the assignment;
- offers only rudimentary treatment and development of the topic;
- presents incoherent thoughts or flaws in logic.

In **organization**, the essay

- may be organized, but not clearly or effectively so.

In **style**, the essay

- contains awkward, ambiguous sentences, often marred by serious grammatical or mechanical errors.

In **grammar & mechanics** (including documentation format), the essay

- contains errors that impede the reader's understanding of the essay;
- shows little evidence of proofreading.

Overall, the essay

- gives the impression of having been conceived and written in haste
- but**
- does not completely obscure the writer's main point.

The **F** paper
(**F = failing**)

In **content**, the essay

- gives its apparent topic only superficial treatment;
- ignores the assigned topic(s);
- fails to state or develop a central idea.

In **organization**, the essay

- lacks discernible organization or coherence.

In **style**, the essay

- uses garbled or stylistically primitive prose.

In **grammar & mechanics** (including documentation format), the essay

- indicates a lack of understanding the conventions of standard American English;
- ignores the conventions of formal documentation.

Overall, the essay

- falls below what is acceptable in college writing.

Use of Electronic Resources

The English faculty recommends that students use electronic databases available through **GALILEO** or the library's **Online Catalog** when conducting research for papers. Those databases include (but are not limited to):

- (1) **MLA (Modern Language Association) Bibliography;**
- (2) **Wilson OmniFile: Full Text Select Edition;**
- (3) **Research Library (at ProQuest);**
- (4) the **Oxford Reference Online: Premium Collection**
- (5) e-books accessed via the **Online Catalog;**
- (6) **Project Muse;**
- (7) **JSTOR;**
- (8) **Literature Resource Center (GALE);**
- (9) **Academic Search Premier;**

The MLA documentation style for electronic sources includes

- author's name, inverted
- title of source
- title of container
- version
- number
- publisher
- publication date (month or season + year)
- location

Example:

Standish, Peter. "Vargas Llosa's Parrot." *Hispanic Review*, vol. 59, no. 2, Spring 1991. *Project Muse*.

To cite an electronic source in the text of a paper, follow the same rules as for print sources. Your object is to provide adequate information for your reader to locate the source in your Works Cited. If the source has an author and there is a page number, provide both.

Example:

As Peter Standish points out, "The parrot on his shoulders is the symbol which heralded his destiny, which was to become *hablador* and in so find peace in his spiritual home" (150).

Electronic sources often lack page numbers, however. If the source uses some other numbering system, such as paragraphs or sections, specify them ("par." or "sec."). Otherwise, use no number at all.

Description of Courses

Rhetoric and Composition I (ENGL 1101)

Texts

- readings (book, anthology, articles, etc.) selected by your professor
- this *Handbook of Rhetoric and Composition*

Description

ENGL 1101 is designed to help you acquire skills in writing expository essays. Through selected readings, you will be exposed to models of good English prose. Through class discussions and close examination of sample essays, you will consider the various dynamics of the writing process. From time to time, you will be encouraged to visit the Writing Center.

Readings and Assignments

Your instructor will select readings and make other appropriate daily assignments based on the needs and interests of the class. In addition, you will be expected to become familiar with Lewis Library and its resources.

Essays

In most sections of Rhetoric & Composition I, you will compose several graded essays. One or more of these essays may include in-text, parenthetical citations and a “works cited” page prepared according to MLA guidelines. Other ENGL 1101 sections may focus on alternative forms of expository writing assignments. Under normal circumstances, your instructor will return each assignment to you before presenting the next writing assignment. You should understand that the Honor Code is in effect for each assignment. Evidence of plagiarism will result in a report to the Honor Council.

Evaluation

Your course grade is determined mainly by the level of competence that you exhibit in your essays and other written assignments. Other factors that may contribute to your course grade include reading quizzes, class participation, and other daily assignments.

Final Exam

The final exam consists of writing an essay on the date designated on the College's "Exam Schedule."

Rhetoric and Composition II (ENGL 1102)

Texts

- a literary anthology and other works selected by your professor
- this *Handbook of Rhetoric and Composition*

Description

ENGL 1102 is a course in readings and composition designed to teach you how to analyze and write about literature. You will become acquainted with critical vocabulary appropriate for literary analysis. The primary focus of this course will be your own critical reading and analysis of primary texts. Your essays may, however, include secondary criticism of those texts, if properly documented.

Readings and Assignments

Each instructor will select readings for the course in order to show you the ways in which careful reading and effective writing are integrated. You are expected to be familiar with Lewis Library and its resources.

Essays

During this semester, you will compose several graded essays. Most essays will be written in response to assigned reading selections and will include in-text, parenthetical citations and a “works cited” page prepared according to MLA guidelines. Under normal circumstances, your instructor will return each essay to you before presenting the next writing assignment. You should understand that the Honor Code is in effect for each assignment. Evidence of plagiarism will result in a report to the Honor Council.

Research Paper

A documented research essay is required. Your instructor will determine the nature and number of outside sources that you will consult. You are encouraged to use a variety of academically appropriate sources. All research papers must be typed and submitted in accord with the instructor's guidelines.

Evaluation

The course grade is determined mainly by the level of competence exhibited by your essays and your final examination. Other factors that may contribute to your course grade include objective tests, reading quizzes, and fulfillment of daily assignments.

Final Exam

The final exam consists of writing an essay on the date designated on the College's "Exam Schedule."

Model Essays

Each spring at Honors Day, the English faculty recognizes the most recent outstanding essays composed for a Rhetoric and Composition course (ENGL 1101 and 1102).

The winning essays are published as “model essays” in the following year’s edition of the *LaGrange College Handbook of Freshman English*.

Rhetoric and Composition I (ENGL 1101)

Essay Author: Kareanne Brake (for Dr. Patti Marchesi, Fall 2020)

A Life Worth Living

[2118 words]

Research illustrates that happiness is far beyond a stand-alone concept. With several factors leading to happiness, it can often be difficult for us to know what is needed to transform our lives for the better. This confusion often leads to frustration and the feeling of hopelessness, which leads many of us to wonder if we will ever achieve our goal of being happy. But if one thing is certain, it is that happiness itself comes from aspects of our own lives. Research suggests that through suffering and close relationships we are given the space to grow, and knowledge that time is limited, as well as our sense of purpose, motivates us to push beyond hardships to make our experience worthwhile.

When we think of suffering it is never anything exciting or pleasant; however, suffering might be one of the most important aspects of a happy life. Suffering is rarely sought after and many do not wish to experience it, but it is simply an inescapable part of life. Once we come to terms with this fact, we can analyze and appreciate the positives that result from suffering. As *New York Times* columnist, David Brooks suggests, “[p]eople shoot for happiness but feel formed through suffering” (226). This is because suffering offers numerous introspective and reflective benefits that allow for and encourage personal growth.

Brooks states that some people are more “ennobled” by suffering and uses the example of Franklin Roosevelt who “came back deeper and more empathetic after being struck with polio” (226). He also states that one benefit of suffering is that it can “give people an outsider’s perspective, an attuned awareness of what other outsiders are enduring” (Brooks 226). Simply put, suffering causes an increase in empathy toward others. However, Brooks claims that the most important aspect of suffering is that “it takes you outside of precisely that logic that the happiness mentality encourages” (226). He explains further that happiness wants us to think about maximizing our benefits; meanwhile, difficulty and suffering send us on a different course (Brooks 226). According to Brooks, suffering first drags us deeper into ourselves, where we realize that we are not who we thought we were and discover the most inner parts of our personality (227). Then, suffering gives us a more accurate sense of our limitations in terms of what we can and cannot control (Brooks 227). Also, poet Naomi Shihab Nye suggests that without suffering, we cannot experience kindness. According to Nye, “[b]efore you know what kindness really is, you must lose things” (205). She also states that “[b]efore you know kindness as the deepest thing inside, you must know sorrow as the other deepest thing” (Nye 205). To clarify, Nye suggests that kindness is found and understood once we have experienced loss and sorrow.

Although there are many positive outcomes of suffering, it is still suffering. As Brooks points out, “[j]ust as failure is sometimes just failure...suffering is sometimes just destructive, to be exited as quickly as possible” (226). However, it is how we deal with suffering that determines whether or not

we reap its benefits. Brooks suggests that the correct response to pain caused by suffering is “seeing life as a moral drama, placing the hard experiences in a moral context, and trying to redeem something bad by turning it into something sacred” (228). As an example, he uses psychologist Viktor Frankl, and other prisoners with him in the concentration camp, to describe how they “rededicated themselves to living up to the hopes and expectations of their loved ones, even though those loved ones might themselves already be dead” (Brooks 228). Brooks makes the statement that “[r]ecovering from suffering is not like recovering from a disease...[m]any people don’t come out healed; they come out different” (228). He describes their change as “behav[ing] paradoxically” because they allow themselves to be more vulnerable and embrace the commitments that lead to suffering (Brooks 228).

Although we may find it surprising, suffering can also strengthen social relationships, which are fundamental for acquiring a fulfilling and happy life. According to Brooks, part of the paradoxical behavior that results from suffering is that people “hurl themselves deeper and gracefully into their art, loved ones, and commitments” (228). Research has shown that relationships are the key to achieving a life of long-term joy and commitment. Keiningham et al. discuss the importance of relationships on us and our happiness, stating that “[w]e need one another...[i]f history has shown us anything, it is that our ability to work together has ensured our continued existence” (3). They also make the claim that “[w]e need one another to be whole: physically, emotionally, and spiritually” (Keiningham et al. 3). The research of others, such as psychologist Mihaly Csikszentmihalyi and professor Ed Diener, also dive into the important role that relationships have in our lives. Csikszentmihalyi states that “a satisfying family life [and] having intimate friends...have been shown to be related to happiness” (89). Similarly, the findings of Diener suggest that very happy people “have rich and satisfying social relationships and spend little time alone relative to average people” (167).

Now that we know the importance of having strong relationships, it is also important to be mindful of obstacles that hinder or harm them. One such obstacle is materialism or the acquisition of material goods. According to the research of Keiningham et al., “the majority of us believe that we aren’t allocating the right amount of time between family, friends, and work” (4). Materialism causes us to allocate most of our time to our work to acquire wealth, which is then used to purchase material goods. Diener and Biswas-Diener’s research finds that “too much [work] can harm happiness if the person then has little time left for family and friends” (117). They also conclude that “[t]he happiness of materialists can suffer because their pursuit of money distracts from other important aspects of life, such as relationships” (Diener & Biswas-Diener 117). As demonstrated, the pursuit of materialism damages relationships, which are a crucial part of happiness, and makes a fulfilling life more difficult to obtain. Another obstacle that affects our relationships is social media and technology. Many of us believe that social media and technology, such as cellphones, strengthen our connections when in reality, they make us feel more alone. According to psychologist Maria Konnikova, as a result of social media, such as Facebook, individuals often experience an increase in loneliness, depression, envy, jealousy, and alienation (296-298). Psychologist Sherry Turkle states that “82 percent of adults felt that the way they used their phones in social settings hurt the conversation” (333). She also states that “the mere presence of a phone on a table between [two people] or in the periphery of their vision changes both what they talk about and the degree of connection they feel” (Turkle 334). Without a certain degree of connection, it is impossible to build relationships and strengthen them. We use social media and technology as a way to distract ourselves from our loneliness and our thoughts. As a result of this, we are unable to see others for who they truly are (Turkle 336). According to Turkle, “[i]f we are not content to be alone, we will turn others into the people we need them to be” and “we’ll only know how to be lonely” (336). Finally, the last obstacle that we face is our lack of commitment. Keiningham et al. point out that “relationships cannot last if leaving is the readily selected, probable outcome to every preconceived grievance” (7). Many of us feel that it is much easier to just leave instead of dealing with arising issues, but doing so keeps relationships from growing.

An important part of suffering and relationships is remembering that they are temporary. This may seem like a negative aspect of relationships, but on the contrary, it makes us value them far more. For example, Oliver Sacks, after being diagnosed with multiple metastases in the liver and a rare eye tumor, stated that “I feel a sudden clear focus and perspective...[t]here is no time for anything inessential...I must focus on myself, my work and my friends” (252). Most people on the verge of death are not usually as thrilled or excited, but Sacks responded “[t]his does not mean I am finished with life...I feel intensely alive, and I want and hope in the time that remains to deepen my friendships, to say farewell to those I love, to write more, to travel if I have the strength, to achieve new levels of understanding and insight” (252). He aimed to make what remaining life he had as memorable as possible to give himself a death and life that were uniquely his. He states, “I cannot pretend I am without fear...[b]ut my predominant feeling is one of gratitude...[a]bove all, I have been a sentient being, a thinking animal, on this beautiful planet, and that in itself has been an enormous privilege and adventure” (Sacks 253). In short, acknowledging that death is coming and that our time is finite allows us to feel gratitude and allows us to make our remaining time special.

Of course, accepting this reality is no easy task; however, it is necessary for a worthwhile life. Philosopher Jennifer Michael Hecht states that “[k]nowledge of death makes us human, and great knowledge of death can make us great humans” (181). Also, Epicurus held that the “true understanding of the fact that death is nothing to us renders enjoyable the mortality of existence, not by adding infinite time but by taking away the yearning for immortality” (qtd. in Hecht 177). Hecht states that the great philosophers believe that “Your worst barrier against happiness is you, your own wrong thinking” (185). According to them, we have four problems that require mastery before we can be happy and free. Our four problems are these: “You cannot see yourself or much about the world you live in. You are ruled by desire and emotion. You will not take your place or rise to your role. You are alternately oblivious to death and terrified of it” (Hecht 185). By fixing these common errors and embracing the coming of death, we can be happy and free.

Also, having a sense of purpose in life not only helps make suffering bearable but also adds value to relationships and makes the acceptance of death easier. Research shows that having purpose and meaning in life increases overall well-being and life satisfaction, improves mental and physical health, enhances resiliency, enhances self-esteem, and decreases the chance of depression (Smith 188). Stanford professor William Damon’s research indicates that “a sense of purpose is essential for achieving happiness and satisfaction in life” (Lythcott-Haims 128). Similarly, psychologist Viktor Frankl, as he saw in his concentration camp, states that “those who found meaning even in the most horrendous circumstances were far more resilient to suffering than those who did not” (qtd. in Smith 187). Frankl believed that finding purpose/meaning in life’s hardships would help towards recovery. According to Sacks, the death of loved ones “leaves holes that cannot be filled, for it is the fate...of every human being to be a unique individual, to find his own path, to live his own life, to die his own death” (253). To add to Sacks’s statement, our relationships can influence our drive to find a purpose in life. It is important to consider the impact of purpose on our lives so that we can distinguish its fulfilling desires from hedonic ones. This view is shared by Arthur Stone and Christopher Mackie, who state that “[a]n important part of people’s experience may be overlooked if concepts associated with purpose and purposelessness are not included alongside hedonic ones like pleasure and pain in measures of [experienced well-being]” (5). According to Julie Lythcott-Haims, former dean of Stanford University, “[i]f you have the guts to study what you love regardless of what other people say, it leads precisely to the kind of success that you’re looking for” (127). The authors of a study in the *Journal of Positive Psychology* prove the importance of purpose by stating that a life without meaning or purpose is characterized as “relatively shallow, self-absorbed, or even selfish...[where] in which things go well, needs and desires are easily satisfied, and difficult or taxing entanglements are avoided” (Smith 189).

As a society, we could all benefit from understanding the proper way to achieve happiness. We need to find the value of suffering and relationships by acknowledging death and finding purpose. Only once these steps are accomplished can we feel fulfilled and happy. Perhaps one of the greatest things about a life worth living is that it is completely subjective and unique to each individual. Happiness and fulfillment can be found in the most surprising places.

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Rhetoric and Composition II (ENGL 1102)

Essay Author: Bishop Cook (for Dr. Anthony Wilson, Spring 2022)

Love You to Death

[985 words]

If I were to tell you my process of writing a paper, you might think I'm crazy. I begin writing a paper with the body paragraphs, then move to the conclusion, and finally write the introduction. This might not be unique and may even be the process most writers take when writing an essay, but that doesn't mean it is the only method people use. Some people might start with their conclusion and then go to the body and then the intro, and some might take a linear approach, starting at the beginning and working their way to the end. The point here is that all these methods take a different route to get to the same destination. At the end of all three of these processes, you have a fully functioning essay with an introduction, body, and conclusion. This essay will explore the different routes Edgar Allen Poe and William Faulkner used when creating their stories, "Annabel Lee" and "A Rose for Emily," illustrating how their clever use of narration and twisted romance gets them to the same destination—horror.

Although both stories have strong romantic themes, their similarities appear to stop there. "A Rose for Emily" is a fairly dark tale, and "Annabel Lee" has a more fairytale feel; however, their connections bind them more strongly than their differences separate them. Especially prevalent in both stories is the strong central romantic theme, and both Emily and the narrator from "Annabel" are hopeless romantics.

"A Rose for Emily" plays on this romantic theme by showing what happens if someone is constantly told that suitors aren't good enough for them, and what happens when someone is left alone for too long. We see many examples of Emily Grierson's loneliness, but more specifically, we see it in the shroud of mystery that constantly hangs over her. She does her own thing, and she doesn't allow people to question her for it. This is only intensified by the distinct lack of love in her life. Her reaction to Homer Barron's attempt at leaving shows that she has a very childish and controlling outlook on love. But her controlling nature didn't stop with killing him; she had to take it a step further: "Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair." Emily thought she finally found her husband in Homer, but when he threatened to leave, she killed him and slept with his corpse.

In the story of "Annabel Lee" we meet a young couple who is madly in love. The narrator describes their love by saying "And this maiden she lived with no other thought, / Than to love and be loved by me." It is clear here that, at the very least, the narrator has it in his mind that he and Annabel Lee had a love that was always meant to be. Our narrator is clearly blinded by love, but it is exaggerated when she dies. He doesn't understand how she could have been taken from him, and he almost refuses to believe that she's dead. He attempts to justify her death by saying that the angels were jealous of their love. He shows his naivety by believing that their love will continue, even from beyond the grave. Like Emily, he sleeps next to her tomb. The way both characters cope with their relationship failures shows that they are hopeless romantics.

The second parallel between these stories is the use of unique narration to the benefit of the horror of the situation. In "A Rose for Emily," the narrator takes the unique form of the townspeople, made obvious using plural pronouns like "we" and "us." This is an interesting tactic which achieves a few key things. Firstly, it brings the reader into the intimacy of living in a small town where everyone knows everyone's business, and privacy is a hard commodity to come by. Second, it

gives the reader a perspective like “looking through the kitchen window at the dinner table.” This perspective ingeniously creates doubt in the narrator’s reliability. For many reasons, it’s impossible to know every detail that occurs at a dinner table just by spying through the window. For example, you’re left wondering what the food smells like, what the guests are talking about, and how everything tastes.

The narration from “Annabel Lee” uses a very different approach. The story is mostly told in the style of a fairytale with rhyming sentences, beautiful settings, and a very lighthearted feel compared to “A Rose for Emily.” The narration achieves a horrific goal expertly because of this. The fanciful language acts to distract the reader and create a false sense of security. The final lines of the poem hit hard, when we finally realize that the narrator has been sleeping next to (or maybe even inside) Annabel’s tomb. Because of the technique of narration that is used here, what might not have been a very surprising ending in many horror stories has the weight of a freight train crashing into you because of the misleading nature of the narration.

“A Rose for Emily” and “Annabel Lee” are two stories that are connected through their mutual use of romance to create horror. They do this by representing love through a very childish lens when both Emily and Annabel’s narrator refuse to believe that anything could separate them from their loved ones, not even death or abandonment. They also expertly use two unique styles of narration to aid in subverting the audience’s expectations. These two stories stand as a strong testament of the power of horror in storytelling and show the vast range the genre can take by creating a romance that is horrifying. They really did love them to death.

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