

Pre-Draft Assignment 4.2: Themed Outline

Before you begin to write about the text that will be the main subject of your lens analysis, it is necessary to have a good grasp not only of your lens text but also of the text you will be analyzing. Therefore, in this exercise, you will identify a theme within one of the texts we are reading in this section and will do a "themed outline" with (some) quotations included.

You may use Emily Martin's "Menstruation, Work, and Class," Jonathan Kozol's "The Savage Inequalities of Public Education in New York," Nancy Scheper-Hughes's and Daniel Hoffman's "Brazilian Apartheid: Street Kids and the Struggle for Urban Space," or Scheper-Hughes's "*Nervoso*: Medicine, Sickness and Human Needs." I strongly suggest that you use the text you are planning to write Essay 4 on.

Step one of this exercise is to identify a theme that you have noticed in the text (preferably one which you think is relevant in some way to the Foucault chapter you plan to use as your lens text). The theme should also be something you think is important to the text: danger, discipline, self-sacrifice, the constraint of "docile bodies," training, the gaze... Please note that themes which encompass the whole of the text you are reading -- such as, for example, "education" for the Kozol text -- will not yield a useful outline. Try to use a theme which comes from your lens text.

Step two is to go through your text and identify events, evidence, or arguments in the text in which this theme is present. As you do this, you will write an *outline* of how this theme emerges in the text.

Step three is include a few relevant quotations about this theme, as you construct the outline.

You will be graded on how thoroughly you pursue your theme throughout your analysis; the applicability of your theme to your text; the clarity of your notes; and the usefulness of your chosen quotations.

You should identify the theme and your text at the top of your paper. **1-3 pages, typed and single-spaced.**

Due 12/2

Here is an example using *A Little Princess* by Frances Hodgson Burnett. Note that the lack of page numbers in citations here is due to the fact that I am using an online, scanned text without pages (Gutenberg) for *A Little Princess*. (None of your readings are so arranged; you have page numbers available for all of them). Also, chapters or sections that do not contain the theme can be omitted.

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Pre-Draft 4.2: Themed Outline

Theme: the importance of "the gaze"/ seeing (Foucault's Panopticon)

Text: *A Little Princess*

--Chapter 1

--Sara is introduced as a "watching child:" "She sat with her feet tucked under her, and leaned against her father, who held her in his arm, as she stared out of the window at the passing people with a queer old-fashioned thoughtfulness in her big eyes" (Burnett 1994).

--"sees" Emily, who has to "look" as if she were "really listening"

--Chapter 2

--examined in the schoolroom "When Sara entered the schoolroom the next morning everybody looked at her with wide, interested eyes." (Burnett 1994)

--pupils observe Miss Minchin's discomfiture over the French Lesson

--Chapter 5

--seeing Becky, who is invisible to everyone else because of her status as a maid

--Becky "looks longingly" at Sara's frock

"...I never liked her much, but I can't bear that way she has now of looking at people without speaking--just as if she was finding them out."

"I am," said Sara, promptly, when she heard of this. "That's what I look at some people for. I like to know about them. I think them over afterward."

The truth was that she had saved herself annoyance several times by keeping her eye on Lavinia, who was quite ready to make mischief, and would have been rather pleased to have made it for the ex-show pupil. (Burnett 1994)

Chapter 7

--only Miss Minchin's worry about "appearances" keeps her from putting Sara out into the street

--Becky overhears

Chapter 8

--watched but dismissed by older girls

--"'To think that she was the girl with the diamond mines, Lavinia commented. 'She does look an object'" (Burnett 1994).

--but still has friends

--Ermengarde "had never imagined Sara could look like this--

so odd and poor and almost like a servant" (Burnett 1994).

Chapter 9

--looking out the window - the view /imagination makes the attic bearable

Chapter 10

--Sara's appearance causes the boy to give her sixpence, but her voice is not "like that of a beggar"

--Watching the Indian Gentleman move in

--looking and watching for "a nice head to appear in the attic window"

Chapter 10

--seeing Ram Dass

Chapter 13

--her act of charity to the beggar girl is overseen, and the girl is given more by the shopkeeper

Chapter 14

--Ram Dass has been watching her "'All her life each day I know,' answered Ram Dass" (Burnett 1994).

Chapter 15

--Sara sees the house next door, "'It is a long time since I saw a nice place from the inside,' was the thought which crossed her mind" (Burnett 1994)

--the party which "looks real"

--but which is heard, seen, and broken up

Chapter 16

--watched by other pupils again

--"'My word!' ejaculated Jessie, jogging Lavinia's elbow. 'Look at the Princess Sara!'" (Burnett 1994)

Chapter 17

--a gaze discovers her

Chapter 18

--Amelia asserts that Sara has always possessed a powerful and discerning gaze:

"She did! She did!" she cried. "She saw through us both. She saw that you were a hard-hearted, worldly woman, and that

I was a weak fool, and that we were both of us vulgar and mean enough to grovel on our knees for her money, and behave ill to her because it was taken from her--though she behaved herself like a little princess even when she was a beggar. She did--she did--like a little princess!" And her hysterics got the better of the poor woman, and she began to laugh and cry both at once, and rock herself backward and forward.
(Burnett 1994)