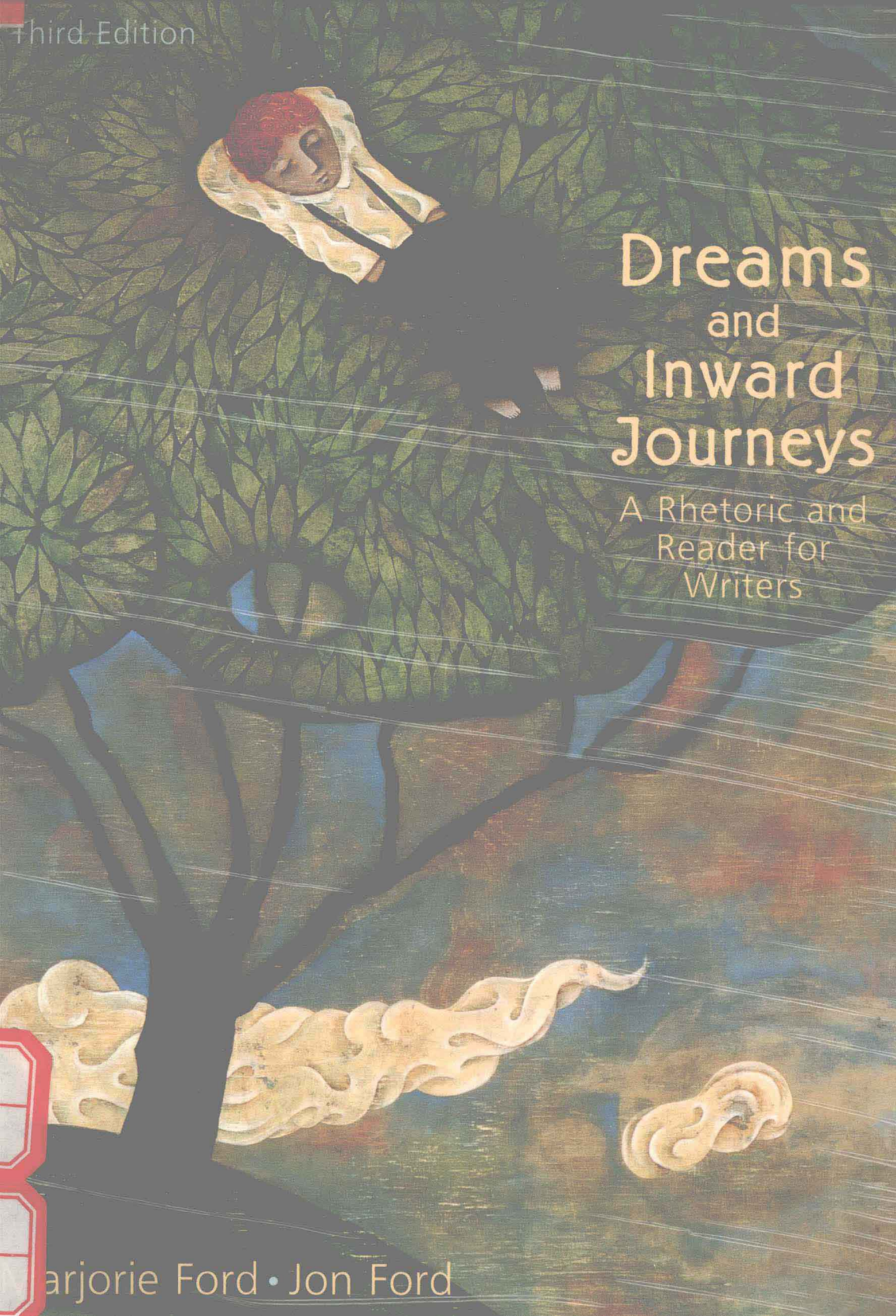


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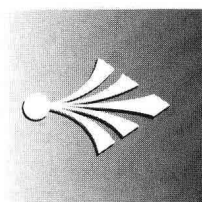


# Dreams and Inward Journeys

A Rhetoric and  
Reader for  
Writers

Marjorie Ford • Jon Ford

# *Dreams and Inward Journeys*



A Rhetoric and Reader for  
Writers

Third Edition

**Marjorie Ford**

*Stanford University*

**Jon Ford**

*College of Alameda*



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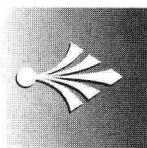
# *Dreams and Inward Journeys*

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# TO THE INSTRUCTOR

Why have many of our greatest writers found inspiration or solved problems in their dreams? What can individuals learn from their dreams that will make their waking lives more rewarding? How does the unconscious mind inform the conscious mind using writing or dreams as a medium? In what ways is the writing process like a dream? These are questions that we have been exploring in our writing classes for almost ten years now. And still they remain as signposts; our search for these answers only grows more compelling.

Throughout this past year, as we have written and revised the Third Edition of *Dreams and Inward Journeys*, we have felt very fortunate to have the opportunity to follow our dream. In this new edition we have built on the pedagogical foundation put in place by the First and Second Editions. We continue to support a creative approach to teaching writing and reading that acknowledges the role and importance of the unconscious mind, of dreams, of the imagination, of the heart connected to the reasoning mind. Also fundamental to our approach to teaching writing is the value of integrating rather than isolating the teaching of literature and exposition. We have seen our students' writing develop as they have experimented with different writing projects and genres, from dream journals to arguments and short stories, from practice with the traditional modes such as comparison, causal analysis, and definition to essays that are based on personal experiences or are primarily reflections.

Once again we have enjoyed applying these assumptions in shaping the text around the theme of dreams, a topic that is intriguing, revealing, and challenging. *Dreams and Inward Journeys* presents a rich mixture of essays, stories, poems, and student writings thematically focused on dream-related topics such as writing, reading, memory, myths, obsessions, the double, sexuality, gender roles, technology, popular culture, and visions of the future. Each chapter has an essay of advice on strategies for writing and thinking. All of the selections were chosen because they have personal and social implications that encourage students to read and to write while providing them with new ways of seeing and thinking about themselves in relationships to fundamental social issues as well as universal human concerns.

Some of the **special features** of the third edition include:

- A rhetorical advice section that opens each chapter and provides students with strategies for organizing their thinking and writing.
- Thirty-six new readings that are relevant to the thematic concept of the text, many of which present an understanding of or sensitivity to students who come from minority or immigrant communities.
- Information on keeping a dream journal as well as journal writing prompts before each reading to encourage informal writing that helps students to respond spontaneously and expressively.
- The introduction of drawing as a prewriting activity with examples of our students' black and white pictures to illustrate how this approach works.
- Two or three poems and at least one short story per chapter to introduce the chapter's issues in a concrete, expressive, and literary form.
- Two student essays in each chapter with one cast as a creative or personal response to the chapter concerns while the second is expository or argumentative. Three of the essays in the book are documented research papers.
- Traditional study questions and suggestions after each selection for extended writing projects that invite students to build on their initial reading responses.
- Writing assignments at the end of each chapter that provide opportunities for students to develop connections between selections and also suggest thematically relevant films.

## Acknowledgments

In designing this edition we were guided by the excellent advice we received from reviewers around the country. We thank:

Dale Alan Bailes, Moorpark College; Virginia Dumont-Poston, Lander University; Glenda Hicks, Midland College; Kathleen McHale, Nassau Community College; Lorraine Mund, Nassau Community College; and Cathy Sheeley, Penn Valley Community College.

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We are grateful to all of our students in the day and evening programs who have encouraged us through their enthusiasm for the concept as well as through the development of their writing. We extend particular appreciation to those students who submitted essays, stories, or drawings for this edition. In the Writing and Critical Thinking program at Stanford we thank Dolores

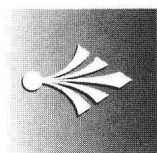


Rainer and Professor Carolyn Ross. We salute the fabulous crew in Stanford's Multi-Media Curriculum Development Lab for Education: Lois Brooks, Greg Chalfin, Kathy Fehr, Charles Kerns, Kristie Lu Stout, Ed McGuigin, Makoto Tsuchitani, Amy Tzon, and Rachel Wilson—their encouragement as well as their technical and creative support were crucial in helping us develop new teaching strategies for application in Stanford's innovative flexible classroom.

Marjorie takes great pleasure in acknowledging her jazz dance instructor, Annie Zane, along with her many friends in dance classes—especially Debbie Hales and Lisa Maurizio—for helping to punctuate the many days when the writing and revising took long hours. Their commitment to music, to dance, to our physical and mental well-being will always be a reminder of the importance of our dreams.

Finally we thank our children, Michael and Maya, for their support of this book project since 1988 and for creating inspiring dreams for their own lives.

*Marjorie Ford*  
*Jon Ford*



# TO THE STUDENT

*Nothing said to us, nothing we can learn from others, reaches us so deep as that which we find in ourselves.*

THEODORE REIK

*dream:* 1. a sequence of sensations, images, thoughts . . . passing through a sleeping person's mind 2. A fanciful vision . . . day-dream; fantasy; reverie . . . 3. a fond hope or aspiration 4. anything so lovely, charming, transitory . . . as to seem dreamlike . . . 5. to imagine as possible . . . 6. to conceive of or devise, as by giving free rein to the imagination.

ADAPTED FROM WEBSTER'S  
NEW WORLD DICTIONARY

As you can see from the complexity of the definition above, the concept of the dream involves much more than the images that come into our minds while we sleep. The lyrics of popular songs, the plots of movies and novels, advertisements and travel literature—all speak of the power of dreams and promise fulfillment of fantasies of romance, success, or peace of mind. Just as everyone dreams while sleeping, each person has a personal dream or vision that guides his or her waking life. Perhaps it is a dream that one is just starting to explore, a dream that one has been working to accomplish, or a dream that has just “come true.”

We have designed this text using the concept of the dream as a common meeting ground, one that we hope will encourage you to better understand yourself, your family, friends, college and professional acquaintances—and the world in which we all live. Dreams and the insights they bring from the inner self, with the universality of their patterns, imagery, and meaning, also provide a central metaphor for the writing process as an inward journey that involves the imagination, creativity, and vision.

*Dreams and Inward Journeys: A Reader for Writers*, Third Edition, is composed of nine chapters. Each chapter presents an aspect of the book's theme as well as a writing strategy that we think will help you to understand yourself and your world while improving your writing fluency and skills. The earlier chapters ask you to reflect on your personal experiences as a reader and as a writer. As you progress through the book, you will be asked



to relate your personal and imaginative experiences to the social and cultural realities that also help to shape your identity and values. In Chapter 1, “Discovering Ourselves in Writing,” writing is presented as an often chaotic but powerful and rewarding process that helps the writer to understand himself or herself better and to clarify thoughts and feelings. The writing techniques explained will help you to overcome writing-related anxieties and fears and to get started on your writing. The dream journal project introduced in this chapter will provide you with the opportunity to discover the similarities between the writing process and dreaming—to discover the concerns of your unconscious mind.

In Chapter 2, “Discovering Ourselves in Reading,” you will explore the ways in which reading is an active process that encourages a reader to understand and clarify his or her inner resources and values in relation to the values and experiences that have been recorded in a text. Each selection in this chapter presents a unique perspective on the reading process and reflects on the relationships among dreaming, reading, language, and the imagination. The reading strategies introduced discuss techniques for activating and enriching your reading and language experiences while emphasizing how reading is closely related to the process of writing.

The readings in Chapter 3, “Memories from Childhood,” explore how childhood experiences and memories, especially those inner experiences that are rooted in dreams, fantasies, or even obsessions, influence our sense of self. The readings included in this section also suggest that the stories created and remembered from our childhood shape our personal myths. In this chapter we discuss creative strategies for writing effective description and narratives. These strategies will help you when you write about your childhood dreams and memories.

Chapter 4, “Dreams, Myths, and Fairy Tales,” begins to put your inward journey into a broader cultural perspective, helping you to see new meanings in your life experiences by suggesting how your self-concept and values have been influenced by ancient and popular myths and fairy tales. Some of the readings in this chapter discuss the similarities and relationships between dreams and myths. Because you will be asked to compare different versions of fairy tales, to contrast an early memory of a favorite childhood book with a more recent reading of that book, or to create and evaluate a personal myth, in this chapter we discuss techniques used in comparison writing as well as approaches to making clear evaluative statements.

The readings included in Chapter 5, “Nightmares and Obsessions,” reveal situations in which the writer or the main character is overwhelmed by a submerged part of his or her self. Although in some selections the unconscious need is transformed positively into greater self-understanding, several of the obsessions presented in the essays and stories are self-destructive. The thinking and writing strategies presented in this chapter will help you to define and draw distinctions among complex concepts such as those presented in this text: dream, myth, fantasy, fairy tale. We also discuss some common

misuses of words and barriers to clear communication as well as the difference between the private and public meanings and associations of words.

Chapter 6, “Journeys in Sexuality and Gender,” explores issues of gender and sexuality in both fiction and nonfiction works as they influence an individual’s self-concept and role in society. The readings also examine the ways that sexuality is reflected in dreams and emotional life, as well as the way that sexual feelings are channeled through myths and rituals. The writing and thinking strategy presented in this chapter, causal analysis, will help you to analyze and interpret the readings and will provide you with a structure for composing the essays you will be asked to write in response to the readings.

Chapter 7, “The Double/The Other,” begins with a discussion of the dual nature of the human personality and presents readings, including a variety of classic stories, many of which are based on dreams or fantasies. These stories reflect different forms of the dualistic struggle within the human mind: the good self as opposed to the evil self, the rational self as opposed to the irrational self. The writing strategies in this chapter focus on how to create a balanced argument through exploring opposing viewpoints, empathizing with your audience, making decisions, and taking a final position of your own.

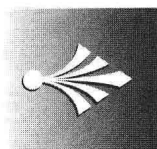
To what extent have your self-concept and self-image been influenced by the dreams of our mass culture or the prevailing political ideology? What happens to those people who don’t choose to fit into, or who feel excluded from, the predominant “dream” of their society? These are some of the questions that are considered in the readings included in Chapter 8, “Society’s Dreams.” The writing strategies covered will help you to analyze social issues and to think critically about outside sources of opinion while maintaining your own personal perspective and sense of voice in research-oriented writing.

The finest quality of dreams is that they can become visions; they can help us to reshape and rebuild our personal, social, and spiritual worlds. We have chosen essays and stories that speak of visions of the future and visions born of dreams for “Dreams of Vision and Prophecy,” the final chapter of the text. And for a final writing project you might decide to create your own vision of the future, imagining a utopian society or developing an ideal program for improving a serious social problem. Synthesis and problem solving, the writing strategies presented in this chapter, will help to reinforce your understanding of the chapter’s readings and guide you in structuring your final essay.

Our experiences as writing teachers continue to confirm the importance of giving students many opportunities to share their writing with their peers. We have included student essays for you to share in class and hope that you find these student essays both helpful and inspiring. You can use them as a point of departure for class discussion of student writing. We hope, too, that you begin to share your own writing. We believe that you can gain confidence and motivation when you work on your writing with your peers and your instructor.

Although writing is a demanding and challenging activity, it can be a valuable and meaningful experience when you feel that you are writing about something vital, something that engages your mind and your feelings. We have worked to provide opportunities for this type of engagement through the materials and activities included in this text. We hope that this text will guide and help you to uncover and understand more fully some of your personal and public dreams.


*Marjorie Ford*  
*Jon Ford*



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