

INSTRUCTOR'S EDITION

X. J. Kennedy, Dorothy M. Kennedy, Jane E. Aaron

THE BEDFORD READER

FOURTH EDITION

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X. J. Kennedy • Dorothy M. Kennedy

Jane E. Aaron

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PREFACE FOR INSTRUCTORS

"A writer," declares Saul Bellow, "is a reader moved to emulation." Indeed, the best path for students of writing may well be to read good and lively prose, get stirred up, and want to say something on their own.

As in the past, this fourth edition of *The Bedford Reader* offers more than just model essays to be emulated. It tries to show how effective writing is written — not just theoretically, but in the working practice of many good writers.

In arranging the book's essays according to familiar methods of writing (narrating, describing, explaining, persuading), we are aware that such classifications are merely ways to get started. As the introduction suggests to the student, these rhetorical modes may be regarded not as boxes to stuff full of verbiage but as natural forms that assist in practical tasks of invention and fruition. Instructors familiar with both rhetorical tradition and the findings of recent composition research know that the methods can

prompt student writers to discover that they have much to say. We believe that good writers don't arbitrarily choose a method, then set out mechanically to follow it. Instead, such writers continue thinking, feeling, and discovering while they write.

In selecting essays, we let in none that we did not enjoy reading and wouldn't want to teach. Some time-proven essays — those, for instance, by James Thurber, Jessica Mitford, and Bruce Catton — remain, like the Washington Monument, solidly fixed in place. Other, less familiar essays seem likely candidates to rouse a class and inspire writing, though they may have first seen print only a few months ago.

With this edition, the Kennedys would like to welcome Jane Aaron to the book's editorial team. A long-time colleague in text writing and publishing, Jane brings to this book great resources as a writer and editor, as well as first-hand classroom experience. She teaches writing at Parsons School of Design/The New School for Social Research; and she is the principal author of *The Little, Brown Handbook* and the author-editor of *The Compact Reader*, a popular Bedford Book.

WHAT'S THE SAME

In its basic structure and components, this new edition of *The Bedford Reader* should be familiar to instructors who have used previous versions. The book breaks into a general introduction plus eleven chapters, each chapter devoted to a different method of development. In the introduction, we endeavor to get students started by answering some of their likely questions about reading and writing and by demonstrating a method of critical reading on Joan Didion's popular essay "In Bed." Then, at the start of each chapter, we set forth a different writing procedure: what it is (The Method) and how to use it (The Process). To reinforce that these rhetorical methods are flexible, we slip in two paragraphs showing the method in action: one for a general audience on television and one for a more specialized audience in an academic discipline. (Incidentally, if you want to take up the methods in an order different from ours, nothing will hinder you.)

The selections themselves, besides illustrating the appropriate method, also represent the work of many first-rate and well-known writers, such as Jessica Mitford, Alice Walker, Richard Rodriguez, and Tom Wolfe. Works by Shirley Jackson and Emily Dickinson show the methods at work in literature. And three essays by composition students show that professionals are not the only writers to admire and learn from. To help structure students' critical reading of the essays, each one comes with three sets of questions — on meaning, writing strategy, and language. To prompt students' writing, at least three suggestions for writing follow the questions, and even more topics conclude each chapter. (In the questions, writing topics, and elsewhere, SMALL CAPITAL LETTERS refer students to the glossary.)

A hit from the last edition, the Writers on Writing return this time in even greater numbers. In these comments, ranging from a couple of paragraphs to a couple of pages, the essays' authors discuss getting ideas, planning, revising, and other aspects of writing. Besides offering rock-solid advice, the comments also prove that for the pros, too, writing is usually a challenge.

Several useful aids conclude or accompany the book. A glossary (Useful Terms) contains definitions of all the important terms in the book plus others, such as *introductions* and *conclusions*. An alternate table of contents (Essays Arranged by Subject) makes it easy to ignore the rhetorical methods and organize a course by subjects, themes, or genres. (Some of this edition's new features also serve a thematic arrangement — see "What's New.") And a discussion of every method, selection, and Writer on Writing appears in an instructor's manual bound in with the book's Instructor's Edition.

WHAT'S NEW

In revising, we had the advice of nearly a hundred instructors. Some clamored for big changes, as many for none, but through all the comments we discerned some shifts in the way *The Bedford Reader* is being taught and in the students who are using it. Addressing these shifts while also replacing selections for

variety and currency, we ended up altering as much as we preserved. An itemization:

- The most notable change is the availability of two versions of *The Bedford Reader*: a longer edition, with 69 selections, and a shorter edition, with 44 selections. The two versions offer the same editorial aids. Now, though, you have your choice: a bigger book that gives more options and greater variety, or a smaller book that can be covered more readily in one term.
- More than half of the selections are new: 40 in the longer edition, 23 in the shorter. New authors include Ralph Ellison, Virginia Woolf, Anna Quindlen, Mark Crispin Miller, Nikki Giovanni, John Berger, and James Fallows. Four of the authors — Joan Didion, George Orwell, Annie Dillard, and Lewis Thomas — are represented by two selections apiece.
- To stimulate class discussion and students' writing, we've forged many thematic links among selections. In each chapter, two selections are now related both rhetorically *and* thematically. These pairs, highlighted in the table of contents, concern subjects as diverse as homelessness, sports, the media, and the legalization of drugs. In addition, every selection has a writing topic labeled Connections that leads students to see thematic and rhetorical relations between two or more selections. These topics may be assigned for writing or used for class discussion.
- Also for each selection, a question labeled Other Methods highlights the ways writers often combine rhetorical methods even if one method predominates.
- Many more selections — at least one per chapter — concern some aspect of American or global cultural diversity, the intersections of ethnic groups, races, classes, and genders.
- Within each chapter, further, at least one selection is a classroom favorite, one is cross-curricular, one appeals to younger college students, and one appeals to nontraditional students.
- We've strengthened the coverage of critical reading and writing. Besides improving the material on reading in the general introduction and on argument in Chapter 11, we have split the former chapter on division and classification to give divi-

sion/analysis room to breathe in its own chapter (Chap. 6). Now we can pay due attention to the analytical foundation of critical thinking and provide examples of truly critical writing.

- In response to many requests, we have added a literary analysis (by Margot Harrison) to Chapter 6 and an MLA-documented research paper (by Curtis Chang) to Chapter 11. Both authors are students.
- A new index concludes the text, giving you and your students a way to find not only authors and titles but also discussions of concepts or problems such as *analysis* and *revision*. The index provides a handy guide to the Writers on Writing, too.

ACKNOWLEDGMENTS

We have now accumulated debts to hundreds and hundreds of students and teachers for their suggestions over three previous editions. The total was upped considerably by the almost one hundred teachers who gave us ideas (as well as praise and, sometimes, what for) on a detailed questionnaire. To this diverse group we express our most heartfelt thanks: Donna Alden, Susan Avery, Merilee Bartlett, Martha A. Bartter, Ferne Baumgardner, J. Steven Beauchamp, Maureen Bennett, Richard Bernard, Sally J. Bright, Pamela Brown, Mark J. Bruhn, Sally Buckner, Johnnie Butler, Rachel M. Caldwell, Mary Jane Capozzoli, James D. Collins, Charles Cowdrick, Mahlin F. Cummins, Bonnie Cunningham, Richard A. Davis, Larry J. Degler, Emily Dial-Driver, Kelly Dobyns, Thelma Epstein, Scott Foll, Hood Frazier, Lynn C. Furler, Jonathan A. Gates, Reginald L. Gerlica, Lillis Gilmartin, Anthony R. Grassia, Yohma Gray, Karen Healy, Elizabeth M. A. Hodgson, Sharon J. Holstein, Jason Gary Horn, Page Howald, Richard Hull, Deena Hutchinson, Thomas M. Johnson, Sarah Jordan, Reba Kochersperger, Dianne Koehnecke, Douglas Kreinke, Philip K. Lach, Anne A. LaManna, Gail Lathrop, John Lavagnino, Elaine B. Lavender, Bernadette Low, Agnes Lynch, Barbara McGovern, Larry G. Mapp, John P. Mastroni, Ann

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Besides these professional critics, many students have generously spelled out for us their likes and dislikes, using the questionnaire at the back of the book. We wish there were room to thank each one individually. Their wishes were carefully weighed and digested, and often acted upon.

Bedford Books again exceeded the call in help, hand-holding, and good humor. It was through Bedford that we obtained the services of the capable and quick Douglas K. Currier, who drafted questions and answers for the new selections. At Bedford, as usual, Charles H. Christensen unlocked his text-publishing secrets to help shape the contents. Karen S. Henry sagely and cheerfully guided every step of the book's development. Ellen Kuhl proved a research whiz and as a result (we like to think) was justly promoted. Tara L. Masih serenely shepherded not one but two books (longer and shorter) through simultaneous production. To all, our deep and abiding thanks.

X. J. Kennedy
Dorothy M. Kennedy
Jane E. Aaron

CONTENTS

PREFACE FOR INSTRUCTORS v

INTRODUCTION 1

WHY READ? WHY WRITE? WHY NOT PHONE? 1

USING *THE BEDFORD READER* 2

 The Essays

 The Methods

 The Questions, Writing Topics, and Glossary

 Writers on Writing

READING AN ESSAY 6

 The Preliminaries

 The First Reading

◀▶ Indicates thematic pair in each chapter.

JOAN DIDION • *In Bed* 11

Drawing from her own experience, a leading American writer explains migraine headaches — and why she now regards her affliction as an uninvited friend whose visits she has come to endure.

Rereadings

1. NARRATION: Telling a Story 25

THE METHOD 25

THE PROCESS 27

NARRATION IN A PARAGRAPH: TWO ILLUSTRATIONS 34

Using Narration to Write about Television

Using Narration in an Academic Discipline

MAYA ANGELOU • *Champion of the World* 37

- ◀▶ She didn't dare ring up a sale while that epic battle was on. A noted black writer remembers from her early childhood the night when a people's fate hung on a pair of boxing gloves.

Maya Angelou on Writing 42

RALPH ELLISON • *On Being the Target of Discrimination* 43

- ◀▶ "You'll have to leave. Both you and your chillun too." For a prominent black writer, these words spoken by a zoo guard encoded the childhood experience of racial discrimination.

Ralph Ellison on Writing 52

GEORGE ORWELL • *A Hanging* 54

The prisoner was guilty, and so he had to die. Out of his service with the Indian Imperial Police, a modern English storyteller brings to life one of his most traumatic memories.

George Orwell on Writing 61

JAMES THURBER • *University Days* 64

Ohio State's famed alumnus tells in embarrassing detail of his struggles with a microscope, a swimming test, and an ROTC general who snaps, "You are the main trouble with this university!"

James Thurber on Writing 72**CALVIN TRILLIN • *It's Just Too Late* 74**

An angel-child in an ideal Knoxville family, FaNee began her "devil trip" at sixteen: writing weird poems, doing drugs, running with the Freaks. This violent true story leaves us asking, Who was to blame?

Calvin Trillin on Writing 87**JOHN SIMPSON • *Tiananmen Square* 89**

Witnessing brutal violence in China, a noted journalist could not remain passive and objective. The line between observer and participant dissolved in horror.

SHIRLEY JACKSON • *The Lottery* 100

Tension builds imperceptibly in this classic short story as folks gather for their town's annual lottery. "It isn't fair. It isn't right," exclaims the winner.

Shirley Jackson on Writing 111**ADDITIONAL WRITING TOPICS 113****2. DESCRIPTION: Writing with Your Senses 115****THE METHOD 115****THE PROCESS 118****DESCRIPTION IN A PARAGRAPH: TWO****ILLUSTRATIONS 121**

Using Description to Write about Television

Using Description in an Academic Discipline

VIRGINIA WOOLF • *The Death of the Moth* 124

- ◀▶ For a perceptive writer, a simple day moth comes to symbolize "a tiny bead of pure life," a radiant force consumed in heroic struggle against death.

Virginia Woolf on Writing 129

ANNIE DILLARD • *Death of a Moth* 130

- ◀▶ "A flame-faced virgin gone to God." No mere insect in the eyes of this master describer, a moth reaches a fiery end in a candle.

Annie Dillard on Writing 135

MICHAEL J. ARLEN • *Ode to Thanksgiving* 136

A noted writer skewers the traditional family gathering: the food, the relatives, the weather, even football. Face it, he urges. "Thanksgiving is really not such a terrific holiday."

JOAN DIDION • *The Liquid City* 142

Miami — rain, reflections, illusions, murkiness, speech lacking hard consonants, "a kind of waking dream." In this important journalist's impression, the city is unlike any other in America.

Joan Didion on Writing 150

RICHARD SELZER • *The Discus Thrower* 152

Spying, looking for secrets, gathering evidence, a doctor-turned-writer studies a dying patient's mysterious and indomitable will.

Richard Selzer on Writing 157

E. B. WHITE • *Once More to the Lake* 159

A father takes his young son on a pilgrimage to a favorite summertime scene from his own childhood, a lake in Maine. There, he arrives at a startling realization.

E. B. White on Writing 168

EMILY DICKINSON • *A narrow Fellow in the Grass* 170

A celebrated American poet gives a quick-eyed, resonant description of a creature of mystery, and an account of her reaction to it.

Emily Dickinson on Writing 173**ADDITIONAL WRITING TOPICS 174****3. EXAMPLE: Pointing to Instances 177****THE METHOD 177****THE PROCESS 178****EXAMPLE IN A PARAGRAPH: TWO ILLUSTRATIONS 181**

Using Example to Write about Television

Using Example in an Academic Discipline

BARBARA LAZEAR ASCHER • *On Compassion* 183

- ◀▶ Where do we find the compassion to help the desperate, the homeless? It's "not a character trait like a sunny disposition," says this essayist. "It must be learned, and it is learned by having adversity at our windows."

ANNA QUINDLEN • *Homeless* 188

- ◀▶ A journalist who confesses an aversion for "looking at the big picture, taking the global view," insists on seeing homelessness as an individual crisis.

Anna Quindlen on Writing 192**LANCE MORROW • *Advertisements for Oneself* 193**

"Kinky Boy Scout seeks Kinky Girl Scout to practice knots." Are such personal ads in newspapers and magazines substituting for traditional means of introduction, for "parents and aunts and churches and cotillions"?

Lance Morrow on Writing 198

BRENT STAPLES • *Black Men and Public Space* 199

In near-deserted streets at night, a black writer finds to his surprise that women flee from him. Relating case histories, he tells us what he has discovered about "public space."

Brent Staples on Writing 204**EDWARD T. HALL • *Proxemics in the Arab World* 207**

When simultaneously walking and talking together, Americans face straight ahead. To Arabs, such behavior is extremely rude. This difference and others, according to a trained observer, must be appreciated if the two cultures are to understand each other.

Edward T. Hall on Writing 218**ADDITIONAL WRITING TOPICS 219****4. COMPARISON AND CONTRAST: Setting Things****Side by Side 221****THE METHOD 221****THE PROCESS 223****COMPARISON AND CONTRAST IN A PARAGRAPH: TWO
ILLUSTRATIONS 226**

Using Comparison and Contrast to Write about Television

Using Comparison and Contrast in an Academic Discipline

SUZANNE BRITT • *Neat People vs. Sloppy People* 229

"Neat people are lazier and meaner than sloppy people," asserts a light-hearted writer, who, as she compares and contrasts, takes up a cudgel and chooses sides.

Suzanne Britt on Writing 233**BRUCE CATTON • *Grant and Lee: A Study in Contrasts* 236**

Face to face at Appomattox, Ulysses S. Grant and Robert E. Lee clearly personified their opposing traditions. But what the two Civil War generals had in common was more vital by far.

Bruce Catton on Writing 243

ELLEN GOODMAN • *Sin, Salvation, and a Good Shrink* 244

The television evangelist Jimmy Swaggart admitted to "moral failure" involving sexual behavior. Did he sin, or was he psychologically disturbed? Much more than an issue of language, the question reveals two strong and conflicting American cultures.

Ellen Goodman on Writing 248**WILLIAM OUCHI • *Japanese and American Workers:
Two Casts of Mind* 250**

While Americans are encouraged to be individualists, in Japan cooperation is admired. Which attitude better prepares people for modern, industrialized living?

**JEFF GREENFIELD • *The Black and White Truth about
Basketball* 258**

◀▶ In an updated version of his classic essay, a well-known columnist and television commentator explains the dramatic differences between two basketball styles by where and how the players grew up.

Jeff Greenfield on Writing 266**MURRAY ROSS • *Football Red and Baseball Green* 269**

◀▶ For this fan, the distinctly American sports of football and baseball enact fundamental myths of heroism and harmony. Watching the sports, we, too, become part of their myths.

ADDITIONAL WRITING TOPICS 280**5. PROCESS ANALYSIS: Explaining Step by Step 281****THE METHOD 281****THE PROCESS 283****PROCESS ANALYSIS IN A PARAGRAPH: TWO****ILLUSTRATIONS 285**

Using Process Analysis to Write about Television

Using Process Analysis in an Academic Discipline

JESSICA MITFORD • *Behind the Formaldehyde Curtain* 288

With sardonic wit, the writer, whom *Time* called "Queen of the Muck-rakers," details the stages through which a fallow corpse becomes a master-work of American mortuary art.

Jessica Mitford on Writing 300

MARVIN HARRIS • *How Our Skins Got Their Color* 301

Brown, white, black, yellow — whatever its hue, skin color is beautiful. It is a beautiful adaptation to environmental conditions. An eminent anthropologist explains how.

OLIVER SACKS • *The President's Speech* 306

The President was speaking seriously, movingly, but the patients in the aphasia ward were roaring with laughter. "Were they failing to understand him?" a distinguished neurologist asks. "Or did they, perhaps, understand him all too well?"

Oliver Sacks on Writing 312

LINNEA SAUKKO • *How to Poison the Earth* 314

A prize-winning student writer sets forth the process by which the earth can be polluted — and often is. What moves her to share such knowledge with her readers?

Linnea Saukko on Writing 318

PETER ELBOW • *Desperation Writing* 319

◀▶ Your writing assignment is due in the morning, and you haven't a thought in the world. Here's advice from an expert: how to generate ideas and write without tearing out your hair.

Peter Elbow on Writing 324

ANNIE DILLARD • *Writing and Vision* 327

◀▶ How is writing like splitting wood? "Aim for the chopping block. If you aim for the wood, you will have nothing. Aim past the wood, aim through the wood; aim for the chopping block."