

Chapter 1

READING

This collection of essays has one purpose: to help you become a more proficient reader and writer. It combines examples of good writing with explanations of the writers' methods, questions to guide your reading, and ideas for your own writing. In doing so, it shows how you can adapt the processes and techniques of others as you learn to communicate clearly and effectively on paper.

Writing well is not an inborn skill but an acquired one: you will become proficient only by writing and rewriting, experimenting with different strategies, listening to the responses of readers. How, then, can it help to read the work of other writers?

- Reading others' ideas can introduce you to new information and give you new perspectives on your own experience. Many of the essays collected here demonstrate that personal experience is a rich and powerful source of material for writing. But the knowledge gained from reading can help pinpoint just what is remarkable in your experience. And by introducing varieties of behavior

and ways of thinking that would otherwise remain unknown to you, reading can also help you understand where you fit in the scheme of things. Such insight not only reveals subjects for writing but also improves your ability to communicate with others whose experiences naturally differ from your own.

- Reading exposes you to a broad range of strategies and styles. Just seeing that these vary as much as the writers themselves should assure you that there is no fixed standard of writing, while it should also encourage you to find your own strategies and style. At the same time, you will see that writers do make choices to suit their subjects, their purposes, and especially their readers. Writing is rarely easy, even for the pros; but the more options you have to choose from, the more likely you are to succeed at it.
- Reading makes you sensitive to the role of audience in writing. As you become adept at reading the work of other writers critically, discovering intentions and analyzing choices, you will see how a writer's decisions affect you as audience. Training yourself to read consciously and critically is a first step to becoming a more objective reader of your own writing.

USING THIS BOOK FOR READING

The rest of this chapter offers strategies for making the most of your reading in this book and elsewhere. But first you should understand this book's overall organization. Most of the essays appear in Chapters 4–13, which introduce ten methods of developing a piece of writing:

description	process analysis
narration	comparison and contrast
example	definition
division or analysis	cause-and-effect analysis
classification	argument and persuasion

These methods correspond to basic and familiar patterns of thought and expression, common in our daily musings and conversations as well as in writing for all sorts of purposes and audiences: college term papers, lab reports, and examinations; business memos and reports; letters to the editors of newspapers; articles in popular magazines.

As writers we draw on the methods, sometimes unconsciously, to give order to our ideas and even to find ideas. For instance, a writer

narrates, or tells, a story of her experiences to understand and convey the feeling of living her life. As readers, in turn, we have expectations for these familiar methods. When we read a narrative of someone's experiences, for instance, we expect enough details to understand what happened, we anticipate that events will be told primarily in the order they occurred, and we want the story to have a point—a reason for its being told and for our bothering to read it.

Making such expectations conscious can sharpen your skills as a critical reader and as a writer. The next chapter discusses all the methods in a bit more detail, and a full chapter on each one explains how it works, shows it at work in paragraphs, and gives advice for using it to develop your own essays. The three essays in each chapter provide clear examples that you can analyze and learn from (with the help of specific questions) and can refer to while writing (with the help of specific writing suggestions). In Chapter 14, two additional essays illustrate how writers combine the methods of development to suit their subjects and purposes.

To make your reading more interesting and also to stimulate your writing, the sample paragraphs and essays in Chapters 4–13 all focus on a common subject, such as childhood, popular culture, or gender roles. You'll see how flexible the methods are when they help five writers produce five unique pieces on the same theme. You'll also have a springboard for producing your own unique pieces, whether you take up some of the book's writing suggestions or take off with your own topics.

READING CRITICALLY

When we look for something to watch on television or listen to on the radio, we often tune in one station after another, pausing just long enough each time to catch the program or music being broadcast before settling on one choice. Much of the reading we do is similar: we skim a newspaper, magazine, or online document, noting headings and scanning paragraphs to get the gist of the content. But such skimming is not really reading, for it neither involves us deeply in the subject nor engages us in interaction with the writer.

To get the most out of reading, we must invest something of ourselves in the process, applying our own ideas and emotions and attending not just to the substance but to the writer's interpretation of it. This kind of reading is **critical** because it looks beneath the surface of a piece of writing. (The common meaning of *critical* as

“negative” doesn’t apply here: critical reading may result in positive, negative, or even neutral reactions.)

Critical reading can be enormously rewarding, but of course it takes care and time. A good method for developing your own skill in critical reading is to prepare yourself beforehand and then read the work at least twice to uncover what it has to offer.

Preparing

Preparing to read need involve no more than a few minutes as you form some ideas about the author, the work, and your likely response to the work:

- What is the author’s background, what qualifications does he or she bring to the subject, and what approach is he or she likely to take? The biographical information provided before each essay in this book should help answer these questions; and many periodicals and books include similar information on their authors.
- What does the title convey about the subject and the author’s attitude toward it? Note, for instance, the quite different attitudes conveyed by these three titles on the same subject: “Safe Hunting,” “In Touch with Ancient Spirits,” and “Killing Animals for Fun and Profit.”
- What can you predict about your own response to the work? What might you already know about the author’s subject? Based on the title and other clues, are you likely to agree or disagree with the author’s views? *The Compact Reader* helps ready you for reading by providing two features before each selection. First, quotations from varied writers comment on the selection’s core theme to give you a range of views. And second, a prompt labeled “Journal Response” encourages you to write about your existing views on or experiences with the author’s subject before you see what the author has to say. By giving you a head start in considering the author’s ideas and approach, writing *before* reading encourages you to read more actively and critically.

Reading Actively

After developing some expectations about the piece of writing, read it through carefully to acquaint yourself with the subject, the author’s reason for writing about it, and the way the author presents it. (Each essay in this book is short enough to be read at one sitting.) Try not to read passively, letting the words wash over you, but instead inter-

act directly with the work to discover its meaning, the author's intentions, and your own responses.

One of the best aids to active reading is to make notes on separate sheets of paper or, preferably (if you own the book), on the pages themselves. As you practice making notes, you will probably develop a personal code meaningful only to you. As a start, however, try this system:

- Underline or bracket passages that you find particularly effective or that seem especially important to the author's purpose.
- Circle words you don't understand so that you can look them up when you finish.
- Put question marks in the margins next to unclear passages.
- Jot down associations that occur to you, such as examples from your own experience, disagreements with the author's assumptions, or links to other works you've read.

When you have finished such an active reading, your annotations might look like those below. (The paragraph is from the end of the essay reprinted on pp. 7–11.)

The first half of our lives is spent stubbornly denying it. As children we acquire language to make ourselves understood and soon learn from the blank stares in response to our babblings that even these, our saviors, our parents, are strangers. In adolescence when we replay earlier dramas with peers in the place of parents, we begin the quest for the best friend, that person who will receive all thoughts as if they were her own. Later we assert that true love will find the way. True love finds many ways, but no escape from exile. The shores are littered with us, Annas and Ophelias, Emmas and Juliets, all outcasts from the dream of perfect understanding. We might as well draw the night around us and find solace there and a friend in our own voice.

true?

What about his own? Audience = women?

Ophelia + Juliet from Shakespeare. Others also?

In other words, just give up?

Before leaving the essay after such an initial reading, try to answer your own questions by looking up unfamiliar words and figuring out the meaning of unclear passages. Then let the essay rest in your mind for at least an hour or two before approaching it again.

Rereading

When rereading the essay, write a one- or two-sentence summary of each paragraph—in your own words—to increase your mastery of the material. Aim to answer the following questions:

- Why did the author write about this subject?
- What impression did the author wish to make on readers?
- How do the many parts of the work—for instance, the sequencing of information, the tone, the evidence—contribute to the author’s purpose?
- How effective is the essay, and why?

A procedure for such an analysis—and the insights to be gained from it—can best be illustrated by examining an actual essay.

READING A SAMPLE ESSAY

The paragraph on page 5 comes from “The Box Man” by Barbara Lazear Ascher. The entire essay is reprinted here in the same format as other selections in the book, with quotations from other writers to get you thinking about the essay’s subject, a suggestion for exploring your attitudes further in your journal, a note on the author, and a note on the essay.

ON HOMELESSNESS

Be it ever so humble, there is no place like home. —John Howard Payne

People who are homeless are not social inadequates. They are people without homes. —Sheila McKechnie

How does it feel / To be without a home / Like a complete unknown / Like a rolling stone? —Bob Dylan

Journal Response In your journal write briefly about how you typically feel when you encounter a person who appears to be homeless. Are you sympathetic? disgusted? something in between?

Barbara Lazear Ascher

Born in 1946, American writer Barbara Lazear Ascher is known for her insightful, inspiring essays. She obtained a B.A. from Bennington College in 1968 and a J.D. from Cardozo School of Law in 1979. After practicing law for two years, Ascher turned to writing full-time. Her essays have appeared in a diverse assortment of periodicals, including the New York Times, Vogue, The Yale Review, Redbook, and National Geographic Traveler. Ascher has also published a memoir of her brother, who died of AIDS, Landscape Without Gravity: A Memoir of Grief (1993), and several collections of essays: Playing After Dark (1986), The Habit of Loving (1989), and Dancing in the Dark: Romance, Yearning, and the Search for the Sublime (1999).

The Box Man

In this essay from Playing After Dark, the evening ritual of a homeless man prompts Ascher's reflection on the nature of solitude. By describing the Box Man alongside two other solitary people, Ascher distinguishes between chosen and unchosen loneliness.

The Box Man was at it again. It was his lucky night. 1

The first stroke of good fortune occurred as darkness fell and the night watchman at 220 East Forty-fifth Street neglected to close the door as he slipped out for a cup of coffee. I saw them before the Box Man did. Just inside the entrance, cardboard cartons, clean and with 2

their top flaps intact. With the silent fervor of a mute at a horse race, I willed him toward them.

It was slow going. His collar was pulled so high that he appeared 3
headless as he shuffled across the street like a man who must feel
Earth with his toes to know that he walks there.

Standing unselfconsciously in the white glare of an over- 4
head light, he began to sort through the boxes, picking them up,
one by one, inspecting tops, insides, flaps. Three were tossed
aside. They looked perfectly good to me, but then, who knows
what the Box Man knows? When he found the one that suited
his purpose, he dragged it up the block and dropped it in a
doorway.

Then, as if dogged by luck, he set out again and discovered, be- 5
hind the sign at the parking garage, a plastic Dellwood box, strong
and clean, once used to deliver milk. Back in the doorway the grand
design was revealed as he pushed the Dellwood box against the door
and set its cardboard cousin two feet in front—the usual distance be-
tween coffee table and couch. Six full shopping bags were distributed
evenly on either side.

He eased himself with slow care onto the stronger box, reached 6
into one of the bags, pulled out a *Daily News*, and snapped it open
against his cardboard table. All done with the ease of IRT Express
passengers whose white-tipped, fair-haired fingers reach into attaché
cases as if radar-directed to the *Wall Street Journal*. They know how
to fold it. They know how to stare at the print, not at the girl who
stares at them.

That's just what the Box Man did, except that he touched his 7
tongue to his fingers before turning each page, something grandmoth-
ers do.

One could live like this. Gathering boxes to organize a life. Wan- 8
dering through the night collecting comforts to fill a doorway.

When I was a child, my favorite book was *The Boxcar Children*. 9
If I remember correctly, the young protagonists were orphaned, and
rather than live with cruel relatives, they ran away to the woods to
live life on their own terms. An abandoned boxcar was turned into a
home, a bubbling brook became an icebox. Wild berries provided
abundant desserts and days were spent in the happy, adultless pursuit
of joy. The children never worried where the next meal would come
from or what February's chill might bring. They had unquestioning
faith that berries would ripen and streams run cold and clear. And

unlike Thoreau,¹ whose deliberate living was self-conscious and purposeful, theirs had the ease of children at play.

Even now, when life seems complicated and reason slips, I long to live like a Boxcar Child, to have enough open space and freedom of movement to arrange my surroundings according to what I find. To turn streams into iceboxes. To be ingenious with simple things. To let the imagination hold sway.

Who is to say that the Box Man does not feel as Thoreau did in his doorway, not “crowded or confined in the least,” with “pasture enough for [. . .] imagination.” Who is to say that his dawns don’t bring back heroic ages? That he doesn’t imagine a goddess trailing her garments across his blistered legs?

His is a life of the mind, such as it is, and voices only he can hear. Although it would appear to be a life of misery, judging from the bandages and chill of night, it is of his choosing. He will ignore you if you offer an alternative. Last winter, Mayor Koch² tried, coaxing him with promises and the persuasive tones reserved for rabid dogs. The Box Man backed away, keeping a car and paranoia between them.

He is not to be confused with the lonely ones. You’ll find them everywhere. The lady who comes into our local coffee shop each evening at five-thirty, orders a bowl of soup and extra Saltines. She drags it out as long as possible, breaking the crackers into smaller and smaller pieces, first in halves and then halves of halves and so on until the last pieces burst into salty splinters and fall from dry fingers onto the soup’s shimmering surface. By 6 P.M., it’s all over. What will she do with the rest of the night?

You can tell by the vacancy of expression that no memories linger there. She does not wear a gold charm bracelet with silhouettes of boys and girls bearing grandchildren’s birthdates and a chip of the appropriate birthstone. When she opens her black purse to pay, there is only a crumpled Kleenex and a wallet inside, no photographs spill onto her lap. Her children, if there are any, live far away and prefer not to visit. If she worked as a secretary for forty years in a downtown office, she was given a retirement party, a cake, a reproduction

¹Henry David Thoreau (1817–62) was an American essayist and poet who for two years lived a solitary and simple life in the woods. He wrote of his experiences in *Walden* (1854). [Editor’s note.]

²Edward Koch was the mayor of New York City from 1978 through 1989. [Editor’s note.]

of an antique perfume atomizer and sent on her way. Old colleagues—those who traded knitting patterns and brownie recipes over the water cooler, who discussed the weather, health, and office scandal while applying lipstick and blush before the ladies' room mirror—they are lost to time and the new young employees who take their places in the typing pool.

Each year she gets a Christmas card from her ex-boss. The envelope is canceled in the office mailroom and addressed by memory typewriter. Within is a family in black and white against a wooded Connecticut landscape. The boss, his wife, who wears her hair in a gray page boy, the three blond daughters, two with tall husbands and an occasional additional grandchild. All assembled before a worn stone wall.

—Does she watch game shows? Talk to a parakeet, feed him cuttlebone, and call him Pete? When she rides the buses on her Senior Citizen pass, does she go anywhere or wait for something to happen? Does she have a niece like the one in Cynthia Ozick's story "Rosa," who sends enough money to keep her aunt at a distance?

There's a lady across the way whose lights and television stay on all night. A crystal chandelier in the dining room and matching Chinese lamps on Regency end tables in the living room. She has six cats, some Siamese, others Angora and Abyssinian. She pets them and waters her plethora of plants—African violets, a ficus tree, a palm, and geraniums in season. Not necessarily a lonely life except that 3 A.M. lights and television seem to proclaim it so.

The Box Man welcomes the night, opens to it like a lover. He moves in darkness and prefers it that way. He's not waiting for the phone to ring or an engraved invitation to arrive in the mail. Not for him a P.O. number. Not for him the overcrowded jollity of office parties, the hot anticipation of a singles' bar. Not even for him a holiday handout. People have tried and he shuffled away.

The Box Man knows that loneliness chosen loses its sting and claims no victims. He declares what we all know in the secret passages of our own nights, that although we long for perfect harmony, communion, and blending with another soul, this is a solo voyage.

The first half of our lives is spent stubbornly denying it. As children we acquire language to make ourselves understood and soon learn from the blank stares in response to our babblings that even these, our saviors, our parents, are strangers. In adolescence when we replay earlier dramas with peers in the place of parents, we begin the

quest for the best friend, that person who will receive all thoughts as if they were her own. Later we assert that true love will find the way. True love finds many ways, but no escape from exile. The shores are littered with us, Annas and Ophelias, Emmas and Juliets,³ all outcasts from the dream of perfect understanding. We might as well draw the night around us and find solace there and a friend in our own voice.

One could do worse than be a collector of boxes.

21

Even read quickly, Ascher's essay would not be difficult to comprehend: the author draws on examples of three people to make a point at the end about solitude. In fact, a quick reading might give the impression that Ascher produced the essay effortlessly, artlessly. But close, critical reading reveals a carefully conceived work whose parts work independently and together to achieve the author's purpose.

One way to uncover underlying intentions and relations like those in Ascher's essay is to work through a series of questions about the work. The following questions proceed from the general to the specific—from overall meaning through purpose and method to word choices—and they parallel the more specific questions after the essays in this book. Here the questions come with possible answers for Ascher's essay. (The paragraph numbers can help you locate the appropriate passages in Ascher's essay as you follow the analysis.)

Meaning

What is the main idea of the essay—the chief point the writer makes about the subject, to which all other ideas and details relate? What are the subordinate ideas that contribute to the main idea?

Ascher states her main idea (or thesis) near the end of her essay: in choosing solitude, the Box Man confirms the essential aloneness of human beings (paragraph 19) but also demonstrates that we can “find solace” within ourselves (20). (Writers sometimes postpone

³These are all doomed heroines of literature. Anna is the title character of Leo Tolstoy's novel *Anna Karenina* (1876). Emma is the title character of Gustave Flaubert's novel *Madame Bovary* (1856). Ophelia and Juliet are in Shakespeare's plays—the lovers, respectively, of Hamlet and Romeo. [Editor's note.]

stating their main idea, as Ascher does here. Perhaps more often, they state it near the beginning of the essay. See pp. 18–19.) Ascher leads up to and supports her idea with three examples—the Box Man (paragraphs 1–7, 11–12) and, in contrast, two women whose loneliness seems unchosen (13–16, 17). These examples are developed with specific details from Ascher’s observations (such as the nearly empty purse, 14) and from the imagined lives these observations suggest (such as the remote, perhaps nonexistent children, 14).

Occasionally, you may need to puzzle over some of the author’s words before you can fully understand his or her meaning. Try to guess the word’s meaning from its context first, and then check your guess in a dictionary. (To help master the word so that you know it next time and can draw on it yourself, use it in a sentence or more of your own.)

Purpose and Audience

Why did the author write the essay? What did the author hope readers would gain from it? What did the author assume about the knowledge and interests of readers, and how are these assumptions reflected in the essay?

Ascher seems to have written her essay for two interlocking reasons: to show and thus explain that solitude need not always be lonely and to argue gently for defeating loneliness by becoming one’s own friend. In choosing the Box Man as her main example, she reveals perhaps a third purpose as well—to convince readers that a homeless person can have dignity and may achieve a measure of self-satisfaction lacking in some people who do have homes.

Ascher seems to assume that her readers, like her, are people with homes, people to whom the Box Man and his life might seem completely foreign: she comments on the Box Man’s slow shuffle (paragraph 3), his mysterious discrimination among boxes (4), his “blistered legs” (11), how miserable his life looks (12), his bandages (12), the cold night he inhabits (12), the fearful or condescending approaches of strangers (12, 18). Building from this assumption that her readers will find the Box Man strange, Ascher takes pains to show the dignity of the Box Man—his “grand design” for furniture (5), his resemblance to commuters (6), his grandmotherly finger licking (7), his refusal of handouts (18).

Several other apparent assumptions about her audience also influence Ascher's selection of details, if less significantly. First, she assumes some familiarity with literature—at least with the writings of Thoreau (9, 11) and the characters named in paragraph 20. Second, Ascher seems to address women: in paragraph 20 she speaks of each person confiding in “her” friend, and she chooses only female figures from literature to illustrate “us, [. . .] all outcasts from the dream of perfect understanding.” Finally, Ascher seems to address people who are familiar with, if not actually residents of, New York City: she refers to a New York street address (2); alludes to a New York newspaper, the *Daily News*, and a New York subway line, the IRT Express (6); and mentions the city's mayor (12). However, readers who do not know the literature Ascher cites, who are not women, and who do not know New York City are still likely to understand and appreciate Ascher's main point.

Method and Structure

What method or methods does the author use to develop the main idea, and how do the methods serve the author's subject and purpose? How does the organization serve the author's subject and purpose?

Ascher's primary support for her idea consists of three examples (Chapter 6)—specific instances of solitary people. The method of example especially suits Ascher's subject and purpose because it allows her to show contrasting responses to solitude: one person who seems to choose it and two people who don't.

As writers often do, Ascher relies on more than a single method, more than just example. She develops her examples with description (Chapter 4), vividly portraying the Box Man and the two women, as in paragraphs 6–7, so that we see them clearly. Paragraphs 1–7 in the portrayal of the Box Man involve retelling, or narrating (Chapter 5), his activities. Ascher uses division or analysis (Chapter 7) to tease apart the elements of her three characters' lives. And she relies on comparison and contrast (Chapter 10) to show the differences between the Box Man and the other two in paragraphs 13 and 17–18.

While using many methods to develop her idea, Ascher keeps her organization fairly simple. She does not begin with a formal introduction or a statement of her idea but instead starts right off with her

main example, the inspiration for her idea. In the first seven paragraphs she narrates and describes the Box Man's activities. Then, in paragraphs 8–12, she explains what appeals to her about circumstances like the Box Man's and she applies those thoughts to what she imagines are his thoughts. Still delaying a statement of her main idea, Ascher contrasts the Box Man and two other solitary people, whose lives she sees as different from his (13–17). Finally, she returns to the Box Man (18–19) and zeroes in on her main idea (19–20). Though she has withheld this idea until the end, we see that everything in the essay has been controlled by it and directed toward it.

Language

How are the author's main idea and purpose revealed at the level of sentences and words? How does the author use language to convey his or her attitudes toward the subject and to make meaning clear and vivid?

One reason Ascher's essay works is that she uses specific language to portray her three examples—she *shows* them to us—and to let us know what she thinks about them. For instance, the language changes markedly from the depiction of the Box Man to the next-to-last paragraph on solitude. The Box Man comes to life in warm terms: Ascher watches him with “silent fervor” (paragraph 2); he seems “dogged by luck” (5); he sits with “slow care” and opens the newspaper with “ease” (6); his page turning reminds Ascher of “grandmothers” (7); it is conceivable that, in Thoreau's word, the Box Man's imagination has “pasture” to roam, that he dreams of “heroic ages” and a “goddess trailing her garments” (11). In contrast, isolation comes across as a desperate state in paragraph 20, where Ascher uses such words as “blank stares,” “strangers,” “exile,” “littered,” and “outcasts.” The contrast in language helps to emphasize Ascher's point about the individual's ability to find comfort in solitude.

In describing the two other solitary people—those who evidently have not found comfort in aloneness—Ascher uses words that emphasize the heaviness of time and the sterility of existence. The first woman “drags” her meal out and crumbles crackers between “dry fingers” (13), a “vacancy of expression” on her face (14). She lacks even the trinkets of attachment—a “gold charm bracelet” with pic-

tures of grandchildren (14). A vividly imagined photograph of her ex-boss and his family (15)—the wife with “her hair in a gray page boy,” “the three blond daughters”—emphasizes the probable absence of such scenes in the woman’s own life.

Ascher occasionally uses incomplete sentences (or sentence fragments) to stress the accumulation of details or the quickness of her impressions. For example, in paragraph 10 the incomplete sentences beginning “To” sketch Ascher’s dream. And in paragraph 18 the incomplete sentences beginning “Not” emphasize the Box Man’s withdrawal. Both of these sets of incomplete sentences gain emphasis from **parallelism**, the use of similar grammatical form for ideas of equal importance. (See p. 50) The parallelism begins in the complete sentence preceding each set of incomplete sentences—for example, “[. . .] I long to live like a Boxcar Child, to have enough open space and freedom of movement [. . .]. To turn streams into iceboxes. To be ingenious with simple things. To let the imagination hold sway.” Although incomplete sentences can be unclear, these and the others in Ascher’s essay are clear: she uses them deliberately and carefully, for a purpose. (Inexperienced writers often find it safer to avoid any incomplete sentences until they have mastered the complete sentence.)

These notes on Ascher’s essay show how one can arrive at a deeper, more personal understanding of a piece of writing by attentive, thoughtful analysis. Guided by the questions at the end of each essay and by your own sense of what works and why, you’ll find similar lessons and pleasures in all of this book’s readings.