

教 案

授课章节	Lesson Five (Book 2) Love is a Fallacy		
本(章)节 授课方式	课堂讲授 (√) 实践课 (√)	教学时数	10 学时
授 课 要 点	本 (章) 节 教 学 目 标	<p>On completion of this lesson, students will be able</p> <ol style="list-style-type: none"> 1. To have a basic knowledge of the terms in logic 2. To appreciate the humor in the story 3. To have their own understanding of love 	
	教 学 重 点 和 难 点	<ol style="list-style-type: none"> 1. Learning and differentiating logical fallacies 2. Linguistic features of the story 	
思 考 题 或 作 业	<ol style="list-style-type: none"> 1. What is your understanding of love? 2. Think about of the meaning of the title. 3. Define and give an example of each of the logical fallacies discussed in the essay. 4. Explain the fallacies used by Polly to refuse Dobie. 		
<h2 style="margin: 0;">教学内容与组织安排</h2>			

PART ONE GENERAL INTRODUCTION TO THE TEACHING PLAN

I. Time Allotment

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| 1. Preview-checking; Students' Presentation ; Introduction | 2class hours |
| 2. Text Appreciation; Detailed Discussion of the Text | 6class hours |
| 3. Drill on Logical Fallacies | 1class hours |
| 4. Evaluation and Translation | 1class hours |

II. Strategies and Activities

1. Students presentation is needed to explain their learning plan, including the keys points, the difficult points, the puzzling points, and the worthily discussed statements, etc.
2. Questions are largely used to help, to check, and to judge students' understanding of the text.
3. PPT and video are applied to assist illustration.
4. Classroom discussion will be applied on appreciation of the text.
5. More logical fallacies will be introduced to students for understanding.

III. Requirement

1. Before the class students are expected to thoroughly preview the text with the help of the questions for comprehension and divide the text into several parts, to remember the Vocabulary, and to read the Notes.
2. Find out the definition and explanation of each of the logical fallacies discussed in the essay.
3. Take notes in class and try to learn actively under the guidance of the teacher.
4. Students are supposed to form their own definition and understanding of love.

IV. Evaluation

Quiz will be arranged to check whether or not students can achieve the teaching aim on completion of this lesson.

PART TWO TEACHING PLAN OF THE TEXT

I. Preview-checking

A. Lead-in questions.

1. What do you know about logic and logical fallacies?
2. What is your definition and understanding of love?

B. The structure of the essay

Section I (Paras.1-3): the author's note.

Section II (Paras.4-59): the bargain between the law student and his roommate over the exchange of the girl.

Section III (Paras. 60-124): the teaching of 8 logical fallacies

Section IV (Paras. 125-154): the ending of the story: backfiring of all the arguments

II. Background information

A. About the author Max Shulman

Max Shulman (March 14, 1919–August 28, 1988): a 20th century **American writer** best known for his television and short story character **Dobie Gillis**, as well as for best-selling novels. His writing often focused on **young people, particularly in a collegiate setting**.

Shulman works include the novels *Rally Round the Flag, Boys!* and *Sleep Till Noon*. He was also a co-writer, with Robert Paul Smith, of the long-running Broadway play, *The Tender Trap*, starring Robert Preston, which was later made into a successful movie. However, he is probably best remembered for his creation of the character "Dobie Gillis", who was the subject of a series of short stories compiled under the title, *The Many Loves of Dobie Gillis*, which became the basis for a CBS television series of the same name, and had previously been the subject of a film, *The Affairs of Dobie Gillis* (1953). Shulman was also the writer of the series' theme song. The same year that the series began, 1959, a novel continuing the adventures of Dobie and his friends, *I Was a Teenage Dwarf*, was published. (Its title was a takeoff on what is now seen as a "schlock horror" classic, *I Was a Teenage Werewolf*, starring Michael Landon.)

Shulman was also a screenwriter. He was one of the collaborators on a television documentary, *Light's Diamond Jubilee*, which was supposedly a celebration of the 75th anniversary of the invention of the light bulb by Thomas A. Edison, but which was in reality little more than a public relations piece for the electric industry, as its predecessor film, *Light's Golden Jubilee*, had been 25 years before.

After his success with the Gillis character, Shulman continued to write. His humor column, "On Campus," was syndicated in over 350 collegiate newspapers at one point. A later novel, *Anyone Got a Match?*, satirized both the television and tobacco industries, as well as the South and college football. His last major successful project was his work *House Calls*, which began as a 1978 movie based on one of his stories which starred Walter Matthau and Glenda Jackson, and later became a television series (1979–1981) starring Wayne Rogers and Lynn Redgrave in the same roles, for which he was the lead writer.

B. Special terms in logic:

1. The science that investigates the principles governing correct or reliable inference.
2. A particular method of reasoning or argumentation: *We were unable to follow his logic.*
3. The system or principles of reasoning applicable to any branch of knowledge or study.
4. Reason or sound judgment, as in utterances or actions: *There wasn't much logic in her move.*
5. Convincing forcefulness; inexorable truth or persuasiveness: *the irresistible logic of the facts.*

Argument: a statement which is offered as an evidence or a proof. An argument in logic presents evidence in support of some thesis or conclusion.

An argument consists of two major elements

- (1) **conclusion:** the thesis argued for
- (2) **premises:** a previous statement serving as a basis for an argument.

Conclusion is to be drawn/inferred from premises.

Fallacy: false reasoning, as in an argument; a weakness and lack of logic or good sense in an argument or piece of reasoning

Usually, an argument is correct (deductively valid) if the premises can provide enough conclusive evidence for the conclusion.

An argument that fails to be conclusively deduced is invalid; it is said to be fallacious.

An argument may be fallacious in three ways:

1. in its **material content**, through a misstatement of the facts;
2. in its **wording**, through an incorrect use of terms;
3. or in its **structure** (or **form**), through the use of an improper process of inference.

Fallacies are, therefore, divided into three groups and classified as **(1) material, (2) verbal and (3) formal**.

1. **material fallacy** (fallacies of presumption): in its material content through a misstatement of the facts.

2. **verbal fallacy** (fallacies of ambiguity): in its wording through an incorrect use of terms.

3. **formal fallacy** (logical fallacy): in its structure through the use of an improper process of inference.

C. Eight logical fallacies in the essay

The fallacies in the text belong to the first type: material fallacies. Some of the important fallacies in this category include:

1. Dicto Simpliciter: the fallacy of accident is committed by an argument that applies a general rule to a particular case in which some special circumstances make the rule inapplicable.

“Everyone wants to get married someday.”

The example starts a logical train of thought with an assumption that is false. Not “everyone” wants to get married.

2. Hasty Generalization: The converse fallacy of accident argues improperly from a special case to a general rule.

“Mr Wang’s handwriting is terrible. Mr. Hu’s handwriting is also terrible and you know how terrible men’s handwriting is.”

It applies a special case to general rule. The fact that certain person’s handwriting is bad doesn’t imply that all men’s handwriting is bad.

3. The fallacy of *false cause*: It dislocates the cause of one phenomenon in another that is only seemingly related. The most common version of this fallacy, called *post hoc ergo propter hoc*, mistakes temporal sequence for causal connection—as when a misfortune is attributed to a “malign(有害的) event”, like the dropping of a mirror.

Post hoc ergo propter hoc (after this; therefore; because of this)

“The last five times that I’ve worn my white pants, something depressing has happened. I’m not going to wear those pants again!”

This fallacy assumes that if event Y happened after event X, then X must be the cause of Y.

4. Contradictory Premises: Conclusions are drawn from the interactions of premises: where two premises contradict each other, there can be no interaction and hence no conclusion. Similarly, if the definitions of two terms conflict with or exclude each other, then those two terms cannot be simultaneously ascribed to a single object or event.

This fallacy's most popular appearance is in the form of a challenging question, because questions with contradictory premises are such brain teasers. In each case, though, no answer can be given because the premises cannot both be true.

Into what shape of hole would a round square fit?

If an object is all black and all white at the same time, what color is it?

If an object is both stationary and traveling at an infinite rate of speed, how long will it take to meet itself?

If God can do anything, can he make a stone so heavy that he cannot lift it?

If God is all powerful, can he put himself out of existence and come back with twice the power he had before?

5. *ad misericordiam* (an appeal to “pity”), as when an trial lawyer, rather than arguing for his client’s innocence, tries to move the jury to sympathy for him

“Look at this fourteen-year-old child who’s run away from home to hide her shame— pregnant,

unwashed, friendless, penniless, at the mercy of our social service agencies. Can you till claim that sex should be taught in the classroom?"

In this shifty approach to argumentation, the writer gives tear jerking descriptions of the cruel opponents' victims in order to arouse sympathy from the reader.

6. False Analogy is an informal fallacy applying to inductive arguments. It is often mistakenly considered to be a formal fallacy, but it is not, because a false analogy consists of an error in the substance of an argument (the content of the analogy itself), not an error in the logical structure of the argument.

In an analogy, two systems are shown to have common sub-functions and/or properties and therefore additional corresponding sub-functions and/or properties are proposed and shown to exist. This is repeated for all sub-functions until the analogy ultimately fails.

7. Hypothesis Contrary to Fact consists in treating a hypothetical claim as if it were a statement of fact by making a claim, without sufficient evidence, about what would have happened in the past if other conditions had been present or an event that will occur in the future.

"If you had only tasted the stewed snails, you would have loved them"; "If I hadn't goofed around my first year in college, I would have been accepted at medical school"; "If I had only been there for him last night, he wouldn't have killed himself"; or "If only I had practiced a little more on my backhand, I could have won that tennis tournament."

It is not likely that any evidence could be mustered to support such hypothetical claims. Therefore, they would probably never merit our acceptance. If there were reasons to accept them, we are rarely, if ever, given those reasons, and even if we were, there is still the question of whether they could ever count as "evidence."

8. ad hominem (speaking "against the man" rather to the issue, or the fallacy of "poisoning the well" mentioned in the text) in which the premises may only make a personal attack on a person who holds some thesis, instead of offering grounds showing why what he says is false;

"Ms. Bauer is a terrible English teacher. She always wears blue jeans."

Instead of point out faults in Ms. Bauer's teaching technique, it calls attention to things about a teacher as a person that are unrelated to her teaching performance.

III. Text Appreciation; Detailed Discussion of the Text

A. Detailed study

1. Charles Lamb, as merry and enterprising a fellow as you will meet in a month of Sundays, unfettered the informal essay with his memorable *Old China and Dream's Children*. (Para.1)

(1) Charles Lamb (1775-1834): English essayist, was born in London and brought up within the precincts of the ancient law courts. He is now best known for his "Essays of Elia" (1823-1833). He collaborated with his sister Mary in adapting Shakespeare's plays into stories for children. His famous works include: *Tales from Shakespeare* and *Specimens of English Dramatic Poets*. He did much in reviving the popularity of Elizabethan drama and established his reputation as a critic

(2) enterprising: ad. having or showing enterprise

(3) unfettered: ad. (*fml. or lit.*) free from control; not tied by several rules

(4) Paraphrasing: Charles Lamb is a very merry and enterprising person. You'll meet such a person only after a long time. He wrote the essays, *Old China and Dream's Children*, which set free the informal essay.

(5) Translation:查尔斯·兰姆是一个世所罕见的性情欢快、富有进取心的人，他那笔下的散文《古瓷器》和《梦中的孩子》无拘无束、自由奔放。

2. There follows an informal essay that ventures even beyond Lamb's frontier. (Para.1)
Metaphor, comparing the limitations set by Lamb to a frontier. The informal essay that follows here is freer than the one Charles Lamb wrote.
3. Indeed, "informal" may not be quite the right word to describe this essay; "limp" or "flaccid" or possibly "spongy" are perhaps more appropriate. (Para.1)
 - (1) limp: ad. drooping; lacking firmness
 - (2) flaccid: ad. soft and weak; flabby
 - (3) spongy: ad. like a sponge; soft and porous
4. Vague though its category, it is without doubt an essay. (Para.2)
 - (1) Inversion to emphasize "vague".
 - (2) Though its category is vague/hard to define.
5. Could Carlyle do more? Could Ruskin? (Para.2)
 - (1) Carlyle: Thomas Carlyle (1795-1881), English author, Scottish writer. He influenced social thinking about the new industrial working class through his essay "Chartism" and his book "The Present and the Past". He is best known for his epic history of "The French Revolution" (1837) and his lectures "On Heroes and Hero-Workshop" (1841). He produced "Sartor Resartus" (1833-34), the book in which he first developed his characteristic style and thought. This book is a veiled sardonic (scornful) attack upon the shams and pretences of society, upon hollow rank, hollow officialism, hollow custom, out of which life and usefulness have departed. Carlyle developed a peculiar style of his own which was called "Carlyese" or "Carlylism". His style was a compound of biblical phrases, colloquialisms, Teutonic twists and his own coinage arranged in unexpected sequences.
 - (2) Ruskin: John Ruskin (1819-1900), English critic and social theorist, a writer on art and architecture. In his later writings he attacked social and economic problems: *Modern Painters* (1843), *The Stones of Venice*, *The Seven Lamps of Architecture* (1857), *Time and Tide* (1867) Many of his suggested programs— old age pensions, nationalization of education, organization of labor— have become accepted doctrine. Positive program for social reforms: *Sesame and Lilies*, *The Crown of Wild Olive*, *The King of the Golden River*
 - (3) Two rhetoric questions also for the sake of emphasis.
 - (4) Implication: My writing is even more informal. I can do better than them. He says this only with his tongue in cheek.
6. Read, then, the following essay which undertakes to demonstrate that logic, far from being a dry, pedantic discipline, is a living, breathing thing, full of beauty, passion, and trauma. (Para.3)
 - (1) pedantic: ad. paying too much attention to details and unimportant rules
 - (2) trauma: a term in psychiatry meaning a painful emotional experience or shock, often producing a lasting psychic effect
 - (3) Metaphor and hyperbole. It is a metaphor comparing logic to a living human being. It is a hyperbole because it exaggerates for the sake of effect.
 - (4) Logic is not at all a dry, learned branch of learning. It is like a living human being, full of beauty, passion and painful emotional shocks.
 - (5) Translation: 这篇文章意在论证逻辑学非但不枯燥乏味而且活泼、清新、富于美感和激情，并给人以启迪。诸位不妨一读。
7. Author's note
 - (1) His own idea about his own essay: from his point of view, his essay is sth. limp, spongy. It is very informal.

- (2) His own idea about the purpose of that essay: It is not a dry branch of learning, but like a human being.
8. Cool was I and logical. (Para.4)
 - (1) Inversion for emphasizing “cool”
 - (2) I was both cool and logical.
 9. Keen, calculating, perspicacious, acute and astute—I was all of these. (Para.4)
 - (1) calculating: ad. coldly planning and thinking about future actions and esp. whether they will be good or bad for oneself.
 - (2) perspicacious: ad. (*fml.*) having or showing very clever judgment or understanding
 - (3) astute: ad. clever and able to see quickly something that is to one’s advantage; shrewd
 - (4) Notice the use of the dash. It implies the narrator’s great pride and absolute confidence in his intelligence. He’s boasting about himself.
 - (5) a dynamo: powerful; a chemist’s scales: precise, accurate; scalpel: penetrating
 - (6) Simile, comparing his brain to three different things. Hyperbole, exaggerating for effect.
 10. It is not often that one so young has such a giant intellect. (Para.5)
 - (1) giant intellect: great mind or intelligence
 - (2) Hyperbole for effect.
 - (3) The emphatic sentence type “It is … that…” is also for emphasizing my “great intelligence”
 11. A nice enough young fellow, you understand, but nothing upstairs. (Para.5)
 - (1) nothing upstairs: (American slang) empty-headed; a nitwit. The corresponding British slang is “unfurnished in the upper storey.”
 - (2) Ellipsis. “He is a nice enough young fellow, you understand, but there is nothing in his head.”
 12. Emotional type. Unstable. Impressionable. Worst of all, a faddist. (Para.5)
 - (1) unstable: ad. easily moved, upset or changed
 - (2) emotional: ad. having feelings which are strong or easily moved
 - (3) impressionable: ad. easy to be influenced, often with the result that one’s feelings and ideas change easily and esp. that one is ready to admire other people.
 - (4) All four sentences are elliptical. The subject and verb “he is” is left out.
 - (5) The ellipsis reveals the narrator’s attitude toward Petey Burch; he looks down upon him.
 13. To be swept up in every new craze that comes along, to surrender yourself to idiocy just because everybody else is doing it—this, to me, is the acme of mindlessness. Not, however, to Petey. (Para.5)
 - (1) to be swept up in: to be carried away by; to follow enthusiastically
 - (2) acme: n. the highest point of development, success, etc. acme of mindlessness: the height of stupidity; the greatest lack of intelligence
 14. “You don’t understand,” he interrupted impatiently. “It’s the thing to do. Don’t you want to be in the swim?” (Para.17)
 - (1) in the swim: conforming to the current fashions, or active in the main current of affairs
 - (2) Don’t you want to be in the swim: Don’t you want to follow the current fashions? Don’t you want to be doing what everyone else is doing?
 15. My brain, that precision instrument, slipped into high gear. “Anything?” I asked, looking at him narrowly. (Para.20)
 - (1) slipped into high gear: began to work at high speed or efficiency. A machine is in high gear when the arrangement of gears provides the greatest speed but little power.
 - (2) Mixed metaphor, comparing at the same time the narrator’s brain to a precision instrument and

also to a machine (like a car) that has gears.

16. He didn't have it exactly, but at least he had first rights on it. I refer to his girl, Polly Espy. (Para.22)
 - (1) He didn't really own Polly Espy, or Polly Espy didn't really belong to him. He meant they were not married or going steady. But they were friends so Petey had the first claim or the privilege of first asking Polly Espy to be his wife.
 - (2) Notice the deliberate use of "it"; "it" shows the narrator's attitude toward Polly: viewing her as an object or personal possession.
17. I had long coveted Polly Espy. Let me emphasize that my desire for this young woman was not emotional in nature. (Para.23)
 - (1) covet: v. (*esp. bibl or humor*) to desire eagerly (*esp. sth. belonging to another person*)
 - (2) The narrator is honest about his feelings. He did not love Polly. He wanted to marry Polly because he thought she would help to further his career as a lawyer.
18. She was, to be sure, a girl who excited the emotions but I was not one to let my heart rule my head. (Para.23)
 - (1) to let my heart rule my head: Metonymy. "Heart" stands for "feelings and emotions" and "head" for "reason and good sense".
 - (2) I do not let feelings or emotions get the upper hand of reason or good sense. I'm guided in my actions by reason and good sense and not by feelings and emotions.
19. The successful lawyers I had observed were, almost without exception, married to beautiful, gracious, intelligent women. With one omission, Polly fitted these specifications perfectly. (Para.24)
 - (1) gracious: ad. polite, kind and pleasant, *esp. in a generous way*
 - (2) the specifications of his future wife: beautiful, gracious, intelligent
20. Beautiful she was. She was not yet of pin-up proportions but I felt sure that time would supply the lack She already had the makings. (Para.25)
 - (1) Beautiful she was: Inversion to emphasize "beautiful"
 - (2) She was very beautiful, yet not as beautiful as a pin-up girl, but I was certain she would become beautiful enough after some time because she already had all the physical qualities needed for developing into a very beautiful woman.
21. In fact, she veered in the opposite direction. But I believed that under my guidance she would smarten up. (Para.27)

In fact, she went in the opposite direction. This is a round about way of saying that she was not intelligent, that she was rather stupid.
22. It is, after all, easier to make a beautiful dumb girl smart than to make an ugly smart girl beautiful. (Para.27)
 - (1) dumb: ad. (American colloquialism or slang) stupid, moronic; unintelligent
 - (2) Antithesis, "beautiful, dumb and smart" are balanced against "ugly, smart and beautiful".
23. I mean are you going steady or anything like that?" (Para.30)

go steady: (American colloquialism) to date someone of the opposite sex regularly and exclusively; be sweethearts
24. I nodded with satisfaction. "In other words, if you were out of the picture, the field would be open. Is that right?" (Para.34)
 - (1) In other words, ... would be open: Metaphor. If you're no longer involved with her (if you stop dating her) others would be free to compete for her friendship or even love.
 - (2) out of the picture: not considered as involved in a situation

- (3) field: an area where games or athletic events are held
- (4) open: free to take part or compete in (games being held in the field)
25. "I may do better than that," I said with a mysterious wink and closed my bag and left. (Para.40)
A transferred epithet. He said mysteriously with a wink (the wink itself was not mysterious)
26. He was a torn man. (Para.50)
tear: v. to divide with doubt, uncertainty, etc.; agitate; torment
26. First he looked at the coat with the expression of a waif at a bakery window. (Para.50)
(1) waif: n. (esp. *lit*) an uncared-for or homeless child or animal
(2) Simile, comparing his torn expression with the expression of a hungry homeless child looking longingly at the bread in a bakery window.
27. Back and forth his head swiveled, desire waxing, resolution waning. (Para.50)
(1) wax: v. esp. of the moon to grow gradually larger
(2) wane: v. to grow gradually smaller or less after being full or complete
28. Antithesis. "Desire waxing" is balanced against "resolution waning". His head turned back and forth (looking at the coat then looking away from the coat). Every time he looked his desire for the coat grew stronger and his resolution not to give away Polly became weaker.
29. "It isn't as though I was in love with Polly," he said thickly. "Or going steady or anything like that." (Para.51)
Petey Burch is trying to rationalize his action. He is trying to find an excuse to justify his action. In his mind he has decided to accept the coat and give up Polly. Since he was not in love nor going steady with Polly, it wouldn't be wrong to give her up to his roommate in exchange for the coat.
30. This was in the nature of a survey; (Para.60)
The aim of his date was to find out how stupid (or intelligent) Polly was (so that he would have an idea of how much work he had to do to make her intelligent enough to be his wife.)
31. "Gee, that was a delish (=delicious) dinner," she said as we left the restaurant. (Para.60)
(1) Gee: an exclamation of surprise, wonder, etc.
(2) Delish: clipped vulgar form for "delicious"
(3) The writer deliberately makes Polly Espy use a lot of exclamatory words like: "Gee, Oo, wow-dow" and clipped vulgar forms like: "delish, marvy, sensaysh, terrif, magnif etc." to create the impression of a simple and rather stupid girl. This contrasts strongly with the boasting of the narrator and thus helps to increase the force of satire and irony.
32. This loomed as a project of no small dimensions, and at first I was tempted to give her back to Petey. (Para.61)
To teach her to think appeared to be a rather big task and in the beginning I would like to return her to Petey. We went to the Knoll, the campus trysting place, and we sat down under an old oak, and she looked at me expectantly. "What are we going to talk about?" she asked. (Para.64)
33. trysting place: meeting place, esp. where lovers. It is an implied allusion to Robin Hood, whose trysting place was under a huge oak tree in Sherwood forest. Robin Hood, in English legend, is an outlaw of the 12th century who lived with his followers in Sherwood Forest and robbed the rich to help the poor.
34. I gave her a course in logic. It happened that I, as a law student, was taking a course in logic myself, so I had all the facts at my finger tips. (Para.62)
have at one's finger tips: to be completely familiar with; to have available for instant use
35. meet"...Otherwise you have committed a Dicto Simpliciter. Do you see?" (Para.73)

Metonymy. Otherwise you have committed a logical fallacy called “a dicto simpliciter ad dictum secundum quid”

36. I hid my exasperation. (Para.77)

(1) exasperation: n. [U] extreme anger or annoyance

(2) The narrator was greatly irritated or annoyed by Polly’s stupidity. He controlled his voice and temper to hide his true feelings.

37. I fought off a wave of despair. I was getting nowhere with this girl, absolutely nowhere. Still, I am nothing if not persistent. I continued. (Para.79)

(1) I fought off a wave of despair: I struggled to keep away the feeling of despair.

(2) I was getting…girl: I was making no progress with this girl

(3) get nowhere: to make no progress; accomplish nothing

38. I am nothing… persistent: a case of a double negative making a positive. I am very persistent.

39. If there is an irresistible force, there can be no immovable object. If there is an immovable object, there can be no irresistible force. Get it?” (Para.94)

Antithesis. “Irresistible” and “immovable” are balanced against each other.

40. I deposited her at the girls’ dormitory, where she assured me that she had had a perfectly terrific evening, and I went glumly to my room. (Para.97)

I deposited her at the girls’ dormitory: I took her back and left her at the girls’ dormitory.

41. Who knew? Maybe somewhere in the extinct crater of her mind, a few embers still smoldered. Maybe somehow I could fan them into flame. (Para.98)

(1) Who knew: a rhetorical question, expressing some doubt or some hope. He might still succeed in teaching Polly some logic. Nobody knew whether he would be able to teach Polly some logic or not.

(2) extinct: ad. (of a volcano) no longer active

(3) crater: n. the round bowl-shaped mouth of a volcano

(4) ember: (usu. pl) a red-hot piece of wood or coal esp, in a fire that is no longer burning with flames.

(5) Maybe somewhere … into flame: Metaphor, comparing Polly’s mind to the extinct crater of a volcano, and “embers” to some spark of intelligence. Perhaps there is still some intelligence left in Polly’s empty/stupid mind.

(6)The metaphor is carried through. “Them” stands for “embers”. Perhaps I could develop the little intelligence still existing in Polly’s mind.

42. “Have you got a handkerchief?” she blubbered. (Para.104)

Polly is moved to tears by the poverty and misery of the worker. She asks for a handkerchief to wipe her tears. The writer manages quite successfully to make the readers like or at least sympathize with Polly by describing her as a simple, nice girl with the right feminine emotions. On the other hand, he succeeds in making the readers dislike the shrew, conceited and calculating freshman.

43. “Next,” I said in a carefully controlled tone, “we will discuss False Analogy. (Para.105)

I said in a carefully controlled tone: The narrator had to control his tone to keep himself from screaming.

44. I watched her closely as she knit her creamy brow in concentration. Suddenly, a glimmer of intelligence—the first I had seen—came into her eyes. (Para.118)

I watched her as she thought very hard. Suddenly, from her eyes I could see for the first time a small uncertain sign showing she was beginning to understand the problem.

45. Heartened by the knowledge that Polly was not altogether a cretin, I began a long, patient review of all

I had told her. Over and over and over again I cited instances pointed out flaws, kept hammering away without let-up. (Para.123)

(1) hearten: v. (often passive) to cause to feel happier or more hopeful; encourage

(2) cretin: n. (taboo slang) an extremely stupid person

(3) hammer away: to keep emphasizing or talking about

(4) let-up: stopping; relaxing

(5) I was encouraged when I knew that Polly was not a hopeless idiot. So over and over again I gave examples and pointed out the mistakes in her thinking. I kept emphasizing all this without stopping.

46. It was like digging a tunnel. At first everything was work, sweat, and darkness. I had no idea when I would reach the light, or even if I would. But I persisted. I pounded and clawed and scraped, and finally I was rewarded. I saw a chink of light. And then the chink got bigger and the sun came pouring in and all was bright. (Para.123)

(1) It was like digging a tunnel: Simile, comparing his teaching to the hard work of digging a tunnel.

At first...all was bright: The comparison is kept up and developed through the rest of the paragraph. At first it was very hard work (sweating and working in the dark) but finally he saw the light at the end of the tunnel and knew he had succeeded in digging this way through. After a lot of hard work he managed to make Polly think logically. When he went out at the other end of the tunnel he found the sun shining brightly. Everything looked bright and happy

47. She was worthy of me at last. She was a fit wife for me, a proper hostess for my many mansions, a suitable mother for my well-heeled children. (Para.124)

(1) She was worthy of me at last: This, once again, shows the narrator's conceit. Polly was not good enough to be his wife at first.

(2) well-heeled: (American slang) rich, prosperous

(3) She was ... well-heeled children: Here the narrator describes the role, which he thinks, a wife should play. First she should be a proper hostess of a rich man who owns many mansions. In other words she should be good at entertaining his rich friends and clients and thus further his career. Second, she should be a good mother and properly look after his rich and prosperous children.

48. It must not be thought that I was without love for this girl. Quite the contrary. Just as Pygmalion loved the perfect woman he had fashioned, so I loved mine. (Para.125)

(1) fashion: v. to shape or make (sth.) into or out of sth. usually with one's hands or with only a few tools

(2) Just as Pygmalion loved...so I loved mine: Analogy, comparing my love of Polly to Pygmalion's love towards his sculpture work. It also indicates that I regard Polly as my possession; I take it for granted that she belongs to me.

49. The time had come to change our relationship from academic to romantic. (Para.125)

The time had come to change our relationship from that of a teacher and student to that of lovers.

50. I chuckled with amusement. The dear child had learned her lessons well. "My dear," I Said, patting her hand in a tolerant manner, "five dates is plenty. After all, you don't have to eat a whole cake to know it's good." (Para.132)

(1) The dear child...lessons well: This self-conceited and arrogant freshman adopts a very patronizing attitude towards Polly. This dear little girl has learnt very well what I taught her.

(2) patting ...manner: His patronizing not only in speech and tone but also in action. He patted her hand in such a way as to show that he was trying to put up with something he did not especially like.

51. Please, my darling, say that you will go steady with me, for if you will not, life will be meaningless. I

will languish. I will refuse my meals. I will wander the face of the earth, a shambling, hollow-eyed hulk.” (Para.135)

Translation: “波利，我爱你。对我来说，你就是整个世界，是月亮，是星星，是整个宇宙。我亲爱的，请说你爱我吧。如果你不这样，我的生活就失去意义了。我将会萎靡不振，茶不饮，饭不思，到处游荡，成为一个步履蹒跚、双眼凹下的躯壳。”

52. I ground my teeth. I was not Pygmalion; I was Frankenstein, and my monster had me by the throat. (Para.138)

(1) grind: v. to rub (esp. teeth) together so as to make a crushing noise

(2) I ground my teeth: an action, showing extreme exasperation, but still trying hard to control his rising temper.

(3) Pygmalion: (Greek mythology) a king of Cyprus, and a sculptor. He fell in love with his sculpture Galatea, who was later brought to life by the goddess of love, Aphrodite.

(4) Frankenstein: the character in a novel (1818) by Mary Wollstonecraft Shelley. He is a young medical student who made a soulless monster out of corpses from church-yards and dissecting-rooms and endued it with life by galvanism. The tale shows the creature longed for sympathy, but was shunned by everyone and became the instrument of dreadful retribution on the student who usurped the prerogative of the creator

(5) had sb. by the throat: attack by seizing and squeezing one’s throat

(6) I was not Pygmalion … by the throat: These two allusions are well chosen. He planned to be Pygmalion, to fashion an ideal wife for himself; but he became Frankenstein for Polly (his student) ultimately rejected him (her teacher).

53. I dashed perspiration from my brow. “Polly,” I croaked, “you mustn’t take all these things so literally. I mean this is just classroom stuff. You know that the things you learn in school don’t have anything to do with life.” (Para.145)

(1) I mean … stuff: I mean that all the fallacies I taught you are just things taught in a classroom (implying they have no real use, that they are foolish or worthless ideas).

(2) You know … to do with life: a final desperate attempt to make Polly forget the fallacies he taught her. He might yet be able to convince Polly that he loves her and that she should go steady with him. You know that the (foolish and worthless) things you learn in school have no real use in life.

54. Look at me — a brilliant student, a tremendous intellectual, a man with an assured future. Look at Petey — a knothed, a jitterbug, a guy who’ll never know where his next meal is coming from. (Para.153)

(1) never know where his next meal is coming from: a very uncertain future. He doesn’t know whether he’ll have something to eat for his next meal or whether he’ll have to go hungry.

(2) Antithesis. “Brilliant, intellectual and assured” are balanced against “knotheaded, jitterbug and never know where his next meal is coming from”.

55. The change of emotions:

(1) favoring her with a smile

(2) chuckled with amusement

(3) chuckled with somewhat less amusement

(4) forcing a smile/ ground my teeth

(5) croaked, dashed perspiration from my brow

(6) bellowing like a bull

B. Text appreciation

1. Elements of the story

This text is a piece of **narrative writing**, a story. The **narrator** of the story, **Dobie Gillis**, a freshman in a law school, is the hero or **protagonist**. He struggles against two **antagonists**: Petey Burch, his roommate whose girlfriend he plans to steal; and Polly Espy, the girl he intends to marry after suitable re-education.

The **climax** of the story is reached in paragraphs 147 to 150 when Polly refuses to go steady with the narrator because she had already promised to go steady with Petey Burch.

The **denouement** follows rapidly and ends on a very ironic tone. The raccoon coat which he gave to Petey Burch for the privilege of dating his girl, the raccoon coat which the narrator disliked and abhorred, was the instrument of his undoing. Polly Espy promised to go steady with Petey Burch because he owned a raccoon coat, a coat that all fashionable people on campus were wearing.

The main **theme** of the story, however, is stated by the writer in the title of the story: “Love is a fallacy”

The title of the story is humorous and well-chosen. It has two meanings:

(1). When “fallacy” is taken in its ordinary sense, the title means:

There is a deceptive or delusive quality about love.

(2). When “fallacy” is taken as a specific term in logic, the title means:

Love cannot be deduced from a set of given premises.

Perhaps Max Shulman wants the reader, after reading the story, to conclude that “love” is an error, a deception and an emotion that does not follow the principles of logic. But the writer, through this story has succeeded perhaps unwittingly(无意地) in revealing what love may sometimes mean in the affluent society. Girls do not want brilliant, gifted or educated husbands, but want husbands who are rich and wealthy enough to provide all the things necessary in life— home, clothes, cars, etc..

2. Humor

The whole story is a piece of light, humorous satire, satirizing a smug, self-conceited freshman in a law school.

(1). the title: the title is humorous. The writer wants the readers to conclude that “love” is an error, a deception and an emotion that does not follow the principles of logic.

(2). the author’s note: “spongy”, “limp”, “flaccid” are specific characteristics of his essay. He is joking, which indicates that the whole story is humorous.

(3). the contrast: the law student & the girl & Petey; boasting himself V.S. downgrading the others

(4). the ending of the story

The raccoon coat which the law student despises and give it to his roommate for the exchange of his girl friend has finally become the root cause of his losing his girl friend.

(5). the clever choice of the names: Petey: pity; Espy: I spy

3. Style (language features)

The writer employs a whole variety of techniques to make his story vivid, dramatic and colorful.

(1)lexical devices

The lexical spectrum is colorful. This mix adds to the realism of the story. One would expect a freshman to talk like that.

The use of **exclamatory words**

These words include “Gee”, “Oo”, “Wow-dow”, showing that the girl is simple-minded and stupid.

The use of **clipped vulgar forms**

Such forms as “delish”, “marvy”, “sensaysh”, “terrif” and “magnif” are chosen to create the image of the simple-mindedness and stupidity of the girl.

The use of **ultra learned terms**

Many such terms as “Dicto Simpliciter”, “Post Hoc”, “Ad Misericordiam” showing boasting of the narrator contrasts sharply with the simple-mindedness of the girl.

The use of **commendatory words**

These terms include “cool” “logical” “keen” “calculating” “perspicacious” “acute” “powerful” “precise”, and “penetrating”. Such a clever freshman is made in sharp contrast with the dumb Petey Burch.

The use of **derogatory terms**

Many derogatory terms to describe Petey Burch, who is “dumb”, “nothing upstairs”, “emotional”, “unstable”, “impressionable” and “Worst of all, a faddist”. “The dumbness of Petey Burch is vividly portrayed here.

The use of **colloquial words**

For example: “dumb” “pin - up”, “kid”, “go steady” “date” “Holy Toledo” “casual” “kick” laugh”, “terrif”, “magnif”, “yummy”, “fire away” and “darn”, to add realism to the story.

The use of **slangs**

Here are some examples: “nothing upstairs” “keen” “deal” “nut” “knock one out” “dreamy” “how cute” “well - heeled” “rat” “knot-head” “jitterbug” “guy” “fracture” and many others.

These lexical devices together help to contribute to the vividness and aesthetic beauty of the essay.

(2). Syntactic devices

Various sentence structures are used to create vividness, emphasis and fast pace.

The use of **simple sentences**

“Raccoon coats are unsanitary. They shed. They smell bad. They weigh too much. They’re unsightly. They —”

The use of **compound sentences**

“Finally he didn’t turn away at all ; he just stood and stared with mad lust at the coat .”

The use of **complex sentences**

“I wanted to find out just how much work I had to do to get her mind up to the standard I required”

The use of **run - on sentences**

“When the boss asks him what his qualifications are , he replies that he has a wife and six children at home ,the wife is a helpless cripple ,the children have nothing to eat , no clothes to wear ,no shoes on their feet ,there are no beds in the house , no coal in the cellar, and winter is coming.”

The use of **sentence fragments**

“Same age, same background, but dumb as an ox. “ “Worst of all, a faddist.”

The use of **end - focus sentences**

“It happened that I, as a law student, was taking a course in logic myself, so I had all the facts at my finger tips.”

The use of **elliptical sentences**

“Emotional type. Unstable. Impressionable.”

The use of **inverted sentences**

“Cool was I and logical” “Keen ,calculating ,perspicacious ,acute and astute —I was all of these”

“Like a fool I spent all my money for textbooks”

The use of **dashes and short dialogues** to maintain a fast pace

(3). Rhetorical devices

He uses figurative language profusely.

Simile

“My brain was as powerful as a dynamo, as precise as a chemist’s scales ,as penetrating as a scalpel.”

Metaphor

”My brain, that precision instrument, slipped into high gear.”

(2)”In other words, if you are out of the picture ,the field would be open.”

Metonymy

“I was not one to let my heart rule my head”

“There is a limit to what flesh and blood can bear.”

Antithesis

“It is, after all, easier to make a beautiful dumb girl smart than to make an ugly smart girl beautiful.”

Hyperbole

“It is not often that one so young such a giant intellect.”

“He just stood and stared with mad lust at the coat.

“You are the whole world to me, and moon and the stars and the constellations of outer space.”

Rhetorical question

“Could Carlyle do more? Could Ruskin?”

Parody

“What’s Polly to me, or me to Polly?” a parody of “What’s Hecuba to him or he to Hecuba that he should weep for her?”from Shakespeare’s Hamlet

Allusion

(1)”Just as Pygmalion loved the perfect woman he had fashioned, so I loved mine.”

Pygmalion ,from Greek mythology ,is a king of Cyprus ,and a sculptor ,who fell in love with his own statue of Galatea

Transferred epithet

“I said with mysterious wink and closed my bag and left .”

(4). Discourse cohesion devices

The words “**raccoon coat**” appear **18** times in all and there are **12 pronouns for “raccoon coat”**. The last 3 words of the essay are also “a raccoon coat”. In all, the words “raccoon coat” appear 31 times in the essay.

The word “**fallacy**” appears **17** times in all in the essay and it serves as a perfect example of cohesion.

III. Evaluation

A. Quiz

B. Translate. (do exercise V)

IV. Expanded reading

A. Excerpt from *Romeo and Juliet* by William Shakespeare

The Balcony Scene (Act 2, Scene 2)

ROMEO [*Coming forward.*]:

But soft! What light through yonder window breaks?

It is the East, and Juliet is the sun!

Arise, fair sun, and kill the envious moon
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious.
Her vestal livery is but sick and green,
And none but fools do wear it. Cast it off.
It is my lady! O, it is my love!
O, that she knew she were!
She speaks, yet she says nothing.
What of that? Her eye discourses; I will answer it.
I am too bold; 'tis not to me she speaks.
Two of the fairest stars in all the heaven
Having some business, do entreat her eyes
To twinkle in their spheres till they return. (6)
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

JULIET :

Ay me!

ROMEO:

She speaks.

O, speak again, bright angel, for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wond'ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy puffing clouds
And sails upon the bosom of the air.

JULIET:

O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO [Aside.]:

Shall I hear more, or shall I speak at this?

JULIET:

'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,

Nor arm, nor face. O, be some other name
Belonging to a man.
What's in a name? That which we call a rose
By any other word would smell as sweet.
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name;
And for thy name, which is no part of thee,
Take all myself.
ROMEO:
I take thee at thy word.
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

B. Excerpts from Jane Austen's *Pride and Prejudice*:

Chapter 34

While settling this point, she was suddenly roused by the sound of the door-bell, and her spirits were a little fluttered by the idea of its being Colonel Fitzwilliam himself, who had once before called late in the evening, and might now come to inquire particularly after her. But this idea was soon banished, and her spirits were very differently affected, when, to her utter amazement, she saw Mr. Darcy walk into the room. In an hurried manner he immediately began an inquiry after her health, imputing his visit to a wish of hearing that she were better.

She answered him with cold civility. He sat down for a few moments, and then getting up, walked about the room. Elizabeth was surprised, but said not a word. After a silence of several minutes, he came towards her in an agitated manner, and thus began: 'In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.'

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement; and the avowal of all that he felt, and had long felt for her, immediately followed. He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority-of its being a degradation-of the family obstacles which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger.

C. Excerpt from Margaret Mitchell's *Gone with the Wind*

Chapter 63

The front door was slightly ajar and she trotted, breathless, into the hall and paused for a moment under the rainbow prisms of the chandelier. For all its brightness the house was very still, not with the serene stillness of sleep but with a watchful, tired silence that was faintly ominous. She saw at a glance that Rhett was not in the parlor or the library and her heart sank. Suppose he should be out - out with Belle or wherever it was he spent the many evenings when he did not appear at the supper table? She had not

bargained on this.

She had started up the steps in search of him when she saw that the door of the dining room was closed. Her heart contracted a little with shame at the sight of that closed door, remembering the many nights of this last summer when Rhett had sat there alone, drinking until he was sodden and Pork came to urge him to bed. That had been her fault but she'd change it all. Everything was to be different from now on - but, please God, don't let him be too drunk tonight. If he's too drunk he won't believe me and he'll laugh at me and that will break my heart.

She quietly opened the dining-room door a crack and peered in. He was seated before the table, slumped in his chair, and a full decanter stood before him with the stopper in place, the glass unused. Thank God, he was sober! She pulled open the door, holding herself back from running to him. But when he looked up at her, something in his gaze stopped her dead on the threshold, stilled the words on her lips. He looked at her steadily with dark eyes that were heavy with fatigue and there was no leaping light in them. Though her hair was tumbling about her shoulders, her bosom heaving breathlessly and her skirts mud splattered to the knees, his face did not change with surprise or question or his lips twist with mockery. He was sunken in his chair, his suit wrinkling untidily against his thickening waist, every line of him proclaiming the ruin of a fine body and the coarsening of a strong face. Drink and dissipation had done their work on the coin-clean profile and now it was no longer the head of a young pagan prince on new-minted gold but a decadent, tired Caesar on copper debased by long usage. He looked up at her as she stood there, hand on heart, looked quietly, almost in a kindly way, that frightened her.