



# *Ways of Reading*

AN ANTHOLOGY FOR WRITERS

— SECOND EDITION —

David Bartholomae and Anthony Petrosky

# WAYS OF READING

*An Anthology for Writers*

Second Edition

David Bartholomae

UNIVERSITY OF PITTSBURGH

Anthony Petrosky

UNIVERSITY OF PITTSBURGH

BEDFORD BOOKS OF ST. MARTIN'S PRESS

Boston

## For Bedford Books

*Publisher:* Charles H. Christensen

*Associate Publisher:* Joan E. Feinberg

*Managing Editor:* Elizabeth M. Schaaf

*Production Editor:* Tara L. Masih

*Copyeditor:* Susan M. S. Brown

*Text Design:* Anna Post-George

*Cover Design:* Volney Crosswell, Paul Shilale (Hamilton Shilale)

Library of Congress Catalog Card Number: 88-63081

Copyright © 1990 by Bedford Books of St. Martin's Press

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted by any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, except as may be expressly permitted by the 1976 Copyright Act or in writing by the Publisher.

Manufactured in the United States of America

4 3 2 1 0

f e d c b

*For information, write:* St. Martin's Press, Inc.

175 Fifth Avenue, New York, NY 10010

*Editorial Offices:* Bedford Books of St. Martin's Press

29 Winchester Street, Boston, MA 02116

ISBN: 0-312-03077-0

## ACKNOWLEDGMENTS

Roland Barthes, "The World of Wrestling" and "Striptease." From *Mythologies* by Roland Barthes. Translation copyright © 1972 by Jonathan Cape Ltd. Reprinted by permission of Farrar, Straus and Giroux, Inc., the Estate of Roland Barthes, translator Annette Lavers, and Jonathan Cape Ltd.

Saul Bellow, "A Silver Dish." From *Him with His Foot in His Mouth* by Saul Bellow. Copyright © 1974, 1978, 1982, 1984 by Saul Bellow Ltd. Reprinted by permission of Harper & Row, Publishers, Inc.

John Berger, "Ways of Seeing." From *Ways of Seeing* by John Berger. Copyright © 1972 by Penguin Books Ltd. Reprinted by permission of Viking Penguin, a division of Penguin Books USA, Inc.

Botticelli, *Venus and Mars*; Leonardo da Vinci, *Virgin of the Rocks* and *The Virgin and Child with St. Anne and St. John the Baptist*. Reproduced by courtesy of the Trustees, The National Gallery, London.

Leonardo da Vinci, *Virgin of the Rocks*. Reprinted by permission of the Louvre Museum.

Pierre Bourdieu and Alain Darbel, from *L'Amour de l'Art*. Reprinted by permission of Éditions de Minuit.

Pieter Breughel the Elder, *The Procession to Calvary*. Reprinted by permission of Kunst Historisches Museum, Vienna.

Frans Hals, *Regents of the Old Men's Alms House* and *Regentesses of the Old Men's Alms House*. Reprinted by permission of Frans Halsmuseum.

Vincent van Gogh, *Wheatfield with Crows*. Vincent van Gogh Foundation/National Museum Vincent van Gogh, Amsterdam. Reprinted by permission of Stedelijk Museum.

Jan Vermeer, *Woman Pouring Milk*. Reprinted by permission of Rijksmuseum-Stichting.

Robert Coles, "Entitlement." From *Privileged Ones*, Vol. 5 of *Children of Crisis* by Robert Coles. Copyright © 1977 by Robert Coles. By permission of Little, Brown and Company.

Thomas J. Cottle and Stephen L. Klineberg, "Ted and Ellie Graziano." Reprinted with permission of The Free Press, a division of Macmillan, Inc., from *The Present of Things Future: Explorations of Time*

*Acknowledgments and copyrights are continued at the back of the book on page 768, which constitutes an extension of the copyright page.*

# Preface

*Ways of Reading* is designed for a course where students are given the opportunity to work on what they read, and to work on it by writing. When we began developing such courses, we realized the problems our students had when asked to write or talk about what they read were not “reading problems,” at least not as these are strictly defined. Our students knew how to move from one page to the next. They could read sentences. They had, obviously, been able to carry out many of the versions of reading required for their education—skimming textbooks, cramming for tests, strip-mining books for term papers.

Our students, however, felt powerless in the face of serious writing, in the face of long and complicated texts—the kinds of texts we thought they should find interesting and challenging. We thought (as many teachers have thought) that if we just, finally, gave them something good to read—something rich and meaty—they would change forever their ways of thinking about English. It didn’t work, of course. The issue is not only *what* students read, but what they can learn to *do* with what they read. We learned that the problems our students had lay not in the reading material (it was too hard) or in the students (they were poorly prepared) but in the classroom—in the ways we and they imagined what it meant to work on an essay.

There is no better place to work on reading than in a writing course, and this book is intended to provide occasions for readers to write. You will find a number of distinctive features in *Ways of Reading*. For one thing, it contains selections you don’t usually see in a college reader: long, powerful, mysterious pieces like John Berger’s “Ways of Seeing,” Stanley Fish’s “How to Recognize a Poem When You See One,” Adrienne Rich’s “When We Dead Awaken: Writing as Re-Vision,” Clifford Geertz’s “Deep Play:

Notes on the Balinese Cockfight," Thomas Kuhn's "The Historical Structure of Scientific Discovery," John Edgar Wideman's "Our Time," Julia Kristeva's "Stabat Mater," and Saul Bellow's "A Silver Dish." These are the sorts of readings we talk about when we talk with our colleagues. We have learned that we can talk about them with our students as well.

When we chose the essays and stories, we were looking for "readable" texts—that is, texts that leave some work for a reader to do. We wanted selections that invite students to be active, critical readers, that present powerful readings of common experience, that open up the familiar world and make it puzzling, rich, and problematic. We wanted to choose selections that invite students to be active readers and to take responsibility for their acts of interpretation. So we avoided the short set-pieces you find in so many anthologies. In a sense, those short selections misrepresent the act of reading. They can be read in a single sitting; they make arguments that can be easily paraphrased; they solve all the problems they raise; they wrap up Life and put it into a box; and so they turn reading into an act of appreciation, where the most that seems to be required is a nod of the head. And they suggest that a writer's job is to do just that, to write a piece that is similarly tight and neat and self-contained. We wanted to avoid pieces that were so plainly written or tightly bound that there was little for students to do but "get the point."

We learned that if our students had reading problems when faced with long and complex texts, the problems lay in the way they imagined a reader—the role a reader plays, what a reader does, why a reader reads (if not simply to satisfy the requirements of a course). When, for example, our students were puzzled by what they read, they took this as a sign of failure. ("It doesn't make any sense," they would say, as though the sense were supposed to be waiting on the page, ready for them the first time they read through.) And our students were haunted by the thought that they couldn't remember everything they had read (as though one could store all of Geertz's "Deep Play" in memory); or if they did remember bits and pieces, they felt that the fragmented text they possessed was evidence that they could not do what they were supposed to do. Our students were confronting the experience of reading, in other words, but they were taking the problems of reading—problems all readers face—and concluding that there was nothing for them to do but give up.

As expert readers, we have all learned what to do with a complex text. We know that we can go back to a text; we don't have to remember it—in fact, we've learned to mark up a text to ease that re-entry. We know that a reader is a person who puts together fragments. Those coherent readings we construct begin with confusion and puzzlement, and we construct those readings by writing and rewriting—by working on a text.

These are the lessons our students need to learn, and this is why a course in reading is also a course in writing. Our students need to learn that there is something they can do once they have first read through a complicated text; successful reading is not just a matter of "getting" an essay the first time. In a very real sense, you can't begin to feel the power a reader has until you realize the problems, until you realize that no one "gets" Geertz or Rich or Kuhn or Wideman all at once. You work on what you read, and then what you have at the end is something that is yours, something you made. And this is what the teaching apparatus in *Ways of Reading* is designed to do. In a sense, it says to students, "OK, let's get to work on these essays; let's see what you can make of them."

This, then, is the second distinctive feature you will find in *Ways of Reading*: reading and writing assignments designed to give students access to the essays and stories. After each selection, for example, you will find "Questions for a Second Reading." We wanted to acknowledge that re-reading is a natural way of carrying out the work of a reader, just as re-writing is a natural way of completing the work of a writer. It is not something done out of despair or as a punishment for not getting things right the first time. The questions we have written highlight what we see as central textual or interpretive problems. Geertz, for example, divides his essay into seven sections, each written in a different style. By going back through the essay with this in mind and by asking what Geertz is doing in each case (what his method is and what it enables him to accomplish), a student is in a position to see the essay as the enactment of a method and not just as a long argument with its point hidden away at the end. These questions might serve as preparations for class discussion or ways of directing students' work in journals. Whatever the case, they both honor and direct the work of rereading.

Each selection is also followed by two sets of writing assignments, "Assignments for Writing" and "Making Connections." The first set directs students back into the work they have just read. While the assignments vary, there are some basic principles behind them. They ask students to work on the essay by focusing on difficult or problematic moments in the text; they ask students to work on the author's examples, extending and testing his or her methods of analysis; or they ask students to apply the method of the essay (its way of seeing and understanding the world) to settings or experiences of their own. Students are asked, for example, to give a "Geertzian" reading to scenes from their own immediate culture (the behavior of teenagers at a shopping mall, characteristic styles in decorating a dorm room) and they are asked to imagine that they are working alongside Geertz and making his project their own. Or they are asked to consider the key examples in Rich's "When We Dead Awaken" (poems from

various points in her career) to see how as writers they might use the key terms of her argument ("structures of oppression," "re-naming") in representing their own experience. The last assignments—"Making Connections"—invite students to read one essay in the context of another, to see, for example, if Kuhn's account of the "historical structure" of a discovery might be used to chart the stages in the development of Rich's poems or in Geertz's work on the Balinese cockfight. In a sense, then, the essays are offered as models, but not as "prose models" in the strictest sense. What they model is a way of seeing or reading the world, of both imagining problems and imagining methods to make those problems available to a writer.

1/21 - b/w MAX  
At the end of the book, we have included several longer assignment sequences and a goodly number of shorter sequences. In some cases these incorporate single assignments from earlier in the book; in most cases they involve students in projects that extend anywhere from two to three weeks for the shorter sequences to an entire semester's worth of work for the longer ones. Almost all the sequences include several of the stories or essays in the anthology and require a series of separate drafts and revisions. In academic life, readers seldom read single essays in isolation, as though one were "finished" with Geertz after a week or two. Rather, they read with a purpose—with a project in mind or a problem to solve. The assignment sequences are designed to give students a feel for the rhythm and texture of an extended academic project. They offer, that is, one more way of reading and writing. Because these sequences lead students through intellectual projects proceeding from one week to the next, they enable them to develop authority as specialists, to feel the difference between being an expert and being a "common" reader on a single subject. And, with the luxury of time available for self-reflection, students can look back on what they have done, not only to revise what they know and the methods that enable what they know but also to take stock and comment on the value and direction of their work.

Because of their diversity, it is difficult to summarize the assignment sequences. Perhaps the best way to see what we have done is to turn to the back of the book and look at them. We have made them short enough to leave room for an individual instructor's desire to add assignments, to spend additional time on single essays, or to mix one sequence with another. They are meant to frame a project for students but to leave open possibilities for new directions. If c. 188

You will also notice that there are few "glosses" appended to the essays. We have not added many editors' notes to define difficult words or to identify names or allusions to other authors or artists. We've omitted them because their presence suggests something we feel is false about reading. They suggest that good readers know all the words or pick up all the al-

19/Dec/2012/10-  
lusions or recognize every name that is mentioned. This is not true. Good readers do what they can and try their best to fill in the blanks; they ignore seemingly unimportant references and look up the important ones. There is no reason for students to feel they lack the knowledge necessary to complete a reading of these texts. We have translated foreign phrases and glossed some technical terms, but we have kept the selections as clean and open as possible.

Several of our reviewers asked us why we had included short stories in the collection. Perhaps the best answer is because we love to teach them. We think of them as having a status similar to that of the nonfiction case studies in the book: Thomas Cottle and Stephen Klineberg's on Ted and Ellie Graziano, John Edgar Wideman's on his brother Robby, Gloria Steinem's on her mother, or Robert Cole's on the children of privileged families. They offer thick, readable slices of life—material rich enough for a reader's time and effort. We realize that we are ignoring traditional distinctions between fiction and nonfiction, but we are not sure that these are key distinctions in a course that presents reading as an action to be completed by writing. Students can work on Bellow's story about Woody Selbst just as they can work on Cottle and Klineberg's representation of the Grazianos.

We have also been asked on several occasions whether the readings aren't finally just too hard for students. The answer is no. Students will have to work on the selections, but that is the point of the course and the reason, as we said before, why a reading course is also a course in writing. College students want to believe that they can strike out on their own, make their mark, do something they have never done before. They want to be experts, not just hear from them. This is the great pleasure, as well as the great challenge, of undergraduate instruction. It is not hard to convince students they ought to be able to speak alongside of (or even speak back to) Clifford Geertz, Adrienne Rich, or Roland Barthes. And, if a teacher is patient and forgiving—willing, that is, to let a student work out a reading of Barthes, willing to keep from saying, "No, that's not it" and filling the silence with the "right" reading—then students can, with care and assistance, learn to speak for themselves. It takes a certain kind of classroom, to be sure. A teacher who teaches this book will have to be comfortable turning the essays over to the students, even with the knowledge that they will not do immediately on their own what a professional could do—at least not completely, or with the same grace and authority.

In our own teaching, we have learned that we do not have to be experts on every figure or every area of inquiry represented in this book. And, frankly, that has come as a great relief. We can have intelligent, responsible conversations about Geertz's "Deep Play" without being experts on Geertz or on anthropology or ethnography. We needed to prepare ourselves to



engage and direct students as readers, but we did not have to prepare ourselves to lecture on Kristeva or Geertz or Rich or Kuhn and what they have to say. The classes we have been teaching, and they have been some of the most exciting we have ever taught, have been classes where students—together and with their instructors—work on what these essays might mean.

So here we are, imagining students working shoulder to shoulder with Geertz and Rich and Kristeva, even talking back to them as the occasion arises. There is a wonderful *Emersonian* bravado in all this. But such is the case with strong and active readers. If we allow students to work on powerful texts, they will want to share the power. This is the heady fun of academic life, the real pleasure of thinking, reading, and writing. There is no reason to keep it secret from our students.

**Note to the Second Edition.** The second edition of *Ways of Reading* contains eleven new selections, including essays by Roland Barthes, Jean Franco, Simon Frith, Harriet Jacobs, Julia Kristeva, Mark Crispin Miller, Jane Tompkins, and Virginia Woolf and a new short story by Carlos Fuentes. Our principle of selection remained the same—we were looking for “readable” texts, pieces that instructors and students would find compelling for their subjects and methodologies, pieces, that is, that struck us as deserving of extended work. There are two new semester-long assignment sequences: one on gender and writing and one on cultural criticism. We have also added a number of shorter, “mini” sequences that vary in length by the number of selections they use and the number of assignments they ask for. The shortest of these might engage a class for two to three weeks, the longest for a month or two. We wrote these mini sequences at the request of instructors who had used the first edition and wanted more flexibility with the sequences and a wider range of projects to present to their students.

We’ve also updated and expanded *Resources for Teaching Ways of Reading*, adding four new essays by graduate students (including three on their work with the new assignment sequences). These essays offer advice to other graduate assistants on how to work with the book. They stand best, however, as examples of graduate students speaking frankly about their teaching with *Ways of Reading* and as examples of the kinds of papers graduate students can write when they use this book in teaching seminars.

With our colleagues, we have taught every selection in this book, including the new ones. Several of us worked together to prepare the new assignment sequences; they, too, have been tested in class. As we have traveled around giving talks, we’ve met many people who have used *Ways of Reading*. We have been delighted to hear them talk about how it has served their teaching, and we have learned much from their example. It is an unusual and exciting experience to see one’s course turned into text, to

be read, critiqued, deconstructed, and explained. We have many people to thank, but the list that follows can't begin to name all those to whom we owe a debt, and it can't begin to express our gratitude.

**Acknowledgments.** We owe much to the friendship and wisdom of the people with whom we have worked at Pitt, particularly Jean Ferguson Carr, Steve Carr, John Champagne, Nick Coles, Joe Harris, Michael Helfand, Paul Kameen, Mariolina Salvatori, Bill Smith, and Phil Smith; Rita Capezzi, Steve Harless, Richard Miller, Donna Dunbar-Odom, Carolyn Ball, Christine Conklin, Alpana Sharma, and Kathleen Welsch.

We also owe much to colleagues at other schools who have followed our work with interest and offered their support and criticism, particularly Nancy Sommers, Patricia Bizzell, Kurt Spellmeyer, Donald McQuade, Ben McClelland, Dolores Schriener, Louise Smith, Kathryn Flannery, Mike Rose, Charles Schuster, James Slevin, James Parlett, and Louise Wetherbee Phelps. Donald McQuade gave a close and careful reading to early drafts of the first edition of the book. Kathryn Flannery was the spirit presiding over the waters of the second edition. She is a remarkable reader and a wise and savvy teacher. Three of our graduate students worked on the new assignment sequences: John Champagne, Richard Miller, and Kathleen Welsch. They helped choose material and write assignments; we learned much from them.

We were fortunate to have a number of outstanding reviewers on the project. We would first like to thank those who did in-depth reviews of the first edition: Patricia Bizzell, Ben McClelland, Thomas Recchio, Sylvia G. Robins, Carolyn Smith, and Louise Smith. We're also grateful for the help of Linda Spargo, Deborah Pope, and the other graduate students at the University of Mississippi. We would also like to thank those who responded to our questionnaire: Kathy Abuschinow, Rutgers University; Jay Balderson, Western Illinois University; Sara M. Bates, Geneva College; Sonia Benson, University of Michigan; Kathryn N. Benzel, Kearney State College; Susan Bernstein, Tufts University; Elizabeth A. Bohls, Stanford University; Dolores M. Burton, Boston University; Rita A. Capezzi, University of Pittsburgh; Toni-Lee Capossela, Boston University; William W. Combs, Western Michigan University; Tom Crochunis, Rutgers University; Robert Crooks, Bentley College; Jim Crosswhite, University of California at San Diego; Rose Doyle Didero, Purdue University; Donna Dunbar-Odom, University of Pittsburgh; Suzanne Edwards, The Citadel; Judith Goleman, University of Massachusetts at Boston; Philip Greene, Adelphi University; Kay Halasek, University of Texas at Austin; Pamela Hardman, Cleveland State University; Steven R. Harless, University of Pittsburgh; Joseph Harris, University of Pittsburgh; Valerie Jablow, Rutgers University; Sharon Kane, Syracuse University; Ellen Kreitler, Rutgers University; Andrew Lakritz, Miami University; Scott Larkin, University of Mississippi; Leslie Lewis,

## PREFACE

Indiana University; Dusky Loebel, Tulane University; Ken Luebbering, Lincoln University; Deborah McCollister, University of Mississippi; Robert McDonell, University of San Diego; David Martin, University of Wisconsin at Milwaukee; James Mauch, Foothill College; Verner D. Mitchell, U.S. Air Force Academy; Lolly Ockerstrom, Northeastern University; Patrick Pacheco, Santa Rosa Junior College; George Peranteau, College of DuPage; Robert C. Petersen, Middle Tennessee State University; Deborah Pope, University of Mississippi; Dave Powell, University of Mississippi; Donna Qualley, University of New Hampshire; Vincent Quinn, Brooklyn College; Sarah Rabkin, Crown College/University of California at Santa Cruz; Phoebe Reeves, University of Massachusetts at Boston; Rosalind Reilly, University of Richmond; Sandra M. Ross, University of Southern California; Jacqueline Sadashige, Indiana University; Maureen E. St. Laurent, Vanderbilt University; Norbert Schedler, University of Central Arkansas; Julie Slim, Muhlenberg College; Cornelia P. Spoor, Rutgers University; Joseph Stancliff, University of Mississippi; Gary R. Stephens, New York Institute of Technology; William L. Svitavsky, Syracuse University; Wendolyn E. Tetlow, William Paterson College; John M. Thomson, U.S. Air Force Academy; Myron Tuman, University of Alabama; Sandra Van Pelt, University of Mississippi; Kathleen Vollmer, Fairfield University; Julia Wagner, University of Pittsburgh; Nancy Ware, California State Poly University; Robert Whitney, Millsaps College; Melinda Wolf-Taylor, Grand Valley State University; Merla Wolk, University of Michigan; Portia Wright, University of Wisconsin at Milwaukee; David Zauhar, Gustavus Adolphus College.

Chuck Christensen of Bedford Books remains the best in the business. We owe our greatest debt to Joan Feinberg, a fine and thoughtful friend as well as a fine and thoughtful editor. As always, she was quick to understand what we wanted to do in our book and quick to understand when we didn't know what we wanted to do, and she managed all of the negotiations from start to finish with her characteristic grace and good humor. Riikka Melartin kept the project on track and kept a careful eye on the manuscript. Tara Masih skillfully guided the book through production. Susan M. S. Brown was a remarkable copy editor, quick to understand the quirks of our prose and with an amazing memory for pattern and detail. We are also grateful to Chris Rutigliano for her careful handling of the permissions.

And, finally, we are grateful to Joyce Dunlop Bartholomae and Jesse, Daniel, and Catherine Bartholomae; to Ellen Bishop and Matthew and Benjamin Petrosky, for their love and support and for seeing to it that life went on even when we were sitting in front of our computers.

# Contents

**Preface**    *iii*

## Introduction: Ways of Reading 1

|  |    |
|--|----|
| Making a Mark                                      | 1  |
| Ways of Reading                                    | 5  |
| Strong Readers, Strong Texts                       | 9  |
| Reading with and against the Grain                 | 11 |
| Reading and Writing: The Questions and Assignments | 12 |

*The Readings* 21

ROLAND BARTHES *The World of Wrestling* 23  
*Striptease* 32

SAUL BELLOW *A Silver Dish* (Fiction) 38

JOHN BERGER *Ways of Seeing* 65

ROBERT COLES *Entitlement* 93

THOMAS COTTLE AND STEPHEN KLINEBERG *Ted and Ellie*  
*Graziano* 128

RALPH WALDO EMERSON *The American Scholar* 159

STANLEY FISH *How to Recognize a Poem When You See One* 178

JEAN FRANCO *Killing Priests, Nuns, Women, Children* 194

## CONTENTS

|                        |  |     |
|------------------------|--|-----|
| PAULO FREIRE           | <i>The "Banking" Concept of Education</i>                          | 206 |
| SIMON FRITH            | <i>Rock and Sexuality</i>  | 223 |
| CARLOS FUENTES         | <i>The Son of Andrés Aparicio (Fiction)</i>                        | 238 |
| CLIFFORD GEERTZ        | <i>Deep Play: Notes on the Balinese Cockfight</i>                  | 271 |
| HARRIET (BRENT) JACOBS | <i>Incidents in the Life of a Slave Girl</i>                       | 312 |
| JULIA KRISTEVA         | <i>Stabat Mater</i>  | 357 |
| THOMAS KUHN            | <i>The Historical Structure of Scientific Discovery</i>            | 384 |
| MARK CRISPIN MILLER    | <i>Getting Dirty</i>   | 397 |
|                        | <i>Cosby Knows Best</i>  | 407 |
| JOYCE CAROL OATES      | <i>Theft (Fiction)</i>   | 419 |
| WALKER PERCY           | <i>The Loss of the Creature</i>                                    | 461 |
| ADRIENNE RICH          | <i>When We Dead Awaken: Writing as Re-Vision</i>                   | 480 |
| RICHARD RODRIGUEZ      | <i>The Achievement of Desire</i>                                   | 499 |
| JOHN RUSKIN            | <i>The Nature of Gothic</i>  | 523 |
| GLORIA STEINEM         | <i>Ruth's Song (Because She Could Not Sing It)</i>                 | 541 |
| JANE TOMPKINS          | <i>"Indians": Textualism, Morality, and the Problem of History</i> | 560 |
| ALICE WALKER           | <i>In Search of Our Mothers' Gardens</i>                           | 583 |
| JOHN EDGAR WIDEMAN     | <i>Our Time</i>  | 595 |
| VIRGINIA WOOLF         | <i>A Room of One's Own</i>   | 639 |

## *Assignment Sequences* 673

### WORKING WITH ASSIGNMENT SEQUENCES 675

Working with a Sequence 677

### SEQUENCE ONE *The Aims of Education* 679

FREIRE *The "Banking" Concept of Education*  
RICH *When We Dead Awaken: Writing as Re-Vision*  
EMERSON *The American Scholar*  
FISH *How to Recognize a Poem When You See One*

#### **Assignments**

1. *Applying Freire to Your Own Experience as a Student [FREIRE]* 680
2. *Studying Rich as a Case in Point [FREIRE, RICH]* 681

## Contents

3. *Tradition and the Writing of the Past* [RICH] 683
4. *Performing an Emersonian Reading of "The American Scholar"*  
[EMERSON] 684
5. *The American Scholar 150 Years Later* [EMERSON] 685
6. *Confronting an Alternate Point of View* [FREIRE, RICH, EMERSON,  
FISH] 685
7. *Putting Things Together* [FREIRE, RICH, EMERSON, FISH] 687

### SEQUENCE TWO *Cultural Frames* 688

FRANCO *Killing Priests, Nuns, Women, Children*

FUENTES *The Son of Andrés Aparicio*

GEERTZ *Deep Play: Notes on the Balinese Cockfight*

#### Assignments

1. *Applying Franco to Fuentes's Story* [FRANCO, FUENTES] 689
2. *Performing a Geertzian Reading of Fuentes's Story* [FUENTES, GEERTZ] 690
3. *Reconciling Readings* [FRANCO, FUENTES, GEERTZ] 691

### SEQUENCE THREE *Entitlements* 693

COLES *Entitlement*

WIDEMAN *Our Time*

JACOBS *Incidents in the Life of a Slave Girl*

#### Assignments

1. *Awareness of Entitlements* [COLES] 694
2. *Reading Coles Through Robby Wideman's Eyes* [COLES, WIDEMAN] 695
3. *Studying Entitlements Through Jacobs* [COLES, WIDEMAN, JACOBS] 696
4. *Putting the Stories Together* [COLES, WIDEMAN, JACOBS] 697

### SEQUENCE FOUR *Experts and Expertise* 699

RUSKIN *The Nature of Gothic*

KUHN *The Historical Structure of Scientific Discovery*

RICH *When We Dead Awaken: Writing as Re-Vision*

GEERTZ *Deep Play: Notes on the Balinese Cockfight*

WIDEMAN *Our Time*

PERCY *The Loss of the Creature*

#### Assignments

1. *Going Forth Again to Gaze on a Familiar Setting* [RUSKIN] 700
2. *A Story of Reading* [KUHN, RUSKIN] 701

## CONTENTS

3. *Looking Back* [RICH] 702
4. *Seeing Your World Through Geertz's Eyes* [GEERTZ] 703
5. *Wideman as a Case in Point* [WIDEMAN] 704
6. *On Experts and Expertise* [RUSKIN, KUHN, RICH, GEERTZ, WIDEMAN, PERCY] 705

### SEQUENCE FIVE *Gendered Writing* 707

RICH *When We Dead Awaken: Writing as Re-Vision*

FRANCO *Killing Priests, Nuns, Women, Children*

JACOBS *Incidents in the Life of a Slave Girl*

WOOLF *A Room of One's Own*

#### Assignments

1. *Writing as Re-Vision* [RICH] 708
2. *Telling a Story of Your Own* [RICH] 710
3. *Dividing Up the Territory* [FRANCO] 711
4. *Mapping the Culture of Slavery* [FRANCO, JACOBS] 712
5. *Man-Womanly/Woman-Manly: Gender and Writing* [WOOLF] 713
6. *Writing as Re-Vision* [RICH, WOOLF] 714
7. *Retrospective* [WOOLF] 715

### SEQUENCE SIX *Inventing a Methodology* 717

WALKER *In Search of Our Mothers' Gardens*

STEINEM *Ruth's Song (Because She Could Not Sing It)*

KRISTEVA *Stabat Mater*

#### Assignments

1. *Studying Walker's Methods* [WALKER] 718
2. *Comparing Steinem's Work with Walker's* [STEINEM, WALKER] 719
3. *Untangling Kristeva* [KRISTEVA] 720
4. *Experimenting with Your Own Writing* [WALKER, STEINEM, KRISTEVA] 721

### SEQUENCE SEVEN *Listening to TV; Watching the Radio* 722

MILLER *Getting Dirty*

*Cosby Knows Best*

FRITH *Rock and Sexuality*

#### Assignments

1. *TV* [MILLER] 723
2. *Rock and Roll* [FRITH] 724

- 3. *Criticism* [FRITH, MILLER] 724
- 4. *Culture* [FRITH, MILLER] 725

**SEQUENCE EIGHT** *The Problems of Difficulty* 726

EMERSON *The American Scholar*  
JACOBS *Incidents in the Life of a Slave Girl*  
KRISTEVA *Stabat Mater*  
RUSKIN *The Nature of Gothic*

**Assignments**

- 1. *Turning to Emerson* [EMERSON] 727
- 2. *Continuing the Difficulty* [JACOBS, KRISTEVA] 728
- 3. *Ruskin's Terms* [RUSKIN] 728
- 4. *Learning from Difficulties* [EMERSON, JACOBS, KRISTEVA, RUSKIN] 729

**SEQUENCE NINE** *Reading Culture* 730

BARTHES *The World of Wrestling*  
*Striptease*  
MILLER *Getting Dirty*  
*Cosby Knows Best*  
BERGER *Ways of Seeing*  
FRITH *Rock and Sexuality*  
TOMPKINS *"Indians": Textualism, Morality, and the Problem of History*

**Assignments**

- 1. *Mythologies* [BARTHES] 731
- 2. *Saying What Needs to Be Said* [BARTHES] 732
- 3. *Watching TV* [MILLER] 733
- 4. *Looking at Pictures* [BERGER] 735
- 5. *Listening to Rock and Roll* [FRITH] 736
- 6. *On Schooling* [TOMPKINS] 737

**SEQUENCE TEN** *Stories and Their Readers* 739

BELLOW *A Silver Dish*  
OATES *Theft*  
FUENTES *The Son of Andrés Aparicio*

**Assignments**

- 1. *Noticing Key Moments in a Story* [BELLOW] 740
- 2. *Comparing Two Stories* [FUENTES, OATES] 740
- 3. *Studying Stories and Yourself as a Reader* [BELLOW, FUENTES, OATES] 741



**SEQUENCE ELEVEN *A Way of Composing* 742**

FREIRE *The "Banking" Concept of Education*

BERGER *Ways of Seeing*

RICH *When We Dead Awaken: Writing as Re-Vision*

**Assignments**

1. *Posing a Problem for Writing* [FREIRE] 743
2. *Giving Advice to a Fellow Student* [BERGER] 745
3. *Writing a Second Draft* [FREIRE, BERGER] 746
4. *Writing as Re-Vision* [RICH] 748
5. *Preparing a Final Draft* [FREIRE, BERGER, RICH] 749

**SEQUENCE TWELVE *Ways of Seeing* 750**

BERGER *Ways of Seeing*

**Assignments**

1. *Berger's Example of a Way of Seeing* [BERGER] 751
2. *Applying Berger's Methods to a Painting* [BERGER] 752
3. *A Way of Seeing Your Way of Seeing* [BERGER] 753
4. *Reviewing the Way You See* [BERGER] 754

**SEQUENCE THIRTEEN *Whose Text Is It Anyway?* 755**

PERCY *The Loss of the Creature*

RODRIGUEZ *The Achievement of Desire*

GEERTZ *Deep Play: Notes on the Balinese Cockfight*

**Assignments**

1. *Who's Lost What in "The Loss of the Creature"?* [PERCY] 756
2. *Telling a "Percian" Story of Your Own* [PERCY] 757
3. *Complex and Common Readings of "The Loss of the Creature"* [PERCY] 758
4. *Rodriguez as One of Percy's Examples* [PERCY, RODRIGUEZ] 760
5. *The Anthropologist as a Person with a Way of Seeing* [GEERTZ] 761
6. *Taking Your Turn in the Conversation* [PERCY, RODRIGUEZ, GEERTZ] 762

**SEQUENCE FOURTEEN *Working Alongside an Anthropologist* 764**

GEERTZ *Deep Play: Notes on the Balinese Cockfight*

BELLOW *A Silver Dish*

**Assignments**

1. *Studying Geertz Studying Cockfights* [GEERTZ] 765
2. *Studying the Narrator of "A Silver Dish"* [GEERTZ, BELLOW] 766
3. *Studying Your Culture* [GEERTZ] 767