1999

Untangling contradictions: The uses of you in composition

Nicole Marie Rosenbaum

Follow this and additional works at: http://scholarworks.lib.csusb.edu/etd-project
Part of the First and Second Language Acquisition Commons, and the Rhetoric and Composition Commons

Recommended Citation
http://scholarworks.lib.csusb.edu/etd-project/1728

This Thesis is brought to you for free and open access by the John M. Pfau Library at CSUSB ScholarWorks. It has been accepted for inclusion in Theses Digitization Project by an authorized administrator of CSUSB ScholarWorks. For more information, please contact scholarworks@csusb.edu.
UNTANGLING CONTRADICTIONS:
THE USES OF YOU IN COMPOSITION

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
English Composition
and
Teaching English as a Second Language

by
Nicole Marie Rosenbaum

December 1999
UNTANGLING CONTRADICTIONS:
THE USES OF YOU IN COMPOSITION

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

by
Nicole Marie Rosenbaum
December 1999

Approved by:

Sunny Hyon, Ph.D., Chair

Rong Chen, Ph.D.

Milton Clark, Ph.D.
ABSTRACT

The uses of you in student composition are complex because you can be used for varied purposes. There are general, specific, and combined types of you's, each used for specific purposes to communicate slight nuances of meaning. Some researchers have explored and begun to classify these different you's (Bonheim, 1983; Fludernik, 1993; Margolin, 1990), but little research has been done on uses of you in college composition, an area which is in need of untangling.

My purpose in this thesis is to examine the various meanings of you, the instruction students receive about you in their composition courses, and how and why students use you in their papers. My initial focus is on research from the past thirty years on you affecting audience, you categories, and pronoun analyses in specific situations. Next I analyze a survey of composition instructors' thoughts on you use in the classroom and compare that with instruction from writers' handbooks. After understanding the background information students generally receive, I move to analysis of a sample of student uses of you and samples of you from contemporary texts, including journals and
writers' anthologies used in composition classrooms. I have created my own categorization of you based on these you samples. Through these separate pieces of research, I have sought to uncover and understand the seeming discrepancy between what writing handbooks and instructors teach and how you can effectively be used.

My analyses show that composition instructors and writers' handbooks are almost unanimous in their instructions on not using you unless the writer is directly addressing the reader, but students continue to use you in their papers and do so in ways similar to published writers. The classification system here enables us to look closely at you in order to understand that there is more to it than what is generally taught.

The pedagogical application of this classification of you meanings demonstrates how writers can use you for various purposes and effects. I have included a specific explanation about how to integrate instruction on you usage in a composition classroom setting. If students can begin to understand the different types of you's used in writing, they will be more competent to write in a myriad of situations when they leave our classrooms.
# TABLE OF CONTENTS

Abstract .......................................................... iii

Chapter One

Introduction and literature review ............. 1

1.1 - General, specific, and combined you ...... 7

1.2 - Blurring of boundaries between readers and writers ................................. 17

1.3 - Types of audiences ................................. 20

1.4 - You for specific purposes ................. 25

Chapter Two

Presentation of you by composition instructors and writers' handbooks ......................... 28

2.1 - Handbooks as guides ................... 29

2.2 - Instructors' survey ...................... 31

2.3 - The intersection of handbooks and classroom instruction .................. 39

Chapter Three

You in student papers and contemporary ....... 41

written texts

3.1 - Introduction ................................. 41

3.2 - Methodology ................................. 42

3.3 - Influences on student you usage:

You's from published texts ....................... 54

3.4 - Summary ................................. 60
Chapter Four

Discussion and pedagogical implications ........ 62
4.1 - Formal and informal writing styles .......... 66
4.2 - Pedagogical applications .................. 67
4.3 - Suggestions for further research .......... 70

Appendix A - Writers' handbooks on you ........ 72
Appendix B - Sample survey ...................... 74
Appendix C - Student you samples ............... 76
Appendix D - Texts utilizing you ................ 89
Appendix E - Using you in composition:
A handout ........................................... 91
References ............................................ 94
LIST OF TABLES

Table 1. Survey results: "How often do you see you in student papers?" .................. 35
Table 2. Survey results: "What are students trying to convey when they use you?" .......... 36
Table 3. Student you's .................................. 53
Table 4. Anthology you's from Patterns of College Writing ................................. 55
Chapter One -- Introduction and Literature Review

You should not use the word you when you mean you in general because you might confuse your reader. This is at least the traditional view on you often presented in college composition classes by instructors and writing manuals. The uses of you are, in fact, complex because you does not always refer directly to the reader or addressee. You often means everyone in general, but at times it is used to refer to the reader directly. You can function to bring the reader into the action of the text and can create a hypothetical moment in which the reader can imagine him or herself in the place of the protagonist. You can also be used to make a moral judgment or to give directions. You is often used in cliché type phrases and can be used as a form of self-address. You has the potential to communicate a host of nuances and styles when writers use it for their specific purposes.

Linguists, compositionists, and literary critics have wrestled with the complexities and ambiguities that you brings to any piece. Some have sought to classify and categorize different types of you’s (Bonheim, 1983; Fludernik, 1993; Margolin, 1990), and others have focused on you in second person narratives (Margolin, 1990) or examined you as a pronoun as it is used in other contexts.
such as scientific journal articles and university math classes (Kuo, 1999; Rounds, 1987).

Taking a somewhat different analytical approach, some literary critics have seen you as a feature emerging from postmodernism which blurs the once distinct boundaries between reader and writer (Fludernik, 1993; Kacandes, 1993; Phelan, 1994). Additional work has been done to understand the different types of audiences involved in the writer/reader relationship with respect to you (Gibson, 1950; Phelan, 1994; Prince, 1980; Rabinowitz, 1977).

You is used and discussed frequently by language researchers in various fields because it is essential for oral and written communication. In oral communication, you serves as "the means language provides for constituting the roles of speaker and addressee in face-to-face interaction" (Rounds, 1987, p. 14). In written communication, pronouns help listeners and audiences understand who is involved in any given dialogue, narrative, or scenario. You also directly implies the presence of a listener or audience. Margolin (1990) writes, "Any occurrence of you, singular or plural, thus implies/indicates a present speech activity, a speech event, or a current situation of communication, and the second person is defined first and foremost as the
participant in the present ongoing speech event, fulfilling the addressee role; the one spoken to" (p. 426).

You can be problematic for writers because at times its referent is ambiguous. One of the ambiguities that you can bring to a text is lack of clarity in gender and number. Margolin (1990) writes, "ambiguities of number and gender can create hesitation and shifts in our understanding of a particular discourse or parts of it" (p. 429). The second person form in English is also complex because it conveys both singular and plural meanings, whereas many languages have separate forms for each. The ambiguity of gender often arises when the reader is a female and the addressee or you being addressed is marked as male. Kacandes (1993) discusses how encoding for gender within a text can interfere with successful execution of "literary performatives" (p. 139) when the audience or addressee cannot identify with the discourse which is addressed to them. These are a few of the ambiguities that are integral to uses of you which often plague writers.

In all the discussions of you in literary criticism and linguistics, little work has addressed the composition classroom, a place where contradictions may exist between instruction given on you and real uses of you in published
texts. This thesis addresses this gap in you research by examining perceptions of you by composition instructors and writers’ handbooks and how these interact or overlap with actual uses of you in student papers, college readings, and other contemporary written texts. The purpose of this analysis is to examine whether instruction on you needs to be modified in order to prepare students for writing beyond the freshman composition classroom.

Specifically, the crux of this project hinges on the ways you is used in the classroom and in published texts; this is done through an evaluation of the ideologies which guide writing instructors and writing manuals, both of which directly influence students’ perceptions and usage of you. A close examination of student uses of you and published you’s in contemporary texts aims to reveal that you is used to communicate many different things. Between current research, ideologies about you from instructors and handbooks, and the samples of you, a clearer understanding of you as a complex referent will emerge. It is the tenuous relationship between what students are taught, what they see in published texts, and what they themselves write that this thesis attempts to address.

The remainder of this chapter continues with a discussion of previous work done on the second person form. I have broken down the many categories for you
created by researchers into general, specific, and combined types of you’s; each is examined separately to better understand you in context. Chapter two presents the ways handbooks and composition instructors present you to writers. Included in this chapter are the results of a survey on college composition teachers’ pedagogies with respect to you and a brief summary of some common handbooks and their comments on you. Chapter three highlights my own classification system of you types based on a set of student papers and the examples of you therein. Each type of you category was designed to examine how and why students use you in their work. This same classification system highlights the similarities between student uses of you and you’s of published texts. Chapter four relates the findings of the previous chapters and discusses applications for teaching you in light of the complexities of you usage in writing and the inadequacies of current views on you in composition pedagogy.

1. Review of the literature

An important beginning point and frame for this work is an understanding of how you functions in written English and what categories researchers have established for different types of you’s. In the last thirty years, linguists and literary scholars have begun to unravel some
of the complexities surrounding the uses of you. Many researchers have sought to understand the nuances of you by categorization (Bonheim, 1983; Fludernik, 1993; Margolin, 1990; Morrissette, 1965). Others have focused on how you functions to change normal boundaries between writer and reader (Fludernik, 1993; Kacandes, 1993; Phelan, 1994). Several researchers have categorized different kinds of audiences/readers to understand more clearly how readers interact with the text, especially when writers use the second person pronoun (Gibson, 1950; Phelan, 1994; Prince, 1980; Rabinowitz 1977). Few have researched you outside of literature and fiction although there has been pioneering work with you in scientific journals (Kuo 1999) and in English used in university level math classes (Rounds 1987). The remainder of this chapter reviews current work with you beginning with kinds of you’s already established by various researchers, moving to how you affects relationships between writers and readers, and finishing with a categorization of different kinds of audiences and how writers’ perceptions of audience and uses of you affect writing with the second person style. (All uses of you within quoted material are italicized for easier viewing).
1.1 General, specific, and combined you

Several prominent researchers on the second person pronoun have designed categories which seek to accurately describe what you means in different contexts and for different purposes (Bonheim, 1983; Fludernik, 1993, Margolin, 1990). In order to capture common themes in the researchers' categorizations of nine different kinds of you's, I have condensed the you usages into three categories: general you, specific you, and combined you. This classification of you is a starting point and framework for my own categorization of you in student papers and the application of this work to composition.

Categories of general types of you usage include the general you, "the guidebook" or "cookbook you", and the metaphorical you. Specific uses of you occur with the courtroom you, self address you, and you as protagonist. A combination of general and specific uses occurs with you in advertising, you as witness, and the esthetic you.

The general you

A general use of you shows that the reader or audience may be anyone. No person is excluded from this type of you usage, even those not reading the text. The most referred to type of you and possibly the most commonly used is the general you. In an often cited work, literary critic Morrissette (1965) discusses a wide range
of you’s in the context of narration and beyond. He contends that historically you has been used as the equivalent of one. Similarly, another researcher, Bonheim (1983), categorizes seven different types of you’s within a discussion of second person narratives. The first of his you’s is the you that substitutes for the impersonal one. Bonheim shows how this sort of you can ease a listener/reader’s identification with the you of the story. Margolin (1990) calls this type of you the generic or impersonal you, and gives the example, “you can’t take it with you.” There is no specific person being addressed; in fact everyone or anyone is included in this you. Fludernik (1993) categorizes this type of you as the generalizing you. She sees the purpose of this you as bringing the reader into the text or fiction by identification. Also included in the generic or impersonal you is the reader/hearer in some imaginary or real event. Following researchers like Bonheim, Fludernik, and Margolin, Kacandes (1993) makes reference to the use of you in place of the indefinite one and shows that such you usage is common. What remains problematic for readers, she notes, is the ambiguity of the general you. That is, readers, at times because of gender, preferences, or culture, cannot completely identify with this type of you because they know they are not the only
ones being addressed or referred to, and yet somehow identification is inevitable.

A second type of general you was named by Morrissette (1965) as the guidebook or cookbook you. This is the you which invites the reader to follow the advice of the text for various purposes. This kind of you is also general because anyone who reads a cookbook or guidebook is the audience and presumably anyone who follows the directions, puts the ingredients together or takes a particular route, will come out with the same result. For example, in the 1998 Let's Go New Zealand, the author writes, "Get your bearings straight in Auckland early on, as locals tend to toss around the names of the city’s dozens of districts and suburbs with reckless abandon" (Campos, 1998, p. 52). An example from The Joy of Cooking is "If you wish to brown the top, remove the foil and run the dish briefly under a hot broiler" (Rombauer, 1997, p. 589). A similar you category was created by Fludernik (1993); she calls it the instructions or guidebook you. This form of you describes the addressee doing something. Examples are not only found in cookbooks and guidebooks, but also in instructional manuals and general "how-to" literature.

A third kind of general you is discussed by Margolin (1990) and is a category which encompasses the metaphorical use of you, an imagined connection between
reader and a different time or place. That is, this kind of you appeals to audience/reader participation in a narrated event which is imagined. There is no actual person who can fill the role of this kind of you, so the reference is metaphorical. This kind of you is also general because the writer is implying that any person who imagines him/herself in the scenario would experience the same thing. That is, you is again a substitute for "one." Examples include "when Napoleon entered the room you could see history in the making" or "in the twenty-third century you will be able to go to Mars" (Margolin, 1990 p. 428).

Specific you's

When you is used to directly address a person or group and cannot be applied universally, it is a specific kind of you. Examples of this are the courtroom you, you as protagonist, and the self-address you. In each of these cases, the you referred to by the author is specific and cannot be substituted with the general "one."

The courtroom you, discussed by Fludernik (1993), is obviously prevalent in the courtroom and in written courtroom drama. This type of you is found in reconstructions of the narrative in which the defendant's or witness's actions and thoughts are used to convince the jury of guilt or innocence. This is often used by attorneys to elicit a confession, for example, "then you
killed him." This type of you exists in written texts documenting courtroom proceedings and the narratives used to describe the events involved in the crime. The you used here is specific because it refers to the alleged participant of the narrative and he or she alone.

An important type of specific you for narratives is defined by Bonheim (1983) as the "you as protagonist" (p.73). This type of you functions to disguise the narrator, and thus Bonheim calls this "a rhetorical variant of 'I'" (p. 73). The you as protagonist is often used in true second person narratives where you is the pronoun used consistently throughout the story. An excellent example of this you use is found in Bright Lights Big City by Jay McInerny (1984). You is used throughout the novel, but it is clear that the speaker is the you of the text.

Monday arrives on schedule. You sleep through the first ten hours. God only knows what happened to Sunday. At the subway station you wait fifteen minutes on the platform for a train. Finally, a local, enervated by graffiti, shuffles into the station. You get a seat and hoist a copy of the New York Post. The Post is the most shameful of your several addictions. You hate to support this kind of trash with your thirty cents, but you are a secret fan of Killer Bees, Hero Cops, Sex Fiends, Lottery Winners...(11)

The effects of this style are compelling, as readers may become directly linked to the action of the text even
though they may have little in common with the protagonist.

Virtually identical to Bonheim’s you as protagonist is Fludernik’s last category for you also used primarily in fiction: the self-address you. That is, speakers and protagonists may use you in their private thoughts or as a way of expressing inner dialogue. This may be a form used only at certain points in a novel rather than throughout the text as it is in McInerny’s novel. Fludernik cites Lillian Smith’s novel *Strange Fruit* as an example of the self-address you.

Sometimes he felt what he believed the white folks were feeling. Or most of them. Something you felt against your mind. Against all you knew. Against all you believed. Yet, there it was [...] You’d always wanted to know a white girl. You knew their brothers, you’d played with them as kids, sometimes gone fishing. But you never knew a white girl.  
(1944, p.216)

The you used in this example is complex in that it serves as a pronoun referent for the protagonist but the stylistic outcome is a drawing in of the reader. It is difficult to read you throughout a piece, even though it primarily serves as a referent for the protagonist, and not feel directly part of the narrative on some level. Margolin (1990) refers to a similar type of you, one that is the displaced or transferred second person usage, occurring when a person refers to him or herself in the
second person. This style can create internal dialogue or self-communication. McInerny's *Bright Lights Big City* is again an excellent example of the displaced or transferred second person style when at points the protagonist reflects back on his life or decisions he has made,

> You have always wanted to be a writer. Getting the job at the magazine was only your first step toward literary celebrity. You used to write what you believed to be urbane sketches infinitely superior to those appearing in the magazine every week. (p. 40)

The displaced or transferred second person use of you can also be used for the purposes of indicating self-alienation or an inner split. Margolin writes,

> A speaker could thus speak to and of him or herself in the second person, thereby creating a situation of internal dialogue or self-communication. The I-cum-you will normally involve a version of the speaker as a participant in some real or imagined narrated events, and the utilization of the "you" form may be indicative of an inner split, self-alienation, or the like. (p. 428)

**Combining the general and specific you**

Some types of you usage are both general and specific in that they do refer to one individual or person, but at the same time can refer to everyone in general. These types of you's include you in advertising, you as witness, and the esthetic you.

You is a common stylistic device used in advertising, publicity, and journalism. Morrissette (1965) notes that this style utilizes tricks and mannerisms for "assault
through self-identification" (p. 3). Readers are almost forced to enter into the advertisement as it is seemingly addressed to the individual personally. Some examples from magazine advertisements include "realize your dreams," "you'll love what you don't see," "for people and places you'll love," and "your interior design" (Victoria, April, 1999). All of these advertisement blurbs seek to draw the readers in so that, as consumers, they will make a connection with the product. These types of you's are specific because they are written for and speak to individual readers, but at the same time they are general in that they speak directly to whoever happens to read them.

A second kind of you which is both general and specific is Bonheim's (1983) you as witness, one who could see or experience something if he or she were in the place of the writer. This is similar to the general you in terms of its function, yet it suggests a specific bringing in of the reader, which is similar to the hypothetical you. The you as witness is general in that hypothetically anyone could see or have the same experience. Bonheim's example for this you type is, "Almost any day, on Plutoria Avenue or thereabouts, you may see little Mr. Spillikins out walking with his four tall sons, who are practically as old as himself" (p. 71). Any person who is on Plutoria
Avenue will see Mr. Spillikins. This kind of you is different from Margolin’s metaphorical you in that her examples were only imagined because they were in a completely different time or location. Bonheim’s example seems to imply that if anyone actually went to Plutoria Avenue, they would see Mr. Spillikins. Going to Plutoria Avenue is not outside the realm of reality or possibility as Margolin’s examples of seeing Napoleon and traveling to Mars are. This kind of you is specific in that only those who actually go to Plutoria Avenue can identify completely with the you pronoun. Anyone, hypothetically, could see Mr. Spillikins, but only those who actually have, or may, will identify wholly with the you here.

A final type of combination you is Morrissette’s (1965) esthetic you. This type of you is much more difficult to define because it is a combination of several of the classifications of you suggested by other researchers. The esthetic you is used primarily as a stylistic device to create a mood or feeling through the switching of pronoun referents. Morrissette examines portions of Hemingway’s A Farewell to Arms for a sample of such pronoun shifts:

I would like to eat at the Cova and then walk down the via manzoni in the evening and cross over and turn off the canal and go to the hotel with Catherine Barkley...I would put the key in the door and open it and go in and then take down the telephone and ask
them to send a bottle of capri bianca in a silver bucket full of ice and you would hear the ice against the pail coming down the corridor and the boy would known and I would say leave it outside the door...And when it was dark afterward and you went to the window... that is how it ought to be. I would eat quickly and go and see Catherine Barkley. (8)

These shifts between first and second person indicate that the reader is invited to relate back to the mood or feeling in the experience through the momentary use of you. This esthetic you used by Hemingway is also a generalizing you, meaning one, or a hypothetical you, such as is used in the phrase “you went to the window.” Close analysis of Hemingway’s uses of you reveal that although there is always a connection between you and the protagonist, there is not always a clear reference to the reader. The different uses are esthetic in purpose as they function to create a mood or feeling for the reader as well as to create identification with the experiences of the protagonist.

These three categories of nine types of you’s begin to show the complex meanings of you implied by writers and interpreted by readers. One theme that emerges in researchers’ discussions of these categories is that when readers are addressed by the second person pronoun they become part of the text or the author/narrator in a way that they do not when they read narrative in the first or third person. The next section considers this often
complex relationship between writers and readers when you is used as a pronoun referent.

1.2 Blurring of boundaries between readers and writers.

Literary criticism, in its work with you, has primarily explored the ways the pronoun can make more complex the boundaries between the reader or narratee and the writer or narrator. Phelan (1994), for example, examines the way second person affects the concept of audience. He asks the question readers would ask, possibly subconsciously, when they see the word you in a text, "who do you mean by you?" The blurring of the lines between the observer of a story and addressee occurs when you is used deliberately for multi-layered purposes, such as with the protagonist you. Readers, in the audience, are moved between the positions of addressee and observer. Consequently the dividing lines between the two positions become vague. The use of you is the key factor which stylistically causes the effect of bringing the reader into the action of the text.

Fludernik (1993) cites two examples of texts to illustrate the complication you creates between reader and author. Two novels, All the King’s Men and Lie Down in Darkness, both “illustrate with surprising clarity how a potential, conjectural ‘one’ becomes transformed into the addressee’s fictional action and [you] from there goes on
to replace an experiential I which in turn can resurface as the first person narrator’s I” (p. 236). Fludernik quotes Warren’s All the King’s Men as an example of this transformation.

The local I rode puffed and yanked and stalled and yawned across the cotton country. [...] We would stop beside some yellow, boxlike station, with the unpainted houses dropped down beyond, and I could see up the alley behind the down town [...] But as the train pulls away, a woman comes to the back door of one of the houses—just the figure of a woman, for you cannot make out the face—and she has a pan in her hands and she flings the water out of the pan [...] The train pulls away, faster now, [...] You think that if the earth should twitch once, as the hide of a sleeping dog twitches, the train would be jerked over [...] But nothing happens and you remember that the woman had not even looked up at the train. You forget her, and the train goes fast, and is going fast when it crosses a little trestle [...] And all at once you feel like crying. But the train is going fast, and almost immediately whatever you feel is taken away from you, too. (Warren, 1974, p. 75-76)

This changing of pronoun referents draws the readers into the narrative first as they identify with the experience of the protagonist and then through transformation into the experiencing I. There is also a type of validation of the experience through the use of the second person pronoun. The writer implies that what he saw and experienced was what anyone else would have seen or experienced. When he writes, “you cannot make out the face” he is implying that no one could have made out the face. Thus, the experience is verified or enhanced
through an identification with first the protagonist and then the sense that, as the reader, you yourself are experiencing the events or emotions of the story. As this switching occurs, the normal lines between reader and writer are slightly changed so that the reader becomes the one experiencing the events of the narrative. It is even in the use of the general you that Fludernik's believes the distinct lines between writer and reader can begin to blur.

If you functions to bring readers into the text and to take them out of passive roles, what happens when readers cannot identify with you? A complicating factor brought about by the use of you is addressed by Irene Kacandes in a 1993 article, "Are you in the text?: The 'literary performative' in postmodernist fiction." She discusses features or styles which impede readers from becoming the you or addressee of the text. She argues that you is commonly used to bring readers into the text, but sometimes breakdown occurs when readers cannot identify with the you used by the author. Features like naming, implying gender, and discrepancies of chronology hold readers back from becoming the you of the text. Kacandes cites McInerny's *Bright Lights Big City* as one example of breakdown between authors and readers.
You are not the kind of guy who would be at a place like this at this time of the morning. But here you are, and you cannot say that the terrain is entirely unfamiliar although the details are fuzzy. You are at a nightclub talking to a girl with a shaved head. (McInerny, 1984, p. 1)

Since I am not a man, have not been in New York, and do not frequent night clubs in early morning hours, I am reminded that the you is not referring to me. This can also happen in languages which encode gender in verb endings and pronouns. However, as Kacandes notes there still may be “an identificatory effect caused by the irresistible invitation of the second person pronoun” (p. 142).

It can be uncomfortable to be addressed as you because the address does not always directly refer to the readers, but at the same time you can be a useful device which brings readers into the heart and experience of the text. The ways in which it does so are complicated as the functions of you vary substantially. The audience, or reader, also has a role in shaping the way you functions in the text. The following segment focuses on who writers write for and how that changes the effects of you in a text.

1.3 Types of audiences

Several researchers have taken on the task of understanding the audience, reader, or narratee in order to better understand the relationship between writers and
the complexities of the implied relationship of you in fiction. Each type of audience or reader interacts differently with the text, and all contribute to the overall outcome of any given text. Not only are there different meanings implied by you, but there are different types of audiences and narratees which, when defined, can clarify the intersection of the second person pronoun with various narratees.

Gerald Prince, in his 1980 article, "Introduction to the study of the narratee" demonstrates how you in second person narratives "constitutes a relay between the narrator and the reader, helps establish the narrative framework, characterizes the narrator, emphasizes certain themes, contributes to the development of the plot, and becomes the spokes[person] for the moral of the work" (p. 23). An aside addressed to the reader, or narratee, can clear up or defend any position of the writer, and specific facts or events can also be emphasized by direct address to the narratee. Because the relationship of the narratee and the narrator undergird the themes of the text, it is always a part of the narrative framework and helps the actual reader understand the narrator more fully. Understanding the importance and complexities of the audience or narratee is integral to an understanding of how you functions in narratives and how it affects
texts. A few categories have been identified for classifying different types of audiences or narratees.

**"Real" readers**

The first group of narratees are the individuals actually reading. They are referred to as those holding the book in their hands. They are real in the sense that they are doing the reading. For the purposes of this study, this includes composition instructors as well as peer readers. Phelan calls this group the actual or extratextual you (1994); Prince calls them "real" (1980); and Rabinowitz calls them the actual narratee (1977).

**Imagined-by and wished-for readers**

The next kind of audience or reader described by several researchers is the virtual (Prince, 1980) or authorial audience (Rabinowitz, 1977), which the author actually has in mind when she or he writes, and the ideal audience (Prince, 1980) or the ideal narrative audience (Rabinowitz, 1977), which the author wishes he or she were writing to. The ideal reader is one who can perfectly interpret "the infinity of texts found in the specific text" (Prince, p. 9). The ideal narrative audience believes the author, understands his [or her] jokes, and accepts the judgments within the text (Rabinowitz 1977). When a writer uses you to address an ideal audience there is no confusion with the pronoun referent. The ideal
audience reads just as the writer intends and therefore is intrinsically the you of the text.

Narrative Audience and Mock Readers

A unique category Rabinowitz (1977) defines is the narrative audience. This audience possesses specific information which will enable its members to comprehend and make sense of what they read. The reader in this sense joins the authorial audience and "pretends" to be a member of the imaginary narrative. For example, the narrative audience of Alice's Adventures in Wonderland will believe in the existence of talking eggs, turtles, and cards. Gibson (1950) created a similar category called the mock reader, "whose mask and costume the individual takes on in order to experience the language" (p. 266). As a reader becomes part of the narrative they relinquish some of their tastes, knowledge base, and opinions. With respect to this audience's influence on the functions of you, if a reader accepts the you form presented and participates with the writer, the result may be greater interaction with the text and better identification with the writer.

Protagonist readers

A final type of audience or reader relates directly to the specific types of you usage seen in Bonheim's (1983) you as protagonist and Fludernik's (1993) self-
address you. Phelan (1994) calls this reader the intrinsic or textual you—narratee-protagonist. A protagonist or intrinsic reader is an audience which becomes the you of the text through identification with a central character referred to with you.

Composition students’ audiences

The research reviewed above suggests that the uses of you and the complexities of narratee or audience have complex effects on fiction and personal narratives. Since personal narratives are often a core of the writing done in composition classes, and because students often use you in their work, understanding the uses of you and the relation between you and reader or audience is important for composition instructors and those in related fields.

As Prince (1980) explains, you serves as an important indicator for readers. It helps readers understand the author and her or his intentions, purposes, and emphases more clearly. A major goal for student writers, especially when retelling life events, is to be understood. Although instructors are often the primary implied you in student texts, they are not the only ones who read student papers. As both teachers and peers read student work, they can look through the eyes of student writers in order to believe in the authority, judgment, and abilities of the author. On all of these levels, and
possibly more, narrators with the help of you can support, clarify, define, and emphasize their intentions to their readers. The you used in student compositions may not always have purposes as uniformly complex as those that researchers have posited for published texts, yet it is also important not to underestimate the nuances of meaning and style even at a beginning level. Discussion of different kinds of readers and audiences is an important step towards a better understanding of the uses and effects of you in student narratives.

The second person pronoun clearly has a multitude of meanings and effects on texts and readers. You changes relationships between writers and readers because it blurs the boundaries between the person reading the text and the protagonist or narrator of the story. Different kinds of audiences and types of you’s also contribute to the framing of the text, the characterization of the narrator, and what is emphasized in the text.

1.4 You for specific purposes

In discussing you, it is also important to note that although existing research has offered insights into narrative and literary uses of you, little work has been done with the complexities of pronoun usage outside of fiction. However, recently work in the area of English for Specific Purposes has been done with pronoun usage in
scientific journal articles (Kuo 1999) and in university level math classes (Rounds 1987). In an empirical study of personal pronouns in scientific journals, Kuo found that the second person was rarely used, but indefinite references, such as one, were extremely common. The conclusion in this case is that you may sound offensive or "detached since it separates readers, as a different group, from the writer" (p. 126). This is strangely opposite of the way you is used in narratives to draw in the reader. Kuo found that the indefinite pronoun one can be used to mean researchers in general or can function as an imperative.

In another study of English for specific purposes, Rounds (1987) worked with remapping of pronouns in university math classes. Many of the instructors redefined the first and second person pronouns to include the indefinite and third person reference for greater identification with students. Rounds notes that you is traditionally "defined as the individual addressed in the present instance of discourse containing the you" (p. 16). An example of a traditional use of you is "do you want me to write that out?" An example of redefining or remapping the pronoun referent is the following, "if you take zero, and you take points over here, they’re all going to just behave like this, you get those points closer and closer
and closer..." (p. 17). The you used here is not simply the students doing the problem, but conceivably anyone past or present doing calculus. The you here could be an indefinite one marked for the speaker or addressee.

The extensive work that has been done in categorizing different types of you’s and understanding the differences between various types of audiences is an important foundation for necessary continued research with you beyond literature and fiction. Compositionists, linguists, and basic writing experts are needed to untangle the many meanings implied and stated by you as a pronoun choice, particularly in texts that their students may read and write. As a composition instructor, I am especially interested in the lack of conclusive research related to the uses of you in student writing. My aim in this thesis is to draw from previous research and apply classifications of you to student compositions written in various genres. An important starting place for understanding you in student compositions is the instruction students receive from teachers and handbooks on the uses of you in writing. Thus, the following chapter discusses what composition instructors believe about you usage in English classes and what writers’ handbooks teach about you and why.
Chapter Two — Perceptions of you by composition instructors and writers' handbooks

Current research has begun to demonstrate that you brings complexity to relationships between readers and writers in novels, journal articles, short stories, and student papers.

Although research has tackled some of the more complex questions regarding the uses of you in fiction and literature, little work has analyzed uses of you in student writing or the instruction students receive about this pronoun. As we begin to focus on you in the composition classroom, it is important to understand the messages students receive about you and whether those adequately represent the ways writers can use this pronoun to achieve various rhetorical effects.

This chapter analyzes what is predominantly taught in college writing regarding you, based on my analysis of eleven mainstream composition handbooks. Drawing on instructors' surveys, I will also examine the intersection between instructors' ideologies about you usage in composition classrooms and what handbooks teach about you usage.
Avoiding you in formal writing

2.1—Handbooks as guides

Virtually every college writing course requires purchase of a handbook for editing, formatting, and grammar in the class and for writing beyond the classroom setting. The information contained in handbooks can be overwhelming; composition students are given many explanations and admonitions regarding parts of speech, common mistakes, and general usage. Although there is a host of writers' handbooks on the market with different layouts and organizational schemes, the content is for the most part quite similar. Contained somewhere in most texts is instruction regarding the uses and misuses of you. This information may be read independently by students; however, composition instructors may also adapt some of the handbook's guidance on you for in-class discussion or for feedback on student papers.

Instruction regarding the use of you in most handbooks is generally unanimous. Each of the eleven handbooks I worked with (see Appendix A) contained one or both of the following instructions: you must not be used for formal writing and/or you should not be used as an indefinite pronoun, "referring to nonspecific persons or things" (Quitman Troyka, 1998, p. 48). Thus, it seems that students are not getting mixed messages from
handbooks. Although some handbooks more adamantly forbid the use of you, while others encourage students to use you only when referring to the reader, there is a unified presentation of the second person pronoun as a form to be used very cautiously in college composition. Examples from handbooks follow:

(1) You should be used to refer to an actual reader (Aaron, 1997, p.142).
(2) You is not considered an indefinite pronoun (Quitman Troyka, 1998, p. 96).
(3) In casual speech, people often use it, they, and you with no definite antecedent. In academic writing, use specific constructions (Fulwiler, Hayakawa, & Kupper, 1996, p. 192).
(4) Do not use you to mean people in general. Use it only to address the reader directly (Raimes, 1999, p. 311).
(5) Substitute specific words for you when the antecedent is not clear. Eliminate a vague use of you (Axelrod and Cooper, 1998, p. 239).

As these five examples are representative of the eleven handbooks considered in this study, uses of you which do not refer directly to the reader are generally considered improper. Several of the eleven handbooks, for example, state clearly that you should not be used as an indefinite
pronoun. Their concern appears to be with vague antecedents. In terms of the categories reviewed in the previous chapter, this would exclude any general, instructional, or metaphorical use of you from student papers. Four of the handbooks mention the importance of avoiding you in formal or academic situations. Hacker's (1995) A Writer's Reference, for example, states that "except in very informal contexts the indefinite you is inappropriate" (p. 146).

Handbooks are an interesting starting point for understanding the instruction students receive regarding the uses of you in composition. However, a more direct influence may be the instructors themselves. My interest in how composition instructors deal with you in student writing led to the creation of an instructor survey (see Appendix B). The aim of the survey was to shed light on teachers' perceptions of student uses of you in the composition classroom as well as their presentation of you in the classroom and their rationale for this instruction.

2.2 -- Instructors' survey

Survey group

Surveys were sent to approximately forty instructors including most of the English faculty at Crafton Hills College (twenty-nine) and about half of the English composition part time faculty at CSU San Bernardino
(eleven). Their courses ranged from pre-freshman composition basic writing courses, to more advanced writing classes, although the large majority of these teachers taught freshman composition. Of these forty instructors, twenty-three instructors responded to my survey.

Format and purposes of the survey

The format of the survey was based on one designed by Dr. Rong Chen for his work with passives. The first question was designed to elicit how often teachers encounter you in student papers: in one to three papers per writing assignment, in a quarter of the papers per writing assignment, in half of students' papers per writing assignment, or in almost all student papers. I chose to have instructors frame their estimation in terms of writing assignments because it is easier to think of a whole set of papers for a particular assignment than all the work done in a semester or quarter.

The second question asked teachers about different uses of you in student papers. In an attempt to understand what these teachers' students mean by you, I created four categories of you's and asked instructors to "circle the most common meanings students are trying to convey when they use you." The four categories are you the reader, you meaning everyone in general, you which
enables the readers to imagine themselves in the story, and a "how to" kind of you. Instructors were also given the opportunity to add an "other" type of you they saw in student work.

The third question asked instructors what guidance they give students about you, in order to ascertain whether most teachers say anything about the second person pronoun and how adamant they are about its use. I have observed classroom instruction in which the instructor spoke strongly against the use of you, but because some instructors stay away from prescriptive instruction, my hypothesis was that they were silent on the matter.

The fourth question was created in hopes of understanding the influences on teachers' views on you. "What has been instrumental in your own understanding of this form and its use in composition?" Personally, I had never been exposed to theory regarding the written use of you and yet, as a composition instructor, I have formed my own ideas about you's place in writing. I was interested in how other teachers formulated their pedagogical stances regarding you.

Finally, teachers were asked "does your view on the use of 'you' vary according to specific styles or types of writing? If so, please explain." The point here was to compare the unanimous and almost rigid teaching of you in
handbooks with instruction given in the classroom. My own understanding of you has been influenced by the idea that there are specific instances of writing which can be enhanced by the use of second person pronouns and there are others that cannot. I wanted to know if other composition instructors believed the same.

Results

As shown in Table 1, in response to the first question about frequency of you in student papers, instructors were spread evenly across the four options. That is, six instructors circled "one to three papers" and six circled "one fourth of the papers." Seven answered "half of all papers," and five answered "almost all papers." Thus, all of the instructors reported observing you in at least some of the students' papers although they varied on exactly how many. Some instructors even specified that at different points in the term you would appear more or less frequently. According to the responses, you is much more common at the beginning of the term and in beginning level classes than at the end of a term and in higher level writing classes.
Table 1
Survey results: "How often do you see you in student papers?"

<table>
<thead>
<tr>
<th>Survey choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3 per assignment</td>
<td>6</td>
</tr>
<tr>
<td>One fourth of papers per assignment</td>
<td>6</td>
</tr>
<tr>
<td>One half of papers per assignment</td>
<td>7</td>
</tr>
<tr>
<td>Almost all papers per assignment</td>
<td>5</td>
</tr>
</tbody>
</table>

As shown in Table 2, the second question generated interesting results regarding the functions of you in student papers. Most instructors circled more than one kind of you as commonly used in their students' work. The majority (n=19) chose you meaning everyone in general, referred to in previous research as the general you or a substitution for "one." Nine chose the you which explains how to do something (the how-to you). And seven each selected the you meaning the specific reader and the you used in order to imagine being involved in the story (i.e. the hypothetical you). Thus, according to instructors, the general you mentioned in many articles on pronouns in literature apparently is a common form used by students as well. The combined type of you was not specifically
mentioned by instructors, although it is common in student samples (see chapter three).

Table 2

Survey results: "What are students trying to convey when they use you?"

<table>
<thead>
<tr>
<th>Survey choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>You the reader</td>
<td>7</td>
</tr>
<tr>
<td>Everyone in general</td>
<td>19</td>
</tr>
<tr>
<td>If you were in the story</td>
<td>7</td>
</tr>
<tr>
<td>How-to</td>
<td>9</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
</tr>
</tbody>
</table>

Specific instruction from composition teachers

With respect to the third survey question about the instruction teachers give about you, a common answer was that you is informal and should be avoided.

(1) In our class, try to avoid since we are not writing journals, but writing academically.
(2) Do not use you for anyone in general or as though the reader were present.
(3) I don’t allow the use of you in formal writing assignments.

This kind of pedagogical view is linked to and possibly based upon what many handbooks say regarding you. This
begs the question of what constitutes formal writing, an issue that will be taken up in the final chapter.

Several respondents noted that in the case of directly referring to the audience or for writing an instructional piece you is acceptable. This also correlates with some handbook admonitions. Other instructors answered, more specifically, that it is the shifting between first and second person which is disquieting for readers and should be avoided.

(1) I caution my students to be consistent, to avoid shifts into second person.

(2) if the student has started such reference in another person, the student is not to switch inconsistently between one person and another.

One instructor gave the example "My boyfriend is so adorable; when he looks at you, you feel like singing" as an illustration of switching between first and second person voice. The above example is an excellent one because it is exemplary of a common way students use you, revealed in my analysis in the following chapter.

Samples from published texts in chapter one of this thesis show consistent switching between pronouns and person. The rhetorical effect is a bringing in of the reader to the action of the text. A fine line exists here
between celebrating the skill of authors who create this effect with the switch and criticizing students who may not realize they are switching between pronouns.

What has influenced instructors?

Several respondents referred to handbooks or previous instructors as primary influences in their understanding of you, but other answers were equally telling.

(1) My college comp instructors never allowed its use, it’s too informal.

(2) Handbook discussions, common sense, reading good writing styles.

(3) Hacker handbook. If it wasn’t written there, I wouldn’t have any other explanation/support.

(4) various style guides, reading, class discussions, interaction with colleagues.

(5) it [you] is also more prevalent in papers that display other difficulties with levels of formality.

Interestingly, these answers suggest that instructors’ views on you stem primarily from colleagues, handbooks, and reading. If instructors are referring to reading published texts, then they are suggesting that what they read does not contain you, at least in the ways students use it.
An interesting side note is that six instructors put a question mark or implied that they had not thought about where or why they came to understand you and its uses.

(1) don't recall my source.
(2) nothing particular.
(3) I can't say I ever studied it specifically.

This may be insignificant, or it may be indicative of pedagogy or the lack thereof surrounding you in composition classrooms. That is, some instructors may not have a conscious theoretical or experiential justification for their instruction on you, although only one instructor responded to the question, "what direct instruction, if any, do you give students regarding the use of you?" with the answer, "none."

2.3 -- The intersection of handbooks and classroom instruction.

Handbooks and classroom instruction seem to be for the most part aligned in their guidance for students on you. Almost every handbook stresses the importance of avoiding you, and generally instructors see its use as a detractor, only useful in specific types of writing. Instructors also suggest they have been influenced by colleagues, handbooks, and reading. However, a large portion of the instructors report that some or many of their students continue to use you in their writing.
assignments. The continued use of you in student papers and the similarities of their uses to those of published authors' discussed in chapter one raises questions about whether the guidance on you is problematic for students. Thus, it seems that a more careful look at what students are trying to communicate when they use you is necessary as is a better understanding of the ways you can function in texts.

The purpose of the next chapter is to investigate some of the patterns in student uses of you in college composition. In considering possible influences on student you usage, the analysis also compares you's from student papers with kinds of you's outlined in chapter one as well as you's used in one college composition anthology and several other contemporary texts.
Chapter Three -- You in student papers and contemporary written texts

3.1 -- Introduction

Because of the prevalence of you in student papers, an understanding of how you can influence a text as well as what students are trying to communicate when they use you is important for composition instructors. As I made my way through my first terms teaching English 101, I noticed that you was a common feature in many student papers. I sought counsel from other instructors and tried to explain to students that the use of you can be confusing for readers. I even forbade students from using you in particular assignments. However, students continued to use you. I decided to look more carefully at what students were trying to convey through their uses of you, so I began to collect samples of papers which contained uses of any form of you (e.g. you’ll, you’re, your, you’d). After almost a year, I had collected approximately sixty papers with examples of you therein. Drawing from research on the uses of you in literature and my observations from student papers, I created a categorization designed specifically for composition uses of you, and I analyzed student uses according to this framework. My hope was to establish a classification system to inform students about how to use you.
deliberately and effectively. My methods for collecting and analyzing this data, as well as the findings of this analysis, are reported in this chapter. Through this study I hope to understand how and why students use you in their work when many of their instructors and most writing handbooks forbid it. A secondary purpose of this chapter is to analyze how you functions in published texts, specifically in one college composition anthology and in several issues of *The New Yorker*. Similarities between you usage in these texts and in the student papers may shed light on influences on student writing and raise questions about the appropriateness of current teaching approaches regarding you and classroom instruction students receive regarding you.

3.2 — Methodology

**Subjects**

The subjects I used for my collection of you samples were students in my classes between Spring 1998 and Spring 1999. I taught a total of ten classes over the year period, and I had roughly twenty students in each class, totaling approximately one hundred students over the year, not including those who did not complete the course. I taught classes at CSU San Bernardino, Crafton Hills College, and Community Christian College. Many of my students were entering freshmen, in their late teens and
early twenties, but some varied in terms of life experience and age. Only a small percentage were nonnative speakers of English and most were Caucasian. Many had taken a basic writing course to prepare them for English 101.

Assignments and Instruction about you

In the Spring of 1998, I began classes with some discussion on the differences between formal and informal writing, and the importance of avoiding you in any formal writing assignments. Of the five major projects students completed that term, four were formal. They included two narrative type papers, one research-based paper, and one analytical type paper. The fifth one was a conversation which reflected normal speech and was not formally structured. As previously mentioned, my admonition against you did not hinder some students from using you in their work. In the Fall and Spring of the next two terms, I explained that you resulted in complexities for readers, but gave no specific instruction about the uses of you, and the results were similar.

Procedure/Analysis

My methods consisted of collecting specific examples of any form of you in student papers for later analysis. I did not count any you’s used in quotes, and I only used the five writing projects my classes required, not journal
or daily work. Of the approximately four hundred papers I read, I found sixty papers with a significant occurrence of you therein. Once I had compiled my samples (see Appendix C) I began to read and re-read them searching for patterns with different kinds of you’s used for different functions. I did not manipulate my assignments or purposes of English 101 in order to elicit you’s. I simply took note of them when I came across them. I analyzed the nuances of meaning that students were trying to communicate when they used you, and I classified their you uses into the three main categories of general, specific, and combination of general and specific, previously discussed in chapter one. Below I present six kinds of you’s which fit into the three main categories. These are the general you, the hypothetical you, the moralizing you, you the reader, cliché you, and you the writer.

Results
1. General uses of you

A common type of you seen in student compositions is the general you, referred to by many researchers reviewed earlier. This type of you is a substitution for “one,” meaning anyone in general. Consider the following examples from the student papers:
(1) ...the president elected would always be a man to trust, a man to make you feel that America would always be the best country in the world.

(2) You shouldn’t think that such kind of entertainment is uncommon -- it is very typical.

(3) It is natural to want to be close to those whom conceived you. It is also natural to want to love them and to desire for them to love you back.

(4) I never found out about the words that were behind the music or the feeling you get when you really get into the listening mood.

Students are often encouraged, in fact, to use "one" instead of you. Because it is not as often used in spoken English, the result can seem too formal. Some examples of "one" in the student papers are shown below:

(1) While walking down the boardwalk in Venice one will cross paths with modern day hippies...

(2) This activity involves the use of one’s imagination as well as a great deal of money.

(3) To choose a good and family-like nursing home for one’s grandparents, one needs to observe and research the homes they plan on taking their loved one’s.

The general you is not a clear cut category which excludes all other usages of you. Although there is considerable overlap between categories, the main sub-categories under
the general you category are the hypothetical you and the moralizing you.

The hypothetical you

Student writers, perhaps in an effort to help readers understand what they were feeling or experiencing, may use a hypothetical you to draw readers into the situation. That is, the you suggests that if the reader were there in the narrative, he or she would experience the same emotions, sights, and sounds that the writer did. For example,

1. We used to party together all the time and he always kept you laughing.
2. You can hear the graduation song start to play and it is so loud you could probably hear it a mile away. The line starts to move slowly, but then once out of the gym the music and the families in the crowd got so loud that it made your heart pound.
3. As I strolled across you could hear the creaking of the wood against the nails.

These examples are hypothetical in the sense that any person who was in the place of the writer would have experienced the same thing. Through this understanding and with the use of you, the writer creates a verification in which writers confirm the emotions or experiences they felt.
Moralizing you

This type of you is often found at the end of a narrative when the writer sums up his or her message in hopes of convincing the readers that they should follow certain advice or learn a specific lesson. The following are examples of this category from student papers:

(1) Throughout the book there is one overall theme that sticks out; you reap what you sow.
(2) It does not matter where you go or what you experience, you will always remember the times shared with loved one’s.
(3) The article showed me that whatever you do or say, your priority should be to make sure you are offering the most sincere effort and truth possible, because it might be the last time you have that option.
(4) It goes to show that if you hang out with the wrong crowd, you get into trouble even when you don’t intend to.
(5) Not only are you jeopardizing your own life, but of the ones in your care and anyone else on the road.

In these examples the writers were communicating general principles to their readers. The moralizing nature of these statements is clear. These students are giving advice so that their readers, the intended you, can see
that they learned something from the experience and others should learn the same.

2. Specific uses of you

Much like the courtroom, self-address, and protagonist you's discussed by researchers, you can be directed toward more specific audiences, and students at times direct you's in their papers to specific readers or audiences. I have classified these as you the reader.

You the reader

This category certainly overlaps with the general you but is distinct in that the real reader of the piece seems truly to be the intended referent of you. There are none of the roadblocks which Kacandes (1993) refers to deterring the reader from identifying with the you. The reader seems to be directly addressed in the following student examples:

(1) You can't see her face in this picture, but I guarantee you she was smiling.

(2) As you look at this photograph that I think says a thousand words, you will probably see a group of men posing for a picture at some type of function.

(3) Can you just see all of the possibility of friendships and people to go clubbing with in this community?
(4) To understand this story, it is really important that you understand the organization called...

(5) You shouldn't think that such kind of entertainment is uncommon -- it is very typical.

The nature of audience specificity here can, in fact, be difficult to perceive. However, the writers in the above instances are not referring to everyone in general. They are addressing their reader almost personally, as if they were leaning over and speaking into the ear of the reader or sharing some kind of confidence with the reader. For example, the first example addresses the reader specifically with two you's. The first is confidential and personal in that it assumes a relationship between reader and writer in that both are viewing the same photograph, which was actually turned in with the paper. The second example is a personal guarantee and also communicates undisclosed information about the person in the picture. The reader cannot see the face, but the writer gives the inside information to the reader in a personal way. Although different readers can step in and be the specific audience, this kind of you usage is different from the general use of you which can always be replaced with one and which refers to anyone in the world.
3. Combination of general and specific you’s

Cliché you

The cliché you is used in quips or clichéd phrases. At times it refers directly to the reader and at times it is more general in nature. The following are some student examples:

(1) Life can take many different paths that could turn your world around.
(2) So, as you can see there is not really much that connects...
(3) You could say he was a little “wild” growing up.
(4) I was always taught that life is what you make of it.
(5) This is not your average game of bingo.

Cliché types of you’s are often informal and can be directed at a particular reader or everyone in general. In example one, the your is general because it refers to all people in life. In the second example, the you is referring directly to the reader, as everyone in general is not privy to the information or story that is being shared.

You as the writer

Similar to the you as protagonist, discussed in chapter one, is the you as writer. This occurs when students want to communicate that something happened to
them but instead of using the first person pronoun style, they use the second person pronoun inserted at points in the narrative. This style may be used to mask emotions or to draw the reader into the situation. It is similar to the generalizing you in that one could be used at times to replace you, and it is similar to the hypothetical you because it can ask the reader to imagine being in the shoes of the writer. This kind of you is also very specific because the writer uses you to say what he or she was feeling or experiencing at a particular time.

(1) As your there standing, waiting for them to tell you to get behind pit wall for the race, you feel like an ant in New York, looking around at all the people in the stands, hoping you do not do something wrong.

(2) In the air you could feel the tension and anxiety as I take a look at the New England landscape as a resident of the east coast for the last time. This kind of you communicates what the writers were feeling, and their experience is validated through identification by the reader. It is as if anyone who was in behind the pit wall or flying through the air would feel the exact same things the writers did.

Thus, the student compositions included a variety of you types similar to those found by researchers analyzing
you in fiction, including the general you, the hypothetical you, you the reader, and the protagonist you. Not every type of student you fits neatly into the classifications of current researchers, but the three main categories of general, specific, and combination clearly parallel student you usage. In the student compositions, some types of you’s occurred more frequently than others.

Frequency of different you’s in students’ writing

As shown in Table 3, the hypothetical you occurred with the most frequency in the student sample. Approximately 32% of the 252 you’s could be viewed as hypothetical, that is implying that if the reader were in the situation she or he would feel or experience a certain thing. The second most common you, representing 29% of the examples, was the general you, which can be substituted with one. Twenty-one percent of the you’s, the third most common type, was you the writer. You the reader and the cliché or phrasal you tied for the fourth most common kind of you in student papers. Thus, it was not as common to see student writers directly addressing their readers, and they used cliché phrasal types of you’s only six percent of the time. The least common was the moralizing you.
The findings from actual student papers confirm what might have been predicted from the instructor surveys where the most commonly reported you was the general you. In these student compositions, the general you was, in fact, the second highest in frequency of occurrence, and the hypothetical you, the most frequent you in those papers, is also under the larger category of general you. However, also of interest in these results is the frequent use of you as writer, in which students communicate what they were feeling at a particular moment in a way that suggests anyone else would feel the same. These findings indicate that students are not randomly inserting you, but

<table>
<thead>
<tr>
<th>Types of you's</th>
<th># of instances in 60 papers</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>General</td>
<td></td>
<td>167</td>
</tr>
<tr>
<td>• General “one”</td>
<td>74 (29%)</td>
<td></td>
</tr>
<tr>
<td>• Hypothetical</td>
<td>80 (32%)</td>
<td></td>
</tr>
<tr>
<td>• Moralizing</td>
<td>13 (5%)</td>
<td></td>
</tr>
<tr>
<td>Specific</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>• You as reader</td>
<td>17 (7%)</td>
<td></td>
</tr>
<tr>
<td>Combination</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>• Cliché</td>
<td>16 (6%)</td>
<td></td>
</tr>
<tr>
<td>• You as writer</td>
<td>52 (21%)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>252 (100%)</td>
<td>252</td>
</tr>
</tbody>
</table>
rather, like published authors discussed in chapter one, are using it as a device to help them verify their own experiences.

The student samples of you demonstrate that students are communicating different things when they choose to use you. They are doing more than mirroring spoken English and they are not simply using you to replace a more formal "one." If students are not parroting spoken English, what are the models students have for writing which contribute to their understanding of you in writing?

3.3 -- Influences on student you usage: You's from published texts.

Students use you frequently and to communicate various nuances, although they may not be doing it deliberately. Why do students use you so liberally? One possibility may be that they see you in print culture, perhaps even in their reading anthologies for composition courses. In light of the advice from writers' handbooks and composition instructors, one would predict that you would be absent from the anthologies used in the classroom. However, while teaching from one popular anthology, Patterns for College Writing (Kirszenr and Mandell, 1998), I noticed instances of you throughout its texts. From scanning through each of the 62 selections, excluding background on authors and instructional notes by
the editors, I found that over fifty percent of the selections had you at least once outside of quotes. These selections were from a variety of genres (e.g. autobiographies, commentaries, short stories, and instructional or "how-to" pieces) and used various rhetorical strategies including exposition and narration. Interestingly, the you samples in the anthology reflect many of the you functions in student papers (see Table 4). Below, I offer a description of some of the you types found in my informal analysis of the anthology readings.

Table 4

<table>
<thead>
<tr>
<th>Categories</th>
<th>Occurrences in texts</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>General</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• &quot;one&quot;</td>
<td>12 (4%)</td>
<td>179</td>
</tr>
<tr>
<td>• Hypothetical</td>
<td>167 (59%)</td>
<td></td>
</tr>
<tr>
<td><strong>Specific</strong></td>
<td></td>
<td>62</td>
</tr>
<tr>
<td>• MLK's audience</td>
<td>21 (8%)</td>
<td></td>
</tr>
<tr>
<td>• Specific person</td>
<td>12 (4%)</td>
<td></td>
</tr>
<tr>
<td>• Personalized reader</td>
<td>29 (10%)</td>
<td></td>
</tr>
<tr>
<td><strong>Combination</strong></td>
<td></td>
<td>42</td>
</tr>
<tr>
<td>• Writer and general</td>
<td>36 (13%)</td>
<td></td>
</tr>
<tr>
<td>• Cliché</td>
<td>6 (2%)</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>283 (100%)</td>
<td>283</td>
</tr>
</tbody>
</table>
Like the student papers, the published essays contained the general you, which can be used as a substitute for one.

(1) To understand rape you must study the past (Paglia, p. 560).
(2) ...the look...indicated they both understood that you had to have certain things before you could know certain things (O'Connor, p. 429).
(3) It is strange how much you can remember about places like that once you allow your mind to return into the grooves which lead back (White, p. 142).
(4) Not when you can catch the next plane out of the country, or pick up your duffel bag and head for home (Scheller, p. 289).

These instances of you are general in that they refer to all readers. In each of the examples the word "one" could replace the you and the meaning would retain the general sense of the pronoun.

There are also hypothetical uses of you similar to those seen in student papers.

(1) You could see the agony of it jolt his whole body... (Orwell, p. 96).
(2) When you had no money for the filling, a poor man's taco could be made... (Burciaga, p. 458).
Imagine letting some white woman rename you for her convenience (Angelou, p. 78).

When you are inside the jungle, away from the river... (Dillard, p. 132).

These examples encourage readers to imagine themselves in the place of the writer. Dillard, for instance, creates the image of a rain forest and invites readers to imagine themselves experiencing the jungle. The main idea of her story is that if you are deep in the jungle you will forget the rush of life and appreciate it anew.

The second main category of you usage is the specific you, also seen in student papers.

A male student makes a vulgar remark about your breasts? Don't slink off to whimper...Deal with it (Paglia, p. 561).

Has your father been brutalized? Sue Oedipus and call Hamlet as a witness. Do you hate your mother? Blame media and Joan Crawford (Stone, p. 581).

Now if you aren't smiling to yourself over the prospect of Daffy's beak whirling around his head like a roulette wheel, stop reading right now (Siano, p. 591).
(4) I cannot give you much more than personal
opinions on the English language and its variations
in this country or others (Tan, p. 393).
The effect of this kind of you usage is that the reader
feels as if he or she is somehow being addressed directly.
For example, Tan almost leans over and confidentially
shares with her reader her limited knowledge on the
English language, and Stone directly asks his reader
charged questions. Thus, these you's are not everyone in
general, they are more personal forms for a specific
audience.

Some forms of you found in the anthology texts were
neither general nor specific, but rather a combination of
both. The types most commonly seen in student writing are
the cliché you and protagonist you or you the writer.
Both appear in the anthology selections as well.

(1) [cliché] You know, adults -- those doofuses with
the torches, trying to burn up Frankenstein in the
old mill (Siano, p. 598).

(2) [you as protagonist] Your imagination comes to
life, and this, you think is where Creation was begun
(Momaday, p. 136).

(3) [you as protagonist] You wonder if the Negro has
completely lost his sense of identity, lost touch
with himself (X, p. 220).
(4) [you as protagonist] One day if you make rank you will be promoted to driver or pump operator or lieutenant and you will discover what it feels like... (Brown, p. 235).

The third example is from Malcolm X’s piece “My First Conk.” It describes part of his journey from his desire to be like white men to his pride and understanding of himself as a black man. He uses you in his essay, and yet he is referring to himself and his own ideological journey. The effect of you is to lead readers toward a greater understanding of and identification with his process and thinking.

The similarities between published and student you’s are not limited to texts used in composition classrooms. Pick up a copy of any newspaper, magazine, or journal and it is likely that you will find several occurrences of you there as well. In fact, in scanning several issues of The New Yorker, I found multiple uses of you, many of them similar to the kinds of you’s found in students’ work. Below are some examples:

(1) You may even be—dread thought—out of the mainstream (4/20/98).

(2) In other words, you can bring back miniskirts, but not fins (4/20/98).
You could say the movie is a movie director’s movie... (4/20/98).

The first thing you notice when you sit down with Michael Jordan... (6/1/98).

When you build a house yourself, you’re going to have a different feeling about it than other people do (6/1/98).

You may not know exactly what is going on, but you’re sure it’s something serious (3/30/98).

All of the above examples from The New Yorker are general types of you’s. Most can directly be replaced with “one” (e.g. 1-3, 6) while others are more similar to the hypothetical you used so frequently in student papers (e.g. 4, 5). Example four can also be categorized as a protagonist you as the writer is communicating his own experiences interviewing the legend. All of the above you’s are printed examples from a respected, formal periodical, and contrary to what handbooks teach, they are not pronouns directly referring to the reader.

3.4 -- Summary

The analysis of the anthology texts suggests that you is used often by accomplished writers to achieve a variety of purposes, such as bringing the reader directly into the action of the text or verifying an experience. The selections from Patterns for College Writing represent a
variety of genres of writing, and are presented in composition classrooms as models for student writers. Thus, it may be that the input provided by these texts is a contributing factor to students’ continued use of you in their composition courses, regardless of instructors’ admonitions.

As we continue unraveling the complexities surrounding you usage, it becomes evident not only that you is a complex marker used for specific purposes by writers, but that instruction by handbooks and English professors runs contrary to what exists in published texts. Students are generally told not to use you in their work, and yet their uses of you are very similar to those seen in their assigned readings. Thus, it seems that you can be used as an indefinite marker and a pronoun in “good” writing.

The next chapter discusses the key findings of this thesis, addresses the issue of formal and informal writing, and suggests ways you instruction can be applied to composition pedagogy, concluding with suggestions for further research.
Chapter four — Discussion and pedagogical implications

This thesis has highlighted complexities of you usage for writers and the conflicting messages composition students may receive about you in their writing classes. The key findings of the thesis are discussed in this chapter, along with applications for teaching you in light of inadequacies with current pedagogies regarding this pronoun, and some discussion on the issue of formal and informal writing.

You has many functions in written and spoken communication. The categorizations of you by researchers over the past thirty years (Bonheim, 1983; Fludernik, 1993; Margolin, 1990) have demonstrated that you has a role in determining the relationship between writer and reader as well as how the reader interacts with the text. However, writing handbooks and composition instructors have generally not presented you as a rhetorically useful tool, but rather have presented it as a form to be avoided, particularly in formal writing. Interestingly, despite composition instructors’ admonitions against you, the survey and student composition analysis reveal that you is used by students to draw readers into the experience of the narrative, to validate personal experiences, and to give a moral or message. Students use you at times randomly, but at other times in ways that
mirror how they see it in other forms of printed text. It is also evident that contemporary published texts such as anthologies and periodicals use you in similar ways that students do.

The student samples of you demonstrate that what commonly happens in student papers is not in alignment with handbook and classroom instruction; students keep using you in their work. The questions that arise here are "why do students use you even when they are told not to?" and "what is their intent with using you?"

First, students use you because they see and hear you constantly. It is a feature in any newspaper, magazine, or advertisement, and it is exceedingly abundant in spoken conversation. As instructors we give students models in the anthology texts and readings we assign, and even these are peppered with you's. The you's collected in Patterns for College Writing and The New Yorker fit into categories that resembled those used by students in their compositions. It is of note that over half of the journal articles and anthology selections contained you (See Tables 3 and 4). Therefore, it is no surprise that students reflect the kinds of writing they see in daily life and popular culture.

Secondly, and more difficult to answer is "what is the intent of students when they use you?" One answer may
be that students are responding to the inundation of you’s they hear, and so they are subconsciously reflecting that in their writing, or that students are following written models we give them and they see in popular culture. Another possibility, in line with the research presented in chapter one, is that students are trying to validate their own experiences, remove themselves from the emotion of an experience, or bring readers directly into their writing.

The survey responses revealed that many instructors have spent time processing the complexities of you in student writing and that they understand that there are multiple meanings embedded in the pronoun you. What is still needed is an untangling of these various meanings so that students can be encouraged to use you with purpose and to influence readers’ experience of their work instead of simply being told not to use it. General practice by composition instructors has much to offer, and learning from ones colleagues is invaluable, but simply following a set of rules because that is the norm is ultimately doing a disservice to students. As writers and teachers we know that language evolves; we have a responsibility as instructors to constantly evaluate and critique our own practice and pedagogy so that students can most benefit.
When we require students to read samples of literature and expository writing in hopes that they will model the styles and format they encounter there, we are sending them mixed messages when we tell them not to use you. It is important that we continue to teach about writing for a variety of purposes, but to unilaterally dismiss you as a possibility for writing is premature and simplistic. We must do more than tell students to stay away from you and to use you only when directly referring to the reader. We, as composition instructors, need to become more aware of the various uses of you ourselves so that we can teach students that you has a variety of purposes and effects on the audience and the text so that students can learn to manipulate and use you for different purposes.

Why are we not getting through to students, and maybe more importantly, what can we do to help students understand what their options are regarding the uses of you so that they can communicate clearly in their writing? We can begin to untangle the contradictions of you usage when we show students how and when to use you instead of simply telling them not to use it, and one of the first distinctions for writers in regards to the you question is understanding the differences between formal and informal writing styles.
4.1 Formal and informal writing styles

One of the first tasks a writer faces is evaluating the audience and appropriate level of formality of a given piece, an issue often raised by composition instructors and writing handbooks. Because we speak with more frequency than we write, it can be difficult to translate our ideas clearly into written words and even more difficult when our intent is to write formally. The similarities and differences between spoken (formal or informal) and written (formal or informal) language are complex. In academia, the emphasis on formal writing styles may be appropriate as it enables students to present themselves professionally and to complete other written tasks at a university level, but how does the formal writing style prepare students for writing outside of academia?

Formal writing is often a starting point for beginning writers so that they can begin with the “rules” and then diverge and adapt for their own purposes as they mature and develop. It is important to know how to write formally and with proper attention to normative rules, but the line between formal and informal writing is not always distinct. Business proposals, position papers, and scientific presentations, for example, are usually written in a formal tone, but does that mean you is never
appropriate for these and other traditionally formal types of writing? Instead of labeling a piece as categorically formal or informal, more importance should be placed on audience expectation and desired effect.

Writers would benefit from disclaimers alongside of admonitions against you usage such as, "in casual speech, people often use it, they, and you with no definite antecedent. In academic writing, you should use specific constructions" (Fulwiler, Hayakawa, and Kupper, 1996). Although this advice is useful, students should also be told the other side, which is you is commonly used in formal and informal writing styles for varied and multilayered purposes. As composition teachers, our main goal should be to show students how to write in a variety of ways so that they can be fluent in many later situations, not simply to enable them to succeed in our classroom and in the remainder of their educational endeavors. This brings us to the application of these principles.

4.2 -- Pedagogical applications

Recent English for Academic Purposes (EAP) research on reading and writing instruction may offer insights into how the various purposes of you can be presented. In her socioliterate view of pedagogy, for example, Johns (1997) discusses the acquisition of literacies through "exposure
to discourses from a variety of social contexts" (p. 14). Texts are understood through analyzing their social contexts and roles of readers and writers. In a later piece, Johns (1999) elaborates that a socioliteral approach (SA), "is based on the contention that texts are social; important written and spoken discourses are situated within specific contexts and produced and read by individuals whose values reflect those of the communities to which they belong" (p. 160).

This approach to teaching can be applied to instruction with you usage. In an SA approach a goal would involve much more than training students to memorize the different you types; students would be encouraged to think about what you in a given context is specifically communicating and how the writer is using that you. It is important that students see the larger picture of you usage in many contexts and for varied purposes so that they can begin to use you for their own purposes.

Johns (1997) outlines the importance of creating ways for readers and writers to work within social contracts, agreements for producing and comprehending written discourse. She designs exercises "to encourage ongoing student inquiry into texts and genres, their own literate lives, and the literacy practices of others, so that they may be better prepared to position themselves within
academic and other social contexts" (p. 92). Johns encourages students to go outside of the classroom to "observe, to question, and to develop hypotheses" (p. 105), and this may also be useful for an understanding of you usage. Students may be encouraged to analyze when, where, and why they see or hear you and how that you is a part of the context of the larger communication.

A next step is to collect samples from a single genre, for example, newspaper clippings, short stories, or magazine articles (see Appendix D). Once students have a collection of you samples, the class can begin to look at the similarities and differences of you therein. The context of the piece may affect the uses of you, and comparisons between different genres may reveal interesting things about purpose, style, and intent of the writers.

Beyond exploration outside of the classroom, it may be useful to present students with some of the classification systems discussed in this thesis. A discussion of a few paragraphs from several texts such as McInerny’s *Bright Lights, Big City* and Hemingway’s *The Sun Also Rises* is an excellent starting point (see Appendix E). Once students and instructors discuss the effects of the uses of the second person in these texts, a brief explanation of the main you categories may follow. Each
type of you category may have a student example as well as a published example so that students can begin to see the ways that particular you functions. Instructors may lead the class in a discussion of each of the you types, illustrating each with examples. Students may even be encouraged to try inventing examples of the different types of you's in sentences and longer stretches of discourse. All of this discussion should be set in the larger conversation of writing for specific purposes and specific audiences so that students are able to distinguish between formal and informal situations in their later writing and so they can tell which instances may merit the use of you.

4.3 -- Suggestions for further research

My analysis of you in one composition anthology and a few periodical issues is the beginning of what could be interesting work with you in contemporary texts. A more comprehensive and quantitative study on the prevalence of you is needed so that the contradictions existing between instructors', handbooks, and published texts may be further unraveled. At this point, however, it seems that writers' handbooks are simply not giving accurate information when they forbid the use of you so unilaterally.
Beyond that, more research in specialized situations, such as the work done by Rounds (1987) and Kuo (1999), is required for a fuller understanding of how you functions in different disciplines and professional communities. Currently, researchers are beginning to understand the implications of the nuances of meaning and affects of you on texts. Pioneering work has been done in journals such as *English for Specific Purposes*, and more is needed so that theories can be developed which will enable instructors to understand and then teach you effectively.
Appendix A - Writers' handbooks on you

"You should be used to refer to an actual reader" (p. 142).

"Substitute specific words for you when the antecedent is not clear. Eliminate a vague use of you" (p. 239).

Connors, Lunsford, A. (1997). *The everyday writer* 
"In academic and professional writing, use you only to mean you, the reader" (p. 142).

"Vague reference with *it*, *they*, or *you*.
"In casual speech, people often use *it*, *they*, and *you* with no definite antecedent. In academic writing, you should use specific constructions."
"You presents another kind of special case. When your tone need not be entirely formal, you may use you to refer to the reader -- as we just did. In academic writing, however, avoid using you to mean 'people in general.' One alternative is to use an indefinite pronoun such as *one* or *someone*." (p. 192)

"The pronoun you is appropriate when the writer is addressing the reader directly except in very informal contexts the indefinite you is inappropriate" (146).

"Use you to address your readers personally or when giving orders or directions" (p. 434).

"do not use personal pronoun such as *they* or *you* as if it were an indefinite pronoun" (p. 323).
"Stay consistent in person and number." You is not considered an indefinite pronoun in this book, and there is no specific advice on its usage except to stay consistent (p. 96).

"Do not use you to mean people in general. Use it only to address the reader directly" (p. 311).

"Use formal language when you want to sound dignified and somewhat distant from your readers." "Use informal language when you want to appeal to a wide range of readers" (p. 66)
This section mentions popular magazines such as Time or Sports Illustrated and then in the list of possibilities has "the occasional use of I and you" (p. 66).

"Make pronouns refer clearly to definite antecedents" (p. 65).
Appendix B — Sample survey

Attention CSU composition instructors:

Please take a minute to fill this out, as your input will greatly improve my chances of understanding the use of the second person singular in the field of composition for my thesis work.

Thank you for your help.

Nicole Rosenbaum

1. Generally speaking, how often do you see the use of "you" in student papers?
   • in one to three papers per writing assignment.
   • in a quarter of the papers per writing assignment.
   • in half of my students' papers per writing assignment.
   • in almost all of my students' papers.

2. Circle the most common meanings students are trying to convey when they use "you."
   • You, the reader directly -- "you can see that these reasons prompted me to act."
   • Everyone in general -- "He made you feel like a true friend."
   • If you were there in the story -- "You could see the bright pink in the sunset."
   • How to do something -- "You pull up on the throttle to lift."
   • Other --

3. What direct instruction, if any, do you give students regarding the use of "you"?

4. What has been instrumental in your own understanding of this form and its use in composition?
5. Does your view on the use of "you" vary according to specific styles or types of writing? If so, please explain.
Appendix C -- Student you samples (each number represents one student paper)

1.
- But depending on what color suit you wore, determined the amount of time and if you actually could.

2.
- When entering the church you try to find a seat that is not too close to anybody,...
  When the priest began, he asked everyone to welcome the people around you.

3.
- You could tell that the parents were as involved in the sport as the young girls where.
- There would be more games to win or lose in each of these girls' lives but as you actually sit and watch at how big a deal it is to win at such an early age it shows that in today's society winning is everything.

4.
- In my church you come listen to the mass and off you go.

5.
- ...the president elected would always be a man to trust, a man to make you feel that America would always be the best country in the world.

6.
- While walking down the boardwalk in Venice one will cross paths with modern day hippies...

7.
- Qualifying is always an anxious time as you have only one lap on cold tires (giving you less than optimum traction) to put in a good time. Drive to easy and you will be slow, drive to hard and you might crash and end up starting at the back of the field, in this case twenty-seventh.
- The main started at four-o'clock, after we had adjusted the motor again and checked closely over the kart as any little problem could put you out of the race.
8.
- If you look at the monsters at their birth they are much the same—confused and childlike.

9.
- ...stiff, pinestraw that crackled beneath your feet and if steeped on wrong it would prick you like a splinter of wood;
- Then it came time for my over fences classes, the ones where you are jumping obstacles like in the Olympics.
- What a rush it was to feel the immense power of the creature beneath you as you guided and instructed it up, over, and around obstacles.
- I started to worry, so much that you could see the seriousness and tension in my face.
- It's a great to have a talent that you perform well and win with in competitions, but you should never take it for granted and let it go to your head.

10.
- Everywhere you could hear children laughing, playing games, hanging out with friends, enjoying the warm day.

11.
- If you look on our operating coats and that wonderful posters on the wall, you will easily understand that this working on our own have taken place in the anatomy laboratory. You can also guess so because only anatomy can make people behave like this!
- You shouldn't think that such kind of entertainment is uncommon -- it is very typical:

12.
- When one travels, whether moving or just visiting, to a country that is foreign to him or her, he or she feels the contrasts rather sharply.

13.
- You should guess that there was not much exposure to either of those in a military setting.
- Interacting with these people who might have appeared strange to me before helped to show me that you cannot define a person merely by the way they look.
• I do not think that you can point to any one influence as the main source of my turnaround."
• Conquering these prejudices and facing up to what you many not understand will change your appreciation of others; as I can now tell you.

14.
• This activity involves the use of one's imagination as well as a great deal of money.
• Most of these figures are no more than twenty five millimeters in height, and are crafted to represent a range of images as varied as one could imagine.
• Weather you wanted to recreate one of Napoleons conquests, or command an army of goblins against humanity, there was some sort of game there to at least peak your curiosity.
• There is going to inevitably be placed in front of you some manner of obstacle that you and your fellow role-players will have to overcome.
• This could be a dragon that you have to slay...
• The challenging part of these games is that it usually takes the combined use of your actual wits, as well as any sort of fictitious might you can muster.
• The results produced by these dice rolls influence the course of events as they unfold around you.

15.
• Every man has the same agenda there so it gives you something to start a conversation with.
• If you say that to one of them, they would beat the crap out you so I would not recommend it.
• Where else can you hang out with your friends and meet pretty girls, and ride a mechanical bull and get in a bar fight if you like.

16.
• Throughout the book there is one overall theme that sticks out; you reap what you sow.
• This story is such a good analogy for life because one can change a couple of words around and the story can apply to one's everyday life. Just change Victor for yourself and change the monster for a problem that one has gotten themselves into.
• Just like in our own lives when one creates a problem, one must face the consequences of that problem. For example, if one chooses to have...

• So as in the book one must reap what they sow just like Frankenstein had to.

17.
• Seems if you love your car it always runs better.

18.
• You should have seen the blood drain from my sister's face as she stood there in her beautiful dress wondering what to tell her guests.
• ...I can assure you everyone cleared their plates.

19.
• Depression on this level is crippling to the point where the victim loses his or her hopes that things will get better.

20.
• We used to party together all the time and he always kept you laughing.

21.
• If you ever actually looked at how Hollywood portrays things, they almost always change many important facts.
• So, as you can see there is not really much that connects ...

22.
• Why read when you could go play on the jungle gym?

23.
• To choose a good and family like nursing home for one's grandparents, one needs to observe and research the homes they plan on taking their loved one's.

24.
• This scene started to look like one of those vacations that you saw or heard about but never wanted to experience.
• It does not matter where you go or what you experience, you will always remember the times shared with loved one’s.

25.
• Going out was a way of passing time and feeling good about you.
• The nightclubs and bars generally meant going out with your friends and trying to ask a pretty girl to dance or out on another date.
• They lifted you up when you were down.
• Friends were chosen for all the qualities you liked and not just because they happened to bare you.
• When I asked my wife before ‘what have you done to my life?’ what I meant to say was, thank you for coming along and making me complete.

26.
• ‘You just don’t try to be something you’re not, like you won’t lie about what you did last Saturday night if you are around people who would disapprove of what you did.’”

27.
• The article showed me that whatever you do or say, your priority should be to make sure you are offering the most sincere effort and truth possible, because it might be the last time you have that option.
• Now I take advantage of every situation; I understand that you are given one chance at everything and once you pass up your chance, it could be gone forever.
• What is here today could be gone tomorrow, so everyday should be lived like it could be your last.

28.
• The head table is the table that you stay at until you lose. Then there is the middle table and then the losers table is the table that you stay until you win.

29.
• I had expected something like the movies, but instead I found that you have to think and act tough in order to survive.
• As I said in an article I read about what goes on in a jail, it's no party until you have experienced the attitude you must take on to survive.

• It goes to show that if you hang out with the wrong crowd, you get into trouble even when you don't intend to.

• Being locked down means that you stay on your bunk and cannot do anything productive.

• If you got caught, you were put into the 'hole' for about seven days.

• He told me you have to act tough in order to survive.

30.

• The fire was almost out by now, only a few embers left, I could barely see his face when he said 'I can take you there in the morning if you would like to go.'

31.

• My friend would reply 'you say you understand but you won't fully until you have children of your own.'

32.

• As one descends the tiny, steep stairs, to reach the below decks, their senses are overcome with the muggy and musty air.

33.

• You watched over me for nineteen years and you aren't even my father. You never had to ask a question or assume a thing you knew the answer before we did. well that is what it seems. There was a pause in our visits from you and we did not know why. It was upsetting for all of us to not see you regularly. When you explained why the pause went on we cried not knowing that this had happened to you and your family.

• You walked with such assertiveness, but yet laid back not a care in the world. It is odd how you do this. Your in a hurry and yet your feet rush you there while your body language is saying I will make it in no time. You never swing both arms...

34.

• Never took longer than that to go to the mall and find what you wanted or lend it to a sister. Knowing you
will never see the money you lent out in the first place.

- I did not understand that one, you pay to ask if they will take you into their school.
  Now I see that if you plan right you may get it for better.

35.
- The constant suspense that filled your thoughts with ideas.
- Until you had us not only read the story but to break the story down to understand the message.
- To be told such pain when you had just returned home is wretched.

36.
- One never knows if she’s dating a potential marriage partner, so I’ve always dated with high standards.
- One must choose to either use the knowledge gained from each experience, or to wallow in the hardship of the experience.

37.
- For some “you” in quotes see “The Light.” usages = 7.

38.
- It is natural to want to be close to those whom conceived you.
- It is also natural to want to love them and to desire or them to love you back.
- Children need guidance, and if you do not nurture, love, and guide your child/children, it is quite possible that they child will grow up despising you for not fully completing your responsibility as a parent.

39.
- You can hear the graduation song start to play and it is so loud you could probably hear it a mile away. The line starts to move slowly, but then once out of the gym the music and the families in the crowd got so loud that it made your heart pound.
40. Life can take many different paths that could turn your world around.

41. As I strolled across you could hear the creaking of the wood against the nails.

42. for some you’s in quotes see this paper.
   Not only are you jeopardizing your own life, but of the ones in your care and anyone else on the road.

43. The positive effect of this is the price to hire a lawyer has dropped but unfortunately so has the quality of the lawyers you hire.

44. breaking your back can be a very serious thing, something as serious as even being paralyzed.

45. At that age, it was unheard of to like anything that your parents did.
   I never found out about the words that were behind the music or the feeling you get when you really get into the listening mood.
   When you hear a song enough times, you start to learn all of the lyrics.
   I have purchased all their records that you can find that are not imports.
   I have learned that you have to actually have to give something a chance before you completely block it out.
   There is a big world out there, and you can not wander around in it with your eyes closed.
   If you do not open up, you will miss all of the enjoyable things in life.

46. It was so cold you could see our breath.
    You could see it in our faces as we traded smiles and laughter.
    You could see our eyes looking in different directions.
47.  
• As your there standing, waiting for them to tell you to get behind pit wall for the race, you feel like an ant in New York, looking around at all the people in the stands, hoping you do not do something wrong.  
• While waiting behind pit wall for the drop of the green flag, a lot of things go through the mind, trying to remember if you tighten all the nuts, and did not forget a single thing because if you do, going 210 mph in to a wall will hurt.

48.  
• Yet he is always the man to have on your side if you were to get into a bind.  
• You could say he was a little “wild” growing up.

49.  
• I guess when something this special happens you can’t help to be close to a person because that special bond will always be there.

50.  
• As you look at this photograph that I think says a thousand words, you will probably see a group of men posing for a picture at some type of function.  
• In the air you could feel the tension and anxiety as I take a look at the New England landscape as a resident of the east coast for the last time.  
• Can you just see all of the possibility of friendships and people to go clubbing with in this community?  
• It is an automatic gate you gain entry and exit with a little card.  
• The wonderful thing about this great idea is that the automatic gate shuts down around ten thirty or eleven o’clock, thus requiring you go to the main gate to be let in.  
• As you can probably tell, so far my new life is not looking too promising.  
• I was always taught that life is what you make of it.  
• I was also taught that the decisions and changes you make in your life is what makes you who you are and can make or break how successful you are in reaching the goals you set in life.
51.  
- **You** can't see her face in the photo, but I guarantee **you** she was smiling.  
- The facial expressions on the faces **you** can see in the photo tell how much fun this trip really was.

52.  
- I guess **you** could say that this picture represents the last day of being able to act young, like a child.  
- In high school everything is free, so **you** do not really even have to have a job.  
- It is like **you** go to school full time and work full time and **you** still come out behind.  
- Another thing that is tough is having to put your social life on hold.  
- **You** have to chose - do **you** go home and study for that test that's tomorrow, or go out and party with your friends?  
- It is weird how much things change when **you** leave high school.  
- Well I was right, **you** do have way more homework in college, **you** need way more money, and not to mention **you** have no friends at the new place.  
- Plus on top of all that **you** know for sure that it is time to grow up and move on.  
- It is so hard knowing that **you** have to say good-bye to people **you** have known all **your** life as your "best friends."  
- College is the turning point in **your** life.  
- Once **you** are out of high school it is time to move on and start taking every decision **you** make very seriously.  
- Any decision **you** make could decide **your** future.  
- Do **you** go to college and try to better **your** education or go straight to work and try to make a living and life for **yourself** off minimum wage?

53.  
- To understand this story, it is really important that **you** understand the organization called The California Student Association of Community Colleges.  
- From left to right **you** have...
• I think that it is important to give you a brief description of these people, so you may place an idea with each face.

• He makes sense with his ideas and is very confident and eloquent in speaking, though his ego was on the large side, you had to love him anyway.

• He spent so much time doing his work, that you would often see him with a can of Ensure to help him get through the periods where there was not time to go out for a meal.

• We made a difference, and the image that you see is us in celebration of a job well done, taken during a spontaneous moment at the Raddison, Sacramento in one of their many courtyards.

54.

• If you pass that phase with the satisfaction of the hiring department, you are invited to the second phase of testing -- the physical ability tests.

• You might get the impression that I resent the fact that males are discriminated against during testing and the requirements to become a firefighter or police officer, but discrimination is not my greatest concern.

• It is a well known rule that you never go in a fire alone, especially on a hose line.

• So safety issue is not just with females, but paid departments try to eliminate those doubts by setting standards before you get hired.

• The test she took was completely based upon the tasks you will be seeing on the job as a firefighter.

• All these tasks are ones you will be faced with on the job.

• True equality for males and females, and the knowledge that your partner, whatever sex they may be, will be able to save you as you would them, if ever need be.

55.

• You could tell their clothes were old but they were not dirty just really worn.

• You could tell they did not have too many clothes.

• You could see the frustration and humiliation in their faces.

• Just by looking at them you could tell that they were unhappy being there.
56.

- Take a walk down any street and you can see the use of glass everywhere, store windows, car windshields, and people wearing glasses.
- I noticed with this group that they are very patient, and you need to be patient because there are a variety of steps you have to follow.
- The fact in creating something with your own hands and watching it transform in front of your eyes must really be exciting.
- It all depends how good you are.
- And with collaborating with the art owner then you can decide your own price for your pieces.
- This makes a chance to personalize your work even more.
- It is more about yourself and what you are feeling instead of what someone else wants or thinks you should do.
- To watch how things are created by hand in front of your own eyes.
- This art form takes time and patience and if you have both of those I recommend you try it out just once.
- Just think you can make almost anything if you really wanted to.
- There are many different techniques in which you can form a process of glass, but you end up developing your own technique.
- You get creative, and start trying new things.

57.

- As we went through the door, you can hear sirens a lot of conversations going on and people asking for change.
- Off to the left hand side, you have a restaurant that serves anything you want.
- Ralph said that once you get ahead, cash out.
- Meaning say you put in ten dollars and you're ahead by five dollars then cash out.
- But if you want to keep playing put your five dollars back in so you still made your ten dollars back.
- What you do with it is when a number is called, you mark it on your card.
- What you do is get five numbers in a row at the top of your card, then you get five numbers diagonal in a row to make seven.
• This time you have to make a three layered cake which means every other line has to have five in a row to win.

• It's a game where you have your chips and you put them on numbers ranging from 0-99, and also you can pick either red or black.

• If that number is red or black you also win.

• A word to the wise is if you have money to burn and want to have fun, go ahead and see what you can do.

58.

• One, you do not have to worry about somebody spiking your drink, because everyone is your friend there.

• Also it is a good place to relax and get your mind off of life.

• That is one good thing about line-dancing, you got to think about what step comes next.

59.

• You could tell that she was trying to hold back the tears.

• Since her stroke, she cannot talk to you.

• She would say some English words out loud that you would be able to understand, but for the majority of the time she would just mumble out loud to herself, and you would not be able to understand her.

• When you give someone a temperature under their arm you always add a degree to get the correct temperature.

• To me you could tell the sadness that they were feeling by having their mother be in the hospital.

60.

• This is not your average game of bingo.

• That is how I came to understanding that when you're making your own game night, you can also make your own rules up for going a long with a particular game of choice.

• Now let me tell you about the rules of this unusual game of bingo.

• So if you were playing bingo at San Manuel Indian Bingo in Highland you would pay for cards and then win cash prizes, if you were lucky.
Appendix D -- Texts utilizing you

- *A Bell for Adano*, Hersey, John, 1944.
- *A Farewell to Arms*, Hemingway, Ernest, 1929.
- *All the King’s Men*, Warren, Robert Penn, 1953.
- *Beach Red*, Bowman, Peter, 1945.
- *For Whom the Bell Tolls*, Hemingway, Ernest, 1940.
- *How it Strikes a Contemporary*, Browning, Robert, 1899.
- *How Like a God*, Stout, Rex, 1929.
- *How to Talk to a Hunter*, Houston, Pam, 1990.
- *La Modification*, Butor, Michel, 1957.
- *Strange Fruit*, Smith, Lillian, 1944.
• Sula, Morrison, Toni, 1982.
• The Beast of Burden, Maugham, Somerset, 1940.
• The Bluest Eye, Morrison, Toni, 1970.
• The Color Purple, Walker, Alice, 1982.
• The Genial Host, McCarthy, Mary, 1955.
• The House of Ecstasy, Farley, Ralph Milne, 1947.
• The Mountain and the Feather, Ashmead, John, 1961.
• The Poisonwood Bible, Kingsolver, Barbara, 1989.
• The Spy who Loved Me, Fleming, Ian, 1962.
• The Van, Mason, Mike, 1979.
• Travesty, Hawkes, John, 1976.
• You, Oates, Joyce Carol, 1970.
• You Need to Go Upstairs, Godden, Rumer, 1968.
Appendix E — Using You in composition: A handout

Types of you’s most commonly seen in student writing

hypothetical you --
i.e. “When you had no money for the filling, a poor man’s
taco could be made...” (Burciaga, p. 458).

general you --
i.e. “it is strange how much you can remember about places
like that once you allow your mind to return into the
grooves which lead back” (White, p. 142).

you as writer --
i.e. Your imagination comes to life, and this, you think
is where Creation was begun (Momaday, p. 136).

you as reader --
i.e. Now if you aren’t smiling to yourself over the
prospect of Daffy’s beak whirling around is head like a
roulette wheel, stop reading right now (Siano p. 591).

cliché you --
i.e. “you know adults -- those doofuses with the torches,
trying to burn up Frankenstein at the old mill (Siano, p.
598).

moralizing you --
“You should not drive without seat belts.”

You are not the kind of guy who would be at a place
like this at this time of the morning. But here you
are, and you cannot say that the terrain is entirely
unfamiliar although the details are fuzzy. You are
at a nightclub talking to a girl with a shaved head.
(Bright Lights, Big City, McInerny, 1984, p. 1)
I would like to eat at the Cova and then walk down the via manzoni in the evening and cross over and turn off the canal and go to the hotel with Catherine Barkley...I would put the key in the door and open it and go in and then take down the telephone and ask them to send a bottle of capri bianca in a silver bucket full of ice and you would hear the ice against the pail coming down the corridor and the boy would known and I would say leave it outside the door...And when it was dark afterward and you went to the window... that is how it ought to be. I would eat quickly and go and see Catherine Barkley. (A Farewell to Arms, Hemingway, 1929, p. 8)

Student samples:

- But depending on what color suit you wore, determined the amount of time and if you actually could.
- When entering the church you try to find a seat that is not too close to anybody,...
- You could tell that the parents were as involved in the sport as the young girls where.
- There would be more games to win or lose in each of these girls' lives but as you actually sit and watch at how big a deal it is to win at such an early age it shows that in today's society wining is everything.
- ...the president elected would always be a man to trust, a man to make you feel that America would always be the best country in the world.
- Qualifying is always an anxious time as you have only one lap on cold tires (giving you less than optimum traction) to put in a good time. Drive to easy and you will be slow, drive to hard and you might crash and end up starting at the back of the field, in this case twenty-seventh.
- If you look at the monsters at their birth they are much the same-confused and childlike.
• ...stiff, pinestraw that crackled beneath your feet and if steeped on wrong it would prick you like a splinter of wood;

• What a rush it was to feel the immense power of the creature beneath you as you guided and instructed it up, over, and around obstacles.

• I started to worry, so much that you could see the seriousness and tension in my face.
References


Dillard, A. (1982). In the jungle. In L.G. Kirszner & S.R. Mandell (Eds.), *Patterns for college writing: A*
rhetorical reader and guide (7th ed.) (pp. 130-133).
New York: St. Martin's Press.


