

05 8 91
SRJC Bookstore
Used Textbook
F\$11.90

Student Writers at Work

and in the company
of other writers

The Bedford Prizes



edited by Nancy Sommers and Donald McQuade

SECOND SERIES

STUDENT WRITERS AT WORK

and in the company
of other writers

The Bedford Prizes

SECOND SERIES

Edited by

Nancy Sommers & Donald McQuade

Rutgers University

University of California, Berkeley

A Bedford Book

ST. MARTIN'S PRESS • NEW YORK

Library of Congress Catalog Card Number: 85-62181

Copyright © 1986 by St. Martin's Press, Inc.

All rights reserved.

Manufactured in the United States of America

9 8 7 6

f e d c b a

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 Commonwealth Avenue, Boston, MA 02116

ISBN: 0-312-76942-3

Acknowledgments

Michael Arlen. "Ode to Thanksgiving" from *The Camera Age* by Michael Arlen. Copyright © 1976, 1977, 1978, 1979, 1980, 1981 by Michael J. Arlen. Reprinted by permission of Farrar, Straus and Giroux, Inc.

Caroline Bird. "College Is a Waste of Time and Money" from *The Case Against College* by Caroline Bird. Reprinted by permission of the author.

Emily Dickinson. "I Heard a Fly Buzz—When I Died" by Emily Dickinson from *The Poems of Emily Dickinson*, Thomas H. Johnson, ed., Cambridge, Mass.: Harvard University Press. Copyright 1951, © 1955, 1979, 1983 by the President and Fellows of Harvard College. Reprinted by permission of the publishers.

Patrick Fenton, "Confessions of a Working Stiff" by Patrick Fenton (*New York Magazine*), reprinted by permission of the author.

Samuel G. Freedman. "Live Aid and the Woodstock Nation" by Samuel G. Freedman (*The New York Times*, July 18, 1985). Copyright © 1985 by The New York Times Company. Reprinted by permission.

Bob Green. "How Unwritten Rules Circumscribe Our Lives" by Bob Greene. Reprinted by permission of Tribune Media Services, Orlando, Florida.

Donald Hall. "Four Kinds of Reading" by Donald Hall (*The New York Times*, January 26, 1969). Copyright © 1969 by The New York Times Company. Reprinted by permission.

William Humphrey. "The Salmon Instinct" excerpted from the book *Farther from Heaven* by William Humphrey. Copyright © 1976, 1977 by William Humphrey. Reprinted by permission of Delacorte Press/Seymour Lawrence.

(Continued on page 735)

PUBLISHER'S NOTE

The Bedford Prizes in Student Writing is now an annual nationwide contest for essays written for a freshman composition class. It is sponsored by Bedford Books, an imprint of St. Martin's Press. Contest rules can be found at the back of this book.

The first Bedford Prize contest was open to essays written in 1982. It drew over twelve hundred entries from over five hundred colleges and universities in forty-eight states. A list of the thirty-one winners, who came from twenty-nine schools in twenty states, is printed on the inside back cover.

The second contest, which produced the winning essays reprinted in this book, was open to essays written in 1984. It drew almost two thousand entries from over six hundred colleges and universities in all fifty states. All the entries were read at least twice by a panel of experienced composition instructors, and this preliminary screening produced the essays sent to the seven contest judges for a final reading. In neither the preliminary nor the final judging were the readers aware of the students' names or schools.

The thirty-five winning essayists come from thirty-two two- and four-year schools in twenty-two states across the country. They and their instructors received cash awards as well as formal certificates. (Students who performed additional writing tasks in connection with the preparation of this book received additional compensation.) We congratulate our winners, their instructors, and their writing programs. We also thank everyone who entered or otherwise supported the contest for helping to make it such a success.

We at Bedford Books are grateful to the distinguished panel of writers and educators who served as our judges—Frederick Crews, Janet Emig, Donald McQuade, Donald M. Murray, Nancy Sommers, Lynn Quitman Troyka, and William Zinsser. We thank them for their enthusiastic support and participation in the contest. To Donald McQuade and Nancy Sommers, who have been at the heart of this project from its onset—not only as contest judges but also as contest coordinators and co-editors of this anthology and its bestselling predecessor—we offer special thanks for their good will and good spirits, their high standards and hard work, for their belief in the worth of such a contest and their vision of the potential in a book containing its winners.

PREFACE

The second series of *Student Writers at Work* continues our commitment to making student writing the *primary* text in a composition course. The new edition reflects what we have learned from the Bedford Prize winners, from their instructors, from our own students, and from instructors who have enthusiastically used the first edition. *Student Writers at Work* has been more successful than we dared anticipate: we are told it is the most widely used collection of student writing ever published. We take this as confirmation that a steadily increasing number of freshman composition programs have begun to see students as *writers* and to place student writing at the center of their composition courses.

In its second series, *Student Writers at Work* again celebrates the writing of students and particularly the accomplishments of the thirty-five winners of the Bedford Prizes in Student Writing. But the book is more than merely celebratory. It accords student writing the attention and regard it deserves, not only by publishing it, but also by subjecting it to critical attention like that brought to bear on professional essays in the typical composition anthology. And it explores the composing processes of the prize-winning writers, letting them speak in their own voices about their purposes and strategies, their struggles and satisfactions.

The book is designed to serve either or both of two functions in the classroom. First, it provides a collection of accessible essays comparable to those students will be asked to write, essays that can be used in place of or along with a collection of professional essays. Second, it provides a comprehensive instructional resource for courses in which the primary focus is on student writing.

The collection of Bedford Prize winners in *Student Writers at Work* is in some ways similar to the traditional composition reader and in other ways very different. On the one hand, these essays are as diverse as any group of professional essays. The writers vary widely in age, background, and experience; each of their voices is distinctive. Their subjects include political and social issues, twentieth-century phenomena, and literature as well as personal ex-

perience. Their aims and purposes range from expressive to explanatory to argumentative. On the other hand, unlike the writing in professional collections, these essays were written by students for the freshman composition course and thus represent readily accessible and attainable models. Because of the contest's scope, these models reflect a broader demographic range than could be found in any single school or classroom.

Moreover, the material surrounding the student essays is unprecedented in a reader. Because the Bedford Prize contest rules stipulated that all entries be accompanied by preliminary notes and drafts, and because all the winning essayists and their instructors completed detailed questionnaires, the headnotes and discussion questions explore the writers' composing processes as well as their finished products. The headnotes provide not only biographical information about the writers but also quotations from them about their intentions and their writing habits.

The questions after the essays fall into two groups. Those questions on reading address the standard rhetorical concerns of content and form. The questions on revising focus on revision in one of two ways: either by highlighting the writer's strategies and choices or by posing "What if" questions that invite students to consider the effects of further changes in the essay. Together, the two groups of questions are intended to encourage students to read critically and to evaluate carefully the relative success of various writing strategies in particular circumstances. The suggestions for writing that follow each essay include at least one topic related to the essay's rhetorical form, one related to its theme, and one that extends its thematic implications in a different rhetorical form. More particularly, each personal experience essay is followed by an expository or argumentative topic, in keeping with our conviction that the real challenge of the freshman composition course is to show our students how to move from personal experience essays to exposition and argumentation.

We have created a completely new—and unprecedented—part for this second edition entitled "Moving from Personal Experience to Exposition and Argument." The part guides students step by step from writing firsthand accounts of their own experience to broader and more objective approaches to the same material. We asked two Bedford Prize winners, Beverly Dipo and Julie Reardon, to develop new essays from the ones they had originally submitted. The part records their progress: Dipo's from narration to argument, Reardon's from description to exposition. Each writer kept detailed notes on her writing process, from brainstorming to outlining and then to drafting and revising. Reinforcing these examples are specific advice on how to make the transition from personal to expository or argumentative writing and exercises to help students get started.

We have retained and refined four special sections from the first edition of *Student Writers at Work* designed to help students strengthen their own writing:

Students on Writing. This introduction provides an overview of the writing process through the voices of the winning essayists. They discuss their satisfactions and frustrations as writers and their specific strategies for getting started, drafting, and revising. In the second edition we have included more student comments on invention, along with an example of brainstorming.

Three Student Writers at Work. This part focuses on the composing processes of three prize-winning essayists. Guided by editorial comments, students first examine the complete notes and the rough draft of one of the prize-winning essays, along with the writer's own explanations of her intentions. Then, guided by questions, students analyze the choices of two other prize-winning writers as their essays developed from rough drafts to final versions.

Peer Editors at Work. This part prepares students to be effective peer editors and to respond as writers to the editing of their fellow students. We begin with an explanation of the principles and procedures of peer editing. Next, students see the comments of four composition students on one of the winning essays. Through questions, they are then guided to analyze the peer editors' comments and to evaluate the essay on their own. The writer of the essay responds to the peer editors' comments and revises his essay, and students are again invited by questions to examine the results. Further exercises in peer editing with a second example of peer editing are also included.

The Professional Editor at Work. This part demonstrates what happens to writing when it is prepared for publication. We found that many users of the book appreciated this demonstration of close critical editing as an example of the kinds of comments professional editors make to encourage writers to revise. The professional editor's work also illustrates—and emphasizes—how even first-rate essays can be revised. After an introduction explaining the goals and procedures of editing, the professional editor offers specific recommendations for two of the winning essays, focusing on how to improve communication between the writer and the reader. Both writers then revise their essays, commenting on the revision and on the experience of being edited. Through a series of questions, we help students examine the editing of each essay and the writer's response to it.

An additional feature in this edition of *Student Writers at Work* is a glossary

of rhetorical terms. We have included a particularly full discussion of each rhetorical pattern to help students recognize these forms in the essays they read and to work with them in those they write.

THE EXPANDED EDITION

We have added a supplement to the second series of *Student Writers at Work* that places the Bedford Prize winners *in the company of other writers*. We reprint in this supplement thirty-five professional texts—twenty-four essays, five short stories, and six poems—connected in theme or rhetorical form or both to the student essays that precede them. As the lowercase title suggests, these additional writings are meant to enhance the student essays, not to overshadow them as is typically the case in nearly all composition textbooks. Our aim is to dissolve the mysterious barrier that separates writing assigned by an instructor from writing commissioned by an editor or inspired by one's own talent and determination. Every professional writer started out as a student, and every student who works with words enters the community of writers.

We designed *in the company of other writers* to satisfy three instructional purposes. First, the essays awarded a Bedford Prize included a large number of narrative, descriptive, and illustrative pieces based on students' personal experiences. Adding a carefully chosen collection of professional essays that connect thematically to the student essays also enables us to adjust for pedagogical purposes the book's rhetorical balance. For example, *in the company of other writers* presents at least two examples of every rhetorical pattern and four examples of argument. Second, many users of the first edition reported that while their main focus in the course is on student writing, they like to have their students work as well with some professional writing. The new supplement provides that opportunity within a single volume.

Finally, we wanted to expand the teaching possibilities of *Student Writers at Work*. By closely examining a student essay, a magazine feature or editorial, a short story, and a poem, all on the same theme, students learn to appreciate the numerous variations writers can develop from one starting point—and the diverse techniques and forms available for creating those variations. Each professional selection links thematically with at least one student essay, approaching the student's theme from a different point of view and usually in a different form. In some cases, several professional selections link with a single student essay. For example, Beverly Dipo's prize-winning narrative about the death of an elderly hospital patient is complemented by the perspectives of a doctor (Richard Selzer), a nurse (Barbara Huttman), a psychiatrist specializing

in cultural attitudes toward death (Elisabeth Kübler-Ross), a short-story writer (Katherine Anne Porter), and a poet (Emily Dickinson).

The biographical headnotes preceding the professional pieces, as well as the Questions for Reading and the Suggestions for Writing following them, serve purposes similar to those for the student essays. That is, each of these elements focuses on the process of writing: the numerous choices the writer makes, large and small, at every step from conception to final draft and the circumstances that hinder or facilitate these choices. A special set of Questions on Connections after each professional selection highlights its thematic and rhetorical links to its student counterparts.

Each of the distinctive features of *Student Writers at Work* as well as in the company of other writers receives special attention in the complimentary *Instructor's Manual* prepared with the expertise of Miriam Baker of Dowling College. The manual discusses each feature as well as each essay thoroughly and offers teaching suggestions, discussion questions, and writing topics. It also provides a syllabus with ideas for using *Student Writers at Work* as well as in the company of other writers throughout a semester and a detailed arrangement of the essays by elements of composition.

We continue to be influenced by the more than two hundred members of the Council of Writing Program Administrators who responded to our survey on the uses of student writing in the classroom. Among many other ideas, the respondents shared their almost unanimous belief that student writing should be the primary text in the composition class; as one administrator put it, no book can replace "the living, breathing student in the class who is there to speak up, to argue, to defend, to explain, to accept, and to reject." *Student Writers at Work* and *Student Writers at Work and in the company of other writers* do not attempt such replacement. Instead, each offers a collection of essays that are both worthy of emulation and possible to emulate. And each supplements the work of students in the class with the work of their peers across the nation, giving them an opportunity to sharpen their critical skills, to study how successful writers make the composing process work for them, and to see themselves as members of a community of writers that extends well beyond the classroom walls.

Acknowledgments

Sherwood Anderson once said that "the whole glory of writing lies in the fact that it forces us out of ourselves and into the lives of others." Behind this second edition of *Student Writers at Work* stands a large—and steadily increasing—number of colleagues and friends who graciously allowed us into their already crowded lives to seek advice and encouragement.

Before we could prepare this new edition of *Student Writers at Work*, we conducted a second national contest to determine the winners of the Bedford Prizes in Student Writing. And before there could be a contest, there were rules to be checked and written. For their counsel during this phase of the project, we would like to thank David Kaye, Paul Slevin, and Hans Smit, Esq. Most importantly, we would like to acknowledge both the instructors across the country who supported the contest by submitting their students's work and the nearly two thousand students who wrote essays worthy of submission.

We are indebted to the kind people who kept track of the essays as they were submitted and who prepared them to be read anonymously by our judges: Chitrita Banerji, Janet Campbell, Judson Evans, Alison Luterman, and especially Carla Johnson. The generosity of Joe McDermott, the Vice President of Local 237 of the Teamsters Union in New York, and Ed Quinn, the former Director of the Center for Worker Education in the City University of New York, provided us with a warm shelter from February snow to read—and re-read—essay after essay.

We are also grateful to the writers, editors, and teachers of writing who served as judges in the first reading: Carla Asher, Deborah Asher, Carol Bamdad, Donald Billiar, Gerald Coleman, Catherine Costa, Jaqueline Costello, Anthony DeLuca, Robert DiYanni, Linda Farhood-Karasavva, Pam Farrell, Beverly Fenig, Bruce Forer, Halima Gutman, Patricia Haag, Barbara Hardy, George Held, Virginia Hlavsa, Siri Hustvedt, Dexter Jeffries, William P. Kelly, Kathleen Kier, Lori Lefkowitz, Mitchell Levenberg, Norman Lewis, Blaise Marino, Phyllis McCord, Catherine McKenna, Stephen Olsen, Barney Pace, John Pufahl, Judi Sandler, Stephen Schmidt, Jonna Semeiks, Susan Stock, Joyce Warren, Robert Webb, Peter Weiss, Gordon Whatley, and Scott Zaluda. Once again special thanks are due Deborah Asher, who helped recruit many of our first-round judges, and especially to Sue Shanker, who also helped recruit judges, then trained them, and choreographed with great skill and delightful humor the multiple readings of each essay. Working with the distinguished panel of judges who chose the winners of the Bedford Prizes in Student Writing remains one of the special pleasures of this project. For their careful readings and thoughtful comments, we would like to thank Frederick Crews, Janet Emig, Donald M. Murray, Lynn Quitman Troyka, and William Zinsser.

We would also like to thank the many instructors who so generously shared with us their experience of working with *Student Writers at Work* in their classes over the past two years: William Arfin, University of North Carolina, Chapel Hill; Eugene Baer, Wisconsin Lutheran College; Dennis Baeyen, Iowa State University; Carol Bamdad, Union County College; Sheila Bender, Seattle Central Community College; Daryl Coats, University of Mississippi; Terri Cook,

Westmont College; Donald Daiker, Miami University, Ohio; Patricia Daire, Pima Community College; Dorothy Fillmore, Virginia Commonwealth University; Paulette Flowers, Vanderbilt University; Beth Franklin, University of Minnesota; J. L. Funston, James Madison University; Margie Garner, Freeman Junior College; Lt. Jill Garzone, United States Naval Academy; E. R. Gelber-Beechler, University of North Carolina, Charlotte; George Greenlee, Missouri Southern State College; Quay Grigg, Hamline University; Susan S. Hankins, University of Mississippi; Susanne E. Hill, Maria Regina College; John K. Hoernig, Niagara County Community College; Diane Horan, Montgomery County Community College; David Joliffe, University of Illinois; Jim Kolsky, Western Nevada Community College; Mary Beth Lake, Normandale Community College; Sherry Mon Lidaka, Northern Illinois University; Pamela Liebing, Harper College; Darlene Lister, California State University, Dominguez Hills; Nancy G. Little, Motlow State Community College; Theresa L. McLain, University of Texas, San Antonio; Barbara C. McMillan, University of Mississippi; Adelio F. Maccentelli, Essex Community College; Harry Marks, Temple University; Vernon G. Miles, University of Arkansas, Fayetteville; Mary Frances Minton, Virginia Commonwealth University; Kathy Morris Murray, University of Mississippi; Edward M. O'Keefe, Niagara County Community College; J. Daniel Patterson, Kent State University; Paul Perry, University of Texas, San Antonio; Douglas Roycraft, Erie Community College; Joseph Sanders, Lakeland Community College; Judi Sandler, Union County College; Paul Sladky, University of Texas, Austin; Mary Ann Smith, Boston College; Cheryl A. Staunton, Mary Washington College; Mary Kathryn Stein, University of Arkansas, Little Rock; Mary Stein, Evergreen Valley College; Judith Straffin, Rock Valley College; Edward F. Sundberg, Cabrillo College; Marilyn Talal, University of Texas, San Antonio; Gilbert Tierney, W. R. Harper College; Erskine S. White, University of North Carolina, Charlotte; Gerald C. Wood, Carson-Newman College.

We are also extremely grateful to the following colleagues for their detailed readings of *Student Writers at Work* and for their many helpful suggestions: Carolyn Beck, Kent State University; Thomas Blues, University of Kentucky; Margaret Butler, Motlow State Community College; Robert Connors, University of New Hampshire; Michele Czosnek, University of Wisconsin, Milwaukee; Anne Hall, University of North Carolina, Chapel Hill; Miriam Baker, Dowling College; Marge McMinn, University of Arkansas, Little Rock; Steven Rayburn, University of Mississippi; Bonnie Rudner, Boston College; John Ruszkiewicz, University of Texas, Austin; and Judith Stanford. For their advice and encouragement, we'd like to thank Deborah Asher, Robert DiYanni, Edward Dornan, Betsy B. Kaufman, William P. Kelly, Elaine Maimon, Robert Roth, and Mimi Schwartz. Laura Novo, Columbia University, helped us locate

an elusive text, and David Richter, Queens College, C.U.N.Y., generously made his vast knowledge of fiction available to us. We admire his intelligence and appreciate his help. Gary Goshgarian graciously consented to let us print drafts of one of his many first-rate essays on culture in the chapter on the professional editor. We'd also like to acknowledge Edward P. J. Corbett. His collegiality, accomplishments in print, and intellectual integrity stand as models for our profession.

We continue to be indebted to Jane Aaron, who was once again an eloquent and encouraging voice in "The Professional Editor at Work." Miriam Baker, Dowling College, has lived through two editions of this book with us, and she has been a constant friend and a limitless source of first-rate ideas and teaching strategies. Hers is the strongest of our three voices in the *Instructor's Manual*, and reports of its success in the first edition are a tribute primarily to her accomplishments as an outstanding teacher and writer as well as to her vision of the book's potential.

We would like to acknowledge our colleagues in England and the United States whose work helped shape the section on peer editing: M. L. J. Abercrombie, Lil Brannon, John Clifford, Richard Gebhardt, Thom Hawkins, Edwin Mason, Stephen Tschudi, and especially Ken Bruffee, Rosemary Deen, and Marie Ponsot. For their invaluable help on this section, we would also like to thank the student writers and peer editors at Queens College, C.U.N.Y.: Nicholas Balamaci, Jason Eskenazi, Nelson Farias, and Frances Osborne. Their intelligent, sensitive readings of another, and rather distant, student's writing broadened and enriched the limits of a productive community of writers.

For helping us to recognize the need for the new part on moving from personal experience to exposition and argument, asking us difficult questions, and offering generous advice, we would like to add a special note of thanks to Ron Strahl, Barbara Cambridge, and their colleagues at Indiana University/Purdue University at Indianapolis. Anne Middleton pursued a similarly helpful and rigorous series of questions in conversation at the University of California, Berkeley for which we are grateful. The work of James Moffett as well proved helpful in developing this new part. We would also like to acknowledge the generous cooperation of Nancy Jones of the University of Iowa and Joyce Kinkead of Utah State University.

For the elegant look of their work, we would like to thank Anna Post, who once again designed the book and contest poster, and Richard S. Emery, who deftly repeated his success in designing the book's cover. Linda Howe skillfully copyedited the manuscript, and Anne Richmond was an outstanding proofreader. John Repp, University of Pittsburgh, and Rebecca Saunders, Tufts University, contributed first-rate research to the professional writing supplement. Virginia Creeden Bogucki skillfully managed assembling the permissions

for the professional writing included in the supplement, and Sue Dunham graciously did the necessary typing.

One of the most important contributors to this new edition is Carol Verburg. She most generously allowed us to enter her life on the shortest of notice, and she has worked tirelessly on our behalf ever since. This new edition could not have gone to press without her help, we are grateful for her innumerable contributions to *Student Writers at Work and in the company of other writers*.

Our continuing thanks go to the kind people of Bedford Books. Chris Rutigliano coordinated the complex administrative work of the contest and helped see the book through production with a remarkable blend of intelligence, efficiency, and good cheer. Karen Henry coordinated the book's review program and assisted in setting up the contest's first round of judging with great skill and intelligence. Stephen Scipione deserves an MVP as a utility infielder; he played an important role in virtually every phase of this project. The uncommon energy, skill, and irrepressible good humor of Nancy Lyman, Advertising and Promotion Manager, helped keep both the contest and the book on course since their inception. Elizabeth Schaaf, Managing Editor, guided the manuscript through a maze of production problems with an extraordinary amount of intelligence and energy and with an unflappable professionalism. Joan Feinberg, Associate Publisher, not only gave us generous, rigorous comments on every aspect of the manuscript but also repeatedly encouraged us to take the kinds of intellectual risks that made working on this book at once exhausting and yet enormously satisfying. She is the kind of editor every writer hopes to work with and the kind of reader every writer hopes to write for. And Chuck Christensen, Publisher, who enticed us with the idea of the Bedford Prizes, has continued to offer us wise and genial support and the kind of confidence in his authors that makes each sentence easier to write. Both *Student Writers at Work* and *in the company of other writers* have been truly collaborative enterprises.

Finally, we would like to thank the friends who gave us either time to work or ideas to work with or, in several cases, both: Robert Atwan; Hans Dieter, Sarah, and Amelia Batschelet; Fred, Jill, and Alexander Buell; William Harris; Janine Karoly; William P. Kelly; Helene Kessler; Robert and Bridget Lyons; Judy and Amanda Myers; Kurt Spellmeyer. Gerry McCauley once again helped at both ends of this project. Most importantly, we can only hope that in this sentence Patrick, Rachel, and the recently born Alexandra Hays as well as Susanne, Christine, and Marc McQuade will know how much they have helped us and how much their help has meant to us.

Nancy Sommers
Donald McQuade

CONTENTS

PUBLISHER'S NOTE v

PREFACE vi

Part I Students on Writing 1

GETTING STARTED 4

Procrastination 5

The Writing Environment 6

Finding a Topic 9

Purpose 13

Audience 14

Outlining 15

DRAFTING 17

REVISING 20

Questions for Thinking and Writing 26

Part II The Essays 29

JOHNNA LYNN BENSON *Brigham Young University*

Rotten at the Core 31

To "know thyself" is not always to like what you see. Benson's encounter with George Kelly's *Theory of Personality* revolutionizes her concept of herself and everyone around her. CAUSE AND EFFECT

TERRY L. BURNS *Canisius College*

The Blanket Party 39

In this chilling vignette, pressure to succeed turns a military recruit's daytime buddies into his nighttime enemies. NARRATION

BARBARA J. CARTER *Rogue Community College*

Momma's Cupboard 43

To children growing up, the pantry served as a storage place for delicacies that were never tasted and dreams that never came true. DESCRIPTION

SANDRA CASILLAS *University of Texas at El Paso*

Cha-No-Yu, the Japanese Tea Ceremony 47

As Japan's technology hurtles toward the future, this tranquil ritual preserves the slower, simpler pace of the past. RESEARCH ESSAY

DAVID A. CHRISTMAN *New York University*

Nietzsche and the Art of Tattooing 55

A look at the history of tattooing reveals the Dionysian and Apollonian contrast represented by this ancient art. COMPARISON/CONTRAST

RAVENEL BOYKIN CURRY *Yale University*

A Small Town 63

This affectionate tribute shows that Junior Boy's success lies not in wealth but in his family, his home, his neighbors, and his cheerful talent for scaling his ambitions to his needs. DESCRIPTION

BEVERLY P. DIPO *Utah State University*

No Rainbows, No Roses 70

Alone in a hospital room at night, a nurse keeps watch beside a dying woman and helps a human soul along her last journey. NARRATION

ANN LOUISE FIELD *University of Iowa*

The Sound of Angels 76

A battered secondhand bicycle, a shared paper route, and camping in front of the fireplace were fun until the day they became symbols of poverty. NARRATION

ERIK FIELD *Iowa State University*

Rock Around the World 83

When the airwaves echo with the sounds of Spam, a rock and roll gourmet must find his own filet mignon. Field offers a guided tour from Motown to New York punk. CLASSIFICATION

PETREA GALLOWAY *Yuba College*

How to Fill a Car or Freezer with Meat 89

A reluctant modern-day cowhand and her Pinto meet the challenge of turning a mortally wounded steer into a winter's worth of steak dinners. PROCESS ANALYSIS

PAMELA GARRETTSON *University of Maryland Baltimore County*

Prayer in America's Public Schools: Let's Not Start a Religious War 96

In Garrettson's view, asking the government to extend its protection of religious freedom to prayer in the public schools is asking for trouble. ARGUMENT

MATTHEW J. HOLICEK *University of Texas at Austin*

Look Out Behind You! 101

In the movie genre known as slashers, plot and characters take second place to predictable but vivid orgies of gore. DEFINITION

BRENDA JACOBS *Mississippi Gulf Coast Junior College*

Handing Down Grace 106

A Californian transplanted back to her Mississippi roots is bemused by her relations' inventive approach to the English language. DEFINITION

JUDY JENNINGS *Richland College*

Second-Class Mom 113

Acquiring children by marriage, Jennings discovered, means endlessly accommodating to another woman's schedule, financial demands, and top billing in her offspring's affections. ILLUSTRATION

MONIKA JERABEK *Harvard University*

Sylvia Plath: Electra Inspired 118

The turmoil in Sylvia Plath's poetry as well as her early suicide are seen by Jerabek as aftershocks from the poet's agony over her father's death. LITERARY ANALYSIS

EARNESTINE JOHNSON *George Mason University*

Thank You Miss Alice Walker: *The Color Purple* 128

Johnson's reluctance and shame when she began reading Alice Walker's *The Color Purple* grew into a warm regard for the author's compelling character depictions—and a new respect for her own heritage. CAUSE AND EFFECT

AMBER KENNISH *New York University*

Three Rounds with Dad 133

A spirited attempt to defend Caroline Bird's thesis in "College Is a Waste of Time and Money" turns into a rout as Dad responds with some power-packed counterpunches. ARGUMENT

KAREN L. KRAMER *University of Nebraska at Lincoln*

The Little Drummer Boys 138

What do you call someone who plays the drums? Kramer explains why drummers and percussionists are as different as Quiet Riot and the New York Philharmonic. COMPARISON/CONTRAST

LINDA LAVELLE *Harrisburg Area Community College*

Confessions of a Blue-Collar Worker 144

Working in a factory can be lucrative enough to make it hard to stop—even while boredom and competitiveness push employees into drugs, gambling, broken relationships, and self-disgust. ILLUSTRATION

PATRICK KINDER LEWIS *Wheaton College*

Five Minutes North of Redding 150

Hopping a freight train is an American tradition that offered this traveler valuable lessons about the sense of challenge and community spirit that helped to build our nation. NARRATION

WILLIAM G. MALLEY *Harvard University*

An American Catharsis: The Debate Surrounding the Issue of Religion During the 1960 Presidential Campaign 157

Not until John F. Kennedy became a Roman Catholic candidate for president did the United States face up to the religious biases and fears that had seethed beneath its surface for centuries. RESEARCH PAPER

JOHN E. MASON, JR. *Central Connecticut State University*

Shared Birthdays 167

On his way to the funeral of his second-grade teacher, a young man looks back over the years at a woman who shared her love as well as his birthday. NARRATION

NELSY MASSOUD *Hunter College*

War in Paradise 175

As battling armies shatter her once-beautiful homeland, a Lebanese refugee seeks some way to convey the horror of war by challenging her readers to accept their responsibility to end all wars. DESCRIPTION

KELLY J. MAYS *Emory University*

An Analysis of Images and Structure Within Andrew Marvell's "On a Drop of Dew" 180

In a dewdrop a poet finds a metaphor for the human soul and its hope of salvation. Mays analyzes the craft with which Marvell communicates his vision. LITERARY ANALYSIS

THU HONG NGUYEN *Palomar College*

A Good Woman 188

In Vietnam, a good woman is defined by her diligence and selflessness; and the lives of men and women alike are shaped by this definition from birth till death. DEFINITION