

INSTRUCTOR'S MANUAL

**FIELDS OF
READING**
Motives for Writing

INSTRUCTOR'S MANUAL
EIGHTH EDITION

FIELDS OF
READING
Motives for Writing

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Preface

This manual is meant to help you find your way around *Fields of Reading*, Eighth Edition, and to help you envision some of the ways that the textbook can be put to use in teaching. We begin this manual with the section “Approaches to Teaching from *Fields of Reading*,” which introduces the textbook and discusses some ways that it can be used in courses with varying emphases.

Beyond our opening explanations and suggestions, you will find that we have provided answers for all of the reading questions that appear in our text—a discipline that at times compelled us to revise the questions themselves. It may be that you’ll think we should also have revised some of our answers. Whatever thoughts and suggestions you have, either for this manual or for *Fields of Reading* itself, we’d welcome hearing about them. Just write us in care of Bedford/St. Martin’s, 33 Irving Place, 10th Floor, New York, NY 10003.

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INSTRUCTOR'S MANUAL

**FIELDS OF
READING**
Motives for Writing

APPROACHES TO TEACHING FROM *FIELDS OF READING*

Fields of Reading: Motives for Writing has been designed to suit four basic emphases for selecting and organizing material in college writing courses:

1. Curricular (emphasizing broad academic divisions of learning)
2. Thematic (emphasizing focused topics of study)
3. Rhetorical (emphasizing aims of discourse)
4. Formalistic (emphasizing modes of discourse)

Each of these emphases, distinct as it is, necessarily draws to some extent on one or more of the others, so that the set of four constitutes, in fact, a rich grammar of possibilities for course design. These possibilities, together with the numerous pieces in our collection, suggest a virtually incalculable number of ways in which you can use this book in your courses. For this reason, we will confine ourselves to discussing the basic set of four and leave you to extrapolate some of the permutations and combinations on your own. As you will see, we do not propose to recommend any particular emphasis as being preferable to the others, since you are in the best position to determine the needs of your students. Instead, we will provide a brief description of each method, followed by some ideas about how the readings and apparatus in our collection can be used in each case. Here, then, is a discussion of some approaches you can follow in using material from *Fields of Reading*.

1. *Curricular (emphasizing broad academic divisions of learning)*. This emphasis is based on the assumption that students can most effectively be led to develop their academic reading and writing abilities by being given repeated opportunities to read material that reflects the broadly related divisions of learning and professional activity that they will encounter as undergraduates, to write material that takes into account the subject matter and forms that prevail in these academic and professional areas, and in general to think about language use in terms of the ways it is carried on in these broad contexts. Students thus will be encouraged not only to recognize and practice the particular kinds of writing that are affiliated with particular divisions of learning, but also to recognize and develop the qualities that pervade all of the academic and professional areas.

If you wish to follow this emphasis, you can readily do so by focusing on the set of three academic divisions that structure our table of contents: “Arts and Humanities,” “Social Sciences and Public Affairs,” and “Sciences and Technologies.” You can acquaint your students with this overall approach by having them read the introductory section “For Students,” where they will find an explanation of these broad academic divisions as well as a rationale for organizing a college writing course in terms of such categories. Additional perspectives on reading and writing within these broad academic and professional contexts can be found in the general introduction.

In structuring a sequence of reading and writing assignments for this approach, you can divide your course into three main parts, beginning with the arts, followed by the social sciences, and ending with the sciences, immersing your students at length in each broad division. Or you can rotate continuously among the three divisions. Whichever plan you follow, you will probably find it particularly effective to have your students read pieces that will enable them to see how comparable subject matter and situations are handled within each broad division. For example, students might be invited to compare how firsthand observations are written up in each broad area based on their reading of the Frank and Hersey pieces in the “Reporting” section of “Arts and Humanities,” the

van Lawick-Goodall piece in the “Reporting” section of “Social Sciences and Public Affairs,” and the Selby piece in the “Reporting” section of “Sciences and Technologies.” And in connection with their reading, you can have students carry out their own first-hand observations, trying out different ways of writing them up for the various academic divisions or reflecting on how they might have to vary their methods of observation to suit different academic divisions.

2. *Thematic (emphasizing focused topics of study)*. Given its implicit curricular orientation, this emphasis is necessarily related to the previous one, but rather than working in the context of broad academic divisions, it proceeds according to the assumption that students can most effectively be led to develop their academic reading and writing abilities by being given the opportunity to read and write within the context of focused topics, themes, and issues. This emphasis serves to highlight for students the ways in which particular academic fields or professional areas deal with similar or even identical topics or questions. Teachers who favor this approach will select and organize material to give students a sequence of challenging topics for reading and writing that range across the curriculum.

You can best acquaint your students with this overall approach by having them read the sections in the general introduction on “Reflecting,” “Reporting,” “Explaining,” and “Arguing.” In each of these sections, your students will find detailed examples and discussions of how different academic disciplines and different professional fields bring different points of view and thus different ways of writing to deal with the very same subject, topic, or question.

In structuring a sequence of topics, as well as a sequence of matching assignments for a thematic approach, you will find it helpful to consult the Thematic Contents (p. xvii). This guide lists each reading under one or more of the following categories:

- Contemporary Issues and Experiences
- Cultures in Contact and Collision
- Education
- Ethics, Values, and Beliefs
- Family
- Gender and Women’s Experiences
- Health, Disease, and Medicine
- History and Interpreting the Past
- Human Portraits
- Identity
- Interpreting the Body
- Life and Death
- Myths and Rituals
- Observing and Understanding the World
- Race
- Violence and War

3. *Rhetorical (emphasizing aims of discourse)*. This approach is based on the assumption that students can most effectively be led to develop their academic reading and writing abilities by being oriented to think about language use in terms of various basic purposes served in any academic or professional field (reflecting, reporting, explaining, arguing). Teachers who favor this approach generally select and organize material to give students experience in various aims of discourse. Readings thus are chosen to help students understand the inherent nature of a particular purpose, to help them recog-

nize something of the range of different forms it can assume from one field to another, and by extension to provide students with principles they can apply and models they can adapt in their own writing.

You can acquaint your students with the rationale for this overall view of the purpose by having them read the introductory section “For Students.” The introduction, with an explicit focus on the aims and motives for writing, gives students insight into the four writing purposes. In putting together a sequence of reading and writing assignments for this approach, you will find it useful to consult the Rhetorical Index (p. 815), where you will find pieces listed exemplifying all of the important modes of discourse.

4. *Formalistic (emphasizing modes of discourse)*. Given its implicit rhetorical orientation, this emphasis is necessarily related to the previous one, but rather than working in the context of broad rhetorical purposes, it proceeds according to the assumption that students can most effectively be led to develop their academic reading and writing abilities by being given the opportunity to read and write with an eye to the particular forms, modes, and techniques that are used to achieve various academic and professional purposes. Teachers who favor this approach generally select and organize material to give students experience in various modes of discourse. Readings are thus chosen to illustrate particular modes of discourse and thereby to provide students with models that they can adapt to the needs of their own writing.

If you wish to follow this emphasis, you can readily do so by consulting the Rhetorical Index (p. 815). Within this index, you will find a list that consists of the following categories:

Analogy	First-Person Perspective
Case Study	Narration
Causal Analysis	Process Analysis
Comparison and Contrast	Scientific and Technical Report Format
Definition	Third-Person Perspective
Description	

For each of these categories, you will find page references to pieces that exemplify the rhetorical procedure. Thus you can acquaint your students with each mode by having them read about it in our introductory discussion as well as witnessing it at work in exemplary selections. Reading questions and writing assignments that focus on modes of discourse can generally be found among the questions that immediately follow each selection.

MAKING CONNECTIONS

Because each of these approaches to teaching *Fields of Reading* encourages the use of comparisons, both among essays in a section and among essays from different sections, we offer a set of questions under the heading “Making Connections” after the questions for study that follow each reading selection.

In these questions, we try to call attention to possibilities for working with pairs and small groups of essays. Sometimes these questions focus on aims and modes of discourse; sometimes they focus more on the content of the essays under discussion.

We have refrained from commenting on these questions here in this manual as we comment in detail on the first set of questions for study. “Making Connections” always follows directly from the earlier study questions and can usually be read in sequence

with them. By the time you have worked through the set of questions, you will have plenty of ideas for dealing with the “Making Connections” questions. In any event, they are almost always open-ended. They are for discussion and writing if you choose, and their answers are whatever you and your students find, with conviction, for yourselves.

ARTS AND HUMANITIES

REFLECTING IN THE Arts and Humanities

Maya Angelou: *Graduation*

1. Students will agree that graduation is an important event anywhere, but discussion of the rituals in *Stamps* should help them see (especially if they are urban students) the special importance of graduation in a small town like *Stamps*. Students might also consider the meaning of *important* as it is used in paragraph 5.

2. We might say there are two unplanned events, the first of which inspires the second. Certainly, Donleavy’s condescending speech succeeds in taking the joy out of the graduation ceremonies. Students should note the description of audience reactions in paragraphs 42 and 43 and in the writer’s thoughts in paragraphs 44 through 47. The feeling of depression is intensified because the writer has so carefully involved the reader in the initial excitement of anticipation. The other unplanned event is Henry Reed’s inspiration of the graduation class and his audience, and certainly it is the more important one. Henry’s transformation into a leader is all the more interesting because he has been described for us as a polite, soft-spoken, conservative person — outwardly the model, in other words, of what southern whites of that time wished African Americans to be.

3. Donleavy’s speech made the writer feel that her people had made no progress since slavery and that “it was awful to be Negro and have no control over my life” (par. 47). But at the end, familiar songs of her people take on meaning for her; she hears the words of these black poets for the first time. She has proudly graduated into membership in “the wonderful, beautiful Negro race” (par. 61) and, we could also say, into an awareness of the power of language.

4. The movement in this essay might be seen as a change in voice from *they* to *I* to *we*, representing the graduation into and celebration of the writer’s membership in her race. The third-person voice in the first five paragraphs presents the general background of anticipation from a slightly distanced perspective. The movement to the first-person voice helps the reader see and feel the events through the eyes of the writer’s youthful persona. During the graduation ceremony, the writer uses both *I* and *we* before the final celebratory use of *we* in the three concluding paragraphs.

5. Students can use Angelou’s approach as a model. Remind them to use specific examples as she does to illustrate expectations and attendant excitement and to be equally specific in recording what actually happened. This essay can be simply two paragraphs with expectations in one paragraph and their denouement running parallel in the other, or it can be a more complex structure with more sophisticated development of excitement. In other words, this writing assignment is manageable for basic as well as experienced writers.

6. The structure required by this assignment is also a basically simple one: before and after, or “This is the way I was, then X happened, and this is how I changed.” Again, remind students to use specific examples to illustrate the contrast between before and after the turning point.

Alice Walker: *Beauty: When the Other Dancer Is the Self*

1. Dramatic shifts, like film cuts, emphasize contrasts. The writer’s intent is not to arouse nostalgia for the past, but to emphasize the difference between—or better, among—the selves that constitute the writer as she is now.

2. The repetition of this phrase emphasizes the point made by the words themselves: despite Walker’s vivid memories of the emotional turmoil her injury caused her, those around her saw only continuity in her personality.

3. We start with a two-and-a-half-year-old, the baby of the family who thinks she’s “the prettiest” and is admired for being “cute”; then we see the six-year-old Sunday school performer praised not only for her cuteness but also for her “sense” and her flawless performance. Then she describes the years after her accident of feeling ugly until, at age fourteen, the “glob” is removed from her eye and she can again raise her head and accept the gaze of others (par. 32). In high school, she is elected “valedictorian, most popular student, and *queen*,” the latter honor a validation of her regained prettiness. But many years later, there is the anxiety of being photographed for the cover of a magazine: suppose her blind eye should wander and render her “whatever” rather than “glamorous.” It is her child who really validates her mother’s beauty by discovering the very special “world” in her mother’s blind eye. As paragraph 49 emphasizes, this act joins the inner self and the perceived self as one, “beautiful, whole and free.”

4. Walker as perceiver is her harshest critic; in her blind eye is a blemish that she magnifies in others’ eyes. Even though others have considered her beautiful (as in high school), it is only when her daughter literally sees beauty in her eye—sees the blemish as a thing of beauty—that Walker can truly accept her own appearance as beautiful. This latter section (pars. 46–49) can be considered as a play on “Beauty is in the eye of the beholder.”

5. The subjects of student essays need not be as dramatic as Walker’s. A parent’s insistence on an unfashionable form of dress, suffering with adolescent facial blemishes, and simply growing out of the stage of being considered “cute” to the not-so-cute preadolescent stage are likely topics. On the other hand, one might suddenly grow into more positive perceptions of self, as Walker’s daughter forced her to do.

6. This is an exercise in—or a validation and analysis of—the workings of selective memory as Walker presents them.

Lucy Grealy: *Mirrors*

1. Grealy learned how to look at herself through her own eyes and to know herself in a way that had previously been unattainable. She had spent many years obsessed with her own image, finding flaws in herself, hiding behind a mask or a scarf, and charting her life by the disfigured self she imagined herself to be. Living without a mirror gave her a “moment of . . . freedom” (par. 47) that allowed her to meet the world with her own face, not the one she imagined the world saw.

2. Grealy believed that her face kept her from getting normal reactions from people, which in turn kept her from happiness. If she could “fix” her face with operations,

she would be what she imagined normal people to be: “whole, content, loved” (par. 20).

3. Almost any paragraph will yield wonderful details for students to discuss. Students will understand the power of these details when they try to rewrite the sentences without them.

4. Grealy had hoped that when her face was fixed, her “life and soul” would also be improved. It was comforting to her to imagine that once something was fixed, learned, or acquired, she would always remember the lesson. But as Grealy learns, the most important truths about oneself have to be learned the hard way, through struggle and courage.

5. Grealy’s essay is based on personal experience; it is a story of struggle and survival in the face of disease and alienation. Yet while providing the reader with a detailed account of the pain and alienation she felt as a result of her disease and people’s ridicule of her, Grealy links her personal experience to history and literature: to the suffering of people in Vietnam and Cambodia and during the Holocaust and to the alienation the characters in Kafka’s writing experience.

Additionally, she mentions the love affairs “normal women” must have and the “true identity of the joy [she] was sure everyone but [she] lived with intimately” (par. 23). Yet that is not how “normal” people live. By the end of the essay, she is aware—as evidenced by her first use of the word *we*—that other people suffer as a result of their own images and the images society tries to impose on them.

6. Ask students to brainstorm about moments in their lives when they have come to accept or embrace a simple truth about themselves. How did they learn that truth? What kind of struggle was involved? Encourage students to find some kind of larger meaning or idea to help them shape and organize their essays.

Frederick Douglass: *Learning to Read and Write*

1. Listing the events of the narrative shows how closely tied Douglass’s growing desire for freedom is to his acquisition of reading and writing skills. Students might list these events:

- Mistress begins teaching Douglass to read.
- Mistress, injured by slavery and obedient to Master Hugh, ceases instruction.
- Mistress snatches newspaper away from Douglass.
- Douglass learns to read by befriending white boys.
- He discusses slavery with them and feels the weight of being a slave for life.
- Douglass gets *The Columbian Orator* and reads the dialogue and Sheridan’s speech.
- Douglass is able to utter his own thoughts and grows to detest slavery and long for freedom.
- Douglass seeks out talk of slavery and finds the meaning of abolition in the newspaper.
- Douglass helps Irishmen who urge him to escape.
- Douglass plans to wait until he can write.
- Douglass learns to write by watching carpenters, challenging other boys, and copying Master Thomas’s work.

2. Douglass describes most fully the scenes that illustrate the effects of slavery on himself and others and his changing attitudes. Events such as his description of his mistress’s change in attitude toward him and her snatching the newspaper from him (par. 2) illus-

trate the slave owner's fear of educated slaves. His feelings after reading Sheridan's speech (par. 6) and the episode with the Irishmen (par. 7) show us why Douglass determined to escape and make poignant his desire for freedom. In such ways Douglass uses description to bring his story to life and to engage readers in his point of view.

3. Douglass argues against slavery throughout his essay, especially in paragraphs 2, 4, 6, and 7. Proof of his argument is given by Douglass's actions and by his descriptions of his feelings. Authorities such as the white boys, *The Columbian Orator*, and the Irish dockworkers provide evidence against slavery. The mistress's transformation supplies evidence against slavery as well, in that it shows how slavery corrupts the slave owner.

4. Sheridan (par. 6) and the Irish dockworkers (par. 7) represent the Irish Catholic situation. The Irish Catholics were a group, like the slaves, who were denied full human rights. This question is useful for a library assignment that can be simple (Who was Richard Brinsley Sheridan, and what did he do?) or extensive (Trace the long history of conflict between the English and the Irish). In comparing the Irish situation to African American slavery, students will have to define what constitutes slavery.

5. To get students started in retelling the story of Master Hugh's wife, "translate" the first paragraph as a class exercise to show students how to put the story into their own words. If the class has not discussed her story as part of the evidence against slavery, this writing assignment should make that point clear.

6. Assuming the persona of Master Hugh's wife is a more challenging assignment than the previous one. It forces students to consider why people owned slaves. Be sure to discuss possible approaches to the assignment in class. Having Master Hugh's wife reflect on the events will be more challenging than having her report them as they occurred, as in diary form.

Amy Tan: *Mother Tongue*

1. After telling her readers that she is "not a scholar of English or literature," Tan goes on to say that she is a "writer . . . someone who has always loved language" (par. 2). Tan is fascinated with the power of language—the ways in which language can "evoke an emotion, a visual image, a complex idea, or a simple truth" (par. 2). Tan knows the English language as a "tool of [her] trade," from the inside out, not from researching it as an object of study, an abstraction, as a scholar might. Tan's disclaimer allows her more latitude and freedom to use her personal experience as evidence.

2. Tan uses the formal, standard English she learned in school and the English she learned from her mother. Her mother's English, Tan's "mother tongue," is a "language of intimacy," the family talk with which she grew up (par. 4). Tan needed to see her mother's English not as something that was broken and needed to be fixed, but as something passionate, full of rhythm and imagery. Embracing both "Englishes" gave Tan a voice of her own, reflecting both the language she learned in school and her mother tongue.

3. Almost every paragraph will yield an example for students. Tan's language is especially evocative when she describes her mother's speech.

4. Tan learned that standard English doesn't offer her the richness of imagery and passionate detail that her mother's colorful English offers. Tan needed to learn not to reject her mother tongue in favor of standard English. She became a writer when she found a voice that could blend her mother's speech with her own.

5. Many students have learned another language at home and will be able to identify with Tan's struggle. This writing assignment offers them an opportunity to think about the ways in which language helps them make sense of their world.

6. Every family has a kind of private language that unites the family and reflects the family's values and beliefs. Students might use the element of language as a lens to look more closely at one aspect of their family life.

Harriet McBryde Johnson: *Unspeakable Conversations*

1. Because Singer is so well known, Johnson would get publicity for her visit to Princeton. We suggest your students visit a Singer Web site, such as <<http://www.utilitarian.net/Singer/>>, where they'll find a list of articles Singer has written, as well as articles about him. As for Johnson's writing, ask students what they think about her grabby opening. In paragraph 6, Johnson gives her reasons for accepting Singer's invitation. Politically, she might score some points for the disability rights movement.

2. Johnson uses the questions to structure much of her article. As for her modes of discourse, she starts off in a shock-the-reader mode, followed by a brusque reportorial mode. You might ask students whether she has chosen modes appropriate for her story.

3. When Johnson says that people with disabilities "have something the world needs," she does not explicitly name anything. Rather, she presents her life as an example of a life well lived. You might discuss the last two paragraphs of the article to find answers to the question. Also, you might encourage students to formulate responses based on their own experience and observations.

4. The previous question is connected to this one. Johnson does not shrink from confrontation and debate. As she says, "I want to be engaged in the tribal fury that rages when opposing perspectives are let loose" (par. 158).

5. Johnson cannot think in such abstract terms. It is as if she is being asked to leave the social position conferred on her by a caste system. The philosopher's reasoning is like the "terrible purity" of Singer's position.

6. Beth provides an example of the type of person described in paragraph 129, because she considers Singer a kind of monster, and she challenges her sister by saying, "You kind of like the monster, don't you?" Their dialogue serves to lead Johnson to a conclusion, a sort of credo, about what she does believe (par. 156).

Francine du Plessix Gray: *The Work of Mourning*

1. Gray reviews the peculiarly American self-help approach to mourning, a belief that there is a how-to approach that will quickly tidy up grief and let you get back to business. These works are then compared to Freud's *Mourning and Melancholia* and its emphasis on "hard, slow, patient work" (par. 6). She cites the *Iliad*, stressing the necessity for a proper funeral and the rites of mourning and burial. She concludes Section I with the statement that her own family "has never been much good at mourning" (par. 10).

2. Having accepted her father's death, she is now "easy, familiar with death" (par. 20). Her final statement can be read in two ways: (1) that she "controls" the mother who had paid little or no attention to her after her father's death and (2) that she has learned how to grieve properly.

3. Students can use Gray's categories, such as preparing for bereavement, or the deaths of specific family members and pets; "do-it-yourself"-widows and widowers; and so on. Which category has the most titles, and why?

4. Interviewing grandparents can be an enlightening experience. One of us has recently charged her students to interview grandparents about their or their ancestors' immigration experience. Some of these interviews have led students to investigate immi-

gration policies in the early twentieth century. And, of course, immigration is currently a hot topic.

5. In a review of Sandra Gilbert's *Death's Door: Modern Dying and the Ways We Grieve*, Thomas Lynch quotes Gilbert inveighing against "grief therapy" and "peculiarly cheerful do-it-yourself memorial services [that] focus on 'celebrations of the life' of the 'departed' rather than the pain his departure has caused." Lynch notes that "[t]he post-modern memorial event is too often an exercise in absence rather than presence, avoidance rather than confrontation. . . . Everyone is welcome but the corpse, which has been disappeared, replaced by a memorial collage or DVD, consigned to a commemorative site or turned into a kind of mortuary knickknack" (*New York Times Book Review*, February 26, 2006, p. 16).

Bruce Holland Rogers: *Don Ysidro*

1. Having a dead person narrate certainly jars the reader, but Rogers handles this beautifully, plunging the reader into the story by being directly addressed ("But don't be fooled" [par. 1]) and given information that raises questions: What does it mean to "make pots in the old way" (par. 1)? What are these "certain other practices from the past" (par. 1)? Of course, the story will answer these questions.

2. Is Don Ysidro's "funeral" a modification of the blood sacrifices of the past? Some students might want to investigate the ancient rites of the Aztecs to answer this question.

3. It seems clear that Don Ysidro's art is greatly admired, given the community's desire to have parts of him live on in their work. It wouldn't be far-fetched to consider this little town an artist's colony—or perhaps community is the better word.

4. Susana would be appalled by current funerals and rituals of mourning. She might say that loved ones are always with us after their bodies die and that they should be honored and acknowledged. As the story makes clear, the people give a nod to organized religion: "A little after the priest came and went, I died" (par. 2); and "They wrapped the rest of my body in a shroud and buried it in the churchyard according to the customs of the Church" (par. 11). This town displays a comfortable coexistence between the Church and other ancient beliefs and practices.

5. This question should lead to some interesting essays.

REPORTING IN THE Arts and Humanities

Anne Frank: *At Home, at School, in Hiding*

1. In paragraph 4, Frank writes of having "everything, except my one true friend," by which she evidently means someone quite special to whom she can confide her most private experiences, her most intimate thoughts and feelings. In keeping with that desire, Frank is intimate with Kitty from start to finish, whether she is talking about how she handles her young suitors, how she copes with her teachers, or how she feels about her impending move to the hideout.

2. Frank's irregular writing habit suggests that she is often so intensely caught up in the experiences of her daily life that she has neither the time nor the inclination to keep in regular touch with her imaginary friend, Kitty. Though Frank is not a regular or methodical diarist, she evidently takes her imaginary friendship seriously enough that she feels obliged to explain herself whenever she goes several days or a week without

writing. On such occasions, she usually provides an extensively detailed recap of things in order to bring Kitty up-to-date, as in her entry for July 1.

3. No matter what she is writing about, Frank is always a meticulous observer, alert to all of the important facts of a situation (as in her summary of the anti-Jewish decrees) as well as all of the nuances of human behavior (as in the story of her friendship with Hello). She is so attentive, in fact, that she is able to recall (or reconstruct) the dialogue from an extended conversation with Hello and can produce a detailed floorplan of her family's hideout.

4. Frank comes across in these entries as being a quite complex individual, especially for a thirteen-year-old. She reveals herself by turns to be thoughtfully self-aware of her sometimes frivolous social behavior, playful with her girlfriends, coy and shrewd with her male admirers, daring and witty with her schoolteacher Mr. Keesing, anxious and intensely concerned about the anti-Jewish decrees and her family's perilous situation.

5. Many students will probably be struck by the relatively tame social activities of Frank and her young adolescent compatriots—Ping-Pong, “The Little Dipper Minus Two,” and the ice-cream parlor—as well as by the strict parental oversight of her social life. Frank and her friends do, after all, exist in a pre-tech, drug-free, and sexually repressed world. Despite these and other notable differences between Frank's affairs and the lives of her recent American counterparts, they do have in common an intense social consciousness that is a hallmark of young adolescents; it would be well to explore this consciousness in class discussion.

6. Frank's relatively tame social affairs exist within such a menacing political context that it might be interesting to consider the reverse situation, which seems to prevail for many contemporary American youngsters—namely, a convulsive or at least menacing social world in a comparatively tame political context.

7. Most students will probably have little trouble perceiving similarities between apartheid in South Africa and anti-Semitic policies in Nazi Germany, but they might be uncomfortable about seeing the similarities in their own country. Thus it might be useful to have them consider the overtly racist decrees that once existed widely in the United States, as well as the covertly racist policies that still affect various aspects of contemporary American life.

8. A diary that is at once intimate and public—that is, a self-consciously crafted journal—challenges students to be true to themselves while also suiting the interests and needs of a large readership. Such a diary calls for a careful selection, arrangement, and shaping of detail, a lively way with words and anecdotes, an alert ear for how one sounds in writing, a keen awareness of one's thoughts and feelings, and the skill to tell about them in an engaging style without being either preachy or gushy. This assignment might help students appreciate the remarkable achievement of Anne Frank's diary. It might also encourage them to make something of their own daily experience now and in the future.

Ernest Hemingway: *A New Kind of War*

1. The war began in 1936 after the Popular Front won a national election on the basis of reform. The military, which had essentially run the repressive Spanish government, revolted against the Popular Front, but the common people rose up against the military and war ensued. Franco, the head of the military, called on the fascist countries of Germany, Italy, and Portugal to come to his aid, and they did. The Popular Front called on democratic countries for help, but all refused. However, volunteers from various nations did come, among them America's Lincoln Brigade. Most had little or no

military experience. In mid-April of 1937, Madrid, the capital of Spain, was under siege. The Fascists were of course eager to take the city. But they did not succeed until the end of March 1939.

2. Hemingway's use of *you* appears frequently in his work. The intended effect is to place the reader with the writer, to see through his eyes.

3. In placing the reader there, Hemingway casually describes the nearness of the war. What was "new" about this war was that the Fascist shelling and bombing was directed much of the time against common people going about their daily business. Hemingway makes this point vividly in paragraphs 2 and 5.

4. Hemingway carefully describes Raven's condition (par. 18), and reports Raven's matter-of-fact story of being wounded. In paragraph 32, Hemingway presents his doubts about Raven's story: he doesn't sound like a soldier, and his story "was the sort of way everyone would like to have been wounded." (Hemingway might be remembering his own wound in World War I, when, as an eighteen-year-old ambulance driver, he was delivering chocolate to Italian soldiers behind the lines and was wounded in the legs by an exploding shell. He embellished his story for the folks back home and was greeted as a hero in Oak Park, Illinois. Many biographies of Hemingway carry this fictional version of his carrying wounded soldiers on his back out of harm's way.) Typical of most members of the Lincoln Brigade, Raven had no previous military training; he was a social worker from Pittsburgh. When Hemingway meets Raven's commanding officer, the officer describes the battle in which Raven was wounded, and validates his bravery under fire. Volunteers like Raven inspire Hemingway to conclude, "This is a strange new kind of war where you learn just as much as you are able to believe."

John Hersey: *Hatsuyo Nakamura*

1. Through Hatsuyo Nakamura's story, we learn of her suffering and that of others like her, of the Japanese government's neglect of these "explosion-affected persons" (par. 5), of the prejudice of employers against them, and of the effect of radiation sickness (par. 6). We learn of the resignation, the feeling of powerlessness before authority bred into Japanese culture, and of the government's finally being shamed into granting health benefits to the *hibakusha*.

2. Hatsuyo Nakamura is presented to us as a special individual, but at the same time, she represents the many other widowed mothers who survived the blast and struggled to make lives for themselves. To tell her story, Hersey relies, for the most part, on straight reporting of events and uses a minimum of evaluative language. Paragraph 2 provides a good example of this, noting what she saved from the fire, the little money she had, and the shack she rented at the beginning of her "courageous struggle." The facts are enough to affect the reader, who will certainly accept the writer's judgment of courage. The reader feels sorry for her plight, heartened by her will to survive, and glad at her small share of happiness, knowing all the while that most ordinary people can never know what she knows of horror.

3. Hersey sets material from interviews against the background of postwar and current events in Japan. That is, he places his subject in historical context. Paragraph 5 presents recent history, while paragraph 7 combines material drawn from Nakamura and from the political and cultural history of Japan.

4. As the following list of events indicates, Hersey has arranged his material mainly in chronological order, emphasizing major changes in Nakamura's personal life and setting them in historical context:

- August 1946 (pars. 1–4): “Weak and destitute,” Nakamura reaches her lowest point after being widowed by the war, surviving the bombing, digging out her children, and suffering from radiation sickness. Her resources, saved from the fire, are exhausted. She struggles to survive by sewing and cleaning despite her fatigue. To pay the doctor, she sells her sewing machine (a last link with her husband).
- Postwar background and history (pars. 5–7): The *hibakusha* are defined; the prejudice toward them, the A-bomb sickness, and Nakamura’s attitude and that of the other survivors are explained.
- 1946–1952 (pars. 8–13): Nakamura gets wormed, delivers bread, peddles sardines, and collects for the newspapers. She moves to better housing in 1951; her children seem to have avoided radiation sickness. Her shack is converted to a street shop.
- 1953 (pars. 14–17): She gets a job at Suyama Chemical, makes mothballs and makes friends, staying there thirteen years.
- 1954–1957 (pars. 18–23): History is reviewed, including the Lucky Dragon episode, the World Conference Against Atomic and Hydrogen Bombs, and the passage of the A-Bomb Victims Medical Care law. Nakamura avoids “agitation” on these issues. Her son gets a job, gets married, and buys her a new sewing machine. Her daughter Yaeko leaves and marries. Her daughter Myeko becomes a typist and marries.
- 1966 (par. 24): Nakamura, now retired, can rest, make dolls, and join a folk dance group.
- 1967 (par. 25): She goes on the trip to Yasukuni Shrine, finds it crowded, and feels no sense of her husband’s spirit.
- 1975 (pars. 26–29): Japan is booming, Nakamura receives various government pensions, and her children prosper. In May, while dancing at the flower festival to a song of happiness, she collapses, is hospitalized, but insists on going home.

5. The strategy in this writing assignment lies in choosing which events to use and in deciding, on the basis of their importance, how much space to devote to them. Encourage students to work on these decisions after doing their interviews.

6. Here, movement in time must be considered as well as the arrangement of material. Encourage students to consider how the everyday events that involve people take on a new significance in relation to the greater event.

Amanda Coyne: *The Long Good-bye: Mother’s Day in Federal Prison*

1. As an observer, Coyne is both involved and detached. Though she has a sister in prison, she is evidently trying to write a carefully detailed reportorial piece about the situation of federally imprisoned women, particularly in relation to their young children and other relatives.

2. By focusing on Mother’s Day at the prison, a day when filial ties are emotionally heightened by the circumstances of the occasion, Coyne is able to detail the various ways in which the maternal and familial bonds of imprisoned women are strained and subverted by their incarceration. The ordinary details of day-to-day life in a women’s prison are likely to be missing or obscured on a special day such as this.

3. By paying more attention to the other women and children than she does to her sister Jennifer and Jennifer’s son, Toby, Coyne is able to document the badly stressed maternal and familial situation of federally imprisoned women and their children with-

out giving an unduly biased amount of attention to the circumstances of her sister. Coyne's detailed account of the nineteen-year-old ex-New York University student enables her to document the irrepressible interest of the prisoners in the accoutrements of their personal and feminine identity.

4. Charity's intense interest in perfume and fashion provides a striking contrast to Ponytail's punishment of the women for wearing short shorts rather than federal shorts. The contrast serves to highlight the extremely repressive conditions of life in this federal prison.

5. Coyne seems to be interested in documenting not only the maternal, familial, and feminine needs of the prisoners themselves, but also the various ways in which those basic human needs are so severely thwarted by the prison system that the children (and other relatives of such women) are clearly seen to be quite badly abused (and innocent) victims of the system. In fact, the hostility (and badly confused feelings) of the children toward their mothers suggests that the prison system might well be an inadvertent breeding ground for criminals of the future.

6. This assignment gives students an opportunity to use the Internet and other periodical indexes as a means of gathering research material on women's prisons and then to analyze that material to see how other writers perceive and comment on the situation of female prisoners.

7. This assignment, by contrast with the previous one, offers students an opportunity to develop a reportorial piece based entirely on their own firsthand observation. A special challenge of this assignment might be to have students write a report that is as meticulously detailed as Coyne's and that, like Coyne's, is also carefully crafted to make a point about the quality of life in a prison without being preachy or pushy about it.

Christina Boufis: *Teaching Literature at the County Jail*

1. Christina Boufis has taught literature and writing at the University of California at Berkeley and at Stanford University, where most of her students come from middle-to-high-income families and who come to college well prepared academically. The women in the San Francisco county jail never completed high school and most read "at a fourth- to seventh-grade level." She quickly learns that in order to encourage them to attend to their math exercises she must end the class with a reading from a book that will engage them. This reading time serves as an act of stability, which is something lacking in their lives. From their life experience they see things in the text that the Berkeley students miss, and in the process they open their instructor's eyes to things she's missed as well. Boufis has been trained to critically examine literature, as have her Berkeley students, who are after what "the work ultimately means," while the jail students accept ambiguity and uncertainty. Thus Boufis comes to "appreciate their acute and emotionally sensitive readings."

2. Certainly Boufis criticizes the lack of money for books, noting that no money from the Sheriff's Department was spent "on any of the educational or rehabilitative programs." She also criticizes the "mandated jail time for possessing crack cocaine," which has replaced community-based rehabilitative programs. Jail time is a special hardship for these women, most of whom are single mothers and the sole support of their children.

3. As her essay makes clear, Boufis chose books that her students, most of whom are African American, could relate to from their own lives, and also because they are powerful pieces of literature. Point to the students' letters to Toni Morrison in the closing paragraphs of the essay to underscore this point. How your students will describe their own experiences reading one or more of the texts will of course vary, but this instructor's

experience with diverse student bodies has shown that the texts Boufis chose affect almost all students strongly.

4. Boufis is quite clear about her commitment: “Years of reading Victorian novels had left me with a strong sense of social reform. I believed I could make a difference teaching at the jail, more so than at other places” (par. 18). And as she points out in paragraph 2, “I had spent the last several years in graduate school reading about women in literature. I was eager to work with real ones.” Though working in the jail can be frustrating because of both the penal system and the high student turnover rate, Boufis obviously considers this work rewarding.

5. This writing assignment offers a chance for investigative reporting and should interest students with a social commitment.

Douglas Trevor: *Labor Day Hurricane, 1935*

1. The narrator says that the “greatest effect of aging is not that one forgets things, but that what I remember I *really* remember. Such memories have hardened and calcified inside of me, like so many of my body’s infirmities” (par. 1). The reader is thus encouraged to accept the veracity of her story.

2. Archibald, an accountant, and his brother have had a falling-out over their brother Edwin’s handling of receipts in their laundry business. The narrator is fond of her Uncle Archibald, whose pockets are usually full of saltwater taffy for her and her brothers (par. 8). She notes that the greater the distance between Archibald and their father, “the more appealing he became to me and my brothers.”

3. The narrator’s father has ignored Uncle Archibald’s hurricane predictions, which are based on the fluctuations of Archibald’s barometer. As they all huddle in the pantry during the storm, Archibald’s barometer is their only key to the storm’s movement and ferocity. This family can’t be described as “loving.” The children’s father is cold and curt; their mother is a hysteric who is kept doped up with “Dover’s powder”; Uncle Edwin is a glutton and his wife is neurasthenic. Only Uncle Archibald has any warmth, and he and the children are overjoyed to escape the confines of the pantry.

4. Both torchwood trees and palm trees have shallow root systems, given that they grow on “hard coral and limestone.” She likens families to trees that cannot easily withstand terrific storms. Just so, the hurricane and its hideous aftermath, when the family is in the boat on the way to Matecumbe, have destroyed any unity the family had.

5. The story is the narrator’s remembrance of the 1935 hurricane and its effects. Note the precision of her descriptions of what she saw during that ill-advised boat trip, especially the face of the dead girl, which she mentions three times and which would haunt her “dreams for years to come.” As she notes at the end, the fact that survivors “remember so little and pass on even less” is both “merciful and melancholic, but only just.” In her case, this amnesia is merciful because her memories of the past are not happy ones, but sad because they will die with her.

6. Uncle Archibald’s readings are verified in the 1935 report, which is well worth looking at. Hurricane tracking was quite minimal then.

James Alan McPherson: *Problems of Art*

1. The art that predominates here is the art of rhetoric and the power it wields in manipulating facts through shifts in discourse; in addition, there are the “portrait of the sad-eyed Jesus” and the photographs that Milford studies. Milford’s problem begins with his discomfort in the apartment, where everything seems too neat, “too calculated.” He

has difficulty in “reading” the living room; “he [becomes] too restless for easy details” (par. 3).

2. The first seven paragraphs are devoted to Milford’s attempts to read Mrs. Farragot through her living room decor. To Milford, the “sad-eyed Jesus” seems cheap and heightens Milford’s “suspicion of an undisclosed reality.” He asks himself why “a poor black woman” would “compound an already bleak existence by worshipping before a dime-store rendition of a mystery” (par. 2). Again he returns to the print on the wall, giving it a close reading and concluding that the slight sadness of the mouth came “from an inability to comprehend the nature of sin itself. All the details of the room seemed at first to reflect a mind as meticulous as his own.” To him, the Jesus print seems not to fit.

3. Clarence Winfield’s cologne seems “familiar” to Milford (par. 10). As he studies him, Winfield “seemed self-conscious and awkward standing at attention” (par. 15). Outside the hearing room, “Winfield lifted his right foot and polished the pointed toe of his shoe against the cloth of his left trouser leg” (par. 29). These references point to the picture of “Sweet Willie” in Mrs. Farragot’s living room, from which Milford has judged that “Willie Farragot seemed to reek of irresponsibility” (par. 5). If Milford had made this connection, he might have judged Winfield’s description of events differently.

4. Clarence Winfield’s description of events is a long one, during which “Milford sat transfixed” (par. 21). Winfield is a talented storyteller, and his discourse is so effective that one overlooks the fact, as Milford is doing, that his story might not fit the actual events. McPherson has dropped some hints about the question of truth when Milford “entertained the notion that [Mrs. Farragot’s] living room was no more than a sound stage on a movie lot” (par. 1). Winfield, at the beginning of his discourse, says twice that Mrs. Farragot’s spotlighted porch is “just like a stage.” Winfield’s monologue is highly descriptive, interspersing events with descriptions of the sunset, along with colorful dialogue. It is brilliantly done, and Milford is completely taken in. Mrs. Farragot is not impressed, saying a white judge would throw her out of court if she told the facts as Clarence has. She wants “a white boy” to “make some logic out of all of that.”

5, 6. Mrs. Farragot has been expecting a white male judge. When she sees Harriet Wilson’s fascination with Clarence Winfield’s silk handkerchief, she suggests that Clarence testify. However, when Officer Smothers arrives with the tape recorder, she notices that Harriet Wilson’s smile dims. And when Smothers testifies in “good English” and ends with “a comic imitation of [Mrs. Farragot’s] whine,” Mrs. Farragot is stirred to testify. She lapses into a black southern drawl “in a voice very much unlike her own” and tells her version of the story, leaving Judge Wilson “deeply moved.”

7. Milford “felt pleased with himself. He had taken command of a chaotic situation and forced it to a logical outcome” (par. 90). Mrs. Farragot is “strutting” and “smiling” because she has put one over on the white folks. After Clarence Winfield tells Milford about her hard drinking habits, Milford recalls reading the smile in her picture as reflecting “strength and motherly concern.” But now he links that picture with the one of Sweet Willie, with his irresponsible air. Straightening out Mrs. Farragot is going to be a tough project.

EXPLAINING IN THE Arts and Humanities

Joan Didion: *On Keeping a Notebook*

1. Students should note that while Didion’s entries do follow a transcription/elaboration/explanation pattern, there are significant differences in her responses to the notebook: some of the entries are explored at great length, often including a full narrative

reconstruction of the event and resulting in more general reflections on her note taking; others are cited quickly in sequence, usually to demonstrate that their point is to stir memory. The first passage on “That woman Estelle” opens the piece with a lengthy consideration; the childhood “Arctic night” passage represents her first entry; “dinner with E” provides a moment to ask “Who cares?” about “pointless entries”; an accumulation of short passages leads her to assert that “the point” is to “remember what it was to be me”; two other “FACT”s are initially dismissed as “marginal” but then reconsidered as vehicles of remembering; another paragraph of brief points is followed by the acknowledgment: “not that I should ever use the line, but that I should remember”; a longer anecdote relates a discussion on a California terrace; “So what’s new in the whiskey business?” stirs the concluding reflection on aging; and finally, after recalling “that recipe for sauerkraut,” she refrains from relating it to her present state.

2. The process of revision seems to be Didion’s way of reproducing her own exploration of the issue. In other words, the essay replicates her own contemplation regarding “what is a notebook for,” starting with the very first entry, which is initially as enigmatic to her as it is to her readers. In so doing, she leads readers to participate in this sequence of questioning and discovery. Some of her suggestions, in order of presentation, are:

- Why did I write it down? In order to remember, of course . . .
- The impulse to write things down is a peculiarly compulsive one . . . useful only accidentally.
- I suppose that it begins or does not begin in the cradle.
- Keepers of private notebooks are . . . lonely and resistant rearrangers of things, anxious malcontents, children affected apparently at birth with some presentiment of loss. [My mother suggested] that I stop whining and learn to amuse myself by writing down my own thoughts.
- . . . the point of keeping a notebook has never been, nor is it now, to have an accurate factual record of what I have been doing or thinking.
- . . . I tell what some would call lies.
- *How it felt to me*: that is getting closer to the truth about a notebook.
- I sometimes . . . imagine that some thrifty virtue derives from preserving everything observed.
- I imagine . . . that the notebook is about other people. But of course it is not.
- Remember what it was to be me: that is always the point.
- . . . the common denominator . . . is always, transparently, shamelessly, the implacable “I.”
- And sometimes even the maker has difficulty with the meaning. . . . is it not just as well to remember that? . . . help me to remember what I am? . . . remember what I am not?
- . . . not that I should ever use the line, but that I should remember. . . .
- I think we are well advised to keep on nodding terms with the people we used to be.
- It is a good idea, then, to keep in touch, and I suppose that keeping in touch is what notebooks are all about.

3. Many of the lines from question 2 could serve as potential titles.

4. Paragraph 5 makes the distinction; students should distinguish between the different kinds of “truth” Didion seems to be seeking, for she claims that the vehicle of “the fictitious” actually offers a better sense of her personal truth, “what it was to me.”

5. As students share in class what they learned from writing about this question, you may want to ask them to speak more specifically about what they learned about them-

selves as writers from looking back at past work: How has their writing changed? How has their thinking changed? What do they hope their future selves will be able to say when they look back on their present-day writing?

6. Two of Didion's strongest claims about reasons for keeping notebooks are that "[k]eepers of private notebooks are a different breed altogether, lonely and resistant rearrangers of things, anxious malcontents, children afflicted apparently at birth with some presentiment of loss" (par. 4) and "our notebooks give us away, for however dutifully we record what we see around us, the common denominator of all we see is always, transparently, shamelessly, the implacable 'I'" (par. 11). Students are likely to respond to some variation of these two ideas and should think about reasons to keep notebooks other than just for themselves.

Susan Choi: *Memorywork*

1. Bettina's school assignment is called "memorywork." As Bettina does this assignment, her mother is forced into remembering through pictures and her own store of memories. The child's research has taught her the truth of her parents' youth. This is also the story of a woman who is "almost always bored" coming to realize she loves the child who was unwanted.

2. The camera is a "form of selective memory, rivaling your own" (par. 7): there is a difference between what the camera shows and what one remembers of the time of the picture taking. The pictures "from that time when we were happy" have been poorly taken care of; they are stuck together, and when Bettina pulls them apart, "lainty clouds" obscure expressions. The story that Bettina reads from them as she searches for her past is a question the story will answer. (For more on family pictures, see Marianne Hirsch's *Family Frames: Photography, Narrative, and Postmemory* [Harvard UP, 1997]. The Introduction is especially useful for an overview of the subject.)

3. The narrator is repressing her past, while her daughter is working to claim it as *her* past. For "Grandparentstory Week," the narrator has been forced to find out more about her own mother, who abandoned her to the care of her older sister. However, when the "parents as young lovers" assignment comes, she is upset at *not* having had a "Robert Redford love story" and the pictures to show for it (par. 21).

4. Bettina's mother's meeting with Miss Shank becomes an emotional one for both parties as Miss Shank reveals that she doesn't have children and that both her parents were recently killed in an accident. The narrator finds herself commiserating, telling the teacher that she lost her parents when she was very young and that she "was angry, for years." Miss Shank apologizes for the intrusive nature of the assignment, while the narrator wishes that she would be severe with her. The teacher shames her by apologizing: "I guess I'm still stuck an angry child. I've never got to be an angry parent" (par. 52).

5. Bettina has chosen a wedding picture for her assignment. This brings back memories of pictures taken of the young husband and wife separately, because there was never "a third, to hold the camera and click" (par. 34). The wedding picture is a snapshot, "a terrible picture," with the groom staring to one side and eating cake, and the bride "flashing that explosive, murderous smile" (par. 34). When she apologizes to Bettina, who sees the truth of the marriage in the picture, the child says, "Truth is, I've known it all along."

6. The X-ray shows that Bettina was determined to be born, as if the fetus yanked the IUD out of the way. Her mother burns the X-ray because this is the picture Bettina has been looking for, "a picture that offers some proof," proof that she was unwanted. Bettina has made her acknowledge and accept the "Jay" part of her, and she has gently forced her disaffected mother to love her.

Jan Harold Brunvand: *Urban Legends: “The Boyfriend’s Death”*

1. Asking students for their definition of *urban legend* should open up discussion of other terms used in paragraph 1: *folklore, story, oral tradition*. As paragraph 2 makes clear, *urban* refers to literate society, not simply to cities.

2. If students haven’t heard “The Boyfriend’s Death” before, it’s likely they’ve heard other urban legends. Whether they refer to them as such or cling to the “true story” approach is of interest. Students who live in dorms or who’ve been to summer camps or other group “sleepover” situations are usually the best sources for urban legends.

3. To this list we might add a whole microwave series, spinoffs from the X in the Oven group. Also, there’s the Dead Granny in the Stolen Car, the Naked Lady in the Football Helmet—and on and on.

4. In the wake of publicity about child abuse, cases of children brought up in closets or chained in apartments have come to light. These unfortunately true stories are the stuff legends could derive from. As for proof, is it enough to say that we read it in the *New York Times* or that we saw it (for sixty seconds) on the television news?

5. In paragraphs 5 and 6, Brunvand sets out the general elements of the urban legend:

- The narrative is believable, set in the recent past, and involves “normal human beings.”
- Credibility is established “from specific details of time and place or from references to source authorities.”
- “The story is *true*,” occurred recently, and to “someone else . . . quite close to the narrator, or at least ‘a friend of a friend.’”

The traditional elements of “The Boyfriend’s Death” are set out in paragraph 11.

6. In their response to this question, students should take into consideration the general elements that make up urban legends. You might also encourage students to think carefully about the counterarguments they might encounter and how they can demonstrate knowledge and credibility on their subject.

Theodore R.Sizer: *What High School Is*

1. The report serves several functions. It generates interest; it establishes the writer’s authority—his knowledge of the subject; and it supports later generalizations like “the clock is king” (par. 27). The report conveys a critical attitude, partly by its timetable. Encourage your students to find other evaluative elements in the report.

2. This paragraph avoids overt conclusions but underscores the repetitive sameness of Mark’s day.

3. The explanatory section (pars. 20–41) is organized around these subtopics:

Paragraphs 20–22: goals of high school

Paragraphs 23–26: traditional organization

Paragraphs 27–29: time schedule

Paragraphs 30–35: subject divisions

Paragraphs 36–39: lack of connection between goals and practice

Paragraphs 40–41: conclusion

In particular, this essay illustrates nicely how to build toward a conclusion. The last paragraph should receive some attention as the goal toward which the text has been moving all along.

4. School's function is not to educate but to pacify—that is the conclusion Sizer reaches. Students should be encouraged to support or to disagree with this conclusion.

5. The report functions in the later explanation to emphasize and document the difference between the pious statements of planners and the actual practices in schools. Without the report, Sizer's explanation would lose force and specificity. Paragraph 23 in particular brings together the two—pointing out that Mark's day shows the true purposes of high school despite the goal statements.

6. We suggest emphasizing Sizer's structure: report followed by explanation. This assignment will work *only* for students whose view or experience of high school is different from Sizer's.

7. Emphasize following Sizer's outline: a typical day followed by a discussion of the relationship between ideals and actuality. Encourage students to select their topics carefully so that they can both present sufficient detail about the typical day and then assess the actual practice.

Alec Wilkinson: *Your Face in Lights: The Secrets of Cinematography*

1. The quotation is from film theorist Philip Rosen, editor, *Narrative, Apparatus, Ideology* (Columbia UP, 1986, p. 283), from his "Introduction to the Apparatus" section of the book. Pratt rejects the "flowery language" of "highfalutin aesthetics," for he sees himself as a technician (par. 43). Wilkinson opens his piece by describing how light is used and manipulated (par. 1–4). The point of this piece is that Roger Pratt can manipulate light better than most.

2. As Linda Obst says of Pratt, "The mystery is within him." This mystery is instinctively knowing how to manipulate lights, while others have to struggle and experiment. But Pratt says, "The job is such a practical one, really." He describes making films as "an expensive hobby." A film is like "an unstoppable machine," and he considers himself just a cog in that machine (par. 20).

3. Wilkinson starts off by explaining the mechanics of filming and the use of light (pars. 1–4); Roger Pratt is introduced in paragraph 4 as the cinematographer who is most admired for his ability to shoot women. He introduces Pratt on the job in the filming of *Troy* in Mexico. In paragraph 9, Wilkinson explains where he got his knowledge of cinematography, presumably to assure the reader that he knows what he's talking about. Paragraphs 10–15 describe the difficulties of filming a large Trojan army, and how Pratt and the director would film such a scene. Paragraph 16 presents a brief background on Pratt; paragraphs 17–18 give Obst's observations on Pratt's genius; paragraph 19 provides more information on Pratt and guest director Terry Gilliam, who thinks that Pratt is "too self-deprecating." In paragraphs 20–28, Pratt leads Wilkinson through various filming techniques; in paragraphs 29–33: Wilkinson describes other men's filming techniques. In the final paragraphs, Wilkinson elicits personal information during a dinner with Pratt.

4. The "Fact and Faith" films concentrated on miracles, and Pratt as a child was most impressed by "ones about the life of Christ. Seeing a man rise from the dead, that was awe-inspiring, really" (par. 35). Images translated into emotions fascinated him. He

describes himself as a technician and emphasizes that photography relies on science and that he spends much of his time in a “chemical factory.” What won Pratt over is the magic of inert things creating an effect.

Plato: *The Cave*

1. The illustration is reasonably complete, except that it does not include the details mentioned in paragraph 3—namely, “men carrying past the wall implements of all kinds that rise above the wall.”

2. Human beings, according to Plato, are so deluded by the narrow range of their experience and by the distorting framework of their senses that they are incapable of apprehending the realm of ideas and the ideal forms of things which constitute the ultimate reality.

3. The visual perception of things is often so dazzling and beguiling that it can easily lead one to ignore or completely overlook any other aspect of reality, especially the ideal forms of things, which can be grasped only by the mind. For a hint of how tyrannizing the sight of things can be, students might be invited to close their eyes for a period of time, and then to try to conceive the essential form of a visible thing, such as a chair or a tree, without reference to any visual perception of it.

4. Much as the prisoners in the cave see only the shadows or reflections of things, so spectators of anything on a screen (movie, TV, or computer) are receiving only a mediated image of something, without any idea of the elaborately contrived framework that might have been involved in creating and transmitting the image.

5. The challenge of this assignment is for students to recognize how the very framework of their experience can be as blinding and deluding as the situation within the cave. So encourage them to identify the delusory nature of their situations as specifically as possible.

Joan Acocella: *Blocked*

1. Encourage students to use their own experience in defining the term *blocked*. Class discussion can then focus on those definitions, which might well range like Acocella’s, from involving a “complete shutdown,” on the one hand, to being able to write yet unable to produce something that meets one’s personal standards or desires, on the other hand.

2. Acocella discusses Romantic theories of “invisible influence” (par. 2) and the French Symbolists’ language-centered theory (par. 3) and then turns to psychological, chemical, and biological theories of inhibition (par. 6–11). Each theory focuses on a distinctly different source of the problem either outside or inside the writer.

3. The remedies (or lack thereof) vary according to the origin of the problem—from Romantic hopelessness, given the invisibility and indeterminacy of the influence, to contemporary therapies, which might involve psychological counseling, antidepressant drugs, or some other form of mental treatment.

4. Here is another opportunity for students to share their personal experiences and perceptions of the problem, which they might attribute variously to difficult writing assignments, intimidating teachers, performance anxiety, inexperience or grammatical and mechanical blocks—all of which might be aided by the advice to “talk on paper” without worrying how it sounds at first.

5, 6. These questions are meant to prepare students for the writing assignment in the following question, by encouraging them to think quite specifically about writer’s block in terms of their own experience or that of a good friend.

7. In this assignment, encourage students to tell their story as if it were a case history, so as to analyze their experience as carefully as possible.

Leslie Marmon Silko: *Language and Literature from a Pueblo Indian Perspective*

1. At the center of Silko's essay is the idea she announces in her opening paragraphs—that Pueblo expression is guided by patterns from an oral tradition which is rooted in a cultural perspective that “embraces the whole of creation and the whole of history and time.” Emanating from this center is a web of ideas and stories that bear witness to the centrality of storytelling in Pueblo culture and the way that such stories shape the nature of Pueblo identity.

2. Rather than using a linear or quasi-logical structure, such as one might expect in a methodical piece of writing, Silko proceeds in a somewhat associative manner, in which one idea or story suggests another. So, having defined the Pueblo perspective as embracing the whole of creation, Silko naturally thinks of the Pueblo creation story, which she tells in brief form; then, having told the story, she is naturally inclined to reflect on important aspects of storytelling in Pueblo culture. One thing leads to another in a chain of associations.

3. According to Silko, storytelling is a fundamental way of shaping Pueblo identity and sustaining Pueblo community—“bringing us together, keeping this whole together, keeping this family together, keeping this clan together” (par. 13). Storytelling, in other words, embodies Pueblo culture and its values.

4. The most distinctive aspect of Pueblo storytelling is its irrepressible tendency to tell the story of the words being used to tell the story, so that, as Silko makes clear, “one story is only the beginning of many stories,” and every story is ultimately “an elaborate structure of stories within stories” (par. 6).

5. Throughout the tale of Waithea and her mother, Silko occasionally interrupts her story to explain the meaning of Pueblo words and usage, and following the conclusion, she takes note of how bits of information are repeated to help the listeners remember things important not only to the story but also to their own survival.

6. In reflecting on their own stories, students should be encouraged to take special note of distinctive or peculiar familial traditions that have shaped the form in which their stories are told.

ARGUING IN THE Arts and Humanities

John Berger: *Hiroshima*

1. “The whole incredible problem,” as Berger describes it, is the masking of an event that is evil by “*looking beyond* (with indifference) that which is before the eyes” (par. 34). Statistics and impersonal photos prevent us from seeing the evil nature of the bombing of Hiroshima. To see the reality of the event, we must see the pictures and hear the words of the individuals who survived it. Journalistic accounts distort history by removing its immediacy.

2. Berger emphasizes that “what happened” was begun “months, years before, with the planning of the action, and the eventual final decision to drop two bombs on Japan” (par. 21). He refers here to those who worked on the Manhattan Project and those political and military authorities who decided to employ the bomb. In a sense, Berger need not supply any evidence for this claim. He is simply reminding us that it *was* a calculated decision, “not a miscalculation, an error, or the result . . . of a situation deteriorating so

rapidly that it gets out of hand” (par. 21); few would dispute this. Yet Berger feels that we have not fully confronted its implications. He means to call attention to the grotesque irony that so much human “rationality” went into the service of such irrational cruelty. Part of the “whole incredible problem” is that our leaders are now capable of coldly and “objectively” contemplating the imposition of similar horrors on entire populations.

3. Berger uses individual incidents rather than statistics to restore the connection between pain and what we call history. For Berger, history is the pain: “We consider numbers instead of pain. We calculate instead of judging” (par. 23). Statistics distance us from the real evil that caused the suffering at Hiroshima. Morality is ignored when statistics are presented.

4. Berger uses the specific example of Hiroshima to discuss the larger question of political morality. Describing the bombings as terrorist acts, he joins two seemingly disparate kinds of military action: terrorism and “civilized” warfare. Breaking down the distinction between terrorism and supposedly justified wartime tactics, Berger shows that evil exists in the powerful governments that rule today’s world but that it is hidden by terms like “defense policies, military arguments, and global strategies” (par. 29).

5. Urge your students to avoid platitudes like “sad” or “horrifying” as they consider these individual examples of the bombings. Instead, they might look carefully at each example Berger chooses to include, asking themselves how they differ from one another. What does each image present? What distinguishes one example from another?

6. Again, urge your students to look at the details in these pictures. What patterns do they notice? How do the patterns provide their own way of “reading” the bombings?

James Baldwin: *If Black English Isn't a Language, Then Tell Me, What Is?*

1. Language itself is a device by which human beings communicate with one another. As it is used in human situations, however, language is more than a communicative tool; it is a political construct: “People evolve a language in order to describe and thus control their circumstances or in order not to be submerged by a situation they cannot articulate” (par. 2). The distinction is central to Baldwin because it defines the debate about calling black English a dialect or a language as a debate about the identity of African American people. To call black English a dialect is to compel African Americans “to defend a morality that we know to be a lie” (par. 10). Baldwin contends that white people minimize the role of language in order to demoralize the African American population: “It is not the black child’s language that is despised. It is his experience” (par. 11).

2. While his opponents argue that black English is merely a dialect of standard English, Baldwin defines black English as a testament to a history of struggle and a weapon to fight future oppression.

3. Baldwin uses the languages of oppressed people in Ireland, in the Basque countries, and in Wales to defend his position that language is a political instrument. In these countries, arguments about language are arguments about power. Language connects one with power when one speaks the language of the majority, and it divides one from that power when one speaks the language of the oppressed.

4. You might ask your students to look up the word *language* in a dictionary. Comparing that definition to Baldwin’s may help them appreciate the distinction Baldwin makes between language and the role of language.

5. The parallelism of the final paragraph emphasizes the severity of Baldwin’s critique of those in power in the United States. Ending his paragraph with “a country that

has managed to learn so little” (par. 12), Baldwin draws attention to the instructional tone of his essay. He provides the lessons in human understanding and redefinition that are purposefully ignored by the advocates of calling black English a dialect.

6. Your students may need to focus their essays on a specific encounter in which they felt that language played a role in forming their identity. To begin, you might urge them to consider the ways of speaking and listening that they learned in their home environments. How, if at all, did these patterns change when they entered grammar school? High school? College?

7. Suggest that students begin by thinking about the possible dialects around them that they hear but never acknowledge as such. What constitutes a dialect?

George Orwell: *Politics and the English Language*

1. Orwell states that staleness of imagery and lack of precision are destroying the English language. He claims that abstraction is politically dangerous because it reduces the language to senselessness. Perhaps most frightening to Orwell is the fact that obscure diction masks political realities that are too painful to delineate.

2. Language corrupts thought as it anesthetizes the brain. Reading obscure prose teaches one to write obscurely. In the same way, insincere writing, however learned, desensitizes the reader to hypocrisy.

3. By despairing of his ability to avoid all lapses into vagueness, Orwell calls attention to the involuntary nature of the corruption of language. He thereby gives force to his injunction to the reader to be “constantly on guard.” Some might say, of course, that if Orwell does not consistently follow his own rules, it may be that the rules are unrealistically strict. Rules (ii) and (iii) in paragraph 19, for instance, would probably, if followed to the letter, make for rather dull prose.

4. Although he presents himself as an expert, by calling attention to his own lapses into obscurity Orwell identifies himself as an individual who wants to reform society—starting with himself. He asks others to follow his advice but does not promise a cure for world problems, only a possible starting point for a solution. His tone is instructional but not insistent or didactic.

5. According to Orwell, people write badly because they hear and read bad writing. Habits are learned, and people are afraid to speak their own minds in clear sentences because they think of proper writing as abstract, Latinate, and obscure. Politicians are particularly bad writers because their words mask harsh realities of pain and oppression.

6. As students analyze their own writing using Orwell’s six rules, you might encourage them to consider their possible reasons (audience, purpose, and so on) for breaking the rules.

7. Students might also consult online magazines or other Internet publications for additional sources and examples.

Garret Keizer: *Why We Hate Teachers*

1. Essentially, this is an argument that schools are an embodiment of society and cannot be much better than the society around them, nor can they solve all that society’s ills. It is also an argument against the fantasies of “social and political transcendence” that we call “reform” of the schools.

2. This requires a personal response. There are no right or wrong responses.

3. Keizer uses personal experience—throwing up, for example, and forty years of schooling and teaching—as his main sources of authority, along with anecdotes drawn from this experience.

4. See, especially, paragraphs 17–18 and 21–22 for examples of the argument/counter-argument process.

5. Eating and throwing up are among the recurring motifs in this essay.

6. This calls for the reader’s judgment. We think he does a good job of making these transitions and also of using a middle level of generalized or representative types, such as the mom in the Volvo and the dad in the pickup truck.

7. There is no right answer to this one, but good essays will show a mix of the personal with the general similar to Keizer’s.

Steven Johnson: *Watching TV Makes You Smarter*

1. Johnson celebrates TV series that bring together multiple plots in each weekly episode and thereby develop viewers’ cognitive abilities to recognize and remember characters from a continually shifting set of stories, as well as to understand their interconnection with one another. So, Johnson explicitly criticizes the narrative simplicity of earlier TV series.

2. Given Johnson’s preference for a continually shifting set of characters and plot lines, he clearly favors cognitive agility and nimbleness. But just as clearly, he doesn’t seem to privilege the kind of in-depth examination of things that might produce a distinctly different and no less valuable kind of smartness.

3. Johnson’s evidence consists primarily of material documenting the increased complexity of TV scripts, but he doesn’t offer any evidence to suggest that this complexity has actually led to increased cognitive ability or “smartness” among viewers, other than his presumption that viewers have developed the capacity to watch such series, given their evident popularity.

4. A half-hour TV series probably encompasses more narrative complexity within its compressed framework than a similar period in the course of one’s daily experience, and thus it might lead to more cognitive nimbleness than the observation of life itself. But in another sense, unmediated life is fraught with so many complex variables that by comparison a TV series is mere contrivance, and often more predictable, given the patterned behavior that is a staple of TV narratives.

5. Here is an opportunity for students to use Johnson’s graphing technique as a means of understanding their own TV preferences, and to gather evidence that they can use in writing an evaluation of his piece, as called for in the following question.

Malcolm Gladwell: *Something Borrowed*

1. Gladwell’s title is taken from an old English poem, listing the kind of good luck tokens that a bride should carry on her wedding day to assure a happy marriage. “Something old” assures continuity with the couple’s past; “something new” betokens a hope for the future; “something borrowed” embodies the support of friends and family; and “something blue” has long symbolized love and fidelity. So it is that Gladwell associates borrowing with a venerable tradition that combines the old with the new.

2. Gladwell is opposed to extremist definitions of plagiarism, which assert “that copying is *never* acceptable” (par. 25). By contrast, he believes that judgments of plagiarism should not be “disconnected from the broader question of what does and does not inhibit

creativity” (par. 38). In other words, Gladwell believes that “borrowing crosses the line [into plagiarism] when it is used for a derivative work,” (par. 37) as in Goodwin’s lifting of passages from a history of the Kennedys for her own history of the Kennedys. But he does not consider it plagiarism when borrowed material is used creatively for “something entirely new,” as in Lavery’s appropriation of passages from Gladwell’s profile of Dorothy Lewis in her Broadway play *Frozen*.

3. Plagiarism fundamentalists believe that copying another person’s words is never acceptable. They are committed to a very strict and literal-minded interpretation of plagiarism that does not take into consideration whether the borrowing is “transformative”—that is, in the service of a creative enterprise. Thus they fail to distinguish matters of art from matters of law and ethics.

4. No matter what the field, purely derivative borrowing of substantial passages is clearly against the law. But in other cases, Gladwell believes that questions about where and when the line should be drawn inevitably depend not only on the length of borrowed material but also on the form and purpose of the work in which the borrowed material is subsequently used.

5. By analogy to his discussion of verbal and musical borrowings, Gladwell would probably sanction visual borrowings that result in a distinctly new and different kind of visual work. Thus he might defend someone’s right to appropriate a segment of the painting on the cover of this book for use in a collage or advertisement.

6. Gladwell’s basic rationale is that creativity constitutes an inherent right and warrant for copying material from one work for use in something entirely different.

7. This assignment is intended not only to draw on students’ personal experience but also to use that experience in helping them to develop a more nuanced understanding of plagiarism.

SOCIAL SCIENCES AND PUBLIC AFFAIRS

REFLECTING IN THE Social Sciences and Public Affairs

N. Scott Momaday: *The Way to Rainy Mountain*

1. Momaday’s essay is about a pilgrimage that takes place on several levels: a literal journey to his grandmother’s house and grave in Oklahoma, a journey in memory back to his grandmother and her history, and a journey back in time to the history of his tribe. Along this “long and legendary way” (par. 14), Momaday is attempting to understand himself and his people, to find his own “small definition made whole and eternal” (par. 13).

2. The essay begins in the present and continually returns to it from excursions to the distant past (Kiowa history), the recent past (Momaday’s memories of his grandmother), and the legendary past (the origin of the Big Dipper). The shifting chronology creates a sense of the relationship among these different histories and the way they inform the present.

3. Momaday reports the events of the distant past, the Kiowas’ history, but the present and the recent past are evoked through the writer’s perceptions. See, for example, the description of the landscape of Rainy Mountain in paragraphs 1, 6, and 13 and the portrait of the author’s grandmother and her tribe in paragraphs 9, 11, and 12. In

this way the starkness of the destruction of the Kiowas is contrasted with the richness of their culture.

4. The landscape of Rainy Mountain is described in terms of great contrasts: the winter blizzards and the summer heat; the “brittle and brown” grass and the “steaming foliage” (par. 1). It is a lonely and isolated scene, a place where one can hardly imagine human habitation, a landscape in which the force of nature is dominant. One sees “but *one* hill or *one* tree or *one* man” (par. 1). Although students may be surprised initially at the final sentence of paragraph 1, the rest of the essay helps to clarify the paradox of a stark and lonely land that stimulates creation. Momaday returns to this theme in his description of Devil’s Tower (par. 6), a rock “upthrust against the gray sky as if in the birth of time the core of the earth had broken through its crust and the motion of the world was begun.” Students might point to other passages that evoke place, such as the description of houses “like sentinels” in paragraph 10 and the concluding description of the land in paragraphs 13 and 14.

5. Students can begin by describing their own perceptions and memories of a place and then research its history by talking with older family members and people in the community and by reading relevant books and documents. Discussion in small groups might focus on the various ways a writer can interweave past and present events and impressions.

6. In this assignment, students are asked to portray subjects by setting their present environment and way of life beside the events and places of their past. As some of the students will tend to write straight chronologies, you might duplicate a sample student draft so the class can discuss focusing, organizing, and describing versus reporting.

Judith Ortiz Cofer: *The Story of My Body*

1. From start to finish, Cofer tells about the prejudice she experienced in America—prejudice engendered by the color of her skin and the diminutive size of her body. Cofer’s story involves not only her growing awareness of such prejudice but also her various ways of coping with it. Eventually she recognizes that looks and size “were variables—things that were judged according to my current self-image, the aesthetic values of the times, the places I was in, and the people I met.” Each of the sections contributes to this overall story, yet each section tells a separate story that deals with a particular aspect or segment of the story. Although each section tells a separate story, the last three sections are so fraught with reflections on varying cultural attitudes toward color, size, and appearance that they are also distinctly essayistic.

2. Only after migrating to America did Cofer begin to experience prejudice and mistreatment based on her color and size. So, in a very real sense migration is the story of her body. But it’s also important to note that she deals with migration in the sense of moving not only from one country to another, but also from one city to another, one neighborhood to another, or one school to another. With every move, every act of migration, she encounters different attitudes toward her color, size, and appearance.

3. The multiple sections produce a single story by virtue of delineating Cofer’s growing cultural consciousness from childhood to early adulthood. In each section, she tells a story of her mistreatment, but in each successive section she reveals herself to be increasingly more capable of dealing with such prejudicial treatment. Thus her story bears witness to the importance of personal growth and self-empowerment as ways of transcending the cruel effects of prejudice.

4. Though *Skin*, *Color*, and *Looks* are seemingly overlapping terms, Cofer deals with distinctly separate topics in each section. In *Skin*, for example, she reports an episode from her childhood years when she was afflicted with chicken pox, whereas in

Color, she's explicitly concerned with how she was perceived by her parents and treated by the "mean brother" at the grocery store because of the color of her skin, and in *Appearance*, she's concerned with her overall looks, rather than any specific aspect or part of her body. *Skin* comes first because it deals in part with the earliest years of her life. *Color* comes before *Size* because it deals with her first experience of racial prejudice in America.

5. This assignment is meant to give students the opportunity to bear witness to their own experience of prejudicial treatment (for whatever reason), yet to do so in a way that comes to terms with the experience thoughtfully and analytically, through the recollection and discussion of two or three memorable episodes (or periods) in their lives.

Martin Luther King Jr.: *Pilgrimage to Nonviolence*

1. King felt that liberalism was "too sentimental concerning human nature and that it leaned toward a false idealism" (par. 4), while neo-orthodoxy "fell into a mood of anti-rationalism and semifundamentalism, stressing a narrow uncritical biblicism" (par. 6). As he states earlier in paragraph 6, "If liberalism was too optimistic concerning human nature, neo-orthodoxy was too pessimistic."

2. King found useful existentialism's "perception of the anxiety and conflict produced in man's personal and social life by the perilous and ambiguous structure of existence" as well as its conviction "that man's existential situation is estranged from his essential nature" (par. 9). Rauschenbusch argued that religion must be concerned with humanity's social condition in addition to its spiritual condition and thus paved the way for King's application of Christianity to social action.

3. Gandhi's concepts provided the answers to many of King's questions, and the Montgomery experience allowed him to test their applicability. As he states in paragraph 15, "Many issues I had not cleared up intellectually concerning nonviolence were now resolved within the sphere of practical action."

4. Not only did King's personal faith provide the strength to go on with his heroic actions, but also his hopes for a better world depended on the Christian principles he outlines in the final paragraphs of his essay.

5. King's final beliefs are markedly stronger than his original fundamentalism because they are the result of much study, thought, and testing. Though simple (in the best sense of the word), they are infinitely richer for having been through the crucible of thought and experience.

6. King gives succinct and lucid explanations of all the theological and philosophical concepts he uses in an effort to lead his reader through his intellectual pilgrimage.

7. Examples can be found in paragraphs 3, 6, 17, 18, and 19. Such concessions demonstrate King's comprehension of opposing viewpoints (and clarify them for the uninformed reader). This strategy thus ensures presenting what seems to be a fair, even-handed treatment.

8. This question supplies a chance for students to adapt King's method of presentation to their own experiences; responses will of course vary.

9. The students' responses to this question will largely depend on their knowledge of current history and on whether they have an optimistic or pessimistic outlook on life.

George Orwell: *Shooting an Elephant*

1. Although he hates his position and the government he serves, Orwell doesn't think much better of the Burmese. He feels that the British empire, for all its faults, "is a great

deal better than the younger empires that are going to supplant it” (par. 2). The “white man’s burden” here becomes a very real psychological problem.

2. Orwell, as the representative of British imperialism, finds that power can be maintained only by impressing the “natives” but that such power forces the wielder to wear a mask much against his will. Orwell realizes that “I was only an absurd puppet pushed to and fro by the will of those yellow faces behind” (par. 7).

3. Shame and embarrassment overcome Orwell at the end. Though legally in the right, he is morally the fool he tried to avoid becoming in front of the natives. That he could be “glad” a coolie died to save his reputation indicates how reprehensible the imperialist system can be.

4. Orwell’s candor adds much to the moral struggle involved in imperialism. Without this tone, the essay would lack psychological tension and the human element.

5. Orwell places his thesis in the middle of the essay (par. 7), where he describes watching the elephant and deciding what to do next. This placement is dramatically effective in that the pressure of the moment seems to force an epiphany on him: “I perceived in this moment that when the white man turns tyrant it is his own freedom that he destroys.”

6. A traditional essay dealing with a wider variety of issues concerning imperialism might provide a more comprehensive, evenhanded treatment, but it’s a harsh critic who’d prefer such an essay over Orwell’s. Despite its subjectivity, Orwell’s narrative drives home the horror of imperialism much more effectively than many more objective essays could.

7. Orwell’s essay provides a concrete example of the extremes to which imperialism can lead and effectively dramatizes the “white man’s burden.” Though the essay is not overly polemical or propagandistic, it presents an effective argument against imperialism.

8. Most students should be able to find an incident in their own lives (or those of their circle) where the larger social problems of prejudice, sexual or racial discrimination, or inequality were suddenly illuminated by a particular instance.

Phyllis Rose: *Tools of Torture: An Essay on Beauty and Pain*

1. Rose lists and describes so many different tools of torture that her elaborate detailing of them is clearly meant to be not only informative but also expressive—that is, tending to rouse a sense of horror (and clinical fascination) with the seemingly irrepressible human instinct for torture.

2. Rose lists and describes few tools of pleasure. However, she goes into more detail about the electrode treatment she describes in paragraph 4, because of her interest in the fascinating parallels (and torturous potentialities) between tools that create beauty and those that cause pain.

3. Rose’s reflections and fascinating parallels are based largely on her firsthand experience and observation, on a commonsense form of reasoning, and allusions to published authorities such as Peters, Milgram, and Shklar.

4. Rose formulates her main points explicitly in each of these paragraphs. In paragraph 6, she announces it in her opening sentence “Historically torture has been a tool of legal systems, used to get information needed for a trial or, more directly, to determine guilt or innocence.” In paragraph 7, once again she states her main point in the opening sentence: “From another point, what’s horrifying is how easily you can persuade someone that [in torturing someone else] he is working for the common good.” In paragraph 8, she states the main point early on: “Only recently in the history of human thought has the avoidance of cruelty moved to the forefront of ethics.”

5. In sentence 7 of paragraph 1, Rose lists sixteen different tools of torture without explaining how they work. Therefore, there are a wide range of tools for students to choose from in this little research project.

6. Here is an opportunity for students to explore some twentieth-century torturers that Rose alludes to, such as police investigators in paragraph 6, the Nazis in paragraph 8, the “French in Algeria” in paragraph 8, and a host of others that she doesn’t mention in African, Asian, European, and South American countries, as well as in America itself.

Zoë Tracy Hardy: *What Did You Do in the War, Grandma? A Flashback to August, 1945*

1. At the beginning of the essay, Hardy accepts war as a bitter but necessary course of action. She reports the war effort in a matter-of-fact manner with little consciousness of the horrors involved. But after the dropping of the atomic bomb, those horrors haunt her (even causing nightmares) and force her to reevaluate the wisdom of her political leaders.

2. High school physics had filled Hardy with optimistic visions of a world powered by atomic energy, but the “strange new world” (par. 40) that dawned with the dropping of the atomic bomb fills Hardy with dread and pessimistic skepticism.

3. Hardy feels betrayed and outraged—betrayed by political leaders who in truth were “kicking a dead horse—brutally” (as she puts it in par. 52) and outraged at her “final insignificance” (par. 70) in the decision-making process that led to the use of the bomb. Mildred’s casual faith in her leaders is unshaken by the bomb, and for that reason Hardy realizes there would always be a gap between her and people like Mildred.

4. There is an interesting parallel between the shedding of her naïveté toward war and toward sex throughout the essay. Hardy learns of new positions, of the existence of prostitutes, and of the differences between sex and the idyllic “Lecture 14” and sex in the real world of war and marriage. In both cases, naïveté is succeeded by maturity, euphemisms by plain speech.

5. Although it begins as a personal reminiscence, the essay concludes with searching questions on the nature of atomic power, the role of the citizen in government affairs, and the naïveté of certain kinds of patriotism. One woman’s story becomes the story of countless people whose attitudes were changed by the war.

6. Most students will find Hardy’s thoughts as relevant as ever; this is a good topic for classroom discussion.

7. Those students who have already held jobs will find it easier to answer this question than those who have not. Nevertheless, the others should recall a friend’s or parent’s job that is applicable.

REPORTING IN THE Social Sciences and Public Affairs

Barbara Tuchman: *“This Is the End of the World”: The Black Death*

1. To begin the research for a report on the black plague, students might say that they’d check the library’s holdings or look for an encyclopedia article with a bibliography. You might ask them to consider the difference between the task of reporting on the black plague in Europe (a large and formidable topic) and reporting on the black plague in London (a more manageable topic). This can lead to a discussion about narrowing topics as well as a discussion about library research. Talking about the composition of such a report should lead to question 2 and the choices Tuchman made in organizing her material.

2. We have reprinted the first quarter of chapter 5. The rest of the chapter discusses at greater length the various effects of the plague mentioned in this introductory section. Tuchman's method is to use numerical data with specific examples to illustrate her general statements. She frequently intersperses her narrative with direct quotations from primary sources. Her general organization might be outlined as follows:

- Paragraphs 1–4: the incident at Messina, introducing a description of the disease and an overview of how lethal it was
- Paragraphs 5–8: an overview of how far and fast the disease spread, how many died, and the questionable validity of the count
- Paragraphs 9–10: disposal of the bodies, with paragraph 9 making “human” the numbers in paragraph 8; disruption of religious practice
- Paragraphs 11–13: death rate in cities, villages, and enclosed places
- Paragraphs 14–16: effects of the plague as a calamity that separated people; one example in paragraph 16 of a contrary impulse—the charity of nuns who tended the sick
- Paragraphs 17–18: the plague in France—its progress and effects in Normandy, Picardy, Amiens, Tournai, and elsewhere
- Paragraph 19: the flight of the rich and the heavy affliction of the poor and the young
- Paragraphs 20–21: conditions in the countryside where animals died, crops were untended, and labor was in short supply
- Paragraphs 22–26: mortality rates among certain groups: royalty, women, artists, merchants, doctors and clergy, and government officials
- Paragraph 27: effects of the plague: lawlessness and debauchery like that during the plague of Athens in 430 BCE

Subsections are evident in the outline above, and certain subsections are closely related to the topics they follow. Note, for example, paragraphs 9 and 10, which describe the disposal of bodies and the breakdown of religious rites connected with death. The sheer number of corpses, the fear of contagion, and the terror at dying unblessed all help to explain the point made in paragraph 8 about the exaggerated numbers recorded by contemporary chroniclers.

3. The topic of paragraph 20 is the plague's effect on peasants and livestock in the countryside. This topic is related to the statement in the previous paragraph about the poor being more heavily afflicted than the rich. The two main subtopics—the peasants and the animals, domestic and wild—structure the opening and the closing as well as the development of the paragraph. One might say that the last sentence of paragraph 20 neatly completes the first sentence of the paragraph, summing up the horror of the pastoral scene. The first sentence of paragraph 22 refers back to paragraphs 19–21, which discussed the urban poor and the peasants in the countryside. Starting with the one reigning monarch who died, the writer cites other royal deaths and then speculates on her data: why were most royal victims women? Paragraph 22 ends with Petrarch's literary expression of grief, providing a transition to paragraph 23, which presents deaths in two groups, humanists and merchants.

4. The direct quotations from contemporary observers sum up the topics discussed—and do so more effectively than mere paraphrase could. The reader keeps hearing the voices of the fourteenth century speak for themselves.

5. Tuchman uses individual examples and illustrations to bring to life her facts and figures. For instance, paragraphs 9 and 10 help explain the probable exaggeration of the

figures in paragraph 8. In the conclusion of paragraph 11, which reports various death rates, the final image of the deserted village humanizes those previously quoted percentages. Paragraph 14 likewise conveys how hard hit Italy was: it starts with the uncompleted grandeur of a cathedral and concludes with Agnolo di Tura's poignant record of burying his five children "with my own hands." Tuchman is always aware that the study of history includes the small moments as well as the great.

6. As we have already mentioned, Tuchman uses sources to let contemporary observers speak in their own voices, to supply illustrative incidents and anecdotes, and to quote directly to sum up various topics. During class discussion, focusing on one or two representative paragraphs (12, 15, 18, or 19, for example) will show that Tuchman frequently quotes directly from primary sources and paraphrases from them also. In general, Tuchman uses her sources to illustrate her points. What should be stressed in discussion is that her points are distilled from many sources. For example, the opening sentence of paragraph 12, "In enclosed places such as monasteries and prisons, the infection of one person usually meant that of all . . ." is illustrated by references to five convents and monasteries in the paragraph. In addition, we must consider the other reading Tuchman did in primary and secondary sources (such as Ziegler's *The Black Death*) that also lies behind such a statement.

7. This research assignment can be as small or as ambitious as you wish and as your library permits. A disaster such as the sinking of the *Titanic* or the San Francisco earthquake will be fully documented in books, articles, and newspaper reports. If your community has sustained a disaster in the last twenty-five years, students can interview eyewitnesses, work with local newspaper files, and, in the case of a natural disaster or fire, get a sense of the physical change wrought by the disaster through photographs and visits to the scene.

8. If you plan to assign this question, put some of the major reference works (Campbell, Crawford, Deaux, Gasquet, Thompson, and Ziegler) on reserve in the library. You can also suggest that students use general works such as the *Oxford History of England*, *The Cambridge Medieval History*, or a bibliography such as the *Guide to Historical Literature*. The scope of this assignment depends of course on your library's resources and your students' interests.

William L. Laurence: *Atomic Bombing of Nagasaki Told by Flight Member*

1. Students may be struck by the youthfulness of the crew, especially given the momentous nature of their task. The inclusion of Major Sweeney's address in Massachusetts (par. 10) and Laurence's comments to Sergeant Curry that "it's a long way from Hoopeston" (par. 22) emphasize the crew as ordinary American youth who would rather be back at home than out on a bombing mission.

2. Laurence's moral stance is made perfectly clear in paragraph 32: "Does one feel any pity or compassion for the poor devils about to die? Not when one thinks of Pearl Harbor and of the Death March on Bataan." Similarly, in paragraph 29, he predicts what will happen to a city in Japan, "the land of our enemy." His attitude of just retribution was shared by the majority of Americans. If your students find this fact hard to believe, send them to the library to immerse themselves in newspapers and especially in magazines from 1942 to 1945, paying attention to articles, photographs, and advertisements.

3. Laurence's use of the present tense gives a sense of being with him on that mission, as in paragraphs 1, 10, 21 through 24, 33, and 34. The present tense also expresses his reflection (par. 28) and his anticipation (pars. 30–32) during the mission. He uses

the past tense to present preparations for the mission (pars. 3 and 7–9), and from paragraph 35 on, he sticks to the past tense to tell what happened. Notice the switches in tense in paragraphs 28 and 29, showing the movement of his mind.

4. Laurence’s report is full of metaphoric language. The bomb is a “man-made meteor” (par. 3), an image that reappears later in paragraph 47. It is “a thing of beauty . . . this ‘gadget’” (par. 4), with echoes from Keats and echoes from the kitchen. Later, Laurence calls the bomb a “man-made fireball” (par. 25) and a “black object” (par. 43). Finally, he relies on figurative language to describe the metamorphosis of the blast: it is “born right before our incredulous eyes” (par. 47); its column of smoke forms a living “totem pole . . . with many grotesque masks” (par. 48); this “pillar” spouts a “mushroom top . . . a thousand Old Faithful geysers rolled into one” (par. 49); it resembles “a creature” (par. 50), a “decapitated monster” (par. 51), “a flowerlike form,” “a giant mountain of jumbled rainbows,” and, last of all, “a monstrous prehistoric creature with a ruff around its neck, a fleecy ruff” (par. 52). Students might consider the various connotations of Laurence’s descriptive terms and the mixture of the familiar with the strange, the positive with the negative. In paragraph 52, the last image of the prehistoric monster may suggest to students that human beings have regressed from a civil state through the act of dropping the bomb. Some students, however, may note the interesting mixture of tameness (“ruff”) and horror (“monstrous prehistoric creature”) in that image and interpret it differently.

5. This writing assignment can be useful for experimenting with time and tense as well as with figurative language. How unfamiliar the event will be to readers, as well as the nature of the event, may well determine the student’s need for similes and metaphors.

6. If this assignment is undertaken, students might be referred to Zoë Tracy Hardy’s “What Did You Do in the War, Grandma? A Flashback to August, 1945.”

Jane van Lawick-Goodall: *First Observations*

1. Paragraphs 3, 5, 6, and 8 are some that provide samples of unbiased reporting.

2. The following words from the selection illustrate van Lawick-Goodall’s bias toward comparing chimpanzee and human behavior.

Paragraph 3: obviously listening for a response
as though in answer
meet
youngsters
excitement
newcomers
greeted

Paragraph 4: hand
regally . . . clasped
in greeting
youngsters . . . games
happily
infants . . . tug-of-war
grooming

3. When she is able to get closer to the chimps, she can recognize a number of different individuals (par. 12), and she names them for humans (or fictional characters)

that they remind her of. Her discoveries—that chimps are meat eaters and that they not only use tools but also make them—bring the chimps closer to the definition of man as “a creature who ‘made tools to a regular and set pattern’” (par. 29).

4. Van Lawick-Goodall observes David Graybeard using a grass stem as a tool to extract termites from their nest. She tests this tool herself and finds that it works. About a week later she observes David Graybeard and Goliath not just using their tools but also fashioning them and keeping spares nearby. What she had observed was “the crude beginnings of toolmaking” (par. 28), a skill only man was supposed to possess. Earlier, she had observed the care with which the chimps made their nests each night (par. 5). Their “quite complicated interweaving of the branches” (par. 6) indicates the intelligence and manual ability needed for toolmaking.

5. The *American Heritage Dictionary* defines man as a “member of the only extant species, *Homo sapiens*, distinguished by the ability to communicate by means of organized speech and to record information in a variety of symbolic systems.” Students might want to look at recent research in animal communication to see whether man will have to be redefined again.

6. Students can deduce from the article what van Lawick-Goodall actually does (she patiently and carefully observes). They should also consider the physical stamina involved as well as van Lawick-Goodall’s attitude toward her subjects.

7. To locate additional information about van Lawick-Goodall, students can consult a periodical index (articles on van Lawick-Goodall have appeared in popular magazines such as *National Geographic*) or social science bibliographies.

8. The suggestion to “look for behavior that is unfamiliar to you” is meant to prevent observing with too knowing an eye. The intention here is for students to discover and report patterns of behavior.

9. Reflecting on the experience of observing is a valuable exercise. It requires students to look at themselves as observers as well as at the process of observing.

10. For this question, students can pair up or work in groups to brainstorm questions that van Lawick-Goodall might have liked to ask her research subjects. When they are done, you might want to ask each group to share its best question with the class.

Richard Harding Davis: *The Nature Faker*

1. Far from believing that animals are endowed with the capacities of human beings, Herrick evidently conceives of them as innately receptive to an idealized nature preserve—a “peaceable kingdom”—of his own devising. So strictly speaking, he is neither a nature faker nor a nature lover. He is more accurately a foolish sentimentalist in all his suppositions, including his wrongheaded failure to recognize that the trained bears would continue to perform in accordance with their training.

2. Herrick’s distinction between predatory and “gentler animals” suggests that he’s inclined to think of their behavior as determined by nature rather than nurture, whereas Kelly’s assertion that “[a] domesticated animal can’t return to a state of nature, and live” suggests that he believes in the dominance of nurture over nature.

3. Student responses to this set of questions might well divide along lines similar to the differing beliefs of Herrick and Kelly, although a more nuanced reaction might be inclined to suggest that both Herrick and Kelly take simplistic positions and that the behavior of the bears could change over time, particularly without the alcohol and musical stimulus that evidently called forth their late-night performance at the end of the party.

4. Here again, student responses might well be shaped by their sympathies for the distinctly different personalities of the macho Kelly versus the more tenderhearted Herrick,

and in turn by their sympathies for Kelly's late-night carousing versus Herrick's attachment to his idealized nature preserve.

5. Given the clear-cut argument between Kelly and Herrick, and the clear-cut resolution of the plot, the story seems to give Kelly the final word and to suggest that Herrick's sentimental love of animals is foolishly blind to a realistic awareness of the way their behavior is shaped both by their natural instincts and by domesticated training.

6. Here is an opportunity for students to use personal narrative as an engaging method of implicitly defending an argumentative thesis.

Serge Schmemmann: *U.S. Attacked: Hijacked Jets Destroy Twin Towers and Hit Pentagon in Day of Terror*

1. First, attention should be given to the amount of who-what-when-where information crammed into the first sentence of the story. The second sentence summarizes the official reaction to the event.

Paragraphs 2 and 3 give a chronology of events.

Paragraph 4 gives information on hijackers obtained from one passenger.

Paragraph 5 gives the number of dead on the airplanes and states there are a number of dead and injured rescue workers.

Paragraphs 6–9 report that most of the dead are in the wreckage of the buildings; the mayor reports that the number of dead will be “very, very high.”

Paragraph 8 reports that two survivors were located, and four bodies found.

Paragraphs 9–10 break with the chronology of events to report on U.S. government action and who it thinks is behind the attack.

Paragraphs 11–12 report President Bush's vow to “hunt down and punish those responsible.”

Paragraph 13 moves to national repercussions of the attack.

Paragraphs 14–20 return to New York City and reports of the effects of the attack from various sources.

Paragraph 21 mentions the 1993 attempt to blow up the World Trade Center.

Paragraphs 22–25 report on witnessing the event on TV and from people in the area.

Paragraph 26 repeats that many rescue workers were killed and reports that the mayor is covered with ash.

Paragraph 27 reports on other buildings that have collapsed.

Paragraphs 28–29 move to world reactions to the event from leaders and that Palestinians on the West Bank celebrated.

Paragraph 30 reports on conjectures about the timing of the attack and how hijackers managed to get on the airplanes.

Paragraph 31 states that the attack on the World Trade Center “would take its place among great calamities” and that “the very absence of the towers would become a symbol;” the paragraph also summarizes the towers' business value.

2. Obviously there are many sources represented in this article; it was Schmemmann's job to arrange them and link them with his own narrative. He was certainly a witness to the event, if only through television. Other *Times* reporters would be covering the actions of Mayor Giuliani closely; some would have gone to the area and turned in interviews with survivors trying to get home, like Imez Graham and Dee Howard; some would be

covering the police, the Fire Department, and others checking on the number of injured taken to hospitals.

Washington correspondents would be calling in information on the Pentagon attack and forwarding the president's pronouncements. Foreign correspondents would be gathering statements from foreign leaders. The short interviews with Imez Graham and Dee Howard are important because they represent survivors. Their story humanized the immense disaster, as do the descriptions of the chaos and horror from Carol Webster and Steve Baker (pars. 24, 25).

3. Schmemmann's account is generally objective, but his striving to express the magnitude of the disaster is evident in such language as "hellish storm" (par. 1); those airplanes "gorged with fuel" (par. 2) and "the twisted, smoking, ash-choked carcasses of the twin towers" (par. 6). This language endows the mechanical and the inanimate with animal qualities, suggesting that living things have been destroyed and, of course, that the airplanes and the buildings were containers for human beings.

4. Students can check to see how other papers handled this massive story; whether they, like the *Times*, presented smaller areas of focus. There were three other stories on the *Times* front page. On the left-hand side of the page, under the subheads "A Creeping Horror" and "Buildings Burn and Fall as Onlookers Search for Elusive Safety," N. R. Kleinfeld opens his article describing the scene in lower Manhattan with, "It kept getting worse. The horror arrived in episodic bursts of chilling disbelief, signified first by trembling floors, sharp eruptions, cracked windows." He endeavors to recreate the panic felt by those in the towers and those on the street below. Below Kleinfeld's article is a report from Washington, with the headline "A Somber Bush Says Terrorism Cannot Prevail." Below Schmemmann's lead article is a News Analysis by R. W. Apple Jr. from Washington with the headline "Awaiting the Aftershocks: Washington and Nation Plunge into Fight with Enemy Hard to Identify and Punish."

Patrik Jonsson: *Edgy First College Assignment: Study the Koran*

1. A public school teacher finds this a strange assignment, given the church and state issue. Others find it controversial because of the Muslim link to terrorism. Conservative John Sanders, who says, "We're at war," finds the requirement to read the Koran objectionable. Ford Williams (par. 19) is too upset by September 11: "I'm not in an enlightened state of mind. . . . I want to worry about ourselves, and turn to our own religion." Jonsson's opening paragraphs suggest that some students just don't care for reading difficult texts.

2. The assigned text is meant to promote understanding of a major world religion—not to proselytize. Carl Ernst believes the university should "advance knowledge" (par. 6). He goes on to point out that about "15 percent of slaves" who were brought to the American South "were indeed Muslims" (par. 13). How your students will react to this question pretty much depends on whether they're in college to open their minds and be exposed to ideas they may not agree with, or whether they believe college should validate beliefs they already hold.

Barbara Ehrenreich: *Nickel and Dimed: On (Not) Getting By in America*

1. Ehrenreich goes undercover to see if she could actually survive in the world of the working poor, but rather than simply restate facts from such a life, she dramatizes each event for her reader, making them care about the situation of the working poor.

2. The rationale for welfare reform is located in paragraph 5, and Ehrenreich explains why she distrusts this idea in paragraphs 5–7.

3. What details the student chooses are subjective, but they should point to her overall credibility as someone who, however briefly, lived this life.

4. Generally, the work of the managers that Ehrenreich describes is to intimidate the workers to work harder and faster.

5. The survey suggests that there is a lack of adequate housing for the working poor.

6. Ehrenreich does not think it is feasible to live at this level without living in severe deprivation.

7. Have your students use their journals to find topics about work that interest them. Discuss these topics in class.

8. Have your students explore the *Fields of Reading* Web site for ways to begin their research.

EXPLAINING IN THE Social Sciences and Public Affairs

Jon Gertner: *The Futile Pursuit of Happiness*

1. Gertner guards against reader apathy in the beginning of his article by calling the reader out as “you” and saying that “you are wrong.” This will certainly grab the reader’s attention.

2. The point is that we regularly overestimate how good or bad something will make us feel in the future, but that knowing this will not enable us to estimate things correctly—and that maybe we need these overestimations in order to function at all.

3. Gertner reports on the work of Gilbert and Lowenstein and provides details about them because he probably thinks the essay would be too dry if he just reported their explanations without letting us get a sense of them as human beings.

4. Lowenstein is presented as believing that humans could live happier lives if they knew they were overestimating their future pleasure and pain. Gilbert is doubtful about this—and so is Gertner, which is why, no doubt, Gilbert gets the last word.

5. This will require a strong presentation of at least one event from the writer’s life, along with an account of how the writer anticipated it and how he or she actually reacted.

Stanley Milgram: *Some Conditions of Obedience and Disobedience to Authority*

1. Paragraph 3 states the problem Milgram wanted to investigate. Initially, he “conjectured that subjects would not, in general, go above the level of ‘Strong Shock’” (par. 68). In fact, the pilot studies indicated “*that subjects would obey authority to a greater extent than we had supposed*” (par. 18), a point that he reexamines from several perspectives at the end of the article (pars. 68–80).

2. In the Postscript, Milgram sums up his conclusion: “With numbing regularity good people were seen to knuckle under the demands of authority and perform actions that were callous and severe” (par. 78). His experiments varying the proximity of the victim and especially of the experimenter indicated that, in general, the closer proximity greatly influenced the subject’s behavior.

3. Milgram describes his general procedures in paragraphs 10 through 14. Later, he describes how variations in the procedures developed partially in response to the willingness of subjects to obey. In paragraph 5, with note 4, Milgram recognizes the potential effects of this experiment.

4. Milgram's range of interpretation in paragraphs 28 through 35 includes psychological, physical, and spatial elements apparently derived from examining different assumptions and theoretical positions and from studying his own and other experimental results.

5. The experiments are grouped by the variables they test: immediacy of the victim, closeness of authority, background authority, and others. General comments on tensions fall between the two pairs of quantitative reports.

6. One way of drawing students into a speculative, rather than confessional, discussion would be to ask them to recall incidents involving their treatment by or participation in high school cliques or gangs. See if they can generalize about what holds these groups together, such as the practice of exclusionary tactics, and why members accept the "authority" of the group.

7. This question refers to an interesting problem raised by Milgram's research—he writes that "many subjects cannot find the specific verbal formula that would enable them to reject the role assigned to them by the experimenter" (par. 46). In the context of this experiment, where subjects become so uncomfortable as to experience fits of nervous laughter and even "uncontrollable seizures" (par. 47), students might consider how a lack of words might stand in the way of immediate relief, and what might be appropriate models for these words.

8. You could assign this problem to a few students and ask them to report their findings to the rest of the class.

9. After students have listed their suggested guidelines, you might pair up students and ask them to think of possible objections to one another's guidelines. These pairs, or the class as a whole, could then move to general ethical issues such as whether individual suffering can be justified, especially when it occurs for the sake of public awareness.

10. This assignment requires students to report, explain, and perhaps evaluate their own behavior.

Elisabeth Kübler-Ross: *On the Fear of Death*

1. As Kübler-Ross states, the death of the farmer indicates how old-fashioned customs help both the dying patient and the family accept death and loss (par. 16). She contrasts these customs with those of "a society in which death is viewed as taboo" (par. 18).

2. The writer explains changes in death rates, psychological aspects of dealing with death, customs surrounding death in several cultures, and the reasons why she believes that we try to evade facing death. In addition, she contrasts two extended examples of how people die.

3. Kübler-Ross's purpose is to persuade us to question our personal and cultural attitudes toward death, as paragraphs 27 and 28 indicate. The topics and illustrations preceding these paragraphs suggest her position. She attempts to gain a reader's sympathy with her argument by speaking reasonably and humanely about what she acknowledges to be a frightening topic.

4. Paragraph 2 speaks of the elderly who turn to nonmedical professionals for support, and paragraph 10 describes the emotions "of the child—and the child in us"—who is both guilty and angry when a loved one dies.

5. Whether one is young or old, a patient or a professional like Kübler-Ross, "death is still a fearful, frightening happening, and the fear of death is a universal fear even if we think we have mastered it on many levels" (par. 12).

6. You could suggest that students begin their essays with the narration of someone's death. Many will have never written on this subject before and may have difficulty simply getting down on paper a version of "passing away."

7. This question could invite research on what has been said most recently about euthanasia, pro and con. Students might investigate what sort of legislation is now being considered concerning the rights of the dying and their immediate families.

8. You could assign this essay before the class discussing the Kübler-Ross reading begins. Then give students a chance to revise after they've talked and thought about the subject for a while.

Monica M. Moore: *Nonverbal Courtship Patterns in Women: Context and Consequences*

1. Discussion here will vary according to the mix or homogeneity of your student population, but everyone should have an opinion on this topic. Moore's subjects are all white, midwestern college students. Your students may, as we suggest in question 2, be able to construct a somewhat different "catalog of nonverbal solicitation behaviors." From watching movies and television, they can also tell which of the "behaviors" can be read universally and whether the topic has been discussed on *Oprah*.

2. Many students will have seen this subject discussed on talk shows or in books. Based on what they have seen in these media and on their own observations, students may construct a somewhat different "catalog of nonverbal solicitation behaviors."

3. If students cannot readily think of courtship rituals in the cultures of other countries, you might ask them to consider if differences exist between courtship rituals on California beaches and those in Manhattan nightclubs. If they have knowledge of how particular religious beliefs affect courtship behavior, they may also bring that into the conversation.

4. Students might consider the limitations of covert observation. You can encourage them to think of other research methods, such as interviews, to use in this situation.

5. The use of the word *fitness* in this context is vague; students may find this question difficult to answer. You might suggest that students consider the term in relation to the relationship that may arise out of the woman's choice, as well as to the biological and evolutionary implications of the term.

6. Students will likely draw mostly on personal observation, experience, and the media to come up with the categories for male behavior.

Sharon Wahl: *Zeno and the Distance between Us*

1. Though the two people are physically side by side in the theater, they are psychologically miles apart, and the psychological distance increases throughout the piece, as the woman becomes progressively more involved in her fantasy encounter, while the man becomes progressively more involved in the movie.

2. According to Zeno's paradox of motion, there is no motion, because anything that moves must arrive at the middle before it arrives at the end, and so on ad infinitum. Somewhat similarly, no matter how hard the woman tries to bridge the distance between herself and the man, she is unable to do so. Indeed, the more she tries to reduce the distance, the more it increases.

3. Both characters contribute to the distance, the woman by virtue of her compulsive fantasizing, the man by his evident refusal to notice or respond to her nudgings. But

then again, the two characters seemingly have had so little contact with each other prior to the movie that their distance is built into the situation.

4. Everything in the narrator's thoughts and fantasies suggests that she imagines herself capable of influencing the man's behavior by her words and deeds—in other words, that for every human action there is a reciprocal reaction. But throughout the piece, the man's behavior suggests that he is so absorbed either by the movie or by his own inner thoughts that the woman's gestures hardly affect him.

5. Here is an opportunity for students to role-play the man, and thereby produce a piece modeled somewhat on Wahl's story, for no matter how students imagine the man reacting to the woman's account, they will be challenged to create and sustain a psychological point of view as amply developed as the woman's.

6. This assignment offers students an opportunity to apply Wahl's piece to their own experience by considering a specific instance in which they suddenly felt a surprising sense of distance.

Marcus Laffey: *Inside Dope*

1. There are a number of references. Students will likely recognize that there is a sense of indifference in such a description of the job as a game ("narcotics is pure technique" [par. 2]) and in its somewhat bleak repetitiveness (see question 2): "We call dealers 'players,' and there are rules as in chess, percentages as in poker, and moves as in schoolyard ball" (par. 2); "Sometimes you feel like the man on the catwalks over the casino floor" (par. 3). The interchanges between the officers sound like they could be sports announcers calling a play-by-play: "we feel skilled and lucky at once, at the top of our game" (par. 32); "There are breaks and interruptions, retirements and replacements, but, no matter how often the whistle blows, the game is never over" (par. 32).

2. The sense of this all being a "game" means that it can be, and in fact is, endlessly repeated, as the last paragraph confirms. Early in the essay, Laffey notes, "Most of the spots that we hit are well established, visited by both customers and cops on a regular basis" (par. 3). Additionally, there's a constitutive interdependence between everyone: "In a sense, everybody wants the spot to get busy" (par. 9).

3. The "reading" here recalls that of a sociologist "reading" the social field: recognizing and giving names to patterns of behavior ("there are distinctive addict walks" [par. 4]); offering hypothetical scenarios that stand as representative moments; abstracting from the particular observations to larger generalizations. Laffey makes other references to this kind of analysis: "Even when nothing happens, there is much to interpret" (par. 10); categorizing the kinds of "brand names" (par. 30).

4. Besides adding an engaging depiction to his narrative, Laffey seems to use this moment (as well as the bubbles rising up, and the incinerator chimney smoking) to suggest the duration of "the wait."

5. These frequent shifts blend the general description of his profession with his own personal involvement; they also serve to draw the reader in as a potential participant.

6. Before students do this writing, you may want to return to what you discussed in question 1 and ask students how Laffey's claim that "the war on drugs is a game for me" (par. 2) frames the tone and the way he includes reflection in the reporting of his day-in-the-life. Students may notice that claims like "The truth is, I am the least of their problems: a night on a cell bench, with prison bologna sandwiches to eat, ranks fairly low amid the hazards of being at the bottom of the criminal food chain" (par. 18) contain a great deal of judgment in them.

Malcolm Gladwell: *The Naked Face*

1. Yarbrough and Harms show how life-altering and crucial the perception of emotional facial cues can be, even without an awareness of the science behind the facial muscles. Tomkins's talents inspired Ekman and Friesen, who take us through the long and difficult process of cataloguing the facial muscles that correspond to emotional expression.

2. Gladwell shows that the process of investigating a mystery can be as fascinating as the answers themselves and that even the most complicated and technical findings began with small ideas, questions, and a lot of fumbling. He shows us the human story behind scientific research.

3. The author seems to be drawing attention to the strangeness of having an emotional expression represented by numbers alone.

4. The numbered muscle patterns may be seen as both dehumanizing emotional expression and making something as simple as a smile seem fascinatingly complicated.

5. Ekman and Friesen discovered that after making angry and sad faces for prolonged periods of time, they began to feel upset. Later studies confirmed their hunch that the facial expressions affected the experience of emotion.

6. Having a better sense of what others are feeling could both help and hurt. It might help to enhance empathy or ward off con artists, but it also might be overwhelming to have so much information about what others are feeling.

7. Here is a good opportunity for students to emulate Gladwell's masterful character sketches and attention to detail.

Bernard Lewis: *I'm Right, You're Wrong, Go to Hell*

1. Lewis wants a clear distinction between the religion and the culture constructed around that religion, so that he can say that Hitler and the Nazis were products of Christendom but not of Christian teaching. And he feels that we fall too easily into the habit of blaming Islam for things that emerge from Islamdom.

2. The word *tolerance* is a problem because it implies that one group has the power to allow another group certain rights.

3. Lewis seems to be saying that the notion of toleration is outmoded, displaced by a notion of "natural rights."

4. The idea of a trinity, a three-part God, is unacceptable to Muslims.

5. Locke's statement allowed for non-Christian believers to be full citizens but not for certain other Christians, such as Roman Catholics.

6. Lewis is a bit vague about all this, since their similarity, as suggested by his title, is in their intolerance of each other. This opens the way for essays that argue against such hope. But there is no single right answer to this question.

7. The main requirement for this essay is a mixture of personal experience and understanding of the larger issues, demonstrated by taking a position aligned with or opposed to that of Lewis.

ARGUING IN THE Social Sciences and Public Affairs

Jonathan Swift: *A Modest Proposal*

1. The proposer is somewhat deficient in humanitarian sentiment. He is anti-Catholic and anti-Episcopalian, a staunch low-church Protestant (par. 21). He is convinced that

people do most things for money (par. 26), though he professes to be motivated that way himself (par. 33).

2. He makes his proposal in paragraph 9. In the earlier paragraphs, he presents himself as a concerned humanitarian, and he describes accurately the terrible economic situation. After stating his proposal, he goes into its details with terrifying rationality and lack of emotion. This order allows us to be implicated more deeply in the situation than if he began with the proposal itself.

3. The counterproposals are mainly included in the italicized lines of paragraph 29. He refutes them simply by scoffing at the idea that anyone would try sincerely to “put them in practice” (par. 30).

4. The absolute taboo against cannibalism and the strong feeling that children should be cherished force us to look for alternatives to the literal meaning. The brutal way that the proposer speaks of people as if they were animals (such as “a child just dropped from its dam” in par. 4) and his pompous references to himself all help to make him repugnant and ridiculous. We credit Swift with the mastery of this obnoxious puppet.

5. Swift seems to believe that some of the rejected remedies in paragraph 29 ought to be tried. We assume that he put them in italics to bring them to people’s attention. But he may share some of the proposer’s skepticism about the willingness of Ireland’s governors to put these ideas into practice.

6. Irony depends heavily on shared values, in this case strong feelings against cannibalism and for the welfare of children.

7. With this assignment, you might caution students to find a proposal that is sufficiently at odds with strongly and generally held values so that no one will be able to take it seriously. In such a proposal, the writer must drive the reader to the ironic interpretation.

Thomas Jefferson: *The Declaration of Independence*

1. The argument in paragraph 2 can be summarized this way:

- a. God created humans with certain rights.
- b. Humans created governments to preserve those rights.
- c. Humans may change governments if they fail to preserve those rights.

Self-evident means that these are axioms, a priori assumptions that are held not to need proof.

2. The accusations against the king boil down to the charge that he is not preserving rights but usurping them, behaving like a despot, a tyrant whose word is law, rather than like a constitutional monarch. A king might reply by questioning the nature of the rights claimed for all men, especially liberty, and perhaps by arguing that governments are designed to protect people from others’ taking liberties with them and their property. Certainly, it could be argued that the British were only collecting lawful taxes rather than being despotic in America. King George III, of course, sent in the troops, as rulers like to do.

3. The audience certainly included the British people and Parliament as well as the king. But we must remember that most Americans were British citizens at that time, except slaves, who were not citizens at all but rather property.

4. The residents of America were the major audience for the document. They were deeply divided and remained so. Many Tories fought on the British side and later

settled out of the United States in Canada and the Bahamas. There was an international audience too, especially the French, who finally entered the war decisively on the side of the rebellious colonies.

5. This paper should be an explanation rather than an argument. It requires some careful and perhaps subtle analysis. You might not wish to assign it unless you have confidence in your students' ability to accomplish this.

6. Remind your students to start with a strong enough position. Jefferson worked from God and nature down through men and governments to a particular situation. They should follow his lead. The application of this model to less important matters may produce a comic or parodic effect. Let your students know whether you will approve of such bathos or not.

Martin Luther King Jr.: *Letter from Birmingham Jail*

1. The advantages are mainly to be found in having a specific audience as the principal addressees, which allows a second audience, the readers, to assume the role of impartial observers. Having a specific audience who have made accusations allows the letter to address those accusations specifically. The letter also situates the writer in a specific place and gives the argument a firm grounding in a specific occasion.

2. Sections begin with the following paragraphs: 2: why he is here; 12: why now; 15: breaking laws; 27: is his action extreme; 32: behavior of the police; 33: disappointment with the white church; 44: conclusion.

3. This answer will be easier if the sections in question 2 have been located properly.

4. The tone is of patience tried, of reasonableness driven by righteous indignation. It is a complex and subtle mixture of attitudes.

5. King cites the great texts of religion and ethics, and the lives of Jesus, Paul, and Socrates, along with the great texts of U.S. history, and figures like Lincoln and Jefferson. And his own writing style has an eloquence reminiscent of Jefferson and Lincoln. His argument is powerful partly because of his style, but even more because he invokes texts that his critics profess to hold sacred.

6. There are many metaphors, starting with "network of mutuality" and "garment of destiny" in paragraph 4. Let your students make a list of the most striking metaphors before choosing some for discussion.

7. The reply, obviously, can either be "You are right and we will support your cause" or "We still believe you are wrong." The second will be more difficult to write, for obvious reasons. It will also be possible to take a middle ground, conceding some points but not all. This will require some serious work, which should be rewarded appropriately.

Jonathan Franzen: *Sifting the Ashes*

1. Though Franzen's essay reads like a confessional in parts, this reflective part of the essay serves as a frame for his argument against "narratives that pretend to unambiguous moral significance" (par. 5), particularly in relation to the production, distribution, and use of cigarettes.

2. Franzen started smoking in college, perhaps as a form of rebellion against his mother's disapproval: "What rejection of parentage could be more extreme than deliberately poisoning [the body that had been created out of the mother's]?" (par. 4). He then brings in the Cold War anxieties he felt as a student in Germany—with the deadliness of cigarettes perceived as "comforting" because such a quality made a possible apocalypse seem "a little less threatening" (par. 8). Near the end, he returns to his reflec-

tions: perhaps cigarettes bring a structure of need and gratification to unstructured lives (par. 28), or perhaps he drifts back to smoking because it “*feels sexy*” (par. 33). Your smoking students should have an opinion on this issue (but forbid them to use the term *cool* and see what happens).

3. You can encourage students to identify particular values that cigarettes symbolize—Franzen’s essay suggests individuality and sexuality, for example—and then have them suggest substitutes that could also symbolize these values or attributes.

4. Franzen believes that as a nation that does exhibit “puritanical zeal,” we need a “new Evil Empire” to vent our wrath upon. Comparing the tobacco industry to Hitler’s Third Reich is possible because the large number of people who die prematurely from smoking constitutes mass murder. He then discusses the coercion used in place of force: (1) denying the truth, (2) luring children into the habit, and (3) knowingly selling an addictive product with the power to kill (par. 17).

5. Because no one is ever *forced* to smoke, the guilt of the tobacco companies must be based on coercion. Franzen structures his argument using the three categories set out in paragraph 17. Thus he would consider the tobacco companies’ willful (and public) denial of the truth (“that smokers were in mortal peril”) and thus their conspiracy to “perpetrate a vast and deadly fraud” as the heaviest, most serious issues. And, of course, perjury, conspiracy, and fraud are legally punishable. The seduction of children through advertising into addiction and the willful exposure of the public to potentially lethal addiction are certainly serious offenses but might be construed as ethical and moral offenses rather than legal ones. Franzen also points the finger both at the legislatures that have been bought by Big Tobacco and at tobacco’s legal advisers, who continually dissuaded the industry from changes that might have made smoking “safer” for fear of admitting that cigarettes are, indeed, lethal.

6. A lot has happened since this article was published—the big tobacco companies have agreed to a huge settlement to defray states’ expenses for smoking-related illnesses. There is more to come. And there will be studies of whether these exposures have had any effect on the smoking public in the United States.

Evan Wolfson: *Isn’t Marriage for Procreation?*

1. Much of the argument is organized by cases:

- basic biology
 - o 1994—Hawaii
 - o 1998—Vermont
 - o 2003—Massachusetts

These cases are mentioned in chronological order and then returned to in that same order, before moving on to the Supreme Court and summing up the arguments against the basic biology view. At this point, the argument shifts to “commonsense reasons,” concluding with a return to basic biology in the form of a discussion about raising children.

2. Encourage differences of opinion on this argument in discussion.

3. He does this by citing a U.S. senator and the legal cases based on that position, as well as the “hundreds of fundamentalist web sites” offering this argument as a talking point.

4. The only question here is whether both subarguments are true. If so, they reinforce each other.

5. Students should be able to provide strong arguments in support of their positions, and quality should rule in evaluating these.

Ronald Wright: *Fool's Paradise*

1. The story is that of the building and the destruction of the statues on Easter Island. The question is whether we are going to repeat that story in some way in our own world.

2. The lesson is a complex one, involving “ideological pathology” and the destruction of natural resources. Apparently, we living members of the human race have not learned it.

3. The argument suggests that following supernatural beliefs that lead to the destruction of the natural environment is a recipe for disaster.

4. The implied argument is that we are destroying our environment, though perhaps not for the same reason as the Easter Islanders—but Wright is a bit vague on this matter.

5. This calls for a personal response and allows for an informed response. Some research on Easter Island may allow students to determine just how accepted this version is among anthropologists. Encourage them to look into the matter.

6. The weakest point is probably when the *moai* speak to the carvers—which is pure fiction, though based on the difference in size between the statues on altars and those left where they were carved.

7. In discussion before students undertake to write on this topic, you should explore with them the possible situations of the speaker. How much would this person know about what he was doing? Would it be done blindly or with full awareness of the consequences? Would he be acting under orders or of his own volition? That is, encourage speculation about the range of situations and possibilities before students begin to draft their essays.

SCIENCES AND TECHNOLOGIES

REFLECTING IN THE Sciences and Technologies

Richard Selzer: *A Mask on the Face of Death*

1. When summarizing this scene, students might think about details that are memorable because of their relationship to the rest of the essay. They might note the Haitian guide’s comment that he has had contact with prostitutes “like every good Haitian boy” (par. 1) as a striking example of Selzer’s argument that societal expectations in Haiti perpetuate the spread of AIDS. Selzer’s description of the three “beautiful and young and lively” women might be particularly memorable because of its sharp contrast to the later images of disease and death (par. 2).

Selzer spends so much time with these women because he wants to learn more about the spread of AIDS in Haiti. He describes it at length in his essay because he wants the reader to have not only an intellectual and far-reaching idea of the impact of AIDS on Haiti but also a concrete picture of how individual human beings both are affected and affect the spread of AIDS. These women’s attitudes are important because they are typical of attitudes that thwart AIDS prevention.

2. Selzer saw that the doctor could only offer a prescription for a Gatorade-like drink and the phrase “Eat like an ox,” which is ironic because even if the disease did not cause lack of appetite, poverty would prevent patients from buying food (par. 49). He learned that Haiti did not have the resources to provide care for AIDS symptoms. Selzer sensed the futility of the doctor’s attempts to combat a fatal disease with such limited resources. At the same time, he witnessed the doctor’s willingness to offer what he could and to accept the personal risk of working with AIDS patients, a risk exacerbated by poor conditions (par. 66).

3. The journalist’s remark indicates that he blames the American press for Haiti’s loss of income from tourism. He asks Selzer not to portray Haiti as a dangerous place to visit. His comment has implications for the prevention of AIDS: it suggests that concern with the economic impact rather than with the health crisis might cause Haitians to downplay the problem and risk, slowing efforts at prevention.

In judging whether Selzer has honored this request, students might consider Selzer’s discussion of the source of the AIDS virus. Rather than indict Haiti as “the source of AIDS in the western hemisphere” (par. 103), Selzer considers different possible sources, including the United States. Students should also think about how Selzer’s piece would affect their own desire to visit Haiti.

4. Selzer has learned that a country’s economic standing in the world and attitudes about a country’s economic and social position can affect AIDS care and efforts at prevention. The prostitutes claim that AIDS was “invented by the American government to take advantage of the poor countries” (par. 21), and the Baptist pastor claims that voodoo and the “fornication” of “these people” spread the disease (pars. 80–81). Selzer indicates that this blame thwarts efforts at AIDS prevention and care: the Baptist Mission no longer cares for AIDS patients, and the prostitutes continue in their livelihood. According to Selzer, differences between social classes also affect efforts in treatment. He quotes a doctor who says that change in behavior will come only when “enough heterosexuals of the middle and upper classes die,” creating the panic necessary for change (par. 129).

5. To engage the reader, Selzer opens with a detailed description of a scene at the Copacabana. After this first section, the essay is organized in part like a travelogue. His physical journey from one to the other marks the transition from the Baptist Mission Hospital to the general hospital (par. 86). In addition, the whole essay is contained within the two weeks of his trip; the essay ends with his last day in Haiti. Throughout the essay, Selzer interweaves the specific with the general, beginning with details about his trip to the Copacabana and to the clinic directed by Doctor Pape and ending with a list of statistics about AIDS in Haiti. He juxtaposes different examples to root general facts in individual human experiences and also to make his point about differences in wealth. By following the clean and insular Baptist Mission with the “filthy, crowded, hectic” general hospital (par. 86), Selzer emphasizes the difference between their resources and between the resources of Haiti and of the United States.

6. Students should first think about the meaning of the phrase “the politics of AIDS.” They might be able to define this more clearly by identifying points in Selzer’s essay where he examines relations of power, particularly of economic power, between countries and between social classes. Their own essays should examine these relations and their effect on AIDS care and prevention. Students might also relate Selzer’s reflections about AIDS in Haiti to their experience of the politics of AIDS in their own country.

7. Students should identify both Selzer’s position and the elements of his essay that communicate this position. They should think about possible objections and how they would counter those objections. They might also consider how they would balance

detailed description of individual cases with the use of statistical evidence in their own version of Selzer's argument.

Abraham Verghese: *Close Encounter of the Human Kind*

1. This shift comes as he drives home from the clinic.
2. Students' own words are important here, but they should have something to do with sympathy, with sharing pain when one cannot cure or relieve it.
3. Individual reactions will vary widely. There is no "correct" reaction.
4. The outline should go from the first patient to others, noting pauses for summary passages. A major break comes with the change of shifts and the last patient, followed by the reflections.
5. The last patient's experience and his thought about foreign refugees being treated better than our own are crucial to such a summary. The result is the final reflection.
6. This question calls for direct personal experience. People who have not had this kind of experience should not be required to write on this topic but should be given an alternative.
7. Writing on this question should be an alternative to question 6. These papers should probably start by quoting the original response to question 3 and continue by interrogating that response, asking the writer to say what was behind the original reaction—what they can add to it, or what they might wish to change on reflection.

Carl Sagan: *Can We Know the Universe? Reflections on a Grain of Salt*

1. The essay's opening sentence announces Sagan's emphasis on science as a *way of thinking*, an intellectual method or disposition more than a body of established facts. While science is also a body of knowledge, this knowledge must be continually challengeable, open to criticism and revision, kept fluid rather than accepted as dogma. Scientific thinking is, on the one hand, a matter of formulating questions, advancing hypotheses, and testing the hypotheses against the results of experimentation. But on the other hand, it also has a large element of the most innocent *wonder*: the ability to ask why things are as they are, even things so apparently simple as a grain of salt. Sagan conceives of his audience as intelligent, curious, and educated—but educated, probably, primarily in the humanities; he tries to acquaint them with the presumably somewhat foreign subject of scientific thinking by drawing out its parallels with aesthetic experience.

2. Sagan poses abstract questions but takes care to provide illustrations (as in pars. 2, 3, and 4) and to use an ordinary example—salt—to illustrate complex ideas. Also, Sagan's enthusiasm for his topic is evident throughout: "It is an astonishing fact . . ." (par. 11); "It is stunning that . . ." (par. 12). Note his emphasis on "passion" and "joy" (par. 11), the opening sentences of paragraph 14, and the concluding paragraph.

3. Sagan, examining a "simple" grain of salt, points out areas where very little is known. In paragraph 6, the equation of the "total number of things knowable by the brain" with only "one percent of the number of atoms in our speck of salt," is designed to challenge the we-know-it-all scientists.

4. Sagan points out that the laws of nature, while they restrict what we might do, "also make the world more knowable" (par. 14). With the brains we have, we could not know a universe with no laws because our brains "require some . . . stability and order" (par. 11). Clearly, Sagan is at ease not knowing it all, as paragraph 15 makes clear: he doesn't want to live in a boring universe.

5, 6, 7. Questions 5 and 6 offer opportunities for personal reflective writing; question 7 provides an opportunity to reflect on an idea.

Marshall Jon Fisher: *Memoria ex Machina*

1. The list should be as full as possible, starting with Seiko. It should probably go on the board or be distributed in some visible way. If the names are put in categories, they will tell us something about the intended audience. Try such categories as Products, Popular Culture, Literature, and Fine Art.

2. The piece meanders from one object in memory to another until an argument surfaces in the paragraph on Proust—to the effect that memory is tied to material objects, which we recall even when we have forgotten human beings we knew very well. There is also a secondary movement, with transitions from one writer on memory to another.

3. The piece has a temporal structure—we move through time toward the present, with the conclusion that computers may not be mechanical enough to lodge in memory the way more primitive objects did.

4. This question calls for personal reflection and is intended mainly to elicit a discussion.

5. This is a writing assignment. You should urge students to remain in the reflective mode and not allow argument, reporting, or explaining to take over the piece, though they all may play a minor role.

Robert Frost: *Design*

1. This retelling should be oral, with students comparing versions as a way of understanding the poem more thoroughly.

2. The question asks for a “cause” behind these events, which are too well coordinated to be random.

3. Behind the events lies a dark designer who wants to scare us.

4. In a designed universe, how far down into trivial matters would design actually extend?

5. The poem suggests that, if there is a designer, it may not be a benevolent one.

6. *Appall* means “to make white,” but it also means “to frighten.” If there is a dark power at large in the universe, it is fond of irony—like some poets.

REPORTING IN THE Sciences and Technologies

Roy C. Selby Jr.: *A Delicate Operation*

1. If the surgeon did not operate, the woman would become blind. Though it is not explicitly stated, there is the suggestion that if the tumor kept growing, it might affect the blood vessels supplying the brain. The careful laying out of the risks involved invests the procedure with dramatic tension.

2. The writer’s purpose would seem to be objectivity; the discourse is similar to that found in medical journals, where the focus is on the procedure rather than the surgeon (and as the title suggests, this is the story of an operation). A first-person approach would tend to make this the story of the surgeon’s choices and feelings. To emphasize the difference, ask your students to rewrite a few sentences in the first-person, active voice.

3. Background information is given in the first three paragraphs. Most of the essay is devoted to the operation itself (pars. 4–10). Postoperative events are confined to paragraphs 11 and 12. In paragraph 11, the tension of waiting is reported. Here, we get a sense of how the surgeon felt (anxious and exhausted). In paragraph 12, the report of the patient's condition tells us that the operation was a success. Selby is very careful to explain terms and procedures for a general audience. For example, in paragraph 1 he explains what an EMI scan is; in paragraph 2, he explains angiography and what could result if the undersurface of the brain or the hypothalamus were damaged. He continues to explain terms and procedures unobtrusively throughout.

4. Certainly, paragraphs 7 and 8 might be cited as moments of great tension when the surgeon, unable to collapse the tumor, starts to dissect it without being able to see the arteries and optic nerves. This is the moment of greatest danger to the patient and of greatest demand on the expertise of the surgeon. The writer has invested the procedure with tension by telling the reader what the surgeon could not see. The reader is positioned, as it were, looking over the surgeon's shoulder, following the procedure step by step. Further, the writer's objective, understated approach allows (indeed, almost encourages) the reader to provide the tension.

5. Selby provides an excellent model for discussion of the problem of how much to say when describing procedures for a particular audience. It would be useful for the students to present a paragraph or two of their first draft of this essay to other class members for comments about whether they have included too much or too little explanation.

Peter Applebome, Christopher Drew, Jere Longman, and Andrew Revkin:

A Delicate Balance Is Undone in a Flash, and a Battered City Waits

1. Student outlines of the piece should take note of the three distinctly different strands of material that are interwoven throughout the piece: (1) vividly detailed, first-hand reactions and impressions of the disaster from residents of New Orleans; (2) a narrative of the unfolding disaster before, during, and after the hurricane struck New Orleans; and (3) background information concerning governmental projects and preparation (or nonpreparation) for a storm of such magnitude. Material from strands 1 and 2 creates and sustains interest, while material from strand 3 provides information concerning the complex circumstances that contributed to the disaster.

2. The graphic illustrations make clear both the steady progress of the storm toward New Orleans and the clear-cut lead time that was available for officials to respond to the impending storm before it struck the city. The written report, on the other hand, provides both the human interest and significant historical background that graphics are unable to convey.

3. Paragraphs 34–48 convey detailed historical information indicating the very long record of governmental neglect in providing adequate levees and other infrastructure to protect New Orleans against a storm of the worst magnitude.

4. Though the piece presents itself as a piece of synoptic reportage, the photographic images of human suffering, as well as the poignant reports of human anguish and dismay, strongly suggest that the piece is meant to arouse sympathy for the citizens of New Orleans. Furthermore, the narrative and background information clearly suggest that the authors seem intent on making an indictment of widespread governmental neglect.

5, 6. The assignment in question 5 gives students an opportunity to write a piece of their own modeled on the *New York Times* report, whereas the assignment in question 6 allows them to adapt such a report to their own personal experience. In both cases, however, the challenge is to develop a complex weave of descriptive, narrative, and informational material.

Bruno Bettelheim: *Joey: A “Mechanical Boy”*

1. Bettelheim explains how Joey’s therapists accepted his way of imagining himself while trying to address him as a human being. They “watch absorbedly” (par. 5), interview his parents, accept his habits in order to give him “the confidence to express his obsessions in drawings” (par. 22), and so forth. Paragraph 4 notes how difficult their task was.

2. Joey’s interpretation of himself goes through stages as he recovers. Using text and illustrations, students should be able to talk about how Joey’s conception of himself goes through stages as he recovers. Bettelheim’s descriptions present Joey as his own interpreter in paragraphs 5 and 6, 13 through 16, and 27 through 32 (which include the discussions of Joey’s drawings).

3. You might begin discussion by referring to paragraph 13, where Joey whispers, “They even carry you to your bed here.” Here, rather than thinking about his own machinery, he responds to an external situation that he eventually comes to see as more supportive than his “carburetor” and “exhaust pipes.” As Joey grew to trust those around him, he progressed from machine to papoose to person.

4. In his closing paragraph, Bettelheim suggests a connection between being human and possessing feelings. Probably no one will want to challenge that assumption, but students may have something to say about the health of supposedly “normal” humans who behave like Joey’s parents.

5. Bettelheim’s essay illustrates how a case study can use details and information from different points of view to explain its subject. He includes general information about child psychology, detailed descriptions of Joey’s behavior, accounts of Joey’s interactions with other people, interviews with Joey’s parents, Joey’s history at other schools, explanations of the frustrations and successes of those treating Joey, and his interpretations of Joey’s behavior and drawings. All this detail, presented clearly and authoritatively, makes the case believable.

6. Students can model their case histories on Bettelheim’s. Encourage them to study a person they know well so that they can write authoritatively and include sufficient evidence and detail.

7. Students can incorporate some of Bettelheim’s techniques as they explain their own or someone else’s reinterpretation. Because some students may be so involved in this process that they cannot write about it clearly, you might allow students to select either this topic or the one in question 6 for an essay.

Eric Schlosser: *Why McDonald’s Fries Taste So Good*

1. The title suggests that the piece is going to be explanatory, which it is, in that you finally do know why fries and other foods taste good. But actually McDonald’s fries simply provide the occasion for an investigation of how flavors for many foods are manufactured.

2. Generally, scientific terms in an article for general readers will be translated just after the term is introduced. That list of ingredients in strawberry flavor is an example of what constitutes a particular flavor. Such information might give strawberry-flavor lovers pause for a while, but probably not for long.

3. His general organization might be outlined as follows:

Paragraphs 1–3 discuss McDonald’s fries, their change in cooking oil, and the subsequent need for adding “natural [beef] flavor” to the vegetable oil.

Paragraphs 4 and 5 turn to food in your home and move to general statements about the amount of processed food we consume and the “secretive” flavor industry.

Paragraphs 6–9 report on Schlosser’s visit to the IFF plant and give basic information about what they do.

Paragraphs 10–12 called for background research on taste and the formation of food preferences.

Paragraphs 13–15 required research into the history of the flavor industry.

Paragraphs 16–24 discuss the chemistry of flavor, which certainly required research and consultation with professional flavorists.

Paragraphs 25–26 move to a discussion of those who make the flavors: “the small and elite group of scientists” called “flavorists” and what they do.

Paragraphs 27–30 discuss advances made by biotechnology and move to its application and then back to McDonald’s and other fast foods. Issues connected with “natural flavors” are discussed.

Paragraphs 31–32 move back to the reporter and his own experience with taste testing.

4. This calls for students to do their own research, if not in their own kitchens, then from any snack-vending machine.

5. Here we move from one-package research to an investigation of what sorts of things a group of students ingests. You can play with categorizing the foods and liquids in a number of ways, such as starting with processed and nonprocessed and subdividing those categories. Discussing the processes of classifying and categorizing will prove useful and interesting.

K. C. Cole: *Fun with Physics*

1. Janet Conrad’s goal is to understand the character of neutrinos, “mere wisps of matter that are more numerous, more elusive, and arguably more important than any other subatomic particle” (par. 2).

2. Neutrinos are “imprinted with information about the state of the universe at its birth” (par. 3). They have eluded physicists ever since they were first hypothesized. Conrad is asking questions about neutrinos because they can “take scientists to places they’ve never been before—into the cores of exploding stars, for instance, or back to the big bang” (par. 3). As Cole suggests, “If Conrad’s experiment confirms her suspicions, she will show that a particle that was barely believed to exist can carry enough weight to determine the drape of galaxies” (par. 3).

3. Cole offers us a case study of a scientist, Janet Conrad, at work. Conrad details the many levels of decisions she must make as she pursues neutrinos. As she tells us, “Say you start off with lions and they change into cats after two miles, then back into lions two miles later; if you placed your detector at the four-mile mark, you’d see only lions and could easily conclude that nothing had happened” (par. 17). In the case of science, you start off with one question, but the scientific process might lead you in an entirely different direction. A scientist has to be open to these changes, testing hypotheses and weighing the new questions against the original ones.

4. Conrad believes that women have a different style of doing physics than do men: “they [women] use more words relative to equations, for instance, and this can count against them on exams” (par. 19). Although some people have argued that women are intimidated by the specialized equipment in a lab and thus shy away from science, Conrad suggests that labs are “less complicated than what you find in an average well-stocked kitchen” (par. 19). You might want to encourage students to work in groups and brainstorm their hypotheses, based on their own experiences, to explain the underrepresentation of women in science.

5. A simple Google search will lead students to numerous articles on the current status of Conrad's research.

6. Encourage students to develop a list of questions before they interview a woman scientist. In preparation for their interview, they might discuss with their peers some of the questions they imagine Cole used for her interviews with Conrad.

Jamie Shreeve: *The Other Stem-Cell Debate*

1. Jamie Shreeve writes about XO47, “an average green vervet monkey” (par. 1), which has had human neural stem cells inserted into his brain. As Shreeve explains, “By virtue of the human material added to his brain, XO47 is a chimera—an organism assembled out of living parts taken from more than one biological species. The word comes from the monstrous creature of Greek mythology—part lion, part serpent, and part goat—that is slain by the hero Bellerophon” (par. 2).

2. Shreeve explains that “driving the surge in chimeric experimentation is the enormous but still untested promise of human stem cells” (par. 4). Since it is unethical to study the unknown actions of stem cells in human subjects, scientists have begun to insert stem cells into animals.

3. Biologically ambiguous creatures force scientists and ethicists to ask whether any creature with human cells should be defined as human. Do such creatures have consciousness, for instance? If the creature is 50 percent human, is the creature a chimera or a human? As Shreeve asks, “Does the nearness of our kinship with the rest of nature make the prospect of a quasi-human chimera among us less of a threat to our collective psyche or more of one?” (par. 7).

4. Shreeve asks: “What would you make of a sheep with a human face?” (par. 14). Ask students to look carefully at the various examples in which experiments have blurred the boundaries between species. Which examples make them squirm? Why?

5. Shreeve offers readers a series of questions to help us ponder the danger of chimeric experimentation: “Could the introduction of human cells into nonhuman primate brains cause changes that would make them more humanlike? Would it be morally problematic to create a chimera with a significant degree of human-like consciousness, cognition, or emotion? If such chimeras were to be created, what legal rights and protections should they have, distinct from other animals?” (par. 33).

6. A discussion about Shreeve's article should encourage a lively debate about chimeric experimentation. Students will have strong opinions about the advantages and disadvantages of such experimentation. They should be encouraged to move beyond gut-level reactions and asked to argue the moral/ethical consequences of their positions. (A good model of moral reasoning is Michael Sandel's piece on “The Case against Perfection.”)

7. Since the topic of chimeric experimentation raises so many scientific, moral, and religious questions, students will have an opportunity to hear a range of arguments about the topic. Encourage them to practice posing questions and counterpositions to learn about the role of counterargument.

EXPLAINING IN THE Sciences and Technologies

James Jeans: *Why the Sky Is Blue*

1. You might call attention here to Jeans's careful description of what is “familiar”—the waves striking a pier. He devotes a paragraph to this movement, thus establishing the points of correspondence that he uses to explain the light waves.

2. Jeans describes how blue light waves scatter throughout the sky in the process of struggling through the atmosphere, colliding with obstacles, and changing course again and again.

3. After the analogy is removed, the remaining explanation is straightforward and clear, albeit less easy to visualize.

4. Besides the sea waves, Jeans mentions the regiment of soldiers marching around the tree (par. 1); the prism, the jug of water, and the rainbow (par. 3); and the flash of lightning (par. 4).

5. Because Jeans uses *we*, he places himself with his audience as another person rather than distinguishing himself on a basis such as superior scientific knowledge. The result is a friendlier, less didactic tone than he would have adopted speaking to *you*.

6. Encourage students to develop their analogies as carefully as Jeans does, perhaps even adapting his organizational structure to their topics.

Diane Ackerman: *Why Leaves Turn Color in the Fall*

1. Paragraphs 2 and 3 and the beginning of paragraph 9 give the scientific explanation of why leaves turn color. The rest of the essay is about the human reaction to these phenomena.

2. She means that it is in our nature as humans to react favorably to the brightness and variation of color.

3. Generally, Ackerman's mentions of death point toward an acceptance of a "beautiful state" (par. 6) wherein perhaps something can still be communicated to the living world, like the fossilized leaf that can "remind us how . . . alive are the things of this earth that perish" (par. 10).

4. Ackerman's tone is not strictly scientific; it is very subjective and digressive. In that way, the wordplay is in keeping with the rest of the essay.

5. Ackerman's larger point is to show not only why leaves turn color, but what that change means to us, how we understand it, and what we take from it.

6. Encourage your students to experiment with structure, as Ackerman has. Use this assignment to practice their transitions from the technical and scientific explanations of phenomena to their explorations of beauty and human response and back again.

Oliver Sacks: *The Man Who Mistook His Wife for a Hat*

1. Dr. P. cannot recognize or visualize things. He can see, but he cannot put what he sees together in the familiar patterns that humans regularly use. This problem was caused by damage to a particular part of the brain that controls visualization.

2. Most important, we learn that though the eye sees, it is the brain that organizes sight into vision, giving us our world of familiar objects.

3, 4. In the second sentence, the notion of "certain strange problems" rouses the reader's desire for both the strangeness and the solutions. Sacks has a way of presenting behavior at length, with telling detail, before starting any analysis. He also makes a story out of his own gradual realization of the nature and extent of the problem. And he takes pains, from the first sentence on, to characterize the patient, to make us take an interest in this nice, intelligent, artistic man. The meaning of his title, which sounds so bizarre, and the incident from which it is derived are withheld from us until paragraph 29, where they still strike us with considerable force. In short, this essay has many of the qualities of short fiction, with the added element of scientific truthfulness: an unusual and powerful combination.

5. Paragraphs 82 to 85 contain the heart of Sacks's critique of neural science. Here he makes the really startling claim that his science itself seems to suffer from something similar to the same disease as Dr. P.'s. He makes an appeal for science to find a place for feeling and judging as important components of mental life. Students may well agree with this, but they may also feel that these things are not discussable within the boundaries of scientific thought. Obviously, there is no simple position on such a complex matter.

6. What we should be looking for in a student essay such as this one is some ability to see patterns, to select striking illustrations of them, and to consider the strengths and weaknesses of Sacks's special combination of almost fictional writing technique combined with scientific concerns. Since he is an admired and successful writer, students should be able to learn something about writing by looking into the ways in which he has set down the experiences of his case studies. In his writing, he also conveys a manner of interacting with patients that has some of the same qualities as the writing itself—sympathy, creative understanding, interest in striking details. It is obvious for him that science and writing are not opposites but actually support each other. All this can be learned from his essay in this collection, but reading more of his work should give students even more to work with. Remind students that considering Sacks as both a writer and a scientist is the heart of the assignment.

Stephen W. Hawking: *Our Picture of the Universe*

1. The first section deals with certain high points in the history of Western thought about the universe. The second part is about the nature of scientific theorizing in general and about the problem of a unified theory of the universe in particular.

2. The anecdote functions as a warm-up joke, a way of setting the audience at its ease—but the expression “turtles all the way down” (par. 1) has become an important metaphor in current skeptical thought.

3. The paragraph is dominated by questions (“longstanding questions”). This is a way of stimulating interest in what is coming—possible answers. And, of course, the greatest question, the basis of the whole book—What is time?—is slipped into the last sentence in the paragraph, after we thought all the questions were over.

4. 340 BCE (par. 3), second century CE (par. 4), 1514, 1609 (par. 6), 1687 (par. 7), 1691 (par. 9), 1823 (par. 13), 5000 BCE, 10,000 BCE (par. 14), 1781 (par. 16), 1929 (par. 17). The first part of the essay is organized mostly by the chronology of discovery. There are some digressions and some slight alterations, but it is clear that this is the way part one of the essay works. Part two ranges around more, but by avoiding mentioning dates (as he already had done by not dating St. Augustine [fifth century CE] in paragraph 16), Hawking deemphasizes this change.

5. See the end of paragraph 18 in particular. Most of the mentions of “God” in this text are attributed to other thinkers, like St. Augustine, but at the end of paragraph 18 Hawking suggests that the theory of an expanding universe would set limits on when “the creator . . . might have carried out his job.” See also paragraph 22, where the possibility of an arbitrary god is dismissed.

6. Science for Hawking consists of a set of theories that connects models of the universe to quantities in observations (“with only a few arbitrary elements”—par. 19). See also the first sentence of paragraph 22.

7. Hawking appears to be working with a combination of Popper (par. 20) and Darwin (par. 26). This assignment invites the scientifically oriented student, in particular,

to compare theories of knowledge and to express his or her own preference in the matter as cogently and eloquently as possible.

David Livingstone Smith: *Natural-Born Liars*

1. Smith poses the question: “Why do we lie so readily?” (par. 5). His answer is a simple one: “because it works” (par. 5). As Smith explains, “Homo Sapiens who are best able to lie have an edge over their counterparts in a relentless struggle for the reproductive success that drives the engine of evolution” (par. 5). Lying helps humans look out for themselves. And lying to ourselves, according to Smith, “helps us accept our fraudulent behavior” (par. 5).

2. Smith details the ways in which “nonhuman species put a lot of effort into sending inaccurate messages” (par. 6). Nature favors deception, according to Smith, because it “provides survival advantages” (par. 8).

3. Smith argues that the “primary reasons we are so good at lying to others is that we are good at lying to ourselves” (par. 14). He quotes Mark Twain: “When a person cannot deceive himself, the chances are against his being able to deceive other people” (par. 19). Self-deception, Smith concludes, is “advantageous because it helps us lie to others more convincingly” (par. 19).

4. Smith suggests that “self-deception took root in the human mind as a tool for social manipulation” (par. 24). In essence, the biological function of self-deception is to help us to “lie sincerely, to lie without knowing that we are lying” (par. 24).

5. Students will find it fun to interview their friends about the types of lies their friends tell. They will learn a lot from analyzing their “data,” looking for patterns in the material they collect, and developing hypotheses to explain their research.

Edward O. Wilson: *Life Is a Narrative*

1. Read aloud the first two paragraphs of Wilson’s essay. Ask students why Wilson begins his essay with the familiar phrase, “Let me tell you a story.” Wilson illustrates the ant’s central role in evolutionary history by telling the story of two ants and suggests some of the mysteries and questions that scientists pursue.

2. Wilson chose insects as the focus of his research and wanted to understand the origin of ants. He was not willing to accept the hypothesis favored by some biblical creationists that ants did not evolve at all but rather appeared on earth full-blown.

3. Wilson presents the story of Mr. and Mrs. Edmund Frey, a middle-aged couple, who found two beautifully preserved ants in amber. According to Wilson, what made these specimens important was their age: about 90 million years. These ants were a “dramatic confirmation of evolution as a predictive theory” (par. 5).

4. Wilson contends that “[s]cience consists of millions of stories like the finding of New Jersey’s dawn ants” (par. 7). These stories “become science when they can be tested and woven into cause-and-effect explanations to become part of humanity’s material worldview” (par. 7). Science, according to Wilson, is “based on the manufacture of narrative” (par. 7).

5. According to Wilson, “the scientific method is not natural to the human mind” because “new scientific facts and workable theories, the silver and gold of the scientific enterprise, come slow and hard, less like nuggets lying on a streambed than ore dug from mines” (par. 12).

6. Encourage students to look through this anthology to find a piece of science writing they enjoy. Ask them to analyze the ways in which the author appeals to a broad audience. How does the author make the piece enjoyable without betraying nature?

ARGUING IN THE Sciences and Technologies

Emily Martin: *The Egg and the Sperm: How Science Has Constructed a Romance Based on Stereotypical Male-Female Roles*

1. Martin proposes to show that “the picture of egg and sperm drawn in popular as well as scientific accounts of reproductive biology relies on stereotypes central to our cultural definitions of male and female. The stereotypes imply not only that female biological processes are less worthy than their male counterparts but also that women are less worthy than men” (par. 1). Her argument is developed in three sections: In the first (“Egg and Sperm: A Scientific Fairy Tale”), by inserting what appears to be an oxymoron in her subtitle, she examines the imagery used by the supposedly objective, factually oriented scientific community to show that the “‘facts’ of biology” are couched in metaphors generated from the stereotyped notion that males are active, females, passive. In the second section (“New Research, Old Imagery”), she argues that although recent studies show both egg and sperm to be active, the descriptions persist in replicating stereotypical gender images. In the third section (“Social Implications: Thinking Beyond”), she shows that another dangerous stereotype is present in revisionist accounts: that of “woman as a dangerous and aggressive threat” (par. 29). She warns that “the models that biologists use to describe their data can have important social effects” (par. 33) (e.g., Social Darwinism), stresses the danger of bestowing any kind of “personhood” on “cellular entities” (par. 36), and warns feminists to “wake up” the sleeping metaphors so as to “rob them of their power to naturalize our social conventions about gender” (par. 37).

2. The misrepresentation of scientific facts produces a fairy tale. Of specific fairy tales mentioned, “Sleeping Beauty” is significant, reinforcing the active-passive binary central to male-female stereotyping (par. 10). The sperm’s “perilous journey” echoes the myth of the hero’s night-sea journey, in which he undergoes various perils before reaching his goal.

3. The issue here is, How objective can science be? Can scientists ever report “just the facts”? Using more egalitarian metaphors, while a step in the right direction, is still a danger: bestowing any kind of personhood on a cellular entity is dangerous, especially to women’s abortion rights.

4. The metaphors used in textbooks are an interesting study, and could provide the basis for an analytical argument. You may wish to open up the investigation to textbooks in a variety of disciplines. The types of metaphors used are a signal of the kinds of thinking going on and, as in this case, are revelatory of cultural assumptions in those disciplines.

5. If you are familiar with Laskoff and Johnson’s *Metaphors We Live By*, you will realize that our thinking is structured metaphorically and that all language can be considered metaphorical. That metaphors indicative of cultural conditioning will creep into students’ descriptions of the reproductive function is a given. One of the values of this writing assignment is their discovery of this fact.

6. Students might also do research about sex education texts and curricula using many of the materials available via the Web.

Stephen Jay Gould: *Women’s Brains*

1. Gould uses sophisticated modes of numerical analysis, such as “multiple regression,” to refute Broca’s simplistic and prejudiced interpretation of numbers. Gould’s painstaking analysis of Broca’s data epitomizes the “inferential” reasoning that he considers fundamental to science.

2. Broca’s method of calculating relies exclusively on raw data concerning the average weight and size of women’s brains versus men’s brains, without taking into account

any of the factors or variables that might account for the differences, such as age, height, disease, and nutrition. Gould, by contrast, takes these and other factors into account in order to demonstrate the dangers of relying on raw, uncorrected data.

3. Gould uses quotations primarily to expose the misogynistic bias of Broca and his followers. The rigorousness of Gould's scientific approach is reflected in the fact that he not only attacks Broca for his chauvinism but also chastises Maria Montessori for her reverse discrimination.

4. Both of the passages from George Eliot's prelude to *Middlemarch* fittingly display a far more sophisticated approach to numbers and numerical analysis than Broca and his male followers used. More important, Eliot's reflection, like Gould's analysis, vividly bears witness to the complex ways in which unexamined assumptions about women and women's roles have led to the denigration and victimization of women.

5. Gould's extensive quotations from Broca and his followers not only reveal their misogynistic biases but also show in each case how those biases distorted their interpretation of the data about women's brains.

6. To fulfill this assignment, students should be advised not to fabricate different ways of gathering, calculating, and interpreting data, but to find examples that they can refute as Gould does, or to find examples of differing interpretations that they can evaluate using Gould's scientific principles and "inferential" methods.

7. Here, as in the preceding assignment, students should be advised to find actual examples that they can evaluate, refute, or both.

Steven Weinberg: *A Designer Universe?*

1. Weinberg proposes that the question worth answering is "whether the universe shows signs of having been designed by a deity more or less like those of traditional monotheistic religions . . . some sort of personality, some intelligence, who created the universe and has some special concern with life, in particular with human life" (par. x). If so, where do we see signs of the hand of the designer?

2. Scientists are always asking "why?" "Why this theory rather than some other theory?" The problem with scientific theories is that we are always left with the question "why?" which makes it impossible to develop a final theory. Religious theories are too flexible and limited by the many different definitions of God and the variations of the term *design*. Religions may offer evidence and definitions, but they, like science, can't answer the question "why?"

3. Ask students to look carefully at paragraphs 14 through 20 to understand the outline of Weinberg's argument. Ask students to look at the evidence he presents to support his argument as well as the ways in which he counters his own position.

4, 5, 6. Questions 4–6 allow students to develop their own positions on intelligent design. Ask students to respond to Weinberg's position to make sure they understand his argument. These questions give students practice in developing arguments and counter-arguments based on evidence, not speculation.

Daniel C. Dennett: *Show Me the Science*

1. Dennett's purpose is to pose the question, "Is 'intelligent design' a legitimate school of scientific thought?" and to argue that "intelligent design" is "one of the most ingenious hoaxes in the history of science" (par. 2).

2. Dennett offers the example of the development of the eye to explain the "engineering marvel" of the eye: "a brilliant arrangement of a shape-shifting lens, an

aperture-adjusting iris, a light-sensitive image surface of exquisite sensitivity, all housed in a sphere that can shift its aim in a hundredth of a second and send megabytes of information to the visual cortex every second for years on end” (par. 9). The eye, Dennett explains, has a clear evolution, all the way back to the sightless bacteria from which multicelled animals evolved.

3. An intelligent design advocate would point to the eye as a finished product and suggest that the eye is evidence of an intelligent design process.

4. Dennett argues that intelligent design advocates don’t offer competing hypotheses or theories with testable implications. To highlight this problem, he offers an imaginary hypothesis to explain the emergence of human beings on this planet. The hypothesis he proposes is far-fetched and has the advantage of being testable in principle.

5, 6. Questions 5 and 6 give students opportunities to explore their own ideas about the topic of intelligent design. You might encourage them to think about evidence and persuasive arguments. You might ask students to look at the evidence presented by proponents of intelligent design. Do they find such evidence persuasive? If not, what do they learn about persuasion and standards of argumentative evidence?

Michael J. Sandel: *The Case against Perfection*

1. The promise of genetic breakthroughs, according to Sandel, is that “we may soon be able to treat and prevent a host of debilitating diseases” (par. 1). The predicament is “that our newfound genetic knowledge may also enable us to manipulate our own nature—to enhance our muscles, memories, and moods” (par. 1).

2. Sandel’s philosophical method is one in which he identifies debates, synthesizes competing questions, notices implications that arise from this synthesis, offers counterarguments, and proposes solutions. His method is to ask questions and seek complications rather than rush to conclusions. Ask students to look carefully at the section on “Muscles” to see Sandel’s method in action. Then, ask students to find the method at work elsewhere in the essay.

3. Sandel suggests that genetic manipulation “seems somehow worse—more intrusive, more sinister—than other ways of enhancing performance and seeking success” (par. 4). As Sandel points out, “[T]his demand for performance and perfection animates the impulse to rail against the given . . . the deepest source of the moral trouble with enhancement” (par. 40). Sandel suggests that not being able to choose the kind of children we want teaches “parents to be open to the unbidden” (par. 56).

4. Sandel poses the question: “On what grounds, if any, is the egg market morally objectionable?” (par. 47). Students will have strong opinions about this topic and enjoy debating it.

5, 6. Questions 5 and 6 invite students to enter into the moral and biological debates around genetic engineering. Ask students to brainstorm both the promises and the predicaments of genetic breakthroughs. Ask them to see how and why their ideas differ from Sandel’s.

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