

## DEPARTMENT OF GERMANIC LANGUAGES

### **GER 382: The French Connection: German Theory in Comparative Contexts**

**TTH 12:30-2, BUR 232** Unique 37880 (= CL 382 unique 32970)

**Instructor:** Katherine Arens

**Semester:** Fall, 2010

**Office:** BUR 320

**Office Hours:** T 12-12:30 and by appointment

**Contact:** k.arens@mail.utexas.edu (512-232-6363)

### **Course Description**

This course is designed to correlate the emergence and adaptation of major streams of 19th and 20th-century criticism with specific cultural/political/social agenda of their contexts. The goal is to take a comparative approach to theory, to show how philosophical models adapt under institutional pressures over time -- the fundamental problem of an historical epistemology. In particular, we will stress how tacit problems remain when nineteenth-century German philosophical models are reintroduced into twentieth-century contexts (particularly in France, but also in Germany and the United States).

This course will focus on how to read theory comparatively and diachronically, instead of internationally and synchronically, working with theory as philosophical interpretive models undergoing national adaptations in a "source and target" model or what has come to be called a project of historical epistemology, correlating scientific knowledge with a cultural context. It will reveal the secret of the 20th century theory project: most, if not all, contemporary theory sources back to six to seven Germanophone philosophers.

Over the course of the semester, each student will be responsible for building up their own philosophy/theory project. Ideally, students should have a reading knowledge of German and French for this course; practically, most major texts are available in translation, and will be on reserve.

### **Grading**

- First writing assignment = 20 % of grade
- 3 précis x 5% of grade = 15 % of grade
- Second writing assignment (abstract) = 25% of grade
- Final paper or bibliography = 40% of grade
- Plus/minus grading will be used.

## **ASSIGNMENTS:**

### **First Writing Assignment: Thought Piece/Theory Analysis**

What elements of the Kantian legacy pertain to your scholarly interests (AKA which philosophers are cited in your fields)?

Take the 6 lynchpins of German Idealism (Kant, Hegel, Marx, Nietzsche, Freud, and Husserl) and sort out what issues they bring out that still have resonance in your discipline or in your own scholarly project. This is a pure theory essay that requires some citation of definitions or issues from text, but no research. At least two of the theorists we have read must be treated in some detail as belonging or antithetical to your project/discipline. The goal of this short paper (5-10 pages, MAX) is an exercise in historical epistemology: of situating certain theoretical problems within a context of origin, and then modulating them to explain how they still pertain and what changes/syntheses have taken place. This is an exercise in the who, what, when, where, and why of theory formation. MLA or Chicago Style, plus page numbers.

### **Précis (see attached description)**

Précis 1 and 2 are analytic précis, focused on uncovering the logic of a single text from the "lynchpins" series.

Précis 3 is a synthetic précis, focused on working in detail on one of the Connections posited. You will have to take one of the connection texts, then relate it back to one of the lynchpin texts (or to a version of that lynchpin's thought -- it doesn't need to be from a single text as the source). The logic here is probably a comparison/contrast, but it may be different

### **Second Writing Assignment: Abstract for final project**

This abstract needs to offer a focus for your final paper in an analysis of the data, method of analysis/comparison, and goal -- why this particular connection is important for the project you propose. See handout in syllabus for how to do an abstract. This abstract will be a little longer than a standard abstract because it should also contain a rationale for the connections made. Goal length: 500-1000 words. MLA or Chicago style, with citations and page numbers.

### **Final Writing Assignment: Paper or Annotated Bibliography**

Possible project areas include the development of a theory model to fit a field of data you are already interested in, a historical epistemology that discusses how a source is adapted into another context and why, an assessment of the degree to which claimed connections actually work, and/or an annotated bibliography that fleshes out an entire area of theory in or related to the Connections texts (which means re-creating the episteme in which a particular text appears -- not just a discipline, a thought world. Other options are possible, as long as the link between theory /epistemology / theory projects and a historical moment or moments is preserved.

A paper = 10-15 pages, MLA or Chicago Style, with citations and page numbers.

Annotated bibliography: the number of citations will vary, but your goal is to also write HEADERS for sections in the bibliography that summarizes why the texts that follow belong together. This would be the material for a lecture on the origin and structure of the topic you are dealing with. For books of secondary literature, include a review or two.

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**Title: The French Connection: German Theory in Comparative Contexts**

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**FINAL PROJECT DUE DATE: Monday, December 13, 9:00-12:00 noon**

## **French Connection: Schedule of Readings and Assignments**

### **Week 1 (26 August)**

**Thursday:** Introduction to the Course: An Historical Epistemology  
[http://www.columbia.edu/cu/societyoffellows/historical\\_epistemology.html](http://www.columbia.edu/cu/societyoffellows/historical_epistemology.html)  
<http://www.mpiwg-berlin.mpg.de/workshops/en/HistoricalEpistemology.html>  
[http://en.wikipedia.org/wiki/Gaston\\_Bachelard](http://en.wikipedia.org/wiki/Gaston_Bachelard)  
<http://en.wikipedia.org/wiki/Episteme>  
[http://en.wikipedia.org/wiki/Epistemological\\_rupture](http://en.wikipedia.org/wiki/Epistemological_rupture)  
Gaston Bachelard, *The Formation of the Scientific Mind*, Intro, Chaps. 1-3  
REC: Jürgen Renn, "Historical Epistemology and the Advancement of Science"

## **SECTION 1. German Roots**

### **Week 2 (31 August, 2 September)**

**Tuesday:** Immanuel Kant, *Philosophical Writings*  
-What is Enlightenment, 263-269  
-*Critique of Pure Reason*, Preface & Intro., 3-37

**Thursday:** Immanuel Kant, *Philosophical Writings*  
-*Critique of Judgment*, Preface & Intro., 129-159  
-*CoJ*, Analytic of the Sublime, On Genius, 201-237  
OPT: Gilles Deleuze, *Kant's Critical Philosophy*, all

### **Week 3 (7, 9 September)**

**Tuesday:** G.F.W. Hegel, *Reason in History*  
-esp. 20-43, 78-95

**Thursday:** Karl Marx & Friedrich Engels, *German Ideology*  
-Part 1: Feuerbach, 39-95  
Marx, *Theses on Feuerbach*, 121-123  
**\*Précis 1 due: choice of reading section**

### **Week 4 (14, 16 September)**

**Tuesday:** Friedrich Nietzsche, *Genealogy of Morals*  
-Section 1, "Good and Evil," "Good and Bad"  
-OPT: rest  
Wilhelm von Humboldt, *On Language* (all)  
OPT: Friedrich Nietzsche, *On the Advantage and Disadvantage of History for Life*, all passim

**Thursday:** Sigmund Freud, *Outline of Psychoanalysis*, all (9-97)

### **Week 5 (21, 23 September)**

**Tuesday:** Edmund Husserl, *The Paris Lectures*, all (3-55)

**Thursday:** Martin Heidegger, *Basic Writings*  
-*Being and Time: Introduction*, 37-89  
-What Calls for Thinking, 341-367  
-OPT: Origin of the Work of Art, 143-187  
**\*Précis 2 due: choice of reading section**

## SECTION II: FRENCH CONNECTIONS

### Week 6 (28, 30 September)

#### Connection 1: Phenomenology, *Existenzphilosophie*, and Existentialism

- Tuesday:** Jean-Paul Sartre, *Being and Nothingness*  
-Introduction: The Pursuit of Being, 3-30  
-Part One: The Problem of Nothingness, passim  
-OPT.: first few pages of each book

**Thursday: 30 September**

**NO CLASS -- attend the "Cold War Cultures" Conference**

### Week 7 (5, 7 October)

- Tuesday:** Simone de Beauvoir, *Ethics of Ambiguity* \*  
-I. Ambiguity and Freedom, 7-34  
-Conclusion, 156-159  
Simone de Beauvoir, *Second Sex*  
-Introduction, xv-xxxv  
-Book 1, passim and 285-297  
-Book 2, 301-366 and 755-end (both excerpts passim)  
**\*FIRST WRITING ASSIGNMENT DUE:** short theory analysis

#### Connection 2: Linguistics and Intersubjectivity

- Thursday:** Paul, *Principles of the History of Language*, Introductions, Chaps 1 & 2  
Fernand de Saussure, *Course in General Linguistics*, excerpts

### Week 8 (12, 14 October)

#### Connection 3: Linguistics, Subjectivity, and Psychology

- Tuesday:** Jacques Lacan, *The Seminar of Jacques Lacan, Book II*  
-Introduction, 3-24  
-The Symbolic Universe, Materialist Definition, 27-39  
-Freud, Hegel and the Machine, 64-76  
BACKGROUND: David Macey, *Lacan in Contexts*

#### **Thursday: French Feminism**

- Julia Kristeva, "The System and the Speaking Subject"  
Luce Irigaray, *This Sex which is Not One*  
-Commodities Among Themselves, 192-197  
-This Sex Which Is Not One, 23-33  
-Psychoanalytic Theory: Another Look, 34-67  
Hester Eisenstein & Alice Jardine, eds., *Future of Difference*, 73-87,  
106-21  
BACKGROUND: Claire Duchon, *Feminism in France*, passim

### Week 9 (19, 21 October)

#### Connection 4: The Linguistics of Power

- Tuesday:** Gilles Deleuze/Félix Guattari, *What is Philosophy?*, all (passim)
- Thursday:** Pierre Bourdieu, *Language and Symbolic Power*, Chaps. 1, 2, 7, 8 (+ passim)  
Pierre Bourdieu, *In Other Words*  
-Fieldwork in Philosophy, 3-33  
-Social Space and Symbolic Power, 123-139  
RECOMMENDED: Jean-François Lyotard, "Judiciousness in Dispute."

### Week 10 (26, 28 October)

- Tuesday:** Michel Foucault, "What is an Author?"  
**\*Précis 3 due: choice of reading section + background**

### Connection 5: Reading Marx

- Thursday:** Denis Hollier, ed. *College of Sociology* \*  
-Note on the Foundation, 3-5  
-Roger Caillois, Winter Wind, 32-42  
-Alexandre Kojève, Hegelian Concepts, 85-93  
-Roger Caillois, Power 125-136  
-Roger Caillois, Festival, 279-303

### Week 11 (2, 4 November)

- Tuesday:** Walter Benjamin, *Illuminations*  
-"The Work of Art in the Age of Technical Reproduction"  
(better translation: "in an era of technical reproducibility")  
-"Theses on the Philosophy of History"  
-"Exposé of 1935," Arcades Project/Passagenwerk  
-"The Artist as Producer" (Arato, ed. *Essential Frankfurt School Reader*)
- Thursday:** Michel Foucault, *Foucault Live* \*  
-The Order of Things, 1-10  
-The Discourse of History, 11-33  
-The Archaeology of Knowledge, 45-56  
-An Historian of Culture, 73-88  
-The Masked Philosopher, 193-202  
-How Much Does it Cost to Tell the Truth?, 233-256 Michel

### Week 12 (9, 11 November)

- Tuesday:** Michel Foucault, *Archaeology of Knowledge*, excerpts  
**\*Second Writing Assignment Due: Abstract of final project**

### SECTION III: RE-IMPORTS

#### Connection 6: Marxisms without Marx, 2nd Postwar Generation

- Thursday:** Max Horkheimer & Theodor W. Adorno, *Dialectic of Enlightenment* \*  
-Concept of Enlightenment, 3-42  
-The Culture Industry, 120-167 passim

### Week 13 (16, 18 November)

#### Connection 7: From Linguistic Systems to Power Systems

- Tuesday:** Jürgen Habermas, *The Theory of Communicative Action, Vol. 1* \*  
-Rationality, Some Characteristics . . . , 1-74
- Thursday:** Shulamith Firestone, *The Dialectic of Sex* \*  
-The Dialectic of Sex, 1-15  
-Freudianism: The Misguided Feminism, 46-80  
-(Male) Culture, 176-191  
Juliet Mitchell, *Psychoanalysis and Feminism* \*  
-Freud: The Making of a Lady, I, 5-91 passim  
-Conclusion: The Holy Family and Femininity, 364-416

### Week 14 (23, 25 November)

- Tuesday** Jean-François Lyotard, *The Postmodern Condition*, all RECOMMENDED  
Hal Foster, ed., *The Anti-Aesthetic: Essays on Postmodern Culture* \*  
-Habermas, Modernity: An Incomplete Project, 3-15  
-Jameson, Postmodernism and the Consumer Society, 111-125  
Andreas Huyssen, "Mapping the Postmodern"\*

**Thursday 25 November -- Thanksgiving**

**Week 15 (30 November, 2 December)**

**Connection 8: The Posthuman and Systems Theory**

**Tuesday:** Gilles Deleuze/Félix Guattari, *1000 Plateaus*

- "Introduction: Rhizome"

- "10,000 B.C."

- "Conclusion"

**Thursday:** Niklas Luhmann, *Social Systems*, excerpts *passim*  
final class

**FINAL PROJECT DUE:** Monday, December 13, 12:00 noon (official university exam date)

## The French Connection: German Theory in Comparative Contexts

**Instructor:** Katherine Arens (k.aren@mail.utexas.edu)

Dept. of Germanic Studies, BUR 320; Office phone 232-6363

Bachelard, Gaston. *The Formation of the Scientific Mind*. Manchester: Clinamen, 2002.

Simone de Beauvoir, *Ethics of Ambiguity* (Citadel Press, 1962; ISBN 0-8065-0160-x); 170 B385 ptf

Simone de Beauvoir, *Second Sex* (Vintage, 1974 ff.; ISBN 0-394-71227-7); HQ 1208 B352 1961

Walter Benjamin. "Artist as Producer." *The Essential Frankfurt School Reader*. Ed. Andrew Arato and Eike Gebhardt. New York: Continuum, 1982, 249-269. (arato,ed.-frankfurtschool.pdf)

Walter Benjamin. *The Arcades Project* [*Passagenwerk*]. Trans. Howard Eiland and Kevin McLaughlin. Ed. Rolf Tiedemann. Cambridge, MA: Belknap Press of Harvard University Press, 1999.

Walter Benjamin. *Illuminations*. Ed. Hannah Arendt. New York: Schocken Books, 1976. (Includes: "The Work of Art in the Age of Technical Reproduction," "Theses on the Philosophy of History")

Pierre Bourdieu, "Fieldwork in Philosophy," "Social Space and Symbolic Power." *In Other Words*. Palo Alto, CA: Stanford UP, 1990; ISBN 0-8047-1725-7); na

Pierre Bourdieu. *Language and Symbolic Power*. Ed. John B. Thompson. Trans. Gino Raymond and Matthew Adamson. Cambridge: Polity in association with Basil Blackwell, 1991.

Gilles Deleuze, *Kant's Critical Philosophy* (U. Minnesota Press, 1984; ISBN 0-8166-1436-9); B 2799 K7 D4313 1984

Gilles Deleuze/Félix Guattari. *1000 Plateaus: Capitalism and Schizophrenia*. Trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1987; ISBN 0-8166-1402-4); B 77 D 413 1988

Gilles Deleuze and Félix Guattari. *Anti-Œdipus: Capitalism and Schizophrenia*. Trans. Robert Hurley, Mark Seen, and Helen R. Lane. Minneapolis: University of Minnesota Press, 1983.

Gilles Deleuze and Félix Guattari. *What is Philosophy?* New York: Columbia University Press, 1994.

Hester Eisenstein & Alice Jardine, eds., *Future of Difference* (Rutgers UP, 1985; ISBN 0-8135-1112-7); HQ 1426 F89

Shulamith Firestone, *The Dialectic of Sex* (NY: Wm Morrow, 1970; O/P; HQ 1426 F68 UGL)

Hal Foster, ed., *The Anti-Aesthetic: Essays on Postmodern Culture* (Port Townsend, Wash.: Bay Press, 1983; ISBN 0-941920-01-1); BH 301 M 54 A57 1983

Michel Foucault. *The Archaeology of Knowledge and the Discourse on Language*. Trans. A. M. Sheridan Smith. New York: Pantheon Books, 1972.

Michel Foucault, *Foucault Live* (Semiotext(e) Foreign Agents [Columbia U.], 1989; ISBN 0-936756-32-2); na

Michel Foucault. "What As an Author?" *Modern Criticism and Theory: A Reader*. Ed. David Lodge. London: Longman, 1989. 196-210.

Sigmund Freud, *Outline of Psychoanalysis* (Norton, 1949 ff.; ISBN 0-393-00151-2); BF 173 F677

Jürgen Habermas, *The Theory of Communicative Action, Vol. 1* (Beason Press, 1985; ISBN 0-8070-1507-5); HM 24 H 3213 1984, vol. 1

GFW Hegel. *Reason in History* (Macmillan/Library of Liberal Arts, 1953/87; ISBN 0-02-351320-9); D 16.8 H462

Martin Heidegger, *Basic Writings* (Harper & Row, 1977; ISBN 0-06-063845-1); B 3279 H47 E5 1977

Denis Hollier, ed. *College of Sociology* (U. Minnesota Press, 1988; ISBN 0-8166-1592-6); PQ 142 C5813 1988

Max Horkheimer & Theodor W. Adorno, *Dialectic of Enlightenment* (Continuum 1975; ISBN 0-8164-9153-4); B327 H 8473 P513

Wilhelm von Humboldt. *On Language: The Diversity of Human Language Structures and Its Influence on the Mental Development of Mankind*. Trans. Peter Heath. Cambridge: Cambridge UP, 1988. ISBN 0-521-31513-1 pbk.

Edmund Husserl, *The Paris Lectures* (Nijhoff, 1985; ISBN 90-247-0000-0); B 3279 H91 1964

Andreas Huyssen, "Mapping the Postmodern" (photocopy)

Luce Irigaray, *This Sex Which Is Not One* ("Commodities Among Themselves"). Cornell UP, 1985; ISBN 0-8014-9331-5): HQ 1206 I 713 1985

Frederic Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism" (photocopy)

Immanuel Kant, *Philosophical Writings* (Continuum, 1986; German Library, Vol. 13; ISBN 0-8264-0299-2); B 2758 1986

Julia Kristeva, "The System and the Speaking Subject." *The Kristeva Reader*. Ed. Toril Moi. New York: Columbia UP, 1986. 25-33.

Jacques Lacan, *The Seminar of Jacques Lacan, Book II* (Norton, 1991; ISBN 0-393-30709-3); BF 173 L14613, Bk 2

Niklas Luhmann. *Social Systems*. Trans. John Bednar, Jr. with Dirk Baecker. Stanford, CA: Stanford UP, 1995.

Jean-François Lyotard, "Judiciousness in Dispute, or Kant After Marx." *The Lyotard Reader*. Ed. Andrew Benjamin. Oxford: Basil Blackwell: 1989. 324-359

Jean-François Lyotard, *The Postmodern Condition* (U. Minnesota Press, 1989; ISBN 0-8166-1173-4); BD 162 L913 1984

Karl Marx & Friedrich Engels, *German Ideology* (NY: International Publishers, 1970/88; ISBN 0-7178-0302-3); HX 276 M2782 1972

Juliet Mitchell, *Psychoanalysis and Feminism* (Vintage, 1975; ISBN 0-394-71442-3); HQ 1206 M56 1975

Friedrich Nietzsche, *Genealogy of Morals* (Vintage, 1969; ISBN 0-394-70401-0); B 3312 E5 G6

Friedrich Nietzsche, *On the Advantage and Disadvantage of History for Life* (Indianapolis: Hackett, 1980; ISBN 0-915144-94-8); B 3313 J52 B5 1980

Hermann Paul. *Principles of the History of Language*. Trans. H. A. Strong. New York : Macmillan, 1889 [1988].

Jean-Paul Sartre, *Being and Nothingness* (Pocket Books, 1983; ISBN 0-671-49606-9); 111 SA 77 ettb

Fernand de Saussure. *Course in General Linguistics*. Ed. Charles Bally and Albert Sechehaye, trans. Wade Baskin. New York: McGraw-Hill, 1965.

### **Good background**

David Macey, *Lacan in Contexts* (Verso, 1988; ISBN 0-86091-942-0); BF 173 M356 1988

Claire Duchen, *Feminism in France* (Routledge & Kegan Paul, 1986; ISBN 0-7102-0455-9); HQ 1613 D8 1986

Marcia Cohen, *The Sisterhood* (Simon & Schuster, 1988; ISBN 0-761-44553-4 [or other]); HQ 1426 C626 1988

## Format for Precis (weekly assignments)

There is a difference between a text's facts and the strategy used to present those facts. A "precis" (*pray-see*) reflects this difference. It is designed to reflect the structure of a text's argument, not just a set of notes on the text's contents. A precis is one typed page long.

**No matter what type, a precis has three sections:**

1) A statement about the text's **FOCUS**. This is the main issue that the text addresses.

**\*\*You write** a concise statement (1-2 sentences) of that focus.

Likely alternatives:

- issues or problems
- representative concerns of a group, or its interlocked set of beliefs
- institutions/systems
- events and their characteristics or repercussions

E.G.: "The structure of the mind and how it relates to behavior in the social world."

**What not to do:** Do not include journalistic commentary, or examples, or evaluations -- just state what the topic is.

2) A statement of **LOGIC** and **GOAL** (its **Intent**), which will introduce a **CHART WITH HEADINGS** encompassing the text's data in two parallel columns of notes (usually with page references to the reading).

**\*\*You write** a sentence describing the logic pattern (E.g., "By examining the sources of \_\_\_\_\_, the author shows the consequences of \_\_\_\_\_"; "In order to \_\_\_\_\_, the text correlates the \_\_\_\_\_ and \_\_\_\_\_ of social behaviors.")

*Typical verbs indicating such logic:* compare, contrast, link causally, cause, follow from . . .

**\*\*After that, you write** two column headings creating classes of information which the author systematically correlates with each other. Under these headings, you typically add three or four examples which fit the content of the text into its form.

*Typical categories of information:*

- characteristics of a model, role, event
- stages in an event or process
- sources, conditions, or restrictions on a contexts
- participants or interest groups
- effects, impact, consequences
- goals, purposes to be realized.

3) A paragraph ( ca. 3 sentences) indicating the **IMPLICATIONS** of the information pattern. This is **not** a description of the information pattern or focus, but rather an extension of the covert statement implied by the information and pattern. **That is**, what is this text/precis *good for*, especially as seen from the outside? In setting the argument up this way, what is being hidden, asserted, or brushed aside? What is new or old-fashioned about the correlations made? Who would profit most by this arrangement?

### **Grading**

clear focus = + 1

logic statement clear = + 1

information pattern clear and pertinent = + 1

consistency (does logic match information match focus match implication?) = + 1

implications (are they pertinent, well-expressed, well-thought-out? do they follow from the development of the argument, or come from nowhere? = + 1

**TOTALS:** + 5 = A; +4 = B; + 3 = C; + 2 = D; + 1 = F. Assignments are **one** page long; top grade is 90 (unless extraordinary synthesis happens in the implications).

## ***Analytic, Synthetic, and Interpretive Precis: Three Rhetorical Genres***

While the precis format given on the previous page applies to all types of analysis, it may nonetheless be used for several other purposes, reflecting different purposes for the writer and reader.

*An analytic precis* aims at recreating the focus, strategy/goal (intent), and information of *one particular text*. You, as the writer, intrude only at the level of evaluation (in the implications). Your job is to present and assess the claims made by a particular text as text-generated criteria, and then to specify the (outside) contexts in which those claims are valid, dangerous, useful, etc.

*A synthetic precis* sets up a comparison/contrast between two (or more) texts. Its focus is the/an issue shared by the two texts. However, it is up to you, the writer, to specify (as the strategy/goal statement) on which grounds and to what end the comparison will be carried out. The information pattern will be drawn from the text; the implication is again provided by you, in terms of "why do this comparison."

*An interpretive precis* uses one text to read another (applies one systematic strategy to a text). That is, you pretend to be the writer of one text, and read another as s/he would; at the conclusion, you step out of the role-play, and evaluate the relation between the two points of view. It places a still higher burden on you as writer: you must specify the focus (the interpretive issue that the precis will address, and the strategy/goal of how you will explicate that issue -- all before you start. The information pattern will often be arranged as an "issue/example" format, with the issues drawn *systematically* (i.e., in recognizable form) from the strategy text and the examples *also systematically* drawn from the text to be interpreted. An interpretation will not be successful if either text is treated willfully (e.g., against the spirit of its internal organization). Your implication is, again, directed at explaining why you bothered to set up this interpretation this way -- what it is good for.

[*A creative precis* exists, as well-- usually as an outline for an original essay. The writer uses it as an organizer for rhetorical strategy and for information generally drawn from many sources, without particular address to the argumentation of those sources.]

### ***How do I turn these into essays, and what kinds of essays are they?***

An analytic precis turns into something like a good book review or proposal evaluation -- the introduction introduces the central issue and the rhetorical tactic that the source text (issue, or party) uses, together with the writer's goal of bothering to explain these. The body of the paper fleshes out the execution of the text's logic, and presents interim evaluations that set up the big evaluation that is the conclusion of the piece.

A synthetic precis resolves a conflict in the favor of one party or another, or shows how the two positions are totally compatible (despite their seeming differences in terminology). The introduction for its essay version must state the basis for the comparison, and the strategy through which the comparison is stated. It will end with a hint as to why this comparison is illustrative or important. The body of the paper must contain a balanced presentation of comparable points (each comparison introduced in terms of the more general overview). The conclusion must decide which side wins -- in terms of a stated set of outside needs/problems that the information addresses.

An interpretive precis applies a point of view to a text explicitly. The introduction to the essay version must state which systematic point of view will be applied to what issue (who you are playing, and why), why that point of view was chosen, how the point of view will be applied (strategy/goal of the evaluation), and hint at what the goal of the particular interpretation will be. The body of the paper must contain a running *dialogue* between the p.o.v. and the textual information -- it must move stepwise through the p.o.v. and re-interpret the text's data through that lens -- no matter your individual preferences as writer. You will therefore have two levels of critique in the paper: first, a decisive critique of one writer from the p.o.v. of the chosen role, and second, your suggestions about what bringing these two other voices together has achieved. You must interject a decisive critique of both p.o.v.'s as part of the work's final implications (only correctives can be hinted at as it goes along, or foreshadowings of a larger objection that will be dealt with in detail after the immediate analysis is concluded -- don't subvert the voice you're playing at being until you're through).

[A creative precis will set up an op/ed piece or any literary essay, like Robert Benchley's - the writer is only responsible for the fictive universe set up by the precis, even in the implication. And the implications disappear -- there is no outside, except in the mind of the readers.]

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**\*\*WEEKLY ASSIGNMENTS are a combination of two precis types:**

-on the first page, do an analytic precis of one of the theory texts written (including an implication about its usefulness, weakness, or distinctive properties)

-on the second page, do an interpretive precis, applying that theory text (or the model drawn from an amalgam of texts in that particular school or critical movement) to James Joyce's *The Dead* (copy attached).

**THE GOAL OF THIS ASSIGNMENT IS TWOFOLD:**

-to get you used to working with theory texts as models (that is, learning to distill the philosophical premises of each school in a clear fashion); and

-to get you used to using theory as a model for interpretation (that is, learning how to apply a model's premises in the spirit in which they were designed, not in a randomly eclectic manner -- to interpret literature the way a particular school would, not the way you necessarily want to [which you'll get to later in your graduate student career]).