

			<p>6. But remember, all you need is one really interesting idea or passage, somewhere in the middle of your paper, and then everything will emerge, backwards and forwards from that. This key idea, for this example paper, could be many different phrases/lines from Dickinson's poem. My example here is just an example:</p> <p>Let's make it the observation that the fly gets introduced twice: first as an irritant, the second time as something more significant.</p> <p>Even if you don't have a intuition: just paste in the "middle" of paper what seems to be an interesting passage.</p>						
--	--	--	---	--	--	--	--	--	--

			<p>So, you quote those lines, midway, right here, and say something like. "Curiously, the second notation of the fly sends the poem into a different trajectory." Then you start building backwards and forwards (next stage fast forward):</p>						
--	--	--	---	--	--	--	--	--	--

		<p>Irritant fly/trivial fly; bigger events—the arrival of the "King", but Dickinson sarcastic.</p>	<p>Transition to fly being significant second time around.</p>	<p>All the metaphysical/existential points I made above.</p> <p>But, but... still only a 3 page paper at best. See below, for Trick B.</p>					
--	--	--	--	--	--	--	--	--	--

7. **Trick B** is to extrapolate from the "point" or "thesis" of your paper and see what the reader needs to understand it. Notice how I've filled in the canvas/painting.

<p>Introduction:</p> <p>--take a passage and make it a problem/symptom to be solved:</p> <p>"It's odd that perhaps the most famous short lyric poem in the English language should be about a fly. Witness E. Dickinson's</p>	<p>Thus your introduction proper can be followed by a context section:</p> <p>--Emily Dickinson, slight of build, thinks big (why Prof. Harvey emphasized her letter</p>	<p>You can't forget Emerson: let's compare here Emersonian transcendentalism, via Nature, to how Dickinson goes on a meaning-quest, via Nature, but not in some big field ... for her, a little bug suffices!</p>	<p>8. Trick C: you could write a comparative paper tracing the theme of big/small or whatever in a sequence of Dickinson poems, or you could use those other poems as a context for understanding a single poem. You'd read a number of her poems looking for perhaps: authentic religious experience, big/small themes, nature poems</p>	<p>Then your "real" paper begins 1/3rd thru or 1/2 the way thru after being set-up. You have to be careful, though, to foreground your emphasis in your Intro. to keep</p>	<p>Irritant fly/trivial fly; bigger events—the arrival of the "King", but Dickinson sarcastic.</p>	<p>Transition to fly being significant second time around.</p>	<p>All the metaphysical/existential points I made above.</p>	
---	--	---	--	---	--	--	--	--

<p>poem... blah blah blah.”</p> <p>“To understand how Dickinson ends up making the trivial major we have to understand her, biographically, and understand her literary era as well blah blah blah.”</p>	<p>about putting her smallness on the desk!). With a little bit of research, I've already written 2 pages.</p>		<p>that are low level, etc. etc.</p>	<p>previous pages not seem like meandering.</p>				
--	--	--	--------------------------------------	---	--	--	--	--

<p>Introduction:</p> <p>--take a passage and make it a problem/symptom to be solved:</p> <p>“It’s odd that perhaps the most famous short lyric poem in the English language should be about a fly. Witness E. Dickinson’s poem... blah blah blah.”</p> <p>“To understand how Dickinson ends up making the trivial major we have to understand her, biographically, and understand her literary era as well blah blah blah.”</p>	<p>Thus your introduction proper can be followed by a context section:</p> <p>--Emily Dickinson, slight of build, thinks big (why Prof. Harvey emphasized her letter about putting her smallness on the desk!). With a little bit of research, I've already written 2 pages.</p>	<p>You can't forget Emerson: let's compare here Emersonian transcendentalism, via Nature, to how Dickinson goes on a meaning-quest, via Nature, but not in some big field ... for her, a little bug suffices!</p>	<p>8. <u>Trick C:</u> you could write a comparative paper tracing the theme of big/small or whatever in a sequence of Dickinson poems, or you could use those other poems as a context for understanding a single poem. You'd read a number of her poems looking for perhaps: authentic religious experience, big/small themes, nature poems</p>	<p>Then your “real” paper begins 1/3rd thru or 1/2 the way thru after being set-up. You have to be careful, though, to foreground your emphasis in your Intro. to keep previous pages not seem like meandering.</p>	<p>Irritant fly/trivial fly; bigger events—the arrival of the “King”, but Dickinson sarcastic.</p>	<p>Transition to fly being significant second time around.</p>	<p>All the metaphysical/existential points I made above.</p>	
---	--	---	---	--	--	--	--	--

			that are low level, etc. etc.						
--	--	--	-------------------------------	--	--	--	--	--	--

9. The paper—one of many possible possibilities—looks like this:

<p>Title: "Being Bugged, Transcendentally: Dickinson's Rhetoric of Momentous Triviality" [but don't get too cute with titles!] --2 paragraphs, per above, on the oddity of a famous poem about a bug.</p>	<p>--3 paragraphs on biographical context.</p>	<p>--2 paragraphs on literary-cultural context.</p>	<p>--3 paragraphs on comparisons to other poems as a context for your interpretation of this particular poem</p>	<p>--a close reading ("New Criticism") of every line --but make sure analysis doesn't replicate just the "plot" of the poem. Make analytical points in the first sentence of each paragraph.</p>	<p>--ditto --you probably don't have 10 pages all told. But if you get a solid draft done, you can do research into what professional scholars have said about them poem (i.e. other Prof. Harvey's in effect!). Maybe you introduce these other interpretations here and there as positive support of your points or maybe you say "Although there is no doubt that Dickinson was more or less Christian, as Lou Reed claims in his study, "Dickinson on the Edge," nonetheless this poem is about as far from orthodoxy as you could get". Maybe you put this legacy of previous scholarship in your Introduction.</p>	<p>-- ditto</p>	<p>-- ditto-</p>	<p>-- ditto</p>	<p>-- Conclusions are really, really hard to write. Please avoid "In summary...". Instead cast your subject into a slightly wider or different context: "Dickinson's poem raises some interesting issues given our contemporary preoccupation with the "green" world and eco-responsibility. If, as I have suggested, the poem is about perceptual purity and its existential justification, does not Dickinson, although it would be anachronistic to say so strictly, promote a vision that encompasses a vision, put bluntly, of what it means to be a fly. We cannot say the poem is about seeing or being like a fly; but, then again, if we were flies, perhaps we would want to be enfranchised, embraced for our "blue" buzzing." What I wrote above is glib. But that indeed is the final Trick D: learn how to be glib, but persuasively so! Caveat: some professors will want you to "answer" the "question". So the process of brainstorming and drafting here, may not work for all classes.</p>
--	--	---	--	---	---	-----------------	------------------	-----------------	---