



### Seeing & Writing 3

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**Seeing & Writing** was the first 4-color composition reader to truly reflect the visual in our culture and in composition. Instructors who have used the past two editions tell us that this textbook helped them envision a new kind of composition class, based on a simple grounding principle: Careful seeing leads to effective writing. Students read this book when they don't have to. They actively and critically see the details of each verbal and visual text, think about its composition and the cultural context within which it operates, and then write thoughtfully and convincingly about it. With a new look, new essays and images, and new notes on teaching from teachers who have used this cutting-edge text, *Seeing & Writing 3* continues to lead the way -- as a visual, flexible, and above all, inspiring tool for the composition classroom.

#### Introduction. WRITING MATTERS

##### 1. Observing the Ordinary

\*PORTFOLIO: Roe Ethridge [6 photographs]

\*PAIR: Abelardo Morell, *Pencil, 2000* [photograph] and Henry Petroski,

From *The Pencil* [essay]

Larry Woiwode, *Ode to an Orange* [essay]

Sequoia Citrus Association, *Have One* [labels]

\*John Updike, *An Oil on Canvas* [essay]

\*Leong Ka Tai, *The Wu Family* [3 photos + statistics]

\*RE:SEARCHING THE WEB

\*RETROSPECT: Advertising on the Run [5 ads]

Tracey Baran, *Untitled 2* [photograph]

Tillie Olsen, *I Stand Here Ironing* [essay]

VISUALIZING COMPOSITION: Close Reading

\*PORTFOLIO: Gueorgui Pinkhassov [6 photos]

- \*Brian Doyle, *Joyas Volardores* [essay]
- Alfred Leslie, *Television Moon* [painting]
- \*TALKING PICTURES
- Pepón Osorio, *Badge of Honor, 1995 (detail)* [photograph]
- CONTEXT: Osario
- \*INTERVIEW: Osario
- \*Joseph Jacobs, *Pepón Osorio -- Badge of Honor* [essay]
- \*Volkswagen, *Drivers Wanted* [advertisement]
- Annie Dillard, *Seeing* [essay]
- LOOKING CLOSER: Seeing is Believing
- \*Willard Wigan, *Man v. Ant* [sculpture]
- Steven Millhauser, *The Fascination of the Miniature* [essay]
- \*Bill Bryson, from *A Brief History of Nearly Everything* [essay]
- Carl Sagan, *Voyager 1, Pale Blue Dot* [photograph], *Reflections on a Mote of Dust* [essay]
- \*Harold Edgerton, *.30 Bullet Piercing an Apple* [photograph]
- \*Bryan Steiff, *Terra Futura #9* [sculpture]
- K.C. Cole, *A Matter of Scale* [essay]
- Chuck Close, *Self-Portrait* [painting]
- Chuck Close, *Self Portrait* [detail]

## 2. Coming to Terms with Place

- \*PORTFOLIO: Richard Misrach from the *Golden Gate series* [6 photographs]
- PAIR: Edward Hopper, *House by the Railroad* [painting] and Edward Hirsch, *Edward Hopper and the House by the Railroad* [essay]
- Eudora Welty, *The Little Store* [essay]
- \*E.B. White, *Once More to the Lake* [essay]
- \*Kerry James Marshall, *Watts* [painting]
- CONTEXT: Marshall
- \*Eric Liu, *The Chinatown Idea* [essay]
- Retropect: Camilo José Vergara, [12 photographs]
- \*RE:SEARCHING THE WEB
- Mark Peterson, *Image of Homelessness* [photograph]
- David Guterson, *No Place like Home* [essay]
- \*PORTFOLIO: Joel Sternfeld [4 photos]
- \*TALKING PICTURES
- \*Bill McKibben, *Worried? Us?* [essay]
- \*National Geographic Maps, *Earth at Night* [photo]
- VISUALIZING COMPOSITION: Tone
- Scott Russell Sanders, *Homeplace* [essay]
- \*Bharati Mukherjee, *Imagining Homelands* [essay]
- INTERVIEW: Mukherjee
- LOOKING CLOSER: Imagining the Grand Canyon
- \*Thomas Moran, *The Chasm of the Colorado, 1873-74* [painting]
- \*Fitz-James MacCarthy [quotation]
- \*Santa Fe Railroad [advertisement]
- \*Ansel Adams, *Grand Canyon from Yavapai Point* [photograph]
- \*Shawn Macomber, *The Chasm Between Grand and Great; Next to Hoover Dam, the Grand Canyon is a hole in the ground.* [essay]
- \*Walker Percy, *The Loss of the Creature* [essay]
- \*Martin Parr, *Grand Canyon, 1994* [photo]

- \*Bill Owens [photo]
- \*Woody Gwyn, *Tourists, 1989* [painting]

### 3. Capturing Memorable Moments

- \*PORTFOLIO: Martin Parr [7 photographs]
- \*PAIR: Joel Sternfeld, *A Young Man Gathering Shopping Carts, Huntington, NY, 1993* [photo] and Tom Brokaw, *An Ode to Loved Labors Lost* [essay]
- \*Sarah Vowell, *The First Thanksgiving* [essay]
- \*Amy Tan, *Fish Cheeks* [essay]
- \*RETROSPECT: *Yearbook Photos* [18 photographs]
- \*Robert Olen Butler, *This is Earle Sandt* [photo + story]
- PORTFOLIO: Andrew Savulich [4 photographs]
- \*National Public Radio, *Snapshots Freeze the Moment* [advertisement]
- \*TALKING PICTURES
- Dorothy Allison, *This Is Our World* [essay]
- \*RE:SEARCHING THE WEB
- \*Steve McCurry, *Sharbat Gula* [2 photographs]
- \*VISUALIZING COMPOSITION: Structure
- Joe Rosenthal, *Marines Raising the Flag on Mount Suribachi, Iwo Jima, 1945* [photograph]; *Flag Raising on Iwo Jima, February 23, 1945* [essay]
- CONTEXT: Rosenthal [3 photographs]
- \*Art Spiegelman, *In the Shadow of No Towers* [comic]
- \*INTERVIEW: Spiegelman
- James Nachtwey, *Ground Zero [essay] with Crushed Car* [photograph]
- LOOKING CLOSER: Taking Pictures
- Susan Sontag, *On Photography* [essay]
- Duane Hanson, *Tourists* [sculpture]
- \*Yutaka Sone, *Birthday Party* [4 photographs]
- \*Babbette Hines, *Photobooth* [text + 4 photographs]
- N. Scott Momaday, *The Photograph* [essay]
- \*Michael Bragg, *From Forgotten collection* [2 photographs]
- \*Mercedes, *No One Ever Poses with Their Toaster* [advertisement]
- Ethan Canin, *Viewfinder [fiction] with Vivian, Fort Barnwell* [photograph]
- Eastman Kodak Company, *Keep the Story with a Kodak* [advertisement]

### 4. Projecting Gender

- \*PORTFOLIO: Robert Mapplethorpe [2 photographs]
- PAIR: César A. Martinez, *Bato Con Khakis, 1982* [painting] and Jacinto Jesús Cardona, *Bato Con Khakis* [poem]
- Jamaica Kincaid, *Girl* [poem]
- Judith Ortiz Cofer, *The Story of My Body* [essay]
- INTERVIEW: Cofer
- \*Marjane Satrapi, *The Veil* [comic]
- CONTEXT: Satrapi
- RETROSPECT: *Building the Male Body* [magazine cover & 3 advertisements]
- \*Jane Slaughter, *A Beaut of a Shiner* [essay]
- \*PORTFOLIO: Nancy Burson, [6 photographs]
- \*TALKING PICTURES
- Susan Bordo, *Never Just Pictures* [essay with 2 photographs]
- Rockport, *I'm Comfortable Being a Man* [advertisement]
- \*VISUALIZING COMPOSTION: Purpose

RE:SEARCHING THE WEB

- \*Extreme Makeover, *Tess* [5 TV stills]
- \*Chris Ballard, *How to Write a Catchy Beer Ad* [essay]
- LOOKING CLOSER: Gender Training
- \*Art Spiegleman, *Nature vs. Nurture* [comic]
- \*Marianne Ghantous, *Kids Couture* [kids drawing]
- Lauren Greenfield, *Ashleigh, 13* [photograph]
- Katha Pollit, *Why Boys Don't Play with Dolls* [essay]
- \*Brian Finke, *Cheerleaders #12* [photograph]; *Football #11* [photograph]
- \*Army, *There's Something About a Soldier* [advertisement]

5. Examining Difference

PORTFOLIO: Nikki S. Lee [8 photos]

\*INTERVIEW: Lee

PAIR: \*David Mura, *Fresh from the Island Angel* [poem] and \***Pacita Abad, *How Mali***

***Lost Her Accent, 1991* [painting]**

\*Annie Dillard, *How to Live* [essay]

Mario Testino, *Doubles, Lima, and Shalom and Linda, Paris* [2 photos]

\*Gish Jen, *Coming Into the Country* [essay]

RE:SEARCHING THE WEB

RETROSPECT: Reel Native Americans

TALKING PICTURES

Donnell Alexander, *Cool Like Me* [essay]

\*Stanley Crouch, *Goose-Loose Blues for the Melting Pot* [essay]

\*PORTFOLIO: "The American Effect"

\*Robert Shireman, *10 Questions College Officials Should Ask About Diversity* [essay]

VISUALIZING COMPOSITION: Audience

\*Roger Shimomura, *24 People for Whom I Have Been Mistaken, 1999.*

\*Nicholas D. Kristof, *Believe It, or Not* [essay]

CONTEXT: Kristof

LOOKING CLOSER: Reflecting Class

\*Paul Fussell, *A Touchy Subject* [essay]

\*Margaret Bourke White, *The Louisville Flood, 1937* [photo]

\*Jim Goldberg, *USA. San Francisco. 1979; USA. San Francisco. 1982; and USA. San Francisco, 1982*

\*The Onion, *National Museum of the Middle Class Opens in Schaumburg, IL* [essay + photos]

\*Bruce Gilden, *1984. Fifth Avenue* [photo]

\*Tina Barney, *The Reunion* [photo]

\*Baby Phat, [advertisement]

\**Nation* cover, *January, 2005*

6. Reading Icons

\*PORTFOLIO: *Bathroom Signs* [15 signs]

PAIR: Grant Wood, *American Gothic* [painting] and Guy Davenport, from *The Geography of the Imagination* [essay]

CONTEXT: Wood, *American Gothic* [photograph]

Mercedes-Benz, *What Makes a Symbol Endure?* [advertisement]

\*Kari Lynn Dean, *She Can't Smile Without You* [essay + 5 details of Leonardo da Vinci's *Mona Lisa*]

\*RETROSPECT: The Madonna [8 paintings]

\*Sally Stein, *Passing Likeness: Dorothea Lange's 'Migrant Mother' and the Paradox of Iconicity* [essay + 10 photographs]  
 VISUALIZING COMPOSITION: Metaphor  
 PORTFOLIO: Tibor Kalman [four images]  
 \*Chip Kidd, *Super* [essay]  
 \*Interview: Kidd  
 \*Richard B. Woodward, *Wonder* [essay]  
 \*RE:SEARCHING THE WEB  
 Neal Gabler, *Inside Every Superhero Lurks a Nerd* [essay]  
 \*TALKING PICTURES  
 Paul Rand, *Logos, Flags, and Estucheons* [essay]  
 Tom Perrotta, *The Cosmic Significance of Britney Spears* [essay]  
 \*Coca-Cola, *Nu. Classic. Soul* [ad]  
 LOOKING CLOSER: The Stars and Stripes  
 \*Ann Fadiman, *A Piece of Cotton* [essay]  
 Jesse Gordon, *What is America?* [op-art]  
 Justice William J. Brennan Jr., *Majority Opinion of the US Supreme Court in Texas v. Johnson* [legal opinion]  
 Chief Justice William H. Rehnquist, *Dissenting Opinion in Texas v. Johnson* [legal opinion]  
 Matt Groening, *Pledging the Flag* [cartoon]  
 Several Artists, *Section of Sunnyside, Queens* [mural]  
 \*Adbusters, *Corporate American Flag* [illustration]  
 \*Oshkosh, *Land That I Love* [ad]

## 7. Challenging Images

PORTFOLIO: \*Amnesty International [3 ads]; \*Sierra Club & Amnesty [ad]; \*Rock the Vote [ad]  
 PAIR: Frank Fournier, *Omayra Sanchez, Colombia, 1985* [photograph] and Isabelle Allende, *Omayra Sanchez* [essay]  
 INTERVIEW: Fournier  
 Nick Hornby, *Richard Billingham* [essay with photos]  
 \*PORTFOLIO: WritersCorps [5 poems with images]  
 \*Susan Sontag, from *Regarding the Pain of Others* [essay]  
 \*RETROSPECT: *Picturing American War* [5 photos]  
 James Rosenquist, *Professional Courtesy* [painting]  
 Office of National Drug Control Policy, *Parents, the Anti-Drug (Tommy)* [advertisement]  
 CONTEXT: Partnership for a Drug-Free America, *This is your brain. This is your brain on drugs, 1987* [advertisement]  
 \*TALKING PICTURES  
 Michael Kimmelman, *150th Anniversary: 1851-2001. The Assignment Is to Get the Story, but the Image Can Rise to Art* [essay]  
 VISUALIZING COMPOSITION: Point of View  
 \*Edward Tufte, *Power Point is Evil* [essay + photo + 2 slides]  
 \*RE:SEARCHING THE WEB  
 LOOKING CLOSER: The Ethics of Representation  
 \*HP, *This photograph is not true* [ad]  
 Mitchell Stephens, *Expanding the Language of Photographs* [essay]  
 George Hunt, *Doctoring Reality to Document What's True* [photograph]  
 John Long, *Ethics in the Age of Digital Photography* [essay]  
 Lance Cheung, *Untitled* and Charles Maxwell, *Hoax Photo* [photographs]

\*Brian Walski, *March 31, 2003* [3 photos]

\*Carla Marinucci, *Doctored Kerry photo brings anger, threat of suit* [essay + photos]

\*Rankin [2 photographs]

\*Kelly K. Spors, *Where All School Photos Are Above Average* [essay]

Appendix A: On the Theory and Practice of Seeing

*John Berger, Ways of Seeing* [essay with images]

*Scott McCloud, Show and Tell* [comic]

Appendix B: On Reading Visual and Verbal Texts

Glossary

Rhetorical Table of Contents

Index of Verbal and Visual Texts