

## Arguing Literature Reader Schilb John

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### 'Writing Arguments about Literary Characters'

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More and more, first- year writing courses foreground skills of critical analysis and argumentation. In response, *Arguing about Literature* first hones students' analytical skills through instruction in close critical reading of texts; then, it shows them how to turn their reading into well-supported and rhetorically effective argumentative writing. From the authors of the groundbreaking and widely adopted *Making Literature Matter*, *Arguing about Literature* economically combines two books in one: a concise guide to reading literature and writing arguments, and a compact thematic anthology of stories, poems, plays, arguments, and other kinds of texts for inquiry, analysis and research. The second edition includes even more instruction in the key skills of argumentation, critical reading, and research, while linking literature more directly to the newsworthy current issues of today.

As critical thinking and coherent argument become even more important in our contemporary world, *Arguing about Literature* economically combines two first-year writing books in one: a concise guide to reading literature and writing arguments, and a compact thematic anthology of stories,

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poems, plays, essays, and arguments for inquiry, analysis, and research. The authors of the groundbreaking *Making Literature Matter* draw connections between contemporary debates and literary analysis, bringing both argument and literature into a contemporary context. Through instruction in close critical reading of texts and well-supported, rhetorically sound argumentative writing, *Arguing about Literature* prepares students to read, write, and argue effectively. The third edition includes a new chapter on evaluating internet resources and visual arguments in the "post-truth" era, as well as dozens of new works of literature and argumentation.

More and more, first- year writing courses foreground skills of critical analysis and argumentation. In response, *A Brief Guide to Arguing about Literature* first hones students' analytical skills through instruction in close critical reading of texts; then, it shows them how to turn their reading into well-supported and rhetorically effective argumentative writing. For instructors who prefer to aggregate their own anthology of readings and literary works for their literature-based composition courses, *A Brief Guide to Arguing about Literature* comprises only the writing-guide chapters of John Schilb and John Clifford's admired *Arguing about Literature: Guide and Reader*. In response to reviewer suggestions, this new edition of *A Brief Guide to Arguing about Literature* includes even more instruction in the key skills of argumentation, critical reading, and research than its predecessor.

"*Making Literature Matter*" combines an innovative writing text with a uniquely organized anthology for introductory literature courses that emphasize critical thinking and writing. The third edition addresses new trends in literature and composition, with more instruction on writing arguments and unique

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clusters that pair literary and visual texts for analysis.

Making Arguments About Literature combines a complete text on argumentative writing with a flexible anthology of literature in a compact format.

The first book to explore rhetorical refusals—instances in which speakers and writers deliberately flout the conventions of rhetoric and defy their audiences' expectations—*Rhetorical Refusals: Defying Audiences' Expectations* challenges the reader to view these acts of academic rebellion as worthy of deeper analysis than they are commonly accorded, as rhetorical refusals can simultaneously reveal unspoken assumptions behind the very conventions they challenge, while also presenting new rhetorical strategies. Through a series of case studies, John Schilb demonstrates the deeper meanings contained within rhetorical refusals: when dance critic Arlene Croce refused to see a production that she wrote about; when historian Deborah Lipstadt declined to debate Holocaust deniers; when President Bill Clinton denied a grand jury answers to their questions; and when Frederick Douglass refused to praise Abraham Lincoln unequivocally. Each of these unexpected strategies revealed issues of much greater importance than the subjects at hand. By carefully laying out an underlying framework with which to evaluate these acts, Schilb shows that they can variously point to the undue privilege of authority; the ownership of truth; the illusory divide between public and private lives; and the subjectivity of honor. According to Schilb, rhetorical refusals have the potential to help political discourse become more inventive. To demonstrate this potential, Schilb looks at some notable cases in which invitations have led to unexpected results: comedian Stephen Colbert's brazen performance at the White House Press Association dinner; poet Sharon Olds's

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refusal to attend the White House Book Fair, and activist Cindy Sheehan's display of an anti-war message at the 2006 State of the Union Address. *Rhetorical Refusals* explores rhetorical theories in accessible language without sacrificing complexity and nuance, revealing the unspoken implications of unexpected deviations from rhetorical norms for classic political concepts like free debate and national memory. With case studies taken from art, politics, literature, and history, this book will appeal to scholars and students of English, communication studies, and history.

A dizzying novel of deception and metempsychosis by the author of the National Book Award finalist *Far North Whatever* this is, it started when Nicholas Slopen came back from the dead. In a locked ward of a notorious psychiatric hospital sits a man who insists that he is Dr. Nicholas Slopen, failed husband and impoverished Samuel Johnson scholar. Slopen has been dead for months, yet nothing can make this man change his story. What begins as a tale of apparent forgery involving unknown letters by the great Dr. Johnson grows to encompass a conspiracy between a Silicon Valley mogul and his Russian allies to exploit the darkest secret of Soviet technology: the Malevin Procedure. Marcel Theroux's *Strange Bodies* takes the reader on a dizzying speculative journey that poses questions about identity, authenticity, and what it means to be truly human.

"The essays in this collection offer a timely intervention in digital humanities scholarship, bringing together established and emerging scholars from a variety of humanities disciplines across the world. The first section offers views on the practical realities of teaching digital humanities at

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undergraduate and graduate levels, presenting case studies and snapshots of the authors' experiences alongside models for future courses and reflections on pedagogical successes and failures. The next section proposes strategies for teaching foundational digital humanities methods across a variety of scholarly disciplines, and the book concludes with wider debates about the place of digital humanities in the academy, from the field's cultural assumptions and social obligations to its political visions." (4e de couverture).

Kel Ryan lives with his mum and visits his dad in the school holidays. His dad lives in another city so he has to fly there by plane. When he arrives at the airport his dad is there to pick him up in his work uniform. His dad works at the airport as a baggage handler and when they are waiting for Kel's bags to come on the carousel his dad must quickly help at another carousel. While searching hard for his bag, Kel does not hear that his dad will be right back and is now lost. Will Kel find his dad in this busy airport?

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