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this invaluable book offers the student of literature detailed advice on the entire process of critical essay writing from first facing the question right through to producing a fair copy for final submission to the teacher

the ability to write a critical essay is an essential skill for every student to learn learning how to write the critical essay begins in secondary education but it doesn't stop there the critical essay is a specific style of essay that analyzes and interprets the author's purpose intent theme or thesis of a specific body of work learning how to write a proper critical essay is crucial for being able to enhance practice and apply critical thinking skills this book will teach students and learners of any age how to write a critical essay it will take an introductory approach and assume that the reader has never written a critical essay before this book will teach students what a critical essay is the basic structure to a critical essay how to organize a critical essay how to write a critical essay while a person or student may excel at critical thinking skills it can be difficult to organize those thoughts into a coherent essay that clearly communicates the writer's ideas and interpretations of the text learn the basics and transform your writing into proficient communication and analysis

sustaining all critical effort is the whole matter of suasion especially given that no writing is without intent if writing is not an end in itself reading cannot be reading is a quest both for pleasure and for persuasive material each text upon completion remains in the balance until it is tipped into oblivion or relevance by the studied verdict of readership criticism and that verdict is particular to each reader and each context texts therefore undergo a new birth each time they are re read tutuola's *The Palm Wine Drinkard* 1952 owes its life in african letters to the critical act in other words the aesthetic verdict of a singular reader dylan thomas tutuola's manuscript had suffered cryptic rejection in the hands of english publishers until faber and faber sent it to dylan thomas then one of its external readers the result was the birth of one of african literature's most signifying texts we open our statement with this hermeneutic reflection the better to alert the intending student of criticism to the nature of his assignment and the

teacher of criticism to the formative responsibility he bears

writing about literature is the first undergraduate text to integrate recent genre theory and a writing in the disciplines approach to the teaching of critical writing while encouraging students to develop and value their own interpretations the text helps undergraduates understand the rhetorical and institutional conventions of critical writing a cross between a rhetoric and a casebook writing about literature provides clear practical advice and accessible models for writing critical essays on literature on prose fiction in particular this book offers students an insider's guide to the language issues approaches styles assumptions and traditions that inform the writing of successful critical essays

in all schools pupils are expected to write essays but curiously enough essay reading and essay writing are taught but little in spite of that neglect the essay is so altogether natural and spontaneous in spirit so intensely personal in expression and so demanding of excellence of prose style that it is the form par excellence for consideration in school if teachers are to show pupils much concerning the art of writing well the essay is to prose what the lyric is to poetry complete genuine and beautiful self expression or better still self revelation most of the writing done in schools is straightforward narration of events without much if any attempt to show personal reactions on those events mere diary like accounts at best mechanical descriptions that aim to present exterior appearance without attempting to reveal inner meanings or to show awakened emotions and stereotyped explanations and arguments drawn for the most part from books of reference or from slight observation beyond all this mechanical work lies a field of throbbing personal life of joyous reactions on all the myriads of interests that lie close at hand of meditations on the wonders of plant and animal life of humorous or philosophic comments on human nature and of all manner of vague dreams and aspirations aroused by such sights as youthful poets dream on summer eves by haunted stream without the slightest question it is the duty of the school and of the teacher in particular to lead pupils to appreciate honesty and originality in unapplied unpragmatic self expression and

to show pupils how they themselves may gain the very real pleasure of putting down on paper permanent records of their own intimate thinking joseph addison s the sir roger de coverley papers and washington irving s sketch book have for many years made valiant but unsuccessful efforts to fill the places that should be filled by more modern representatives of the essay macaulay s essay on johnson is a biographical article for an encyclopedia his essays on clive and on hasting s are polemics and carlyle s essay on burns is a critical disquisition with the exception of the sir roger de coverley papers all these so called essays are of considerable length and are unfitted to serve as the best examples of the essay form for the essay like the lyric demands brevity it is after all only a quick flash of self revelation not a sustained effort then again who would wish to learn to write like addison like washington irving like macaulay or like carlyle those great writers couched their thoughts in the language fashions of their days just as they clothed their bodies in the garments of their times to imitate either their style of expression or their costumes would be to make one s self ridiculous or to take part in a species of masquerade the extremely latinized vocabulary of 1711 or the resonant periods and marked antitheses of 1850 are as old fashioned to day as are the once highly respected periwigs great coats and silver shoe buckles of the past the thoughts of yesterday are not the thoughts of to day there is in serious reality such a thing as an old fashioned point of view with all due reverence for the past the best teachers of to day believe that it is just as necessary for students to use present day methods of expression and to cultivate present day interests as it is to take advantage of the railroad the telegraph the telephone the automobile and the thousand other mechanical contrivances that aid life to day but which were unknown in 1711 or in 1850

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volumes in writing spaces readings on writing offer multiple perspectives on a wide range of topics about writing much like the model made famous by wendy bishop s the subject is series in each chapter authors present their unique views insights and strategies for writing by addressing the undergraduate reader

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mr crosby s article on shakespeare s attitude toward the working classes suggested to me the idea of also expressing my own long established opinion about the works of shakespeare in direct opposition as it is to that established in all the whole european world calling to mind all the struggle of doubt and self deceit efforts to attune myself to shakespeare which i went through owing to my complete disagreement with this universal adulation and presuming that many have experienced and are experiencing the same i think that it may not be unprofitable to express definitely and frankly this view of mine opposed to that of the majority and the more so as the conclusions to which i came when examining the causes of my disagreement with the universally established opinion are it seems to me not without interest and significance my disagreement with the established opinion about shakespeare is not the result of an accidental frame of mind nor of a light minded attitude toward the matter but

is the outcome of many years repeated and insistent endeavors to harmonize my own views of shakespeare with those established amongst all civilized men of the christian world i remember the astonishment i felt when i first read shakespeare i expected to receive a powerful esthetic pleasure but having read one after the other works regarded as his best king lear romeo and juliet hamlet and macbeth not only did i feel no delight but i felt an irresistible repulsion and tedium and doubted as to whether i was senseless in feeling works regarded as the summit of perfection by the whole of the civilized world to be trivial and positively bad or whether the significance which this civilized world attributes to the works of shakespeare was itself senseless my consternation was increased by the fact that i always keenly felt the beauties of poetry in every form then why should artistic works recognized by the whole world as those of a genius the works of shakespeare not only fail to please me but be disagreeable to me for a long time i could not believe in myself and during fifty years in order to test myself i several times recommenced reading shakespeare in every possible form in russian in english in german and in schlegel s translation as i was advised several times i read the dramas and the comedies and historical plays and i invariably underwent the same feelings repulsion weariness and bewilderment

the essential collection of critical essays from a twentieth century master and author of 1984 as a critic george orwell cast a wide net equally at home discussing charles dickens and charlie chaplin he moved back and forth across the porous borders between essay and journalism high art and low a frequent commentator on literature language film and drama throughout his career orwell turned increasingly to the critical essay in the 1940s when his most important experiences were behind him and some of his most incisive writing lay ahead all art is propaganda follows orwell as he demonstrates in piece after piece how intent analysis of a work or body of work gives rise to trenchant aesthetic and philosophical commentary with masterpieces such as politics and the english language and rudyard kipling and gems such as good bad books here is an unrivaled education in as george packer puts it how to be interesting line after

line with an introduction from keith gessen

offers a complex anthology of essays respecting the notion of the witness and phenomena of witnessing in western culture since the holocaust this book presents a body of work in the field by an international collective of scholars concerned with resituating witnessing in its specifically contemporary problematic

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