



certainly did not expect to stand out among the other 34,999 students, but I did expect to find a niche in which I would spread my wings and flourish like never before. But, the heat of the summer brought with it complacency. By the time I arrived at the University of Georgia, I was just as withdrawn and future-oriented as ever. I kept to myself and my high school acquaintances, giving hardly a thought to the enormous amount of opportunity that surrounded me. There I was, trudging away through introversion, trying to find the smallest promise of an exit. My new beginning quickly turned into a continuation of the life I swore against just six months before.

But, I will admit that this is a very negative view of a very positive situation. I am *only* four months into the best years of my life thus far. Though I have traveled deep into the recesses of quiet acceptance and dissatisfaction, I have with me both flashlight and map. Self-improvement has no deadline, and August 12, 2014 was certainly not my final opportunity to escape this introversion rut. So, now that you have an idea of who I am, allow me to say who I strive to be. The unparalleled scholar Dr. Seuss once wrote, "Today I will behave as if this is the day I will be remembered." Today, I will strive to escape this formidable cave of isolation, to bask in the sunlight, to brave the untouched waters of sociability, to be remembered.

Caving How-To

Finding the Right Location

When I first entered this English 1102 class, I could not help but feel a tinge of resentment. Despite all of my hard work in high school and my love for literature, I still could not manage a “5” on either AP Literature or AP Language exams. So there I sat, hearing that illusory “5” laughing in the distance as I scowled at the coming semester. At the first mention of a portfolio, a documented chronology of my “composition journey,” I felt uneasy. I already felt well-established in my composition skills and did not expect this course to offer much help.

Now at the conclusion of this semester, I am happy to retract my previous sentiments and denounce the conceited attitude that brought me to them in the first place. As a result of this course, I have improved in both composition and character. I no longer struggle to accept constructive peer criticism, and I now view English 1102 not as a punishment for my inability to score a “5,” but as a valuable means to improvement.

Gathering Equipment

For my first essay, I chose to analyze one of my favorite short stories, Joyce Carol Oates’s “Where Are You Going, Where Have You Been?” I knew that I wanted to explore Oates’s comments on childhood expectations versus the realities of adulthood. However, my first draft showed only simple character analyses of Connie and Arnold Friend and a lack of a contentious thesis. I stated that Connie represents “the stereotypical rebellious teen who longs for an idealized sense of independence, yet does not understand what true independence entails” and Arnold Friend is “everything Connie hopes to attain” (Paper 1). Though the text supports both characterizations, my first draft does not offer a substantial analysis of the short story or Oates’s

controversial assertions, and in the conclusion, I introduced an entirely new topic of obedience and Oates's "warning of the dangers of hedonism" (Paper 1). Even in my second draft, I held tight to this flimsy assertion. Thankfully, I revisited my conclusion in my final draft. Instead of considering "Where Are You Going" as just a cautionary tale, I asserted that Oates "relay[s] a time-worn lesson concerning the tragic permanence of lost innocence" (Paper 1). Though my final draft was far from perfect, I could already see improvement in my thought process.

Wandering the Cave

After completing Paper 1, I realized the greatest need for Paper 2 was a debatable, and perhaps even contentious, thesis. I wanted to challenge myself with a truly factious argument. Therefore, I decided to focus on John Updike's criticism of 1950s America in his short story "A&P." I asserted that the author uses his narrator's escape from the monotonous A&P as a means to support the emerging counterculture youth movement, particularly the Beat Generation.

In my first draft, the entirety of my research seemed to lie in the introductory paragraph, which made for an overwhelming introduction. There, I described the ideals of the "Fabulous Fifties," the dissatisfaction of many youths, and the basic pillars of the Beats. By doing this, I made it difficult for my readers to truly understand what the counterculture movement entailed, which would impede the clarity of my argument. So, I added a paragraph to my second draft describing the Beats and giving examples of Beat literature to further illustrate their "separation from the norm" (Paper 2). However, this paragraph did not thoroughly relate back to my thesis.

My main focus for both my third and final drafts was explicitly stating the relationship between the details I chose to include and my thesis. For example, in my second body paragraph of the final draft, I cited Allen Ginsberg's poem "America" to illustrate the Beat condition. Instead of simply including quotes or sparse analysis of the poem itself, as I did in previous



describes an ongoing internal “video” that played through my head of a malleable ball rolling down a large staircase, the second expresses a longing for childish play, and the third portrays my thoughts on dissatisfaction and passion. There is no central theme for these writing samples. Instead, they are like fragments of my internal monologue on different days, always changing and always strange.

Lauren Rich

Raffaella Wilson

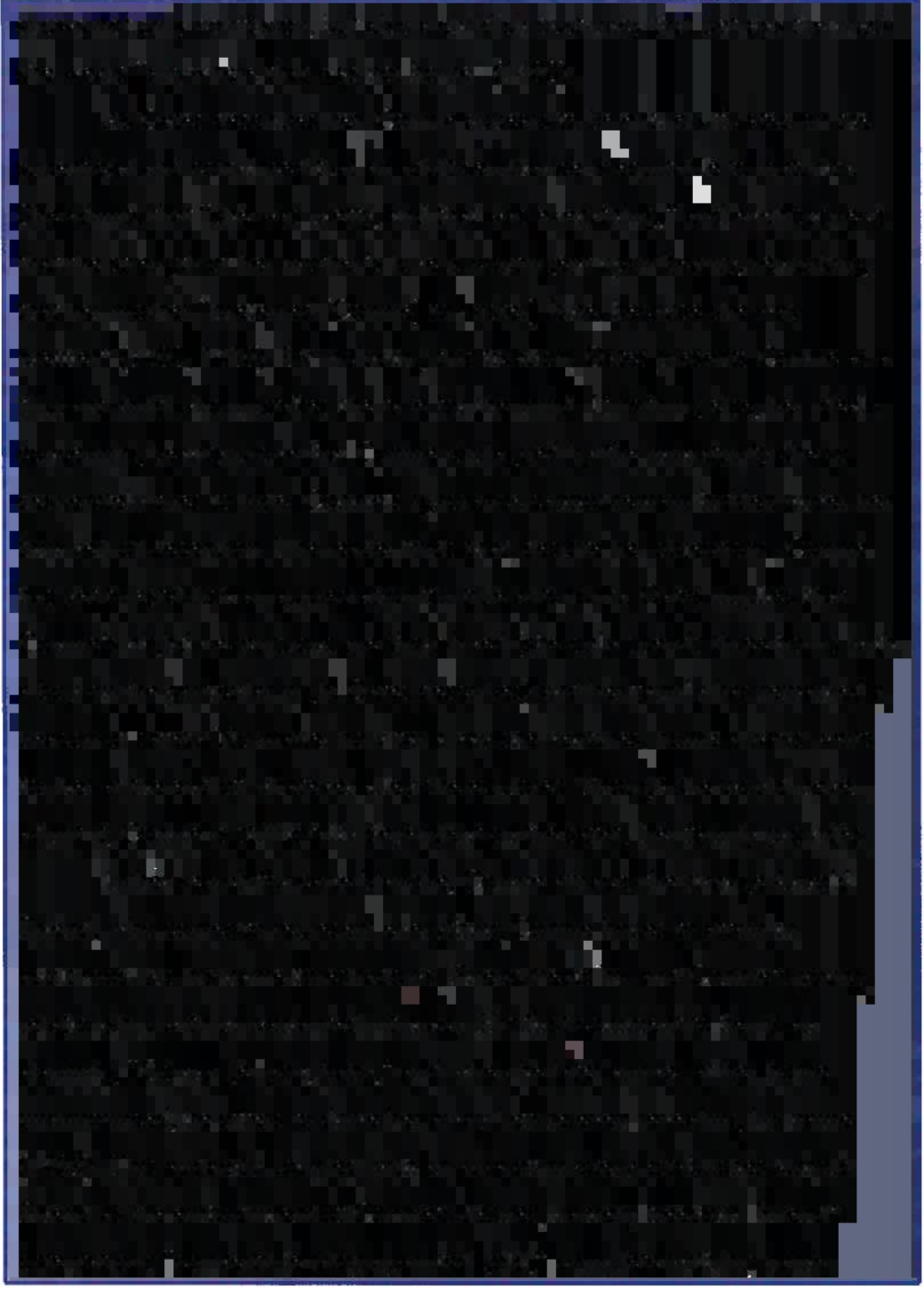
ENGL 1102

18 September 2014

“Where Are You Going, Where Have You Been?": Delusions versus Reality

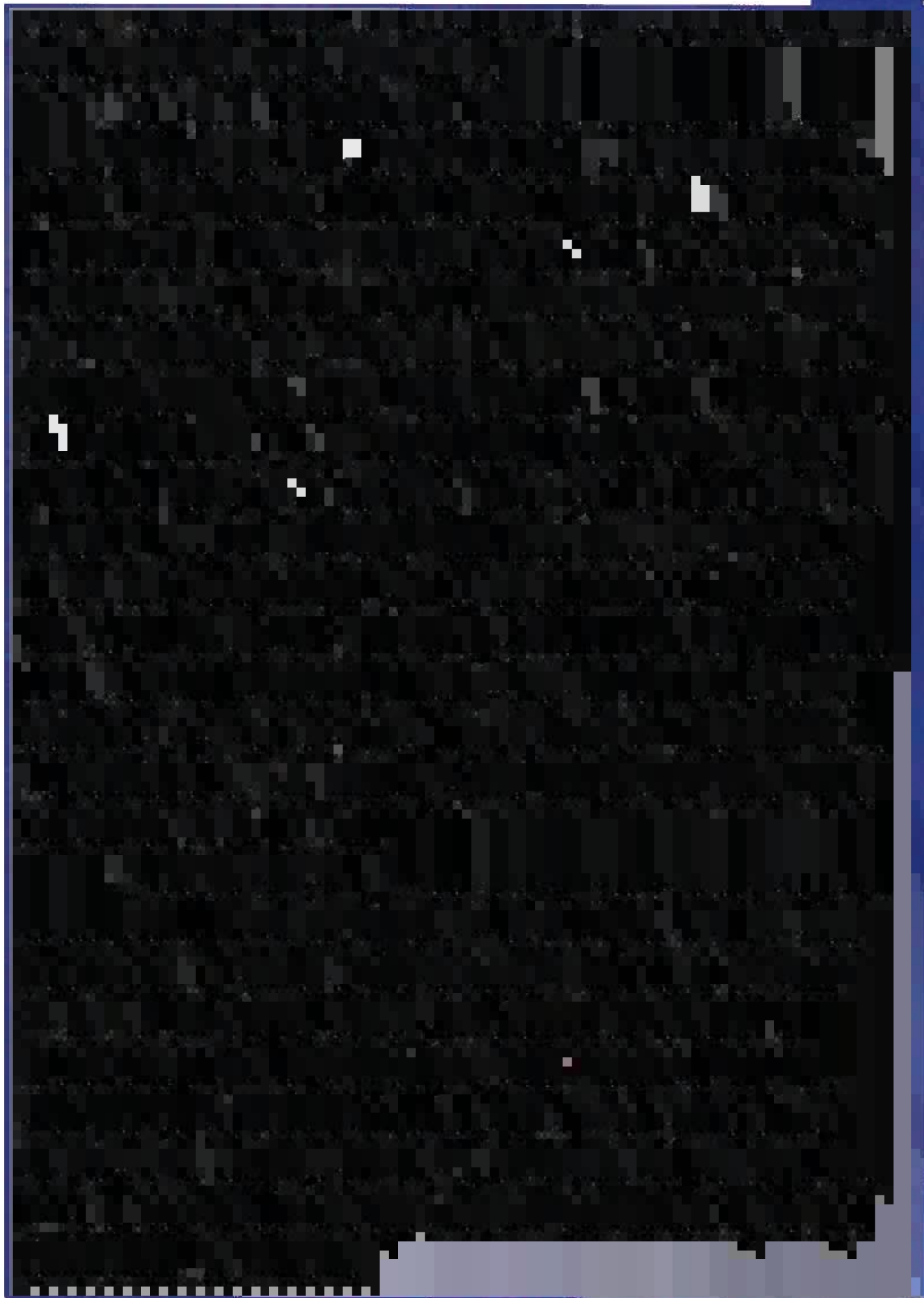
Joyce Carol Oates's short story "Where Are You Going, Where Have You Been?" offers a sinister look at an egotistic adolescent's search for freedom and its aversive consequences. Teenaged Connie spends her nights pursuing the fruits of independence while giving no thought to its labors until the illusory Arnold Friend offers her that which she desires most. The luxurious and carefree lifestyle she expects to accompany adulthood lies in stark contrast to the mysterious and frightening world Friend propositions. Through extensive symbolism and characterizations, Oates explores the age-old topic of independence and presents a vivid illustration of childish delusions versus the realities of adulthood.

Connie serves as the stereotypical rebellious teen who longs for an idealized sense of freedom, yet she fails to realize that her desire for independence is rooted in fantasy. She is a young and immature fifteen and yet presents herself as an experienced adult. To mask her childishness, she nurtures two personas: a disinterested teen for family and a glimmering sensualist for friends and strangers. Her nights "across the highway" suggest that Connie frequently escapes the tedium of home and deviates into hedonism, where she entertains herself with older friends, strange boys, and "what haven and what blessing [she] yearned for" (1409). On these nights, Connie flaunts her sexualized self, symbolized by her "pullover jersey blouse that looked one way when she was at home and another way when she was away from home" (1408). Her unwillingness to establish a permanent "self"



inscribed on the side, and a crude portrait of himself, symbolizes Friend's enticing independence (1409). Unlike Connie, Arnold Friend is not bound by watchful family members or adult chauffeurs. Connie notes this nomadic spirit when she remarks that "he had driven up the driveway all right but had come from nowhere before that and belonged nowhere" (1415). It is this characteristic that entrances Connie, leading her unknowingly to her ruination.

In addition to his freedom (of which Connie is certainly envious), Friend portrays himself as the perfect and normal rebellious youth. He dresses stylishly ("the way all of them dressed") and appears to have all of the desirable attributes of the time (1412). However, under the guise of the stereotype lies something sinister. Connie recognizes the familiarity of Friend's motions, such as his "sleepy, dreamy smile . . . the singsong way he talked . . . the way he tapped one fist against the other," yet she admits that "these things did not come together" (1414). She remarks that "his whole face was a mask" and suggests several times that his hair resembled a wig (1416). Following these accusations, Connie observes Friend's difficulty walking, noting that "his feet did not go all the way down; his boots must have been stuffed with something" (1417). Along with physical dissonance, Friend layers outdated colloquialisms, as though he is "no longer sure which one of them was in style" (1418). He claims that he "[knows] everybody" and tells Connie that she has been marked with his sign: "an X in the air" (1413, 1414). This observation in particular suggests that Arnold Friend not only represents a beastly immorality, he represents the literal "Beast" himself. Friend's difficulty walking implies cloven hooves and his misuse of youthful phrases characterizes him as a calculating predator versed in aggressive mimicry. Like a mockingjay, he uses familiar calls to trick and ensnare his



Works Cited

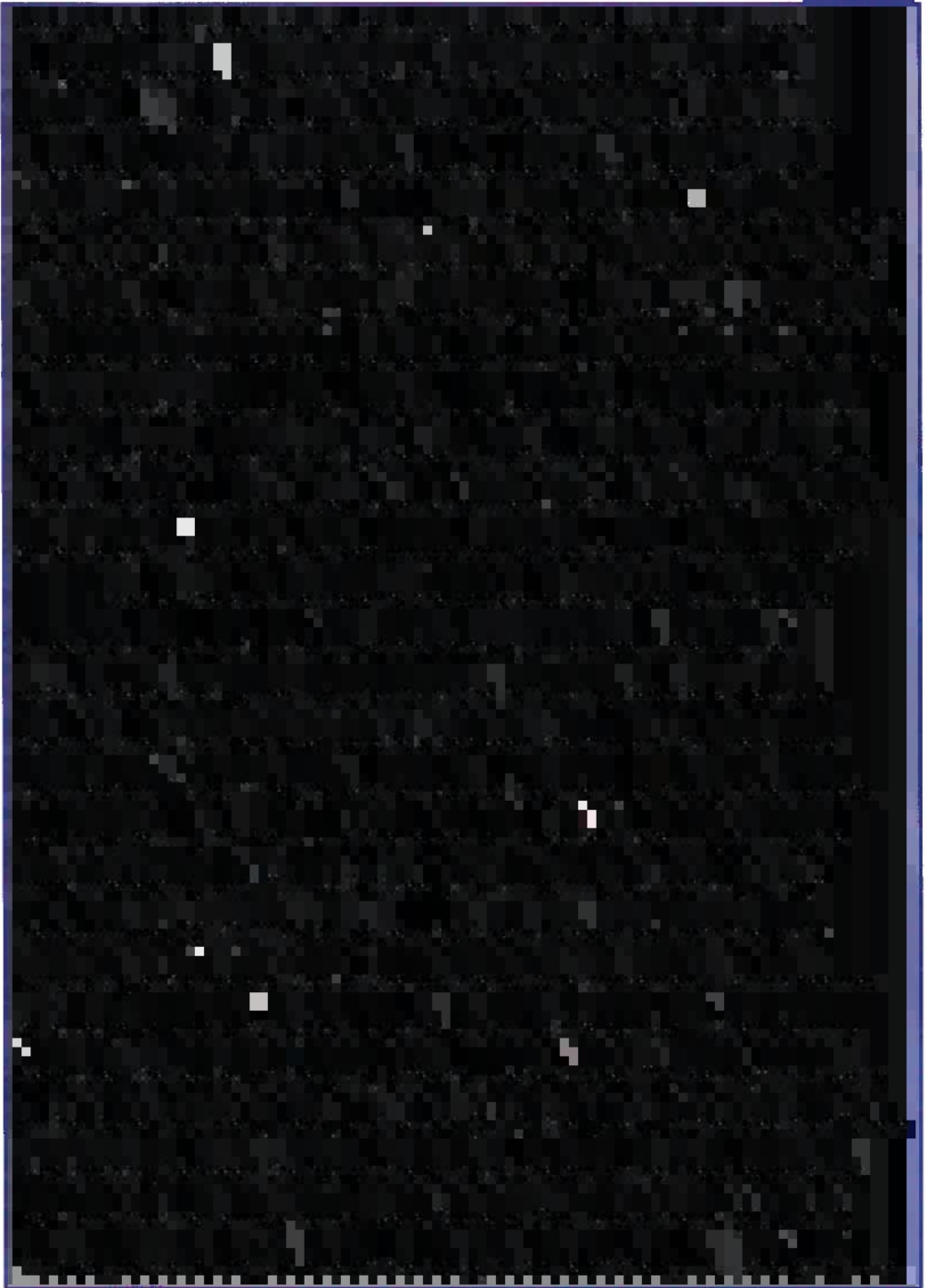
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Making Literature Matter: An Anthology for Readers and Writers. Ed.
John Clifford and John Schilb. Boston: Bedford/St. Martin's, 2012.
1408-1420. Print.



and watered with rock-n-roll beats and the bop of new, energizing literature (Dougan and Lipsman 35). The aptly-named Silent Generation of the previous decades quietly withered away to make room for its much more colorful counterparts who would eventually become known as the “Beats” (Dougan and Lipsman 34).

Completely disenchanted with American society, the Beats initially emerged as a low-profile movement that encouraged “rebellion against prevailing cultural standards” (Dougan and Lipsman 34). The Beats pursued this separation from convention mainly through subversive literature. Poet Allen Ginsberg, one of the Beat movement’s most prominent figures, offered a testimony of the Beat condition in his 1956 poem “America.” In “America,” Ginsberg denounces the country’s hypocrisy and advocates subversion and rebellion, characteristics of the Beats that Updike promotes in “A&P.” Using direct, sometimes explicit statements, such as “Go fuck yourself with your atom bomb,” and “America I am the Scottsboro boys,” Ginsberg reveals his desire to disconnect from the country he so fervently condemns (5, 33). As John Clellon Holmes reveals in his editorial “This Is The Beat Generation,” the Beats sought more than anything a separation from bravado and “a sort of nakedness of mind, and, ultimately, of soul” (10). At the core of almost all Beat literature lies this search for rebellion. Blatant discussions of dissatisfaction and sedition rocked the foundation of American society. Perhaps incited by the Beats, John Updike includes characters in “A&P” that show a similar desire to escape the authoritarianism and stagnation of tradition.

To illustrate the growing battle between the conventional and the avant-garde, John Updike uses his setting and characters as symbols of the developing social unrest. The A&P supermarket, with its structured





the store's patrons succumb to fear, much like the proponents of tradition confronted by the Beats. Once the girls upset the natural order of the store, the other customers gathered together to avoid the scene like livestock herded by dogs. Lengel gives a voice to the petrified sheep when he cites decent dress and store policy to discourage the store's invaders (618). Following this argumentative scene, Sammy abruptly quits his job and chases after the girls, indicating his decision to abandon the conventions of the era and pursue uncharted territory. By recognizing the pitiful state of the A&P and subsequently deciding to quit his job, Sammy actually acknowledges the store and Lengel as representations of a weary and jaded country.

In "A&P," John Updike illustrates the birth of the Beat Generation and its effects on the traditional views of the decade. The author expresses his approval of this culture shift through symbolism that helps him to challenge the pervasive conformity of the 1950s. By leading his narrator out of the doldrums of A&P into the tumultuous and unfamiliar world of Queenie, Updike suggests the merits of disobedience and bohemianism and encourages the new generation of rebels.

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Practice Makes Perfect

As I stated previously, revision was one of the most arduous tasks for me throughout this course. I tend to become attached to anything I write, which makes it challenging to revise or “scrap” any material. Of course, revision is an integral component of successful composition. If I want a decent essay, I must learn to accept when my writing is unsatisfactory. The following part of Paper 1 is an excellent illustration of how I overcame these challenges.

Key

Inadequate support

Ineffective grammar/syntax

Inadequate relation to thesis

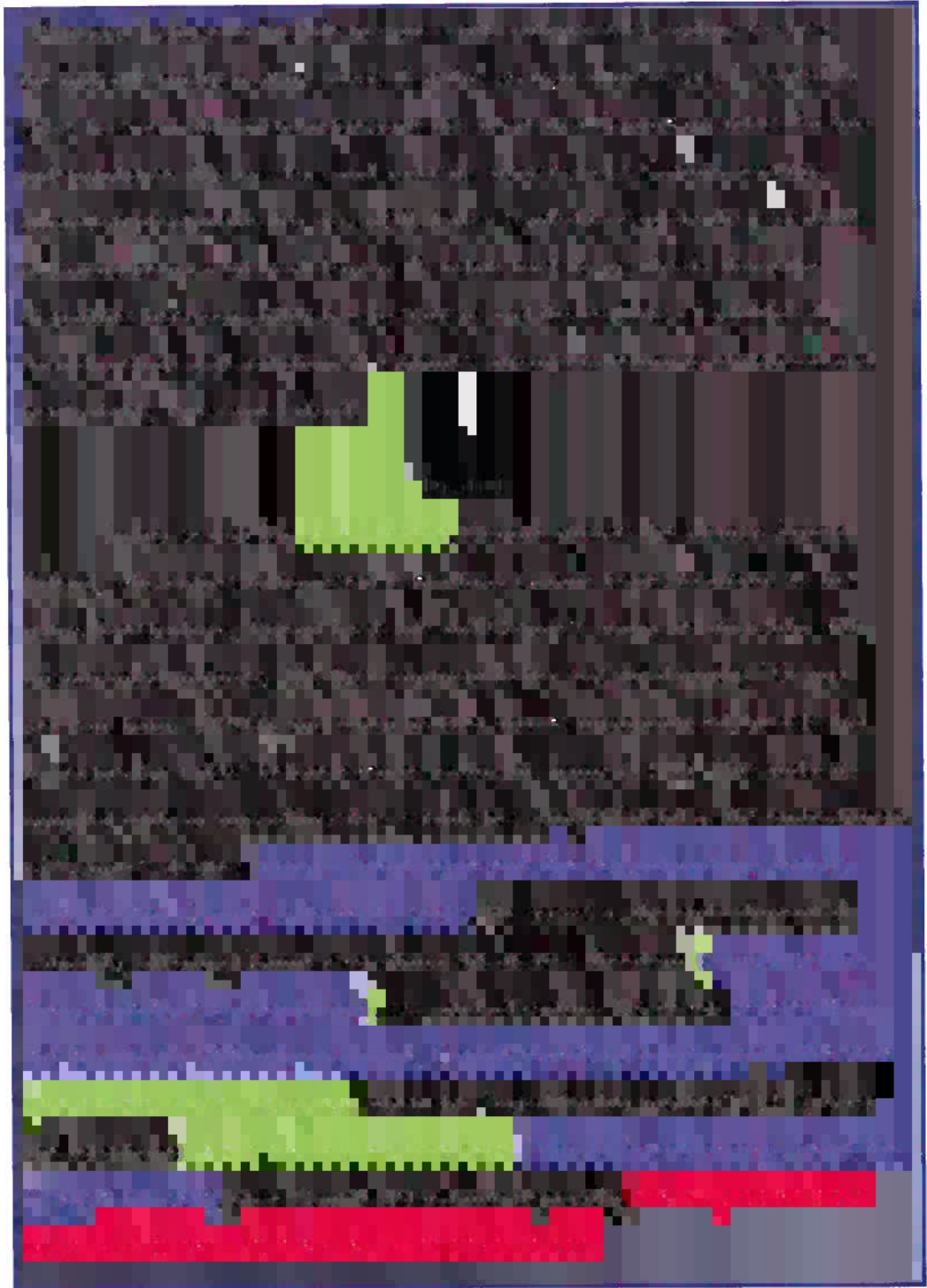
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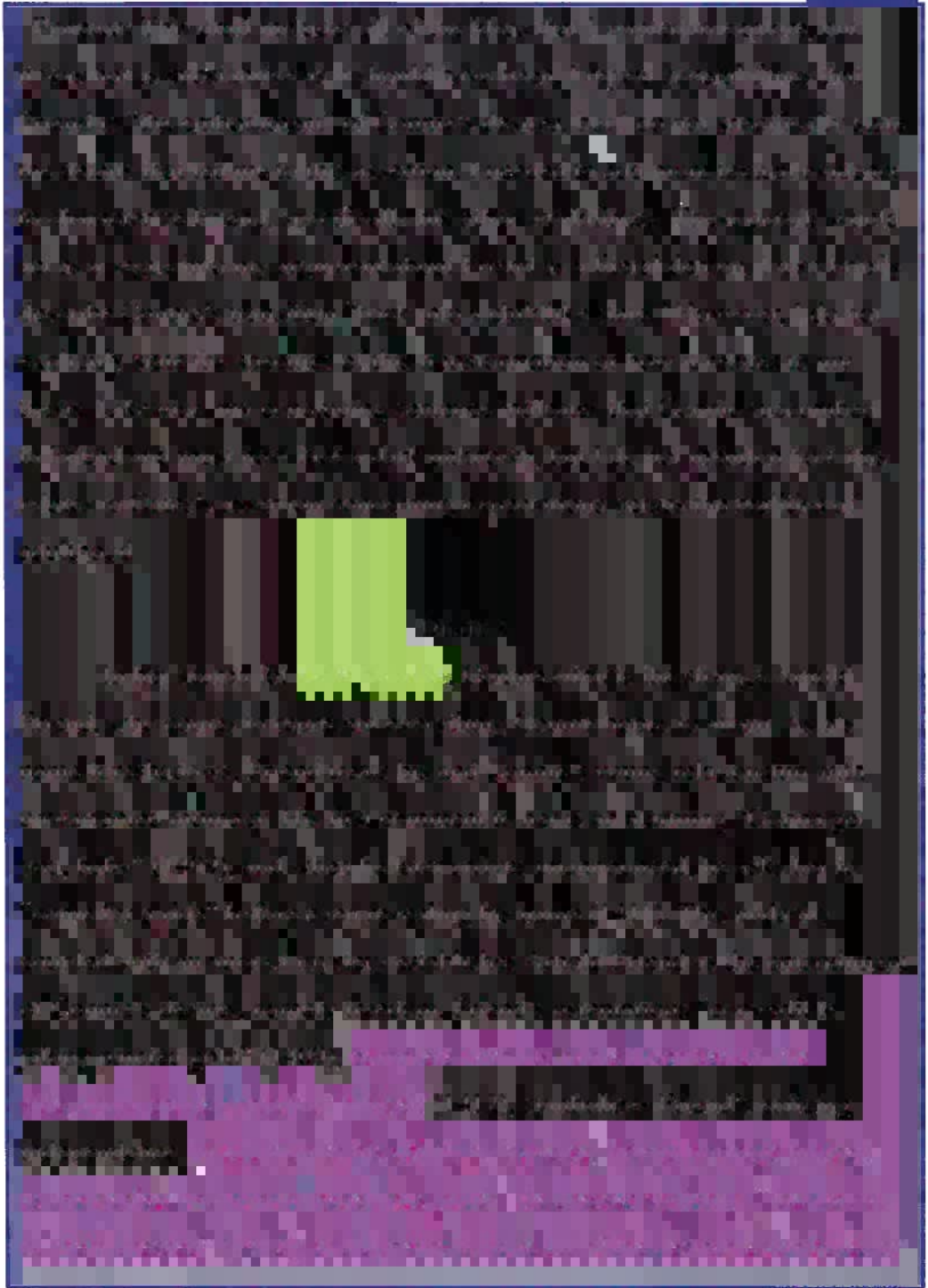
Thesis

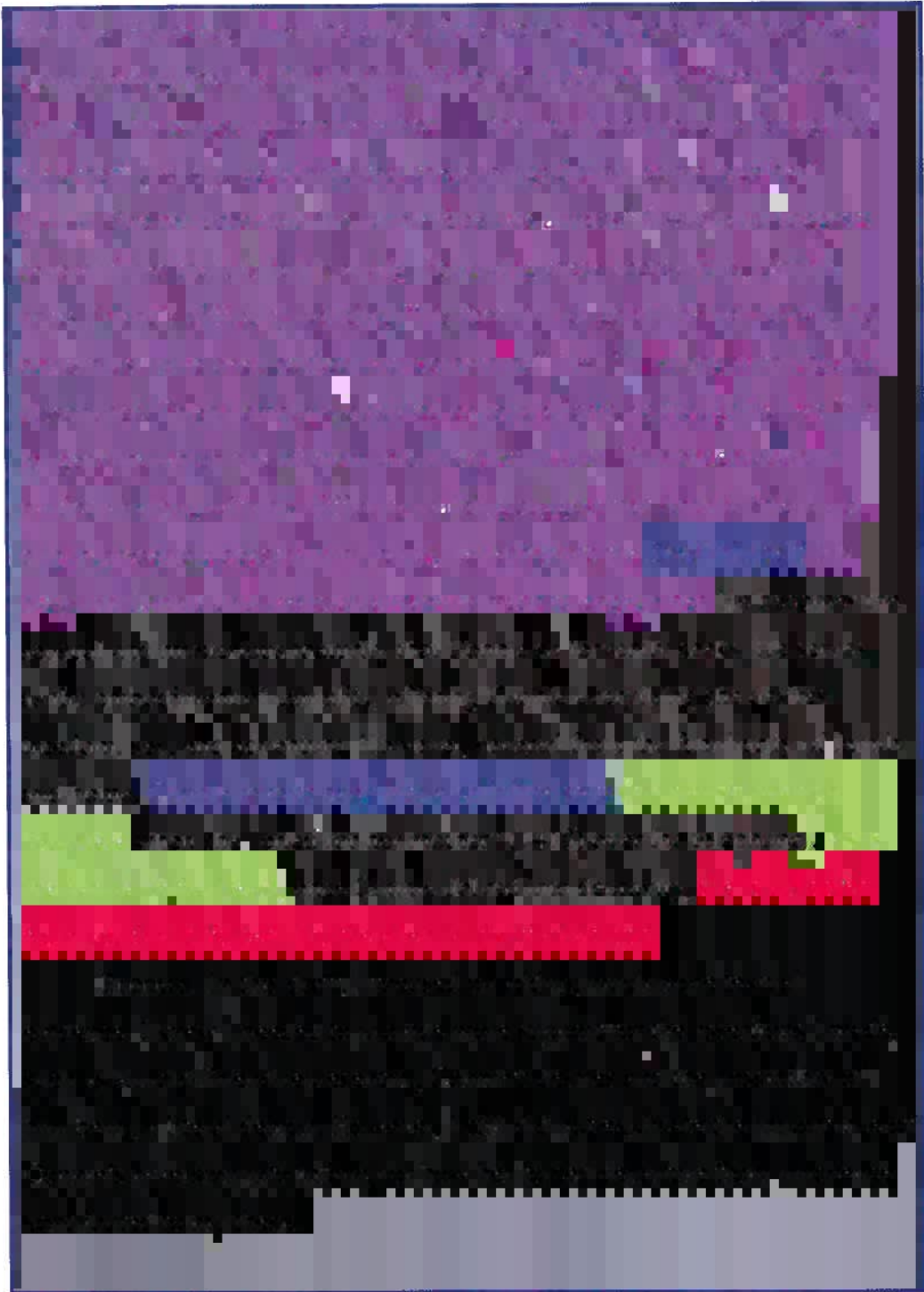
Through extensive symbolism and characterizations, Oates explores the age-old theme of independence and presents a vivid illustration of childish delusions versus the realities of adulthood.

Pre-write

Arnold Friend represents the maturity that Connie so fervently seeks. He serves as the embodiment of sensuality, offering Connie everything she desires: freedom (symbolized by the ostentatious golden jalopy), sex, and adventure. However, severed from the familiarity of family and home, Connie reverts back into a childlike state. As is the nature of the Beast, Connie’s change in character is meaningless. She is thus uprooted from youth and forced into the alien lands of adulthood.







Final Draft

In her search for autonomy, Connie attracts the strange Arnold Friend, who comes to represent everything Connie hopes to attain in adulthood. As his name foreshadows, Friend treats his and Connie's young relationship with unwarranted intimacy. His first comment to her is an alarming "Gonna get you, baby," and when he later arrives at her home unannounced, he offers to drive her away before even revealing his name (1409). This audacity coupled with an aura of mystery establishes Arnold Friend as the embodiment of Connie's desires, namely freedom. Friend's ostentatious "convertible jalopy painted gold," complete with his name inscribed on the side, and a crude portrait of himself, symbolizes Friend's enticing independence (1409). Unlike Connie, Arnold Friend is free to traverse without the boundaries of watchful family members or adult chauffeurs. Connie notes this nomadic spirit when she remarks that "he had driven up the driveway all right but had come from nowhere before that and belonged nowhere"(1415). It is this characteristic that enthralls Connie, leading her unknowingly to her ruination.

In addition to his freedom, of which Connie is certainly envious, Friend portrays himself as the perfect and normal rebellious youth. He dresses stylishly, notably "the way all of them dressed," and appears to have all of the desirable attributes of the time (1412). However, under the guise of the stereotype lies something sinister. Connie recognizes the familiarity of Friend's motions, such as his "sleepy, dreamy smile . . . the singsong way he talked . . . the way he tapped one fist against the other," yet she admits that "these things did not come together" (1414). She remarks that "his whole face was a mask" and suggests several times that his hair resembled a wig (1416). Following these accusations, Connie observes Friend's difficulty walking, noting "his feet did not go all the way down; his boots must have

been stuffed with something” (1417). Along with physical dissonance, Friend layers outdated colloquialisms, as though he was “no longer sure which one of them was in style” (1418). He claims that he “[knows] everybody” and tells Connie that she has been marked with his sign—“an X in the air” (1413, 1414). This observation in particular suggests that Arnold Friend not only represents a beastly immorality, he represents the biblical Beast himself. Friend’s difficulty walking implies cleft hooves and his misuse of youthful phrases characterizes him as a calculating predator versed in aggressive mimicry. Like a mockingjay, he uses familiar calls to trick and ensnare his victims. He wears an attractive mask to exploit Connie’s ignorance, and, once the mask is removed, escape is impossible.

Just as Connie fails to see of the negative aspects of adulthood, she is slow to realize Friend’s devious intentions. Friend is the embodiment of carnality and presents Connie with everything she desires: freedom, sex, and adventure. It is not until Friend loses his charming facade that Connie understands the danger that confronts her. When he tells Connie “I’m your lover” and promises her that he will “hold you so tight you won’t thi . . . you have to try to get away . . . because you know you can’t,” Connie finally recognizes Friend as an enemy (1416). In her desperation, she reaches out to figures of authority. Realizing that she has lost control, Connie threatens to call the police and insists that her father will soon come home (1416). These cries for help mark the beginning of Connie’s regression into infancy. Severed from the familiarity of family and home, Connie abandons her glossy veneer and, at the climax of her transformation, “[cries] for her mother” over the telephone (1418). Despite Connie’s anguish, Friend still forces upon her the life she once desired, thus uprooting Connie from youth and propelling her into the alien lands of adulthood.

Process: In this final draft, I realized that each detail I wanted to explore about Arnold Friend and Connie's relationship could easily become three separate paragraphs. The first describes Friend's allure and how he parallels Connie's desire for idealized independence. The second comments on Friend's other-worldliness and how these idiosyncrasies contribute to his status as a devil. The third paragraph chronicles how Connie abandons her search for independence and becomes a child in the face of danger. In addition to a change in structure, I included more specific details to further support each idea. I also replaced ineffective diction, changed all parenthetical statements to clauses separated by commas, and added transitional phrases to introduce each idea, which helped the paragraphs' "flow." Overall, my final draft became much more detailed. I wanted to ensure that my writing and support were clear enough to adequately express my thesis.

Reaching Out in the Dark

If nothing else, English 1102 has taught me the importance of peer review. As I stated in “Caving How-To,” I was skeptical when I first entered the course. It was difficult for me to accept criticism from someone sitting in the same desk as me. Likewise, I could not see why anyone would care about my comments either. Despite my reluctance, I still made a marked effort to supply substantive criticism for my review partners’ Paper 1. Not surprisingly, it helped. In order to provide worthwhile comments, I had to understand the goals of my partner’s essay as well as what our instructor expected of us. I tried to contribute constructive assessments that would bridge the gap between the student’s and the instructor’s goals.

I chose to present the following peer review because I believe it represents my most substantial critique. The author wanted to explore the unattainable nature of the American Dream in Arthur Miller’s *Death of a Salesman*. To accomplish this, she provided character profiles for each member of the Loman family and explained how their current circumstances support the impracticality of traditional American “success.” Though she had a solid argument and plan of action, her analysis could have been more substantial in some areas, and her diction was sometimes too colloquial. My comments aimed to improve both the content of her essay and its aesthetic quality.

Key**Ineffective/Awkward Diction****Unsupported Claim****Thesis***My comments*

The American Dream or the American Nightmare?¹ *I love this! So catchy!*

The American Dream: it is an idea that has been rooted in this great nation since the beginning of its creation² *This may be a bit redundant. You could probably just say “its beginning” or “its creation.”* European men and women ventured here in flee of religious persecution and governmental oppression while Asian and Hispanic people came in pursuit of economic opportunity. The common notion is that as soon as one gets here life becomes simple—that he or she will “get rich quick.” However, many quickly learn that the American Dream is not all it is cracked up to be . Arthur Miller’s *Death of a Salesman* tells the story of a dysfunctional family whose father, Willy Loman, holds an unreasonable belief that his son Biff will one day “end up big” (Miller 98). However, Biff and Happy, the other, younger son, accomplish nothing, failing to live up to Willy’s enormous expectations. Through Miller’s characterization of the Loman family, he critiques the reality of the American Dream by suggesting that no matter how hard one works there is a chance that one can still fail. Ultimately, true success is not determined by one’s job, money, or standard or living, but rather it is determined by how content one is with the life he or she is living.

There are many words that can be used to describe Willy Loman: troubled, hard-working, stubborn, and unstable³ *Maybe you could add a bit*

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My comments

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There are many words that can be used to describe Willy Loman: troubled, hard-working, stubborn, and unstable³ Maybe you could add a bit

of analysis at the end of this statement. You describe him, then add a phrase to explain what this description means. “Willy is self-deluded, believing wholeheartedly in the American Dream of success and wealth” (Sickels 84)⁴ Maybe add some of your own words around this quote so it does not stand alone. His entire world revolves around Biff because he relies on the belief that his son is too great of a man to be considered a failure. To him, “the man who makes an appearance in the business world” holds the key to success; therefore, as long as Biff looks and acts the part he will be “the man who gets ahead” (Miller 33). All the while throughout⁵ This sounds a bit redundant. You could probably just say “Thoughtout” or “During his son’s...” his son’s trials in various jobs, Willy continues to believe that Biff is too good—too important for an average, low-income lifestyle. Willy’s “feeling of entitlement, that if [he] plays by the rules [he] will in time reap his... just rewards, [has] led [him]... astray” from the realities of life (Samuel 7)⁶ This quote sounds a bit awkward. Maybe you could quote the important parts, then paraphrase the rest. This illusion of the American Dream tricks Willy into thinking that a life in sales, like his own, will provide his sons with substantial and happy lives, but in actuality he is only fooling himself. The irony lies in the fact that Willy, who works like a dog⁷ Maybe include specific details to support this? to provide for his family and must also go to excruciating ends for them, ultimately causes Biff to neglect him by acting as an overbearing father. Willy’s suicide goes to show that no matter how hard one works throughout the course of his or her life, he or she is not guaranteed happiness. In the end, Willy dies believing in the American Dream, although he nor his sons never have nor will live it.

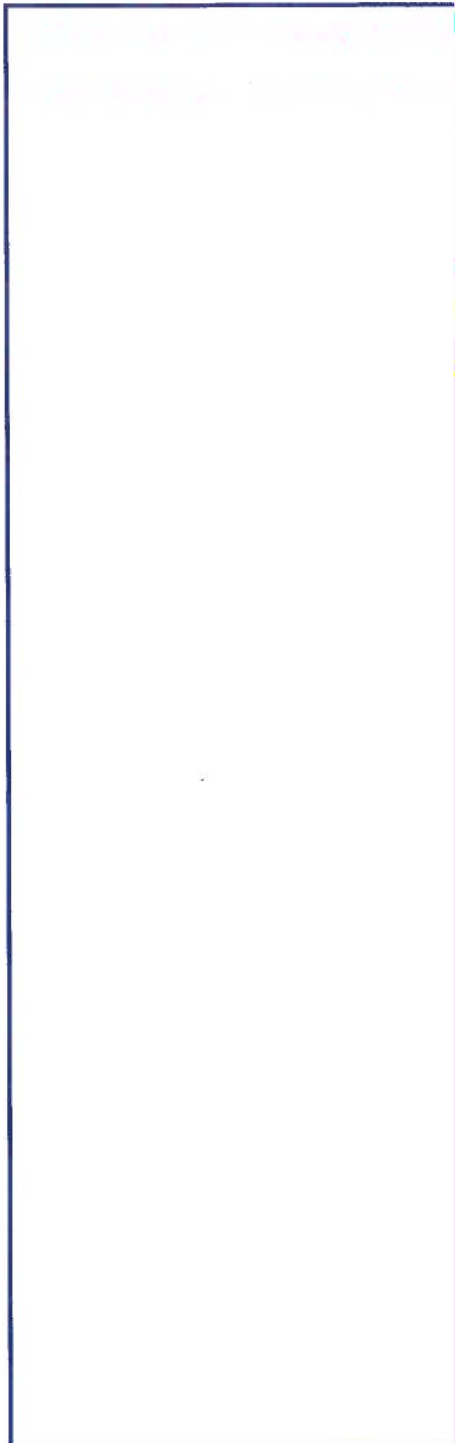


so much, Happy “deludes [himself]” into believing that Biff and he have a real shot in the business world (Sickels 85). Like Willy, Happy completely believes in the American Dream and refuses to accept the fact that he and Biff are utter failures.

Finally, the last member of the family is Willy’s wife, Linda¹⁰ **Maybe here you could go ahead and introduce how her characterization supports your thesis?** In essence, she is Willy’s only true support system because she does whatever he tells her. She, too, “believes in the American Dream, but she is more grounded than her husband “ and glues the family together by serving as “the emotional core” (Sickels 85).

It goes without saying Willy Loman wanted the best for his sons. Was it so wrong for him to force his hopes and dreams upon them? Is that not what all fathers and mothers do to their children anyway? Tragically, his goals for his sons were far-fetched—hidden in a “jungle... full of diamonds,”¹¹ **Try adding some explanation here. What exactly is this jungle?** Willy continued to believe in the American Dream even in his death, refusing to accept the fact that his sons were simply average just like he¹² **This sounds a bit odd. I’m not sure, but I think “he” should be “him.” I would check!** By having Biff reach the conclusion that he is meant for the farmland lifestyle, Miller suggests that one¹³ **Since you follow this pronoun with others like “his” and “he,” maybe consider changing “one” to “a person” or “a man.”** should follow his passions rather than trying to be something he is not. Willy’s downfall lies in the fact that he cannot accept this idea.

Strengths: Good topic! Lots of potential support. Also, I like the way you divided the paper into individual characterizations.



Unexpected Rises and Drops

During high school, I was lucky to have wonderful English and literature teachers. Though creative writing was not a large part of the standards for any course, many teachers sought to improve our writing skills and thought processes through entertaining and low-stakes techniques. One year, our instructor introduced us to a creative writing technique she called “blind writing.” She told us to sit at a computer, open a Word document, and turn off the monitor. As the name suggests, blind writing is done blindly. Along with the monitor, she also told us to turn off our “internal editors.” Write exactly what you think. There are no mistakes, no proper formats, nothing. There are only thoughts.

For my Wild Card, I chose to revisit this technique. Over the course of one week, I dedicated ten to fifteen minutes each night to blind writing. What follows are some of the resulting unedited monologues. While writing, I did not give much thought to grammar or syntax, and when there was a lull in my thoughts, I immediately started a new line. I believe this technique allowed me to truly showcase both personality and thought process.

November 14, 2014

A ball ticks ticks ticks

Down down down

The ceaseless stairs staring straight

Into infinity

It slows and softens

Thunk thunk

It sinks and stretches
Pretty and primordial
Until
Slam Squashed Sandwiched
There goes the ball
There goes the block
Sailing sailing sailing
Innards jumble
And shift and stand, screaming
For their mother

November 17, 2014

I eat salads because they taste like dirt
And nine-year-old faces on the concrete, the lower-lip sting, the teeth indent
felt for days,
The pink knees that hiss under hydrogen peroxide and bites that wither
under alcohol
I eat salads because they remind me that I am still a child, that the pink knees
never really healed and the pavement still beckons for a tender mouth to
make tough

November 19, 2014

I want to stand on top of a mountain and scream my name to the sun until its
rays stop for a moment and think “who is this that disrupts Our majesty?”
I will announce to the world that I am here in all my ugly beauty, says my

wishful brain today, but tomorrow I am content balancing on a white picket fence.

I should have more to say, I should have an implacable fire inside of me, both quelled and ignited by blick pens run dry.

But here I sit wondering what my next words will be, surprised by my proverbial pen strokes, my brain quiet like the night.