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English professor Richard VanDeWeghe reports that "the formulaic essay . . . has become the unfortunate standard for good writing beginning in middle schools and extending to higher education" (Engaged Learning, 2009). (RuslanDashinsky/Getty Images) Theme-writing refers to the conventional writing assignments (including five-paragraph essays) required in many composition classes since the late-19th century. Also called school writing. In his book The Plural I: The Teaching of Writing (1978), William E. Coles, Jr., used the term themewriting (one word) to characterize empty, formulaic writing that is "not meant to be read but corrected." Textbook authors, he said, present writing "as a trick that can be played, a device that can be put into operation . . . just as one can be taught or learn to run an adding machine, or pour concrete." "The use of themes has been maligned and vilified in the history of writing instruction. They have come to represent what was bad about the Harvard model, including an obsession with 'correcting' the themes in red ink, but the women's colleges typically used themes to get students writing regular essays based on common topics. . . . Theme writing, as David Russell notes in Writing in the Academic Disciplines, 1870-1990, continued to be a model for required composition courses at small liberal arts colleges much longer than it did in the larger universities, in large part because the universities could no longer keep up with the labor-intensive process of having students write multiple essays over the course of a semester or year." (Lisa Mastrangelo and Barbara L'Eplattenier, "Is It the Pleasure of This Conference to Have Another?: Women's Colleges Meeting and Talking About Writing in the Progressive Era," Historical Studies of Writing Program Administration, ed. by B. L'Eplattenier and L. Mastrangelo. Parlor Press, 2004) Camille Paglia on Essay Writing as a Form of Repression "[T]he present concentration on essay writing at the heart of the humanities curriculum is actually discriminatory against people of other cultures and classes. I think it's a game. It's very, very obvious to me, having been teaching for so many years as a part-timer, teaching factory workers and teaching auto mechanics and so on, the folly of this approach. You teach them how to write an essay. It's a game. It's a structure. Speak of social constructionism! It's a form of repression. I do not regard the essay as it's presently constituted as in any way something that came down from Mount Sinai brought by Moses."(Camille Paglia, "The M.I.T. Lecture." Sex, Art, and American Culture. Vintage, 1992) English A at Harvard 'Harvard's standard, required composition course was English A, first given in sophomore year and then, after 1885, moved to the first year. . . . In 1900-01 writing assignments included a mix of daily themes, which were brief two- or three-paragraph sketches, and more extended fortnightly themes; topics were up to the student and thus varied widely, but the dailies usually asked for personal experience while the longer ones covered a mix of general knowledge."(John C. Brereton, "Introduction." The Origins of Composition Studies in the American College, 1875-1925. Univ. of Pittsburgh Press, 1995) Theme Writing at Harvard (Late 19th Century)"When I was an undergraduate at Harvard our instructors in English composition endeavored to cultivate in us a something they termed 'The daily theme eye.' . . . 'Daily themes in my day had to be short, not over a page of handwriting. They had to be deposited in a box at the professor's door not later than ten-five in the morning. . . . And because of this brevity, and the necessity of writing one every day whether the mood was on you or not, it was not always easy--to be quite modest--to make these themes literature, which, we were told by our instructors, is the transmission through the written word, from writer to reader, of a mood, an emotion, a picture, an idea."(Walter Prichard Eaton, "Daily Theme Eye," The Atlantic Monthly, March 1907) The Chief Benefit of Theme-Writing (1909)"The chief benefit derived from theme-writing lies probably in the instructor's indication of errors in the themes and his showing how these errors are to be corrected; for by these means the student may learn the rules that he is inclined to violate, and thus may be helped to eliminate the defects from his writing. Hence it is important that the errors and the way to correct them be shown to the student as completely and clearly as possible. For instance, suppose that a theme contains the sentence 'I have always chosen for my companions people whom I thought had high ideals.' Suppose the instructor points out the grammatical fault and gives the student information to this effect: 'An expression such as he says, he thinks, or he hears interpolated in a relative clause does not affect the case of the subject of the clause. For example, "The man who I thought was my friend deceived me" is correct; "who" is the subject of "was my friend"; "I thought" is a parenthesis which does not affect the case of "who." In your sentence, "whom" is not the object of "thought," but the subject of "had high ideals"; it should therefore be in the nominative case.' From this information the student is likely to get more than the mere knowledge that the 'whom' in this particular case should be changed to 'who'; he is likely to learn a principle, the knowledge of which--if he will remember it--will keep him from committing similar errors in future."But the theme from which one sentence is quoted above contains fourteen other errors; and the forty-nine other themes which the instructor is to hand back to-morrow morning contain among them about seven hundred and eighty-five more. How shall the instructor, as he indicates these eight hundred errors, furnish the information called for by each one? Obviously he must use some kind of shorthand."(Edwin Campbell Woolley, The Mechanics of Writing. D.C. Heath, 1909) TechRadar is supported by its audience. When you purchase through links on our site, we may earn an affiliate commission. Here's why you can trust us. The very best free tools, apps and games. TechRadar Newsletter Sign up to get breaking news, reviews, opinion, analysis and more, plus the hottest tech deals! Thank you for signing up to TechRadar. You will receive a verification email shortly. There was a problem. Please refresh the page and try again. By submitting your information you agree to the Terms & Conditions (opens in new tab) and Privacy Policy (opens in new tab) and are aged 16 or over. Download and install the Firefox Color Theme Creator. Return to the website and experiment with the colors to create a theme. Select Custom Backgrounds to upload an image. Select the Heart icon in the upper-left corner to save and apply your custom theme. Select Export if you want to share it on the Marketplace. There are a few different ways to create your own Firefox themes, but the simplest one is the latest solution from Mozilla: Firefox Color. It provides a simple interface to design your own themes, and it lets you package, export, and publish them to the Firefox marketplace. While you can use Firefox Color on the web, the add-on is the simplest way to make your themes and test them on Firefox in real time. Open Firefox, and go to color.firefox.com. When you arrive, you'll be able to play around with Firefox Color a bit, but your should just get the add-on to start. Select Install Firefox Color in the center of the page to download the add-on. Select Add to Firefox. Now that you have the add-on, you can start creating and saving your own custom themes. Everything is simple and graphical, so there's no need to get too technical. Return to the Firefox Color website. You'll arrive on a page containing the colors for different elements within your browser window. Changing these will change them in real time, both in the preview and your browser itself. If you have something in mind, you can get to work right away. In case you're looking for inspiration, you can upload a background picture through Firefox Color. Try picking colors out of that image. As you fill in each color, you'll see which parts of the window are affected in the preview. Select the Custom backgrounds tab. Here you can choose between a pattern from Mozilla or you can upload your own background image for your theme. If you do plan to use your own background image, you'll need to cut it down to cut it down to the background on Firefox. Select Or add your own to select your own background image. Mozilla hasn't released definite specifications yet for Firefox Color, but 3000px by 650px seems to be a good estimate. After you've added your image, use the positioning controls to adjust the placement of your background in your Firefox window. When you're satisfied with your theme, you can save it to apply automatically any time you want. Select the Heart in the upper right of the window to save your theme. You can also export your theme to share or upload to the Firefox marketplace. Select Export in the upper right of the window to begin the process. Firefox Color will start by letting you know you're going to create a compressed export of your theme. Select Next. You'll be asked to create a descriptive name for your theme. This is what it will be titled under if you upload the theme to the marketplace. Firefox will give you the option of downloading a ZIP file or an XPI file. Select either. XPI files can be uploaded to the marketplace or installed directly into Firefox. Congratulations! You can now quickly and easily make and share your own Firefox themes. Thanks for letting us know! Get the Latest Tech News Delivered Every Day Subscribe Tell us why! In The Outsiders, author S. E. Hinton explores socioeconomic differences and impositions, honor codes, and group dynamics through the eyes of a 14-year-old narrator. The rivalry between the greasers and the Socs, two opposing groups of teenagers, stems from their socioeconomic differences. However, as the story progresses and the characters experience personal growth, they realize that those differences do not automatically make them natural enemies. On the contrary, they discover that they share many similarities. For example, Cherry Valance, a Soc girl, and Ponyboy Curtis, the greaser narrator of the novel, bond over their love of literature, pop music, and sunsets, which indicates that personalities can transcend societal conventions. However, they remain pretty much in place. "Ponyboy... I mean... If I see you in the hall at school or someplace and don't say hi, well, it's not personal or anything, but..." Cherry tells him when they part, indicating that she is aware of the social divides. While the events of the novel unfold, Ponyboy begins noticing a pattern of shared experiences between Socs and greasers. All of their lives, despite the social differences, follow a path of love, fear, and sorrow. On that note, it's one of the Socs, Randy, who remarks how pointless their bitter and violent rivalry actually is. "I'm sick of it because it doesn't do any good. You can't win, you know that, don't you?" he tells Ponyboy. Greasers abide by their idea of an honor code: they stand up for one another when facing enemies or authority figures. This is evidenced in their protectiveness of Johnny and Ponyboy, the younger and weaker members of the group. In another example of honorable actions, Dally Winston, the delinquent in the group, let himself be arrested for a crime Two-Bit committed. What's more, while listening to Ponyboy read Gone With The Wind, Johnny compares Dally to a Southern gentleman, in that, much like them, he had a fixed code of behavior. At the beginning of the novel, Ponyboy is devoted to the greasers because the gang provides him with a sense of community and belonging. In contrast with the other members, though, he is bookish and dreamy. The aftermath of Bob's death encourages him to question his motivations to belong to the greasers, and the conversations he had with Socs such as Cherry and Randy showed him that there was more to individuals than their belonging to a specific social group. On that note, when Ponyboy sets out to write his account of the past events, he does so in a way that highlights the individuality of each of his friends beyond their identity as greasers. The conflict between the Socs and the Greasers has always been heated, but formulaic. Tensions escalate when Ponyboy, Dally, and Johnny befriend Soc girls Cherry and Marissa, with a "normal" gang conflict snowballing into a deadly brawl, an escape, and two more collateral deaths. Even internal romantic relationships don't fare much better. Sodapop's girlfriend, Sandy, whom he intends to marry, eventually goes to Florida after becoming pregnant by another boy. Literature helps Ponyboy to make sense of the world around him and the events that unfold. He sees himself as Pip, the protagonist in Charles Dickens' Great Expectations, as they're both orphaned and they are both looked down upon for not being "gentlemen." His reciting "Nothing Gold Can Stay" by Robert Frost is about the fleeting beauty of nature, which, taken in the context of The Outsiders, indicates short moments of respite in what is, generally, a hostile universe. Reading Gone with the Wind with Johnny prompts the latter to see the most uncouth greaser, Dally, as a modern iteration of a Southern Gentleman, in that, even with his lack of manners, he behaved honorably. The title "Nothing Gold Can Stay" is echoed in Johnny's valediction of Ponyboy, in which he urges him to "Stay Gold." In The Outsiders, empathy is the device that enables characters to resolve conflicts, both between gangs and within a singular household. The conflict between the Socs and the greasers is based on class prejudice and appearance, yet, beneath that façade, they all have their fair share of issues. As Cherry tells Ponyboy, "things are rough all over." For example, the novel depicts the ultimate "bad guy," Bob, who gets killed by Johnny in retaliation, as the product of a troubled family life and neglectful parents. In the domestic realm, Ponyboy initially has a rough time with his eldest brother, Darry, who is cold and stern towards him. Ever since their parents died, he had to work two jobs and give up on his dreams of college in order to take care of his younger brothers. Even though this did harden him, he deeply cares about his kid brother and is determined to work as hard as he can to secure a better future for him. It's Sodapop who eventually makes these things clear for Ponyboy, as he can no longer stand to witness his two brothers bicker and fight all the time, and the two resolve to get along better in order to give Sodapop some peace of mind. Greasers use their hair styling as a signifier and symbol of belonging to their gang. They wear their hair long and dress in blue jeans and T-shirts. "My hair is longer than a lot of boys wear theirs, squared off in back and long at the front and sides, but I am a greaser and most of my neighborhood rarely bothers to get a haircut," says Ponyboy as he introduces himself in the novel—fellow greaser Steve Randle wears his in "complicated swirls." When, during their escape, Johnny and Ponyboy have to cut and bleach their hair, they are, in a way, cutting their ties with the greasers and with the gang culture of their town. While Johnny dies a hero, Ponyboy detaches himself from the greasers/Socs diatribe after the final rumble, and commits to writing his experiences to honor Johnny's memories.

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