

Laurence Behrens

Leonard J. Rosen

Writing

and Reading

Across the

Curriculum

Second Edition

Writing and Reading Across the Curriculum

Second Edition

LAURENCE BEHRENS

LEONARD J. ROSEN

Bentley College



Little, Brown and Company
Boston Toronto

Library of Congress Cataloging in Publication Data

Behrens, Laurence.

Writing and reading across the curriculum.

Includes bibliographies and index.

1. College readers. 2. English language — Rhetoric.

I. Rosen, Leonard J. II. Title.

PE1417.B396 1985 808'.0427 84-21309

ISBN 0-316-08761-0

Copyright © 1985 by Laurence Behrens and Leonard J. Rosen

All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means including information storage and retrieval systems without permission in writing from the publisher, except by a reviewer who may quote brief passages in a review.

Library of Congress Catalog Card No. 84-21309

ISBN 0-316-08761-0

9 8 7 6 5 4 3 2

ALP

Published simultaneously in Canada by Little, Brown & Company (Canada) Limited
Printed in the United States of America

Writing and Reading Across the Curriculum

*To Bonnie,
Michael,
and L. C. R.*

A Note to the Instructor

Writing and Reading Across the Curriculum, second edition, is a combination text-anthology designed to help bridge the gap between writing and other disciplines. The anthology is arranged according to subject rather than rhetorical mode; selections reflect the kinds of reading — and the kinds of writing — studied in courses other than freshman composition. Within chapters, selections are also closely related so that students can infer relationships among them.

These relationships allow students to view a particular issue from a number of perspectives. For instance, they can read how a psychologist, a legal scholar, and a philosopher approach the issue of obedience to authority, and how these specialists present their characteristic assumptions and observations about the subject. Students can also practice some essential college-level skills: they will read and summarize an article; they will read several articles on a particular topic and synthesize them in various degrees of complexity; and they will read an article critically and write a critique of it, identifying and discussing the author's (and their own) assumptions.

The Organization of this Book

This second edition of *Writing and Reading Across the Curriculum* is divided into two parts. In the first part, we discuss the skills of summary, synthesis, critical reading, and critique. Students are taken step-by-step through the process of writing essays based on source material. We provide a number of readings on our subject, futurism, and explain how summaries, syntheses, and critiques can be generated from the readings.

Students who work through the material in Part I will be well prepared to deal with the material in Part II. This second part contains eight chapters with related readings on topics such as artificial intelligence, obedience to authority, and *Animal Farm*. Each reading is followed by three sets of questions. *Review Questions* test recall of the main facts and ideas presented in the reading. *Discussion Questions* stimulate thinking and oral responses about the issues raised in the reading. *Writing Suggestions* elicit written responses to the reading. At the end of each chapter, *Synthesis Activities* allow the student to practice typical college writing assignments based on multiple sources. *Research Topics* and *Additional Readings* encourage further investigation of the topic at hand.

The final chapter, "*Animal Farm*: A Casebook," is designed for the assignment of a final, controlled research paper on a literary topic. (Orwell's novel, of course, must be assigned in conjunction with this chapter.) The

chapter consists of biographical, critical, and primary material relevant to the background, creation, publication, reception, meaning, and significance of Orwell's most completely successful narrative.

There is an instructor's manual with discussions of each reading selection and of the questions that follow.

A Word of Thanks

It's a pleasure to acknowledge colleagues and friends who first directed us to some of the readings, provided access to their personal libraries, offered suggestions and moral support, and read and commented upon drafts of the manuscript: Bill Leap, Jack Jorgens, Rudolph von Abele, Kermit Moyer, Tom Cannon, and Jane Stanhope — all of The American University. Thanks also to Tammy Smith, Michele Jacques, Yvonne Yaw, George Ellenbogen, and Bruce Herzberg, all of Bentley College. Thanks also to Elaine Maimon of Beaver College, Bob Reising of Pembroke State University, Luke Reinsma of Gustave Adolphus College, Ron Doel of Bowling Green State University, Patricia Bizzell of the College of the Holy Cross, Christopher Thaiss of George Mason University, to those who responded to our questionnaires and provided suggestions for the second edition, and to the many students of our composition courses who field tested much of the material here and let us know when we hadn't made things clear. Finally, our special gratitude to the splendid crew at Little, Brown — particularly, Carolyn Potts and Virginia Pye.

A Note on the Second Edition

We have been gratified by the favorable reception of the first edition of *Writing and Reading Across the Curriculum*, and we are most appreciative of those who responded to our questionnaires and offered suggestions. In preparing the second edition, we have tried to retain the essential character of the text while providing enough new material to keep the book fresh and timely.

Chapter 1, "Summary, Synthesis, and Critique," has been entirely reworked and rewritten for greater clarity, and includes much of the instructional material formerly in the practice unit on the presidency. Part I is divided into three chapters: "Summary," "Synthesis," and "Critical Reading and Critique."

Five new features of Part I are worth noting. 1. The sample readings and essays are now focused on a single topic — futurism. 2. In these chapters, we apply our instructions, step-by-step, to the writing task, so that the student can more readily see the essay take form from concept to finished product. 3. Two types of summaries are now discussed: those based on inductively organized passages and those based on deductively organized passages. 4. The earlier division of syntheses into four rhetorical

types has been replaced with a three-part division: the simply synthesis, the synthesis using comparison-contrast, and the complex synthesis. 5. A new section on critical reading has been added.

Part II consists of eight subject chapters. The first edition chapter on computers has been replaced with a new chapter, "Artificial Intelligence," with only Jastrow's reading retained. We have refocussed and retitled "Fairy Tales: A Closer Look at 'Cinderella'"; updated "Morality and the Movies," and expanded "Obedience to Authority" and "Nuclear War: Inevitable?" Two new chapters have been added: "The Business of College Sports" and "*Animal Farm*: A Casebook."

We encourage all users — students and teachers — of *Writing and Reading Across the Curriculum* to continue to send to Little, Brown and Company their suggestions for improving the book and their evaluations of its effectiveness. In particular, we invite teachers to submit copies of especially successful student essays based on material in this text for possible inclusion in the Instructor's Manual for the next edition.

A Note to the Student

Your psychology professor assigns you to write a critical report on a recently published book on human motivation. You are expected to consult additional sources, such as book reviews and related material on the subject.

Your professor is making a number of critical assumptions about your capabilities. Among them:

- that you can read and comprehend college-level material
- that you can synthesize separate pieces of related material
- that you can intelligently respond to such material

In fact, these same assumptions underlie practically all college writing assignments. Your professors will expect you to demonstrate that you can read and understand not only textbooks, but also critical articles and books, primary sources, and other material related to a subject of study. For instance: In researching a paper on the Great Depression, you might read the historical survey you find in your history text, a speech by President Roosevelt reprinted in *The New York Times*, and a first-hand account of the people's suffering by someone who toured the country during the 1930s and witnessed harrowing scenes of poverty and despair. In a political science paper you might discuss the concept of "executive privilege" in light of James Madison's Federalist Paper No. 51 on the proposed Constitutional provision for division of powers among the three branches of government. In a sociology paper you might undertake a critical analysis of your assigned text, which happens to be Marxist.

The subjects are different, of course; but the skills you need to work with them are the same. You must be able to read and comprehend. You must be able to perceive the relationships among several pieces of source material. And you must be able to apply your own critical judgments to these various materials.

Writing and Reading Across the Curriculum provides you with the opportunity to practice the three, essential, college-level skills we have just outlined and the forms of writing associated with them, namely:

- the *summary*
- the *synthesis*
- the *critique*

This text is divided into chapters, such as "The Business of College Sports," "Artificial Intelligence," and "Death and Dying," which are com-

prised of the types of selections you will be asked to read in other courses. In "Obedience to Authority," for example, you will find a description of the famous Milgram experiment (which demonstrated that "ordinary" Americans can be intimidated by authority figures into inflicting unbearable pain on other people); two reviews of Milgram's work — one favorable, one not; a lawyer's perspective on when obedience to an immoral order is illegal; and a philosopher's reflections on the importance of disobedience for the development of civilization.

Various sets of questions following the readings will allow you to practice typical college writing assignments. Writing Suggestions asks you for personal, sometimes imaginative responses to the readings. Synthesis Assignments near the end of each chapter allows you to practice the most typical college writing assignments — assignments of the type that are covered in detail in the first two chapters of this book. For instance, you may be asked to *describe* the Milgram experiment, and the reactions to it, or to *compare and contrast* a controlled experiment to a real life or a dramatic situation. Research Topics at the end of each chapter allows you to pursue in greater detail the subjects covered in the chapter, using sources you find yourself.

Our selection of passages includes articles written by economists, sociologists, psychologists, legal experts, dramatists, historians, and specialists from other fields. Our aim is that you become familiar with the various subjects and styles of academic writing and that you come to appreciate the interrelatedness of knowledge. Psychiatrists, historians, and novelists have different ways of contributing to our understanding of death and dying. Fairy tales can be studied by literary critics, folklorists, psychologists, and feminists. Don't assume that the novel you read in your literature course has nothing to do with an assigned article from your economics course. Human activity and human behavior are classified into separate subjects only for convenience.

We hope, therefore, that your composition course will serve as a kind of bridge to your other courses, and that as a result of this work you can become more skillful at perceiving relationships among diverse topics. Because it involves such critical and widely applicable skills, your composition course may well turn out to be one of the most valuable, and one of the most interesting, of your academic career.

Contents

PART I HOW TO WRITE SUMMARIES, SYNTHESSES, AND CRITIQUES 1

1. Summary 3

Introduction 3

What Is a Summary? 3

Using the Summary 3

How to Write Summaries 4

Demonstration 1: Summary of an Inductively Organized Passage 6

□ ONE WORLD, ONE LANGUAGE: *Ralph E. Hamil* 6

Reread, Label, Underline, Divide into Stages of Thought 11

Write One-Sentence Summaries of Each Stage of Thought 14

Write a Thesis: A One- or Two-Sentence Summary of the Entire
Passage 14

Write the First Draft of the Summary 15

Summary 1: Combine a Thesis with One-Sentence Section
Summaries 15

Summary 2: Combine a Thesis Sentence, Section Summaries, and
Carefully Chosen Details 16

Discussion 18

Demonstration 2: Summary of a Deductively Organized Passage 19

□ INFORMATION TECHNOLOGY — A STUDY OF GOOD AND EVIL: *Arthur R. Miller* 19

Divide the Passage into Sections or Stages of Thought 23

Write One-Sentence Summaries of Each Stage of Thought 23

Write a Thesis: A One- or Two-Sentence Summary of the Entire
Passage 24

Summary 1: Combine the Thesis with One-Sentence Section
Summaries 24

Discussion 25

Summary 2: Combine the Thesis, Section Summaries, and Carefully
Chosen Details 25

Discussion 26

2. Synthesis 27

Introduction 27

What Is a Synthesis? 27

Purpose 27

Using Your Sources 28

Some Typical Relationships 29

Process 30 Example 30 Description 31 Comparison and
Contrast 32 Cause and Effect 32

How to Write Synthesis 33

Demonstration 1: The Simple Synthesis 34

□ PROSPECTS FOR THE YEAR 2000:

Marvin Cetron and Thomas O'Toole 35

□ THE GLOBAL 2000 REPORT TO THE PRESIDENT 38

Consider Your Purpose 42

Formulate a Thesis 43

Decide How You Will Use Your Source Material 43

Develop an Organizational Plan 43

Write the Topic Sentences 43

Write Your Synthesis 44

Discussion 45

Demonstration 2: Synthesis Using Comparison-Contrast 45

Consider Your Purpose 45

Formulate a Thesis 45

Decide How You Will Use Your Source Material 45

Develop an Organizational Plan 46

Write Your Synthesis 46

Discussion 50

Organizing Comparison-Contrast Syntheses 51

Demonstration 3: The Complex Synthesis 53

□ FROM REPRESENTATIVE DEMOCRACY TO PARTICIPATORY
DEMOCRACY: *John Naisbett* 54

□ DEMOCRACY IN THE TWENTY-FIRST CENTURY:
Arthur Bronwell 60

□ HARRISON BERGERON: *Kurt Vonnegut, Jr.* 66

Consider Your Purpose 72

Formulate a Thesis 72

Decide How You Will Use Your Source Material 73

Develop an Organizational Plan 73

Write Your Synthesis 74

Discussion 83

3. Critical Reading and Critique 86

Critical Reading 86

Consider Three Questions When Evaluating a Passage 86

Question 1: What Is the Author Trying to Accomplish in This Passage? 86

Question 2: How Has the Author Attempted to Accomplish This Purpose, and
How Successful Has the Effort Been? 87

Question 3: What Are the
Author's Assumptions, How Do They Compare with Your Own, and How Do
They Affect the Validity of the Passage 88

Demonstration: Critical Reading 89

- THE FUTURE AS THE MIRROR OF THE PAST:
Robert L. Heilbroner 89
Discussion 92
Exercise: Critical Reading 95
- THE FORCES OF CHANGE EMERGE: *Robert L. Heilbroner* 95
Discussion 98
- Critique 99
How to Write Critiques 100
Demonstration 1: Critique 101
- DO WE OWE ANYTHING TO FUTURE GENERATIONS?
Robert B. Mellert 101
Discussion 113
Demonstration 2: Critique 114
- A GRIM MANIFESTO ON NUCLEAR WAR: *Strobe Talbott* 114

PART II AN ANTHOLOGY OF READINGS 121

4. Morality and the Movies 123

- THE MOTION PICTURE PRODUCTION CODE (1930) 124
 “No picture shall be produced which will lower the moral standards of those who see it,” proclaims the first effective Hollywood censorship code.
Review Questions 133 *Discussion Questions* 133 *Writing Suggestions* 134
- THE STRUGGLE OVER *DOUBLE INDEMNITY*:
Murray Schumach 135
 Why a best-selling novel could not be filmed for eight years.
Review Questions 137 *Writing Suggestions* 138
- THE MOTION PICTURE PRODUCTION CODE (1968) 138
 “Censorship is an odious enterprise,” says the 1968 code, which instituted our current system.
Review Questions 142 *Discussion Questions* 142 *Writing Suggestions* 142
- SEX AND VIOLENCE: PORNOGRAPHY HURTS 143
 Recent experiments indicate that “aggressive-erotic” films can be dangerous.
Review Questions 145 *Discussion Questions* 145 *Writing Suggestion* 146
- Reviews of Two Problematic Films 146
- *DEATH WISH* SHOULD GET ITS: *Peter W. Kaplan* 146
- THE VIEW FROM PORKY’S STY: *Rita Kempley* 147
 Two film reviewers check out the bottom of the sex and violence barrels.
Discussion Questions 148 *Writing Suggestions* 148

- **SCARFACE: X MARS THE MOVIE:** *Gary Arnold* 149
The rating board's assignment of an X rating to *Scarface* raises more questions about the rating board than about the film.
Review Questions 152 *Discussion Questions* 152 *Writing Suggestion* 152

- **WHERE DO YOU DRAW THE LINE?** *Victor B. Cline* 153
"When does something become obscene? When does it cross that line where society might legitimately object?" Some guidelines are suggested.
Review Questions 157 *Discussion Questions* 158 *Writing Suggestions* 158

Synthesis Activities 159

Research Topics 160

Additional Readings 161

5. The Business of College Sports 162

- **STUDENT ATHLETES: THE SHAM, THE SHAME:** *John Underwood* 164
An ex-student-athlete, speaking to an editor from *Sports Illustrated*, tells his story: "Coaches steer you away from stuff that will tax your mind. They don't give a damn if you're brilliant as hell, they want you in P.E."
Discussion Questions 167 *Writing Suggestions* 168
- **PLAYING FOR MONEY:** *Grace Lichtenstein* 168
An investigative reporter from *Rolling Stone* magazine pieces together a "litany of scandals." One example: "Know Louisiana, also known as 'the bus course,' in which student-athletes . . . get credit for traveling around the state."
Review Questions 179 *Discussion Questions* 180 *Writing Suggestions* 180
- **WE HAVE TO MAKE MONEY:** *Norman Ellenberger* 181
The former head basketball coach at the University of New Mexico, convicted of fraud for forging student transcripts, says: "Athletics are not what we are talking about. We are talking about money, a survival situation."
Discussion Questions 183 *Writing Suggestion* 183
- **SCENARIO FOR SCANDAL:** *Mark Naison* 183
Based on a historical review of inter-collegiate athletics, Mark Naison claims that we should "dispense with all illusions about amateurism."
Review Questions 191 *Discussion Questions* 191 *Writing Suggestions* 192
- **CHEATING, NOT PROFESSIONALISM, IS THE PROBLEM:** *Harold Enarson* 192
The former president of Ohio State University shares his surprise that "in light of all the pressures, there is so little cheating."
Review Questions 196 *Discussion Questions* 196 *Writing Suggestions* 197

- GATE RECEIPTS AND GLORY: *Robert M. Hutchins* 197
 The argument for restoring amateurism: "A college should not be interested in a fullback who is a half-wit."
Review Questions 207 *Discussion Questions* 207 *Writing Suggestions* 208
- Synthesis Activities 208
- Research Topics 210
- Additional Readings 211

6. Artificial Intelligence 212

- ARTIFICIAL INTELLIGENCE: *Steven K. Roberts* 214
 The information explosion is creating a need for computers that think less like machines and more like people. Progress is being made, but formidable obstacles confront those who would design artificial intelligence.
Review Questions 222 *Discussion Questions* 222 *Writing Suggestions* 223
- WOULD AN INTELLIGENT COMPUTER HAVE A "RIGHT TO LIFE"? *Robert E. Mueller and Erik T. Mueller* 223
 Will computers ever have the "inter light" of consciousness? Will they ever have souls? Under what conditions will we be able to accept them as "co-equal partners in living"? (One answer: when they object to being switched off.)
Discussion Questions 232 *Writing Suggestions* 233
- THE RACE TO BUILD A SUPERCOMPUTER:
William D. Marbach with William J. Cook 234
 The contestants are the United States and Japan, and at the moment, Japan appears to have the edge.
Review Questions 243 *Discussion Questions* 243 *Writing Suggestions* 244
- OF GOD, HUMANS, AND MACHINES: THE COMPUTER IN SCIENCE FICTION: *Michael Kurland* 245
 Science-fiction writers totally missed the boat in predicting the nature of computers.
Review Questions 250 *Discussion Questions* 250 *Writing Suggestion* 250
- NOTHING ARTIFICIAL, PLEASE: *Phil Bertoni* 251
 Worried that one day computers will be smarter than us? Don't be. "We'll always be one step ahead."
Discussion Questions 255 *Writing Suggestions* 256
- TOWARD AN INTELLIGENCE BEYOND MAN'S:
Robert Jastrow 256
 An astronomer suggests that in time a new species of intelligent life will arise out of obsolescent man — the supercomputer.
Review Questions 259 *Discussion Questions* 259 *Writing Suggestions* 259

Synthesis Activities 260

Research Topics 261

Additional Readings 261

7. Fairy Tales: A Closer Look At "Cinderella" 263

□ CINDERELLA: *Charles Perrault* 265

□ ASHPUTTLE: *Jakob and Wilhelm Grimm* 270

□ THE CAT CINDERELLA: *Giambattista Basile* 275

□ THE CHINESE "CINDERELLA": *Tuan Ch'eng-shih* 281

□ WALT DISNEY'S "CINDERELLA": *adapted by Campbell Grant* 283

□ CINDERELLA: *Anne Sexton* 286
Six variants of "Cinderella."

□ "CINDERELLA": A STORY OF SIBLING RIVALRY AND OEDIPAL CONFLICTS: *Bruno Bettelheim* 289

A psychoanalytic reading of "Cinderella": "Every child believes at some point in his life . . . that because of his secret wishes, if not also his clandestine actions, he deserves to be degraded, banned from the presence of others, relegated to a netherworld of smut."

Review Questions 302 *Discussion Questions* 303 *Writing Suggestion* 304

□ A REVIEW OF BETTELHEIM: *Milton F. Shore* 304

"The main shortcoming of Bettelheim's approach is his certainty of the intrinsic validity of his own interpretations. He has no doubt that he has successfully and totally explained the value of fairy tales."

Discussion Questions 306 *Writing Suggestion* 307

□ READING FAIRY TALES: *Roger Sale* 307

A professor of literature suggests that we pay attention to fairy tales themselves, not the children who read, or are told, them.

Review Questions 315 *Discussion Questions* 316 *Writing Suggestions* 316

□ A FEMINIST'S VIEW OF "CINDERELLA": *Madonna Kolbenschlag* 317

"Like the old conduct manuals for ladies, the moral of the tale warns against feminine excursions as well as ambition."

Review Questions 322 *Discussion Questions* 322 *Writing Suggestion* 323

□ AMERICA'S "CINDERELLA": *Jane Yolen* 323

The well-known author of children's stories laments the "gutting" of older versions of "Cinderella" derived from oral tradition, the virtues of which could legitimately instruct young children. Walt Disney's "heresy," by contrast, is coy and condescending.

Review Questions 330 *Discussion Questions* 330 *Writing Suggestion* 330

Synthesis Activities 331

Research Topics 333

Additional Readings 333

8. Obedience to Authority 335

□ THE MILGRAM EXPERIMENT:

Ronald E. Smith, Irwin G. Sarason, and Barbara Sarason 336

An ingenious experiment in psychology reveals some startling and dark truths about “average” people and their capacity to harm others.

Review Questions 342 *Discussion Questions* 343 *Writing Suggestions* 343

□ REVIEW OF STANLEY MILGRAM'S EXPERIMENTS ON OBEDIENCE: *Richard Herrnstein* 344

A psychologist admits to misgivings about Milgram's procedures but concludes that “a small temporary loss of a few people's comfort and privacy seems a bearable price for a large reduction in ignorance. . . .”

Review Questions 347 *Discussion Questions* 348 *Writing Suggestions* 348

□ REVIEW OF STANLEY MILGRAM'S EXPERIMENTS ON OBEDIENCE: *Diana Baumrind* 349

Another psychologist disagrees: “It is important that as research psychologists we protect our ethical sensibilities rather than [support] . . . the kind of indignities to which Milgram's subjects were exposed.”

Review Questions 355 *Discussion Questions* 355 *Writing Suggestion* 356

□ A REPLY TO BAUMRIND: *Stanley Milgram* 356

“Some people may feel [the experiment] should not have been done. I disagree and accept the burden of their judgment.”

Discussion Questions 365 *Writing Suggestion* 365

□ SUPERIOR ORDERS AND REPRISALS: *Telford Taylor* 366

Are soldiers responsible for carrying out the orders of their superiors? The chief U.S. prosecutor at the Nuremberg Tribunals explains how different countries have dealt with the “I-was-just-following-orders” defense.

Review Questions 373 *Discussion Questions* 374 *Writing Suggestions* 374

□ CIVIL DISOBEDIENCE: *Hannah Arendt* 375

The philosopher distinguishes civil disobedience from the criminal variety, and reflects on the paradox of the American legal system: On the one hand our Constitution sanctions the violation of laws for reasons of conscience but on the other establishes a system of laws which must be obeyed if the republic is to flourish.

Review Questions 383 *Discussion Questions* 384 *Writing Suggestion* 384

□ CIVIL DISOBEDIENCE: DESTROYER OF DEMOCRACY:

Lewis H. Van Dusen, Jr. 384

A lawyer contends that “even the most noble act of civil disobedience assaults the rule of law . . . and undermines our democratic process.”

Review Questions 391 *Discussion Questions* 391 *Writing Suggestion* 392

Synthesis Activities 392