

## Shelley (3)

### INTRODUCTION: GUIDED REVISION

1. Locate any generalizations that go beyond the novel you have chosen to write about. Look at your first sentence especially.
2. Cross those generalizations out.
3. Draw a box around the statement of your *motive*: that is, the problem you are trying to resolve or the question you are trying to answer.
4. Underline your *thesis*. Draw a double underline under each *key term* of your argument (that is, the words that are most important to the formulation of your claim, especially abstractions).
5. When we read your paper's introduction, we will ask:
  - Does the paper identify a genuine interpretive question (a *motive*) that (a) *can* be answered with textual analysis and (b) *needs* textual analysis to be answered?
  - Does the paper make a focused interpretive argument, summarized in a *thesis* statement with well-defined terms, which is capable of being supported by textual analysis?
6. Draft *either* a revised motive statement *or* a revised thesis statement. (Label it before you turn the exercise in.)

### INTERTEXTUALITY, CONT.

- 1.5 A text (any text) may be meaningfully related to any other text in the cultural surround of writer or reader. In the case of narrative, the three layers configure this relation.
  - 1.5.1 A text may relate to its intertexts through explicit citation, intentional allusion, echo, plagiarism, unintentional borrowing, other mediating texts—or through other means. Each intertextual relation implies some kind of interpretation of the intertext, but the nature of each intertextual relation is a matter for investigation.

I cannot paint  
 What then I was. The sounding cataract  
 Haunted me like a passion: the tall rock,  
 The mountain, and the deep and gloomy wood,  
 Their colours and their forms, were then to me  
 An appetite: a feeling and a love,  
 That had no need of a remoter charm,  
 By thought supplied, or any interest  
 Unborrowed from the eye.—That time is past,  
 And all its aching joys are now no more,  
 And all its dizzy raptures. Not for this  
 Faint I, nor mourn nor murmur: other gifts  
 Have followed, for such loss, I would believe,  
 Abundant recompence. For I have learned  
 To look on nature, not as in the hour  
 Of thoughtless youth, but hearing oftentimes  
 The still, sad music of humanity,  
 Not harsh nor grating, though of ample power  
 To chasten and subdue.

William Wordsworth, “Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798,” in *Lyrical Ballads* (Bristol: Briggs and Cottle, 1798), 205–7, in *Lyrical Ballads: An Electronic Scholarly Edition*, ed. Bruce Graver and Ron Tetreault (Romantic Circles/Cambridge UP, 2001).

#### ARGUMENTS WITH EVIDENCE, CONT.

- 2.3 In literary studies, claims about texts are subject to verification at the source.
- 2.3.1 To lay claim to verifiability, you must cite accurately and responsibly, and you must explain how the cited evidence supports your claims.