Mini Arguments with Pause (and Flow)
The Very Short Sentence & Melted-Together Words
(Have these two arguments completed by Tuesday, March 5, 2013)

Choose one of the rites of passage stories we read this semester—“Barn Burning,” or “Where Are You Going” or “A&P”—and identify several significant sets of contrasting details throughout the story. Then, match those contrasting details to their deep implications with the “Pause” techniques below. Each mini argument should be a minimum of five lines long with NO compounding (other than that provided by the specific “Pause” technique since that will detract from the Pause techniques.

**Very Short Sentence:** Create a long sentence (Freighting or Telescoping or a combination of both) presenting two or more sets of contrasting details that share a common inference. Then present the inference using a VSS that creates a persuasive emphasis not only by thoughtful word-choice but also by its concise packaging. The two sentences should equal five lines long:

The girl in “hills” observes how the “hills look like white elephants,” but also stares “at the ground the table-legs rested on;” notices the advertisement for “Anis del Toro” on the beaded curtain but can’t order the drink because she doesn’t speak Spanish; comments that the drink “tastes like licorice” but won’t just tell the American she doesn’t want to have the “simple operation;” reaches out and “grabs two strings of beads,” but lets the man carry her heavy bag; and lastly sees “the river through the trees” but also has her view obscured by a “shadow of a cloud.”

*Sensuous obliviousness.*

**Melted-Together Words:** Use two contrasting descriptions from the chosen story to create two MTWs that highlight and emphasize a contrast. Each MTW should describe one side of the contrast. Since MTWs function as adjectives, include a noun or noun phrase after the MTW. Omit the parenthetical citations with page numbers when using this technique. Below is an example. Your own will need an inference about the contrast and should be a minimum of five lines long:

The girl’s “saw-the-river-through-the-trees” wide and clear *perspective* stands out against the man’s “looked-up-the-tracks-but-could-not-see-the-train” *limited view of his situation*, this contrast symbolizing, in miniature, the larger differences between the girl and her American lover, between the type of person who sees possibilities, even though there may be obstacles, and those who don’t like change and who don’t want anything or “anyone.”