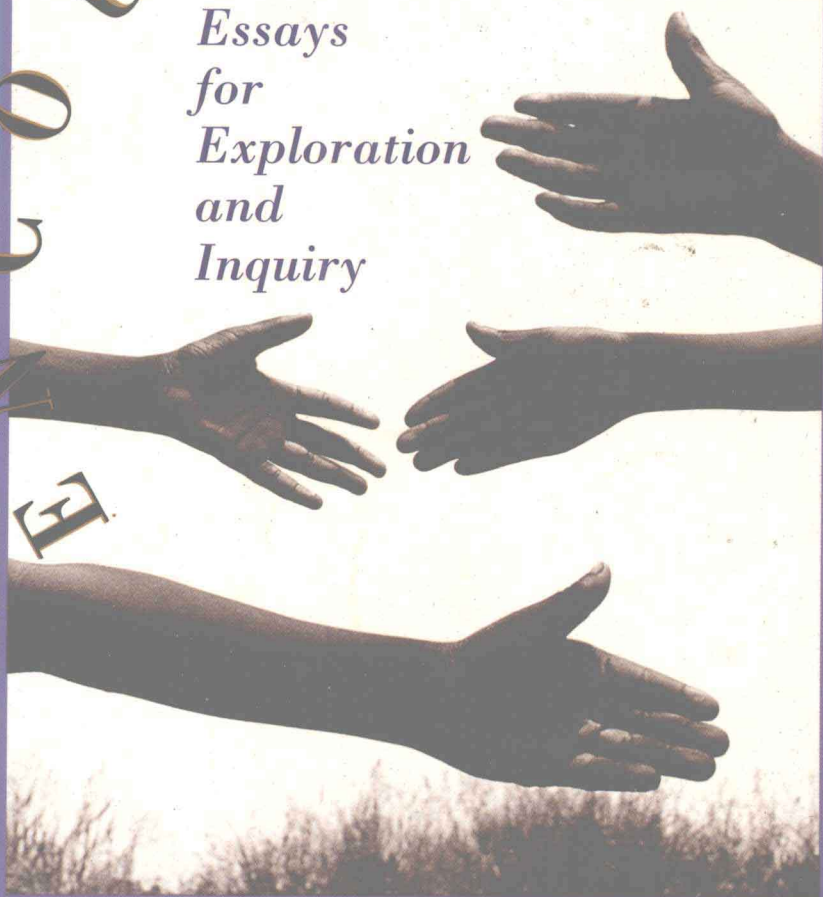


COUNTERS

*Essays
for
Exploration
and
Inquiry*



Pat C. Hoy II
Robert DiYanni

Second Edition

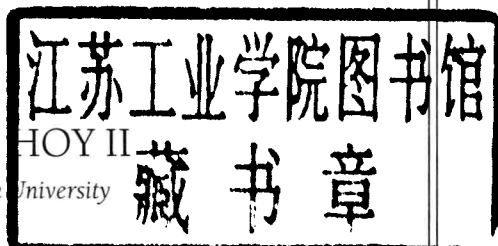
SECOND EDITION

ENCOUNTERS

ESSAYS FOR EXPLORATION
AND INQUIRY

PAT C. HOY II
New York University

ROBERT DIYANNI
Pace University



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His essays on pedagogy appear in *Literary Nonfiction: Theory, Criticism, Pedagogy* (Southern Illinois University Press), *How Writers Teach Writing* (Prentice-Hall), and *What Do I Know?: Reading, Writing, and Teaching the Essay* (Boynton). He has also published essays in *Sewanee Review*, *Virginia Quarterly Review*, *Agni*, *Twentieth Century Literature*, and *South Atlantic Review*. Five of his essays have been selected as "Notables" in *Best American Essays*.

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Professor DiYanni has written articles and reviews on various aspects of literature, composition, and pedagogy. His books include *The McGraw-Hill Book of*

Poetry; Women's Voices; Reading Poetry; Like Season'd Timber: New Essays on George Herbert; and Modern American Poets: Their Voices and Visions (a text to accompany the Public Broadcasting Television series that aired in 1988). With Pat C. Hoy II he wrote *The Scribner Handbook for Writers*, and with Janetta Bauton, *Arts and Culture: An Introduction to the Humanities*.

PREFACE FOR THE INSTRUCTOR

If writing is thinking and discovery and selection and order and meaning, it is also awe and reverence and mystery and magic.

TONI MORRISON

Different kinds of essays affect readers in different ways. Some readers respond enthusiastically to informal, familiar essays that explore, searching as they go along for the elusive answer to a nagging question; other readers respond more readily to essays that get right to the main idea, arguing or defending in some reasonable way a point of view. The first kind of essay lets readers in on the writer's thinking, so they can participate in the exploration or inquiry; the second type concerns itself more with presenting the fruits of thinking, making a claim, and justifying it.

Good essays, however, are rarely so tidy, and they often defy easy classification. Truly satisfying essays often manage to do both these things at once—to give us a sense of writers' thinking even as they manage to make their claims, working in an exploratory way, while moving forward, methodically, to persuade us.

Looking into these various forms of the essay—the exploratory, the argumentative, the combined—seeing how they work, what they have to say, student writers can gain a clearer sense of what they might be able to do in their own essays. Reading and studying these essays, they can learn something about possibilities; they learn about writing as well as about the ideas in the essays.

We have selected the essays in this book with care and with the help of astute readers so that students can begin to glimpse new possibilities as writers, new opportunities in life. Opening up such possibilities is the overarching aim of this collection.

New to This Edition

We have based this new edition of *Encounters* on the same writing practices and pedagogical principles that informed the book's initial edition. Users of the first edition, however, will notice the following improvements:

- A new subtitle that better reflects the book's inclinations toward exploration and inquiry.
- A clearer explanation of the idea of the spectrum of essays from exploratory to argumentative.

- Inclusion of a greater number and percentage of essays on the argumentative end of the essay spectrum.
- More student essays—18 in all.
- A section on interpreting and writing about painting and photographs.
- A new section of black and white photographs included in the art insert at the back of the text.
- Additional rhetorical and thematic categories.
- A freshening of the anthology of professional essays (72 in all), including the following:

James Baldwin	"The Discovery of What It Means to Be An American"
Roland Barthes	"Toys"
Sven Birkerts	"The Idea of the Internet"
Rosellen Brown	"Mojo"
Jane Brox	"Influenza 1918"
John Canaday	"The Peale and Bellelli Families"
Bernard Cooper	"Burl's"
William Cronon	"The Trouble with Wilderness"
Joan Didion	"On Self-Respect"
Gerald Early	"Life with Daughters: Watching the Miss America Pageant"
Gretel Ehrlich	"Spring"
E. M. Forster	"Not Looking at Pictures"
Jaclyn Geller	"The Celebrity Bride as Cultural Icon"
Gordon Grice	"The Black Widow"
Bernd Heinrich	"Sex in Trees"
Pat C. Hoy II	"War Elegy"
Sue Hubbell	"Passionate Science"
George Orwell	"Shooting an Elephant"
Lewis Thomas	"The Lives of a Cell"
Richard Rodriguez	"Late Victorians"
Margaret Talbot	"Les Très Riches Heures de Martha Stewart"
Jeanette Winterson	"The Semiotics of Sex"

- The addition of a third essayist, Richard Selzer, to the two other multiply-represented writers, Maxine Hong Kingston and E. B. White.

Tables of Contents

We have arranged the essays alphabetically by author so that we do not limit the way students can see them. The essays sit there in the collection and in the first table of contents, waiting for the sampling; in the annotated table of contents, each listing is accompanied by an inviting quotation that points toward the essay's richness. The thematic table of contents suggests ways to group the essays according to many of our culture's most compelling preoccupations: family and community; identity; writing and language; race; courage; the mysteries; and art. Moreover, for each of the thematic configurations, we have provided a brief explanation that highlights social and thematic implications. These thematic headings, however, are suggestive rather than definitive. Within the collection, there are many more ways to group the essays.

We have provided still another way of looking at these essays. The rhetorical table of contents suggests *how* the essays make meaning, rather than *what* they might mean. That table points toward writerly concerns rather than cultural or personal ones. Our rhetorical categories are not entirely traditional; they seek to move beyond established boundaries, suggesting unique ways for students to think about the way writers write. The categories highlight techniques and call attention to the various ways writers create meaning.

Headnotes and Questions

We have kept the author headnotes brief so as not to distract readers from the essays themselves and to avoid preempting students' responses to them. Our suggestions for thinking, connecting, and writing that follow each essay point across the collection and outside it to related ideas, corresponding essays, complementary poems, and interesting writing techniques. These suggestions help students discover things to write about; they provide clues about how to write, how to develop their ideas. Taken together, the suggestions reflect our strong sense of the many ways that reading, thinking, and writing intertwine to enrich our classrooms and our lives.

The Spectrum of Student Writing

Perhaps the most compelling aspect of this collection is the spectrum of student writing that complements the spectrum of essays by the professionals. The student essays point the way for other students, giving them a chance to see just how some of these essays were developed, what the writing leading up to the final essays looked like. The student essays, like the ones written by professionals, represent the spectrum of essays we mentioned at the outset.

At one end of the spectrum are exploratory essays based largely on writers' lived experiences; at the other end are essays more traditionally academic, argumentative. Essays of the first type, exemplified by Michael Cohen's "You Can Shave the Beast, but Will the Fur Grow Back?," China Forbes's "Naked," and Gian Neffinger's "House of Cards," charm as they amble from story to story, their implicit complexity masked by narrative seduction and a playful intimacy. Beneath the surface of these experience-based essays, and in and around the stories included within them, the writers explore in ways that point to the more assertive mode of the analytical and argumentative essay. But they persuade in a more casual, some might say more hospitable, way.

The more argumentative essays usually make a more explicit claim to complexity, but they are intellectually playful as well. Anna Norris's argument about "reading" photographs, and David Reich's argument about Amy Tan's "Mother Tongue," exemplify this more analytical and objective mode. The idea in each of these essays emerges quickly, and the essays are efficiently organized. Yet you will find in both the twists and turns of the essayist's mind playing over rich material, entertaining doubt, making concessions while also making a point.

All the student essays, wherever they fall on the spectrum, have much in common—a basic three-part structure (beginning, middle, and ending), an interest in ideas, a concern for clarity, an inherent coherence. But each is different in its

own right, in the way it moves from the beginning through the middle to the end, in the particular writer's way of thinking about a chosen subject, in the many ways each writer tells stories or amasses evidence gleaned from reading, in the way each causes us to see ourselves or the world in which we live. The collection of student essays overall invites us to see their obvious differences while encouraging us to search for their more intriguing similarities: the rigor, complexity, and subtle analysis that underlie the more apparent surface differences.

Instead of focusing primarily on the ends of the spectrum, we have included some student essays that combine the best features of the exploratory and the argumentative—the ambling, personal nature of the one with the more distanced, analytical rigor of the other. Mid-spectrum student essays that accomplish this combining feat in compelling ways are Kristen E. Hughes's "I Will Be My Own Hero," which begins with the writer's encounter with Picasso's *Guernica* and leads to an exploration of an idea about heroism and gender; Elizabeth MacDonald's "Odalisque," which combines her interest in beauty and suffering with her interest in paintings by Ingres and de Chirico; and Han N. Pham's essay "Down the Unwritten Path," which focuses on cultural continuities and discontinuities and draws on the experience of her Vietnam-born parents and grandparents while reflecting on the evidence gleaned from her reading of Frances Fitzgerald's *Fire in the Lake*.

To some extent, all the student essays, even those we have identified as closer to one end of the spectrum than the other, resist easy classification. They do not want to be pigeonholed. These three student pieces—"I Will Be My Own Hero," "Odalisque," "Down the Unwritten Path"—along with the two essays explored in detail in the student introduction, provide elegant yet varied examples of how student writers can effectively negotiate the spectrum.

Two Student Writers at Work

For the two student essays in the introduction, we have provided a detailed explanation of how they came to be written. We give the assignments that led to the essays and show you how the students responded to those assignments—their preliminary exercises and their initial drafts. For Maile Meloy's "The Voice of the Looking-Glass," we supply the two brief exercises that she developed into the first full draft of her essay. We present her preliminary writing clean, without a reader's comments; we then show the first draft with the instructor's marginal comments and intertextual annotations. Following this draft, we include a portion (about half) of Maile's second draft, along with comments about changes and additions she made. Then we print the final version of her essay without annotations or comments to allow students to see for themselves what additional revisions Maile made. This snapshot of her work allows students to see as well how Maile's reading and thinking, along with instructor conferences and collaboration with classmates, helped her revise and develop her essay.

In addition to Maile Meloy's exploratory essay, which weaves in analysis and interpretation of texts as she pursues an idea, we have provided a second student essay, Robynn Stacy Maines's analysis of Gretel Ehrlich's "Looking for a Lost Dog." For Robynn's essay, too, we present exercises and drafts as well as her finished piece. As with Maile's essay, we give students the assignments that led Robynn to her essay. For her exercises and drafts, we have included student responses to her

work in progress, their questions and comments, along with her instructor's annotations. For Robynn's second draft, which we present in excerpt, we include her own editing and revising without further annotations and comments.

We have presented these two different types of student essays in detail, with the assignments and excerpted drafts, to show students how to build up a strong and fully developed piece of writing that evolves over time from a number of smaller pieces. We show the writing process in all its messy complexity and recursiveness. We want students to see that regardless of the type of essay being written, they can build toward strong essays over time when they rethink what they are doing and attend to others' comments about their writing.

Spectrum of Professional Writing

The student essays develop out of a broad spectrum of professional writing in the rest of the collection. The professional essays also touch both ends of the exploratory-argumentative spectrum, but most of them rest comfortably in between. A highly personal piece such as Zora Neale Hurston's "How It Feels to Be Colored Me" is complemented by Cornel West's "Race Matters," a more rigorously analytical piece. While some essays situate themselves at the ends of the spectrum (Scott Russell Sanders's "Wayland" and Lee K. Abbott's "The True Story of Why I Do What I Do," for example, on the personal side and Jaclyn Geller's "The Celebrity Bride as Cultural Icon" and Susan Sontag's "AIDS and Its Metaphors" on the argumentative side), the vast majority of essays in the book move across the middle of the spectrum.

An essay such as Barry Lopez's "The Stone Horse," for example, yokes Lopez's love of animals with his fascination about historical, archeological detail. Arthur Danto's "Gettysburg" combines Danto's firsthand knowledge of the historic battlefield with his propensity to cross the boundary lines of traditional academic disciplines (in this case, art and philosophy and military history). Both writers give us pleasurable insight into just how malleable the form of the essay can be. Neither essay loses any of its academic force or credibility as a result of the writers' deep personal attachments to their subjects.

Indeed, these essays are more persuasive and, we can guess, more rigorous, because of Lopez's and Danto's personal attachments. Reading the essays, we have the distinct feeling that we are reading about important subjects that have to do with their lives and with the lives we ourselves are trying to live. Lopez is deeply curious about animals and has spent long periods of time in the wilderness studying them. His published study of wolves—*Of Wolves and Men*—is as thorough as the work of the most detached scientist, but his concern about the wolf is anything but detached. He nudges us always in the direction of mystery rather than the direction of certainty, and when, in his essay, he brings us upon the stone horse, it is to cause us, finally, to contemplate the horse's heritage, and ours.

Danto peers into the history of warfare, but he looks at history through the particular details of the Gettysburg battlefield, especially the statue of an infantry soldier—his uniform, his weapon, his vulnerability at a moment in history when technology was drastically changing the nature and consequence of organized fighting. Danto's interest in art and his background as a philosopher enable him to see there on that battlefield what others could not see—about the soldier, about the battlefield itself,

about war, about us. Lopez and Danto take us close to their subjects, but their investigations are rigorous and, at the same time, personal, sometimes moving; these essayists seem to be inviting us, personally, into conversations regarding the broader implications of their ideas about destruction and preservation.

Three Writers in Depth Accompanied by Student Essays About the Writers' Work

In addition to supplying a range of professional writing for students to read, study, learn from, and work with, we have included three writers whose work is represented with multiple selections. We reprint three selections by Maxine Hong Kingston, E. B. White, and Richard Selzer, and we include extensive headnotes that provide biographical information while offering rhetorical perspectives on their work.

Along with the multiple selections by Kingston, White, and Selzer, we have included student essays based on those writers' works. Kingston's brief "On Discovery" is complemented by three student essays that analyze and interpret it. Two of the essays are by women, one young and of Asian descent, the other an older student of European descent. The third piece was written by a third-year male, who was pursuing a degree in engineering. You will not be surprised that the three essayists read Kingston's piece in very different ways.

The student writing based on the work of E. B. White does something different. Instead of analyzing a single essay by White, Christian D'Andrea, in "The Human Atlas: Locating E. B. White," refers to half a dozen of White's essays as he attempts to define the mind of the writer as reflected in the essays. Although not a formal research essay, D'Andrea's piece includes parenthetical citations for each of his references to White's essays.

Radhika A. Jones's research essay on White represents the more familiar and traditional type of researched piece. Like D'Andrea's essay on White, Jones's contains an idea, a thesis she presents early and develops throughout her argument. Unlike D'Andrea's essay, Jones's looks beyond White's essays, and includes references to his letters and his famous children's books, especially *Charlotte's Web*. As a research essay, it also includes references to secondary sources, a list of works cited, and parenthetical in-text citations, which follow MLA formatting guidelines.

We have included two student essays on Selzer: one an analysis of the sexual imagery in a single essay—"The Knife"—the other a more far-reaching investigation of the qualities and ideas that animate a number of Selzer's essays. Students can see from these examples how to write two very different kinds of argumentative essays, each of which requires extensive analysis, a thorough understanding of the form and characteristics of essays, and a deep interest in their subjects. Each, based on imaginative reading of Selzer's work, encourages intellectual risk taking.

Selzer's own essays in this collection inspire such risk taking. Each shows Selzer crafting his experiences as a surgeon to evoke ethical and philosophical issues.

Artwork

Because we have seen how well students respond to visual stimuli, especially to art, we have included ten reproductions of paintings in *Encounters: Essays for*

Exploration and Inquiry. These works are not merely decorative. Nor are they included simply as stimuli for writing exercises and assignments. Rather, each painting is closely linked with one or more professional or student essays. Although the table of contents identifies each of these links, it does not indicate how the essayists associate the art with their ideas.

In her essay, “Odalisque,” Elizabeth MacDonald discusses paintings by de Chirico and Ingres and comments along the way on a photograph of Rita Hayworth (not reprinted). Kristen E. Hughes takes inspiration from Picasso’s *Guernica*, in “I Will Be My Own Hero.” Felix Trutat’s *Reclining Bacchante*, though not specifically mentioned by John Berger in “Ways of Seeing: Men Looking at Women,” is powerfully exemplified by his argument and by the student essay that cites Berger—Maile Meloy’s “The Voice of the Looking-Glass.” Joan Didion refers to Georgia O’Keeffe’s paintings, and Mary Gordon refers equally favorably to the work of Mary Cassatt. China Forbes alludes to Matisse’s *Odalisque in Red Trousers* in her essay “Naked,” while art critic John Canaday analyzes family portraits by Charles Wilson Peale and Edgar Degas.

Finally, Lisa Fifield’s *Running Elk* can be linked with issues of gender and culture in the essays by Leslie Marmon Silko, Loren Eiseley, and Barry Lopez—among others—but these links must be made in the reader’s imagination; they are not suggested or worked out in the essays. Image and imagination working together create the links.

The fact that visual images stimulate students’ imaginations is apparent not only in the student essays reprinted in *Encounters: Essays for Exploration and Inquiry* but also in the many ways other visual texts, especially personal and family photographs, stimulate thought and evoke feeling—in the reader and in the classroom. Two other outstanding examples of what happens when students confront these images and begin to make use of them in their writing can be found in Maile Meloy’s “The Voice of the Looking-Glass” and Han N. Pham’s “Down the Unwritten Path.”

To help students learn to make better use of visual imagery in their own essays, we have included a detailed introduction to the artwork section that discusses how to interpret and make use of paintings and photographs.

Instructor’s Manual

Additional advice about using *Encounters* in your writing classes appears in the *Instructor’s Manual* that accompanies *Encounters*. The first portion of the manual includes advice about teaching writing, relates reading and writing, works with visual texts, and develops course syllabi in conjunction with a college handbook. The second part deals solely with the essays from the anthology and includes for each essay a summary, a section on style, ideas for in-class activities, ideas for essays, and Internet links pertaining to the essay.

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We would like to thank the following reviewers of both the first and second editions of *Encounters* for their helpful comments and suggestions: Victoria Boynton, *SUNY College at Cortland*; Jonathon Barron, *University of Southern Mississippi*;

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We are especially indebted to Dan Cross and Kathy McClelland for their collaborative work on the Instructor's Manual and for their enthusiastic support of our revisions.

We also want to offer our heartfelt thanks to our out-of-town production/publishing team—Pat Frederickson (project manager), Sharon Miller, (photos), Sue Brekka (permissions), Mary Christianson (designer), Marc Mattson (supplements)—for their splendid work and good cheer while working against the most demanding constraints. In New York, their fine work was buttressed, from the outset, by the encouragement, conceptual guidance, and meticulous management provided by Lisa Moore (Sponsoring Editor) and Laura Barthule (Development Editor, English/Composition). We could not have created this book without them.

As always, we thank our wives—Ann Hoy and Mary DiYanni—for the kind of loving support that only steadfast partners can provide. It is a mystery beyond understanding.

Final Note

We believe that the student and professional essays in *Encounters: Essays for Exploration and Inquiry* will give you and your students a basis for exciting writing courses. We have suggested some ways for using these essays, but we are less concerned with proposing a particular methodology than with emphasizing the richness of the essays in this collection. The essays can tell you much that you need to know about developing classes suited to your own visions and to your students' needs. Implicit in this collection, of course, is our own sense of what we think of as good writing.

We welcome your questions and comments about our selections and about our suggestions for teaching. We can be reached through McGraw-Hill or through our respective institutions. Please call or e-mail us.

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