

Decker's

Patterns
of
Exposition
1915

RANDALL E. DECKER • ROBERT A. SCHWEGLER

DECKER'S

PATTERNS OF EXPOSITION 15



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Essay Pairs

Among the selections in *Patterns of Exposition* 15 are a number of essay pairs whose similarities in topic or theme and contrasts in perspective or style offer interesting insights. These relationships show that the strategies a writer chooses can affect the way readers come to view the subject matter of an essay. The following list identifies some sets of essays that are particularly well suited for study and discussion; there are, of course, many other interesting and revealing ways of pairing the selections in the text.

A few of the pairs illustrate different ways of using the same pattern, such as example or definition. In other sets, the patterns offer contrasting strategies for expression or alternate ways of viewing a subject.

Andy Rooney, *In and of Ourselves We Trust*, 70

Peter Hillary, *Everest Is Mighty, We Are Fragile*, 324

William F. Buckley, Jr., *Why Don't We Complain?*, 74

Barbara Ehrenreich, *What I've Learned from Men*, 82

Mary Karr, *Dysfunctional Nation*, 93

Michael Dorris, *Father's Day*, 370

Alan Buczynski, *Iron Bonding*, 97

Brenda Peterson, *Life Is a Musical*, 136

Judith Stone, *Personal Beast*, 116

Alice Walker, *Am I Blue?*, 188

Renee Tajima, *Lotus Blossoms Don't Bleed: Images of Asian American Women*, 126

Marianna de Marco Torgovnick, *On Being White, Female and Born in Bensonhurst*, 173

- Mark Twain, *Two Ways of Looking at a River*, 150
E.B. White, *Once More to the Lake*, 424
- Bruce Catton, *Grant and Lee: A Study in Contrasts*, 154
Barbara Ehrenreich, *Star Dreck*, 487
- Scott Russell Sanders, *The Men We Carry in Our Minds*, 167
Michael Dorris, *Father's Day*, 370
- Alice Walker, *Am I Blue?*, 188
Barbara Kingsolver, *High Tide in Tucson*, 225
- Loren C. Eiseley, *The Brown Wasps*, 201
Sharon Curtin, *Aging in the Land of the Young*, 398
- Tom Wolfe, *O Rotten Gotham—Sliding Down into the Behavioral Sink*, 216
George Simpson, *The War Room at Bellvue*, 403
- Patricia Raybon, *Letting in Light*, 210
William Severini Kowinski, *Kids in the Mall: Growing Up Controlled*, 317
- James B. Twitchell, *We Build Excitement*, 268
Barbara Ehrenreich, *Star Dreck*, 487
- Jean E. Kilbourne, *Beauty . . . and the Beast of Advertising*, 286
Renee Tajima, *Lotus Blossoms Don't Bleed: Images of Asian American Women*, 126
- Susan Perry and Jim Dawson, *What's Your Best Times of Day*, 298
Cullen Murphy, *Hello, Darkness*, 310
- Randall Rothenberg, *What Makes Sammy Walk?*, 330
Chang-rae Lee, *Uncle Chul Gets Rich*, 445
- Joyce Maynard, *The Yellow Door House*, 412
Jean E. Kilbourne, *Beauty . . . and the Beast of Advertising*, 286
- Kesaya Noda, *Growing Up Asian in America*, 375
Luis Rodriguez, *The Ice Cream Truck*, 418
- George Simpson, *The War Room at Bellevue*, 403
Luis J. Rodriguez, *The Ice Cream Truck*, 418
- Martin Gansberg, *38 Who Saw Murder Didn't Call the Police*, 439
Rita Williams, *The Quality of Mercy*, 460

Sharon Curtin, Aging in the Land of the Young, 398
Garnet Hongo, Kubota, 466

Maia Szalavitz, A Virtual Life, 502
Bill McKibben, Late Afternoon, 583

Patricia Kean, Blowing Up the Tracks, 492
Richard Lynn, Why Johnny Can't Read, but Yoshio Can, 525

Christopher B. Daly, How the Lawyers Stole Winter, 520
Alan Hirsch, Don't Blame the Jury, 533

Barbara Lawrence, Four-Letter Words Can Hurt You, 542
Margaret Atwood, Pornography, 576

John Davidson, Menace to Society, 547
Luis J. Rodriguez, The Ice Cream Truck, 418

To the Instructor

Instructors familiar with *Patterns of Exposition* will recognize in this edition the same overall design, basic principles, and apparatus that have been so successful in previous editions. They, and new users as well, will notice how the focus on patterns of exposition and argument and on essays illustrating these strategies have been supplemented and extended to demonstrate the ways rhetorical patterns enable writers and readers to explore, understand, and take a stand on questions of culture, identity, and value in college communities, in the workplace, and in society at large.

As in previous editions, each section begins with a brief discussion of the roles a particular pattern of exposition (or argument) can play for writers and readers, a discussion that concludes with an annotated example of the pattern at work in a paragraph and with an example of its use in a paragraph by a professional writer. The first few essay selections that follow these sample paragraphs illustrate some of the many roles the pattern can play in organizing thought and expression within an essay or by working with other rhetorical patterns to create an organized, purposeful, effective exposition (or argument).

Each chapter concludes with a cluster of essays focusing on "Issues and Ideas" of contemporary and (we hope) enduring significance. Our primary goal in creating these clusters has not been simply to encourage students to think and write about the specific themes and issues, but to help students develop an awareness of rhetorical strategies as a critical tool for understanding differing perspectives and to demonstrate the variety of purposes a strategy can serve. It is precisely the broad similarity in subject matter and strategy among the essays in a cluster that serves to highlight for students the important differences and the varied models for expression the selections provide.

New to this edition, too, are the questions and activities labeled “Read to Write” appearing at the end of each selection. The first activity in each “Read to Write” section encourages students to use a particular selection as a springboard for discovering topics and ideas for their own writing. The second activity highlights specific writing strategies within the sample essay and suggests ways students can use this strategy to prompt their own thinking for an essay or to organize and develop their own writing. The third activity helps students view the sample essay as a broad model for their own work—a model which they are encouraged to alter and develop in a fashion appropriate to their own perspectives and purposes. These activities provide practice linking reading to writing—one of the primary focuses of the book as a whole. The “Writing Suggestions” at the end of each section, a feature retained from earlier editions, offer further avenues for students to follow from reading into writing.

To place even greater emphasis on the links between reading and writing, we have expanded our treatment of reading into a full section titled “Becoming a Critical Reader.” At the same time, we have given fuller treatment to the writing process in the book’s opening section, “Ways of Writing.” These extended, detailed, and practical discussions reflect not only the desire of the book’s adopters for extended treatment of the writing and reading processes but also our belief that practical advice followed by actual writing and reading practice is the best way for students to increase their sophistication as writers and readers. Instead of extended theoretical discussions that are so much the fashion, therefore, we offer students an overview of the main elements of the writing process accompanied by concrete strategies, specific suggestions, and concise illustrations. Likewise, we introduce critical reading not as a theoretical or academic pursuit but as a practice—a necessary part of every effective writer’s work and an educated and aware person’s outlook. Our emphasis in discussing critical reading is again on the process itself as well as particular techniques and focused illustrations.

In choosing new essays and retaining those from previous editions, we have looked first for selections that are well-written and insightful and that reward careful (re-)reading and then for selections that can serve as useful models for thought, organization, and expression. We have also drawn on suggestions from the text’s

instructor-users and have reviewed the responses of students. Although obviously we are unable to comply with all requests, we have seriously considered and fully appreciated all of them, and we have incorporated many suggestions into this new edition. We have responded, as well, to requests for added essays in some of the most heavily used sections of the book.

The wealth of excellent and recent nonfiction writing reflecting the perspective of many different cultural and social groups has made it possible for us to choose selections reflecting the intellectual ferment and challenge of our times. In drawing on this diversity, we have not tried to represent every identity in an unimaginative and rigid fashion but have instead tried to use it to create an exciting mixture of perspectives and backgrounds designed to encourage varied, engaged responses from students.

Because so many instructors find it useful, we continue to retain the table of contents listing pairs of essays. Each pair provides contrasts (or similarities) in theme, approach, and style that are worth study. The essay pairs can form the focus of class discussion or writing assignments.

The "Further Readings" section provides contemporary selections to provoke discussion. The pieces also suggest some intriguing forms and goals that essays can pursue in the hands of skilled and daring writers. The essays in this section can be used on their own or with the other sections of the book.

Throughout *Patterns of Exposition 15* we have tried, as always, to make possible the convenient use of all materials in whatever ways instructors think best for their own classes. With a few exceptions, only complete essays or freestanding units of larger works have been included. With their inevitable overlap of patterns, they are more complicated than excerpts illustrating single principles, but they are also more realistic examples of exposition and more useful for other classroom purposes. Versatility has been an important criterion in choosing materials.

Thirty-six of the selections best liked in previous editions have been retained. Twenty-five selections are new, and all but a few of these are anthologized for the first time.

The arrangement of essays is but one of the many workable orders; instructors can easily develop another if they so desire. The Thematic Contents and the table of Essay Pairs also suggest a variety of arrangements.

We have tried to vary the study questions—and undoubtedly have included far more than any one teacher will want—from the purely objective to those calling for some serious self-examination by students. (The Instructor's Manual supplements these materials.)

"A Guide to Terms," at the end of the book, briefly discusses matters from *Abstract* to *Unity* and refers whenever possible to the essays themselves for illustrations. Its location is designed to permit unity and easy access, but there are cross-references to it in the study questions following each selection.

In all respects—size, content, arrangement, format—we have tried to keep *Patterns of Exposition 15* uncluttered and easy to use.

Acknowledgments

We would like to thank Nancy Newman Schwegler for sharing with us her knowledge of contemporary nonfiction and helping us identify essays that explore current issues and cultural perspectives.

The second editor wishes to thank Brian Schwegler for his advice on current treatments of identity formation, both social and cultural; Tara Schwegler for heightening his awareness of social change; Christopher Schwegler for his smiles; and Nancy Newman Schwegler for her love and support.

The continued success of *Patterns of Exposition* is due to a great extent to the many students and instructors who respond to questionnaires and offer helpful suggestions, making the job of revision easier. Our special thanks go to five reviewers:

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3 Illustrating Ideas by Use of *Example* /67

Sample Paragraph: Lowell Ponte, "What's Wrong with our Weather"

Andy Rooney, *In and of Ourselves We Trust* /71

This columnist decides that stopping for red lights is part of a contract Americans have with each other—and we trust each other to honor the contract.

William F. Buckley, Jr., *Why Don't We Complain* /75

The dean of conservative writers believes that we've become so numb to mistakes and injustices that we no longer have the spunk to complain about anything and that this apathy could have grave consequences.

Barbara Ehrenreich, *What I've Learned from Men* /83

Acting like a man means speaking up for your rights, says this feminist, and it is a way of behaving that women can learn from men. As an example, she tells of a time when she acted in a manner that was too ladylike.

Issues and Ideas: Discovering and Constructing Identities**Antonya Nelson, *Fear of Flying* /90**

When the tornado hit, it crushed the family station wagon and terrified the occupants. For some of the family members, the event is still important.

Mary Karr, *Dysfunctional Nation* /94

Don't think everyone else's family life is calmer than the chaos in your home, warns this writer. On a book tour she met people who overcame family backgrounds even more dysfunctional than her own.

Alan Buczynski, *Iron Bonding* /98

Do men share feelings? Of course, says this ironworker, but they do it through stories and other indirect tactics.

4 Analyzing a Subject by Classification /103

Sample Paragraph: "Talking 'Bout Their Generation"

Judith Viorst, *What, Me? Showing Off?* /108

Though we may be reluctant to admit it, we all show off, and we do it in many different ways.

Judith Stone, *Personal Beast* /116

Looking for a pet? Why settle for a dog or cat when you can have a pot-bellied pig, a llama, or a ferret?

Issues and Ideas: Images of Ourselves and Others**Renee Tajima, *Lotus Blossoms Don't Bleed: Images of Asian American Women* /126**

The Asian American women in Hollywood movies do not bear much resemblance to real people. And the roles they play are sometimes absurd and insulting.

Brenda Peterson, *Life Is a Musical* /136

Feeling down? You might want to follow this writer's lead by creating tapes of music that help shut out "the noisy yak and call of the outside world."

5 Explaining by means of Comparison and Contrast /145

Sample Paragraph: Robert Jastrow, *The Enchanted Loom*

Mark Twain, *Two Ways of Seeing a River* /150

What happens when you start looking at a thing of beauty in terms of its use?

Bruce Catton, *Grant and Lee: A Study in Contrasts* /154

A famous historian identifies these two great Civil War generals as the embodiments of the passing and rising orders.

Phillip Lopate, *A Nonsmoker with a Smoker* /160

Many things pass through the mind of the nonsmoking member of a couple: anger, regret, concern, and even some surprising fantasies.

Issues and Ideas: Gender and Other Differences**Scott Russell Sanders, *The Men We Carry in Our Minds* /167**

Memories of men whose lives were hard and short makes it hard for this author to understand why women might envy men.

Marianna De Marco Torgovnick, *On Being White, Female, and Born in Bensonhurst* /173

The differences within the neighborhood serve to unite; differences with other neighborhoods and neighbors often serve to divide.

Alice Walker, *Am I Blue?* /188

This well-known author entertains the possibility that we are not as different from animals as we think, and she looks at the way a horse named Blue displayed feelings we are accustomed to thinking of as particularly "human."

6 Using *Analogy* as an Expository Device /197

Sample Paragraph: James Trefil, *The Dark Side of the Universe*

Loren C. Eiseley, *The Brown Wasps* /201

In a reflective mood, this distinguished anthropologist-philosopher-author makes an analogical comparison between homeless old men in a railroad station and brown wasps waiting to die, still clinging to the old abandoned nest.

Patricia Raybon, *Letting in Light* /210

Washing windows may seem an insignificant task for an educated person, but this journalist argues that the work helps us understand ourselves and lets light into our spirits.

Issues and Ideas: Discovering Patterns in Behavior and Relationships

Tom Wolfe, *O Rotten Gotham—Sliding Down into the Behavioral Sink* /216

Our leading New Journalist says that New York City drives people crazy—and you can observe the same effects of overcrowding in a jammed cage of rats.

Barbara Kingsolver, *High Tide in Tucson* /225

When a hermit crab brought home to Tucson starts obeying the tidal patterns of a far-away ocean, the author decides that it is time to reflect how far away she has moved from her original home.

7 Explaining through *Process Analysis* /241

Sample Paragraph: Ira Flatow, “Storm Surge”

Joe Buhler and Ron Graham, *Give Juggling a Hand!* /245

It’s not as hard to become a juggler as you might think, and juggling is certainly a lot of fun.

Ann Faraday, *Unmasking Your Dream Images* /250

Many of us would like to know what our dreams mean. This author describes one way to interpret them and says that we are the people best equipped to understand our own dreams.

Mike Rose, *Writing Around Rules* /257

Speaking directly to students, this writer and teacher of writing talks about rules that can make writing difficult and then offers ways to work around them.

Issues and Ideas: Advertising and Appearances—Shaping Realities**James B. Twitchell, *We Build Excitement* /268**

You already live in the world advertising created. Here's how it works.

Jessica Mitford, *To Dispel Fears of Live Burial* /278

A contemporary muckraker parts "the formaldehyde curtain" for a hair-raising look into an undertaker's parlor.

Jean E. Kilbourne, *Beauty . . . And the Beast of Advertising* /286

Advertising images bombard us every day. How do we respond to them?

8 Analyzing Cause-and-Effect Relationships /293

*Sample Paragraph: Nelson George, *The Death of Rhythm and Blues**

Susan Perry and Jim Dawson, *What's Your Best Time of Day?* /298

When is the best time to study for an exam? To relax with friends? This intriguing essay talks about the when and the why of the cycles that govern our lives and behavior.

Linda Hasselstrom, *A Peaceful Woman Explains Why She Carries a Pistol* /303

This writer and rancher explains that for a woman in a hostile world, carrying a gun may be a good way to even the odds and prevent violence.

Cullen Murphy, *Hello, Darkness* /310

Tired? No wonder. Everyone else is too. This writer explains why we are all getting less sleep.

Issues and Ideas: Work, Success, and Failure

William Severini Kowinski, *Kids in the Mall: Growing Up Controlled* /317

What do the malls teach teenagers? All sorts of lessons, few of them very useful and some of them perhaps even harmful.

Peter Hillary, *Everest Is Mighty, We are Fragile* /324

If we try to prevent people from undertaking dangerous challenges like climbing mountains, we will be banishing something very important to all of us, says this mountaineer.

Randall Rothenberg, *What makes Sammy Walk?* /330

In a time when most everyone is worried about getting and keeping a job, why are some people trying to work less and itching to stop working altogether?

9 Using Definition to Help Explain /345

Sample Paragraph: Linton Robinson, "Marathoning with Maps"

Roger Welsch, *Gypsies* /349

What is there to admire in a group of people who have made thievery into a fine art? Plenty, or at least that is what this writer and anthropologist believes, and he offers some reasons.

John Berendt, *The Hoax* /357

A hoax is a lot more than a simple prank, says this well-known author. It has wit and style.

Stephen L. Carter, *The Insufficiency of Honesty* /361

What we need a lot more than honesty is integrity, says this writer and law professor.

Issues and Ideas: Redefining Relationships and Identities

Michael Dorris, *Father's Day* /370

Can someone other than a father be a father?

Kesaya Noda, *Growing Up Asian in America* /375

Finding an identity as an Asian, an Asian American, and an Asian-American woman was a difficult but essential task of self-definition for this author.