

prejudicial treatment and, in cases where appropriate standards could not be specified in advance, to the normal curve system of establishing levels on the basis of group performance. The imperfect achievement of the goals of such systems in no way negates the importance of the underlying purposes.

WAYNE MOELLENBERG, from "To Grade or Not to Grade — Is That the Question?"

- Our country has embarked on an unparalleled experiment, inspired by ideals of self-command and cultivated humanity. Unlike all other nations, we ask a higher education to contribute a general preparation for citizenship, not just a specialized preparation for a career. To a greater degree than all other nations, we have tried to extend the benefits of this education to all citizens whatever their class, race, sex, ethnicity, or religion. We hope to draw citizens toward one another by complex mutual understanding and individual self-scrutiny, building a democratic culture that is truly deliberative and reflective, rather than simply the collision of unexamined preferences. And we hope in this way to justify and perpetuate our nation's claim to be a valuable member of a world community of nations that must increasingly learn how to understand, respect, and communicate, if our common human problems are to be constructively addressed.

MARTHA C. NUSSBAUM, from *Cultivating Humanity: A Classical Defense of Reform in Liberal Education*

- In humorously attributing the design to "Mr. Per[i]wig" and identifying "Miss Heel" as the printmaker, the accompanying text cites two of the elements used to form this figure. To modern eyes the design looks surreal, but it is actually a fashionable, erotic variant of a seventeenth-century print type. Known as Nobody prints, these featured figures composed only of legs and heads, with nothing in between, and the resulting verbal-visual pun was aimed critically at a specified target. Here, the elegant female "no-body" is composed of a huge, elaborately dressed wig sitting atop a bare derriere, with her lower extremities clad in white silk stockings, red garters, and high-heeled pumps. Like other fashion satires that mocked the latest trends, this print took aim at the enormous hairdos and wigs that women favored in Britain and France in the decades before the French Revolution. The title and the partial nudity frankly acknowledge the sexual appeal of the fashion while simultaneously suggesting that those who followed it lacked sense, since the figure not only has no body but also is literally brainless.

CONSTANCE MCPHEE AND NADINE ORENSTEIN,
from *Infinite Jest: Caricatures and Satire from Leonardo to Levine*

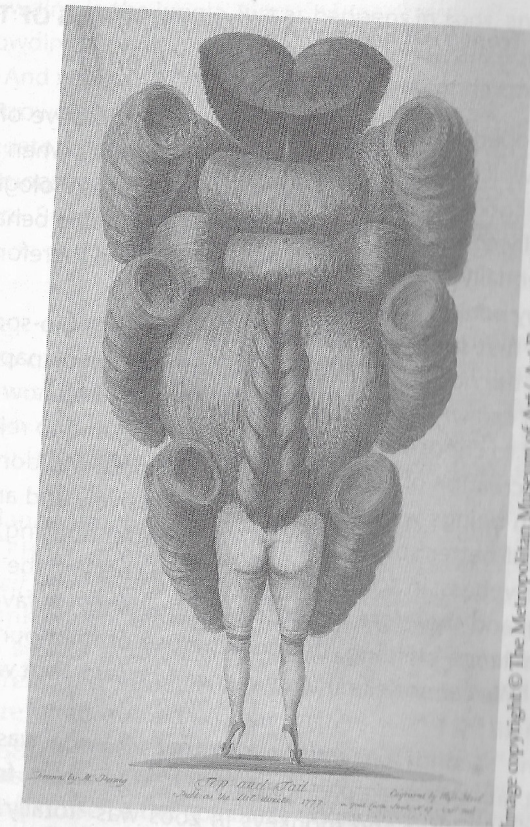


Figure 4-1 Anonymous, "Top and Tail," 1777

Using Paraphrase with Quotation and Summary

The paraphrased ideas of other writers should never dominate your ideas; they should always be subordinate to *your* ideas.

Most academic writers rely on a combination of quotation and summary to present their sources and to support their

To illustrate the way in which these three techniques of paraphrasing can be successfully combined, here is an extract from an article by John O'Brien that depends on a careful mixture of paraphrase, summary, and quotation. In "Violence — And Two Schools of Thought," O'Brien gives an account of a medical conference concerned with the origins of violence. She undertakes to present and (at the end) comment on the ideas of several speakers at the conference.