

15. Both Solnit and Turkle describe ways in which technology can transform human behavior and habits of mind. Compare the processes of transformation that they describe in order to arrive at your own theory about the gains and drawbacks of a new technology you have experienced.

### NANCY SOMMERS

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To learn more about Sommers's study of Harvard undergraduate writing, go to <http://www.fas.harvard.edu/~expos/>.

### WHAT DO YOU KNOW? WHAT DO YOU EXPECT TO DISCOVER?

Before reading the essay, take a moment to consider the following questions.

1. What topics does Sommers's biography suggest she is interested in? What do you know about those topics? Knowledge can come from personal experience, stories you've heard, other classes you've taken, or other reading you've done.
2. Before reading Sommers's essay, do a Google search for Tillie Olson and her story "I Stand Here Writing." After reading about Olson and her story, what might you expect to find in Sommers's essay, given the similarity of the titles?
3. In her essay, Sommers discusses her family as well as her teaching, blending the personal with the academic. In what ways do your family life and your academic life blend? Do you prefer to keep them separate? Why or why not?

or

### I Stand Here Writing

I stand in my kitchen, wiping the cardamom, coriander, and cayenne off my fingers. My head is abuzz with words, with bits and pieces of conversation. I hear a phrase I have read recently, something about "a

radical loss of certainty." But, I wonder, how did the sentence begin? I search the air for the rest of the sentence, can't find it, shake some more cardamom, and a bit of coriander. Then, by some play of mind, I am back home again in Indiana with my family, sitting around the kitchen table. Two people are talking, and there are three opinions; three people are talking, and there are six opinions. Opinions grow exponentially. I fight my way back to that sentence. Writing, that's how it begins: "Writing is a radical loss of certainty." (Or is it uncertainty?) It isn't so great for the chicken when all these voices start showing up, with all these sentences hanging in mid-air, but the voices keep me company. I am a writer, not a cook, and the truth is I don't care much about the chicken. Stories beget stories. Writing emerges from writing.

The truth. Has truth anything to do with the facts? All I know is that no matter how many facts I might clutter my life with, I am as bound to the primordial drama of my family as the earth is to the sun. This year my father, the son of a severe Prussian matriarch, watched me indulge my daughters, and announced to me that he wished I had been his mother. This year, my thirty-ninth, my last year to be thirty-something, my mother—who has a touch of magic, who can walk into the middle of a field of millions of clovers and find the *one* with four leaves—has begun to think I need help. She sends me cards monthly with four-leaf clovers taped inside. Two words neatly printed in capital letters—GOOD LUCK!! I look at these clovers and hear Reynolds Price's words: "Nobody under forty can believe how nearly everything's inherited." I wonder what my mother knows, what she is trying to tell me about the facts of my life.

When I was in high school studying French, laboring to conjugate verbs, the numerous four-leaf clovers my mother had carefully pressed inside her French dictionary made me imagine her in a field of clovers lyrically conjugating verbs of love. This is the only romantic image I have of my mother, a shy and conservative woman whose own mother died when she was five, whose grandparents were killed by the Nazis, who fled Germany at age thirteen with her father and sister. Despite the sheer facts of her life, despite the accumulation of grim knowable data, the truth is my mother is an optimistic person. She has the curious capacity always to be looking for luck, putting her faith in four-leaf clovers, ladybugs, pennies, and other amulets of fortune. She has a vision different from mine, one the facts alone can't explain. I, her daughter, was left, for a long time, seeing only the ironies; they were my defense against the facts of my life.

In this world of my inheritance in which daughters can become their fathers' mothers and mothers know their daughters are entering into a world where only sheer good luck will guide them, I hear from my own daughters that I am not in tune with their worlds, that I am just like a 50s mom, that they are 90s children, and I should stop acting so primitive. My children laugh uproariously at my autograph

book, a 1959 artifact they unearthed in the basement of my parents' home. "Never kiss by the garden gate. Love is blind, but the neighbors ain't," wrote one friend. And my best friend, who introduced herself to me on the first day of first grade, looking me straight in the eye—and whispering through her crooked little teeth "the Jews killed Jesus"—wrote in this autograph book: "Mary had a little lamb. Her father shot it dead. Now she carries it to school between two slices of bread."

My ten-year-old daughter, Rachel, writes notes to me in hieroglyphics and tapes signs on the refrigerator in Urdu. "Salaam Namma Man Rachaal Ast" reads one sign. Simply translated it means "Hello, my name is Rachel." Alex, my seven-year-old daughter, writes me lists, new lists each month, visibly reminding me of the many things I need to buy or do for her. This month's list includes a little refrigerator filled with Coke and candy; ears pierced; a new toilet; neon nail polish and *real* adult make-up.

How do I look at these facts? How do I embrace these experiences, these texts of my life, and translate them into ideas? How do I make sense of them and the conversations they engender in my head? I look at Alex's list and wonder what kind of feminist daughter I am raising whose deepest desires include neon nail polish and *real* adult make-up. Looking at her lists a different way, I wonder if this second child of mine is asking me for something larger, something more permanent and real than adult make-up. Maybe I got that sentence wrong. Maybe it is that "Love (as well as writing) involves a radical loss of certainty."

Love is blind, but the neighbors ain't. Mary's father shot her little lamb dead, and now she carries it to school between two slices of bread. I hear these rhymes today, and they don't say to me what they say to my daughters. They don't seem so innocent. I hear them and think about the ways in which my neighbors in Indiana could only see my family as Jews from Germany, exotic strangers who ate tongue, outsiders who didn't celebrate Christmas. I wonder if my daughter Rachel needs to tell me her name in Urdu because she thinks we don't share a common language. These sources change meaning when I ask the questions in a different way. They introduce new ironies, new questions.

I want to understand these living, breathing, primary sources all around me. I want to be, in Henry James's words, "a person upon whom nothing is lost." These sources speak to me of love and loss, of memory and desire, of the ways in which we come to understand something through difference and opposition. Two years ago I heard the word *segue* from one of my students. At first the word seemed peculiar. Segue sounded like something you did only on the Los Angeles freeway. Now I hear that word everywhere, and I have begun using it. I want to know how to segue from one idea to the next, from one thought to the fragment lying beside it. But the connections don't always come with four-leaf clovers and the words GOOD LUCK neatly printed beside them.

My academic need to find connections sends me to the library. There are eleven million books in my University's libraries. Certainly these sanctioned voices, these authorities, these published sources can help me find the connections. Someone, probably some three thousand someones, has studied what it is like to be the child of survivors. Someone has written a manual on how the granddaughter of a severe Prussian matriarch and the daughter of a collector of amulets ought to raise feminist daughters. I want to walk into the fields of writings into those eleven million books, and find the one book that will explain it all. But I've learned to expect less from such sources. They seldom have the answers. And the answers they do have reveal themselves to me at the most unexpected times. I have been led astray more than once while searching books for the truth.

Once I learned a lesson about borrowing someone else's words and losing my own.

I was fourteen, light years away from thirty-something. High school debate teams across the nation were arguing the pros and cons of the United States Military Aid Policy. It all came back to me as I listened to the news of the Persian Gulf War, as I listened to Stormin' Norman giving his morning briefings, an eerie resonance, all our arguments, the millions of combative words—sorties—fired back and forth. In my first practice debate, not having had enough time to assemble my own sources, I borrowed quote cards from my teammates. I attempted to bolster my position that the U.S. should limit its military aid by reading a quote in my best debate style: "W. W. Rostow says: 'We should not give military aid to India because it will exacerbate endemic rivalries.'"

Under cross-examination, my nemesis, Bobby Rosenfeld, the neighbor kid, who always knew the right answers, began firing a series of questions at me without stopping to let me answer:

"Nancy, can you tell me who W. W. Rostow is? And can you tell me why he might say this? Nancy, can you tell me what 'exacerbate' means? Can you tell me what 'endemic rivalries' are? And exactly what does it mean to exacerbate endemic rivalries?"

I didn't know. I simply did not know who W. W. Rostow was, why he might have said that, what "exacerbate" meant, or what an "endemic rivalry" was. Millions of four-leaf clovers couldn't have helped me. I might as well have been speaking Urdu. I didn't know who my source was, the context of the source, nor the literal meaning of the words I had read. Borrowing words from authorities had left me without any words of my own.

My debate partner and I went on that year to win the Indiana state championship and to place third in the nationals. Bobby Rosenfeld never cross-examined me again, but for twenty years he has appeared in my dreams. I am not certain why I would dream so frequently about

this scrawny kid whom I despised. I think, though, that he became for me what the Sea Dyak tribe of Borneo calls a *ngarong*, a dream guide, someone guiding me to understanding. In this case, Bobby guided me to understand the endemic rivalries within my self. The last time Bobby appeared in a dream he had become a woman.

I learned a more valuable lesson about sources as a college senior. I was the kind of student who loved words, words out of context, words that swirled around inside my mouth, words like *exacerbate*, *undulating*, *lugubrious*, and *zeugna*. "She stained her honour or her new brocade," wrote Alexander Pope. I would try to write zeugmas whenever I could, exacerbating my already lugubrious prose. Within the English department, I was known more for my long hair, untamed and untranslatable, and for my long distance bicycle rides than for my scholarship.

For my senior thesis, I picked Emerson's essay "Eloquence." Harrison Hayford, my advisor, suggested that I might just get off my bicycle, get lost in the library, and read all of Emerson's essays, journals, letters. I had picked one of Emerson's least distinguished essays, an essay that the critics mentioned only in passing, and if I were not entirely on my own, I had at least carved out new territory for myself.

I spent weeks in the library reading Emerson's journals, reading newspaper accounts from Rockford and Peoria, Illinois, where he had first delivered "Eloquence" as a speech. Emerson stood at the podium, the wind blowing his papers hither and yon, calmly picking them up, and proceeding to read page 8 followed by page 3, followed by page 6, followed by page 2. No one seemed to know the difference. Emerson's Midwestern audience was overwhelmed by this strange man from Concord, Massachusetts, this eloquent stranger whose unit of expression was the sentence.

As I sat in the library, wearing my QUESTION AUTHORITY T-shirt, I could admire this man who delivered his Divinity School Address in 1838, speaking words so repugnant to the genteel people of Cambridge that it was almost thirty years before Harvard felt safe having him around again. I could understand the Midwestern audience's awe and adulation as they listened but didn't quite comprehend Emerson's stunning oratory. I had joined the debate team not to argue the U.S. Military Aid Policy, but to learn how to be an orator who could stun audiences, to learn a personal eloquence I could never learn at home. Perhaps only children of immigrant parents can understand the embarrassing moments of inarticulateness, the missed connections that come from learning to speak a language from parents who claim a different mother tongue.

As an undergraduate, I wanted to free myself from that mother tongue. Four-leaf clovers and amulets of oppression weighed heavy on my mind, and I could see no connection whatsoever between those

facts of my life and the untranslatable side of myself that set me in opposition to authority. And then along came Emerson. Like his Midwest audience, I didn't care about having him whole. I liked the promise and the rhapsodic freedom I found in his sentences, in his invitation to seize life as our dictionary, to believe that "Life was not something to be learned but to be lived." I loved his insistence that "the only thing of value is the active soul." I read that "Books are for the scholar's idle time," and I knew that he had given me permission to explore the world. Going into Emerson was like walking into a revelation; it was the first time I had gone into the texts not looking for a specific answer, and it was the first time the texts gave me the answers I needed. Never mind that I got only part of what Emerson was telling me. I got inspiration, I got insight, and I began to care deeply about my work.

Today I reread the man who set me off on a new road, and I find a different kind of wisdom. Today I reread "The American Scholar," and I don't underline the sentence "Books are for the scholar's idle time." I continue to the next paragraph, underlining the sentence "One must be an inventor to read well." The second sentence doesn't contradict the one I read twenty years ago, but it means more today. I bring more to it, and I know that I can walk into text after text, source after source, and they will give me insight, but not answers. I have learned too that my sources can surprise me. Like my mother, I find myself sometimes surrounded by a field of four-leaf clovers, there for the picking, waiting to see what I can make of them. But I must be an inventor if I am to read those sources well, if I am to imagine the connections.

As I stand in my kitchen, the voices that come to me come by way of a lifetime of reading, they come on the waves of life, and they seem to be helping me translate the untranslatable. They come, not at my bidding, but when I least expect them, when I am receptive enough to listen to their voices. They come when I am open.

If I could teach my students one lesson about writing it would be to see themselves as sources, as places from which ideas originate, to see themselves as Emerson's transparent eyeball, all that they have read and experienced—the dictionaries of their lives—circulating through them. I want them to learn how sources thicken, complicate, enlarge writing, but I want them to know too how it is always the writer's voice, vision, and argument that create the new source. I want my students to see that nothing reveals itself straight out, especially the sources all around them. But I know enough by now that this Emersonian ideal can't be passed on in one lesson or even a semester of lessons.

Many of the students who come to my classes have been trained to collect facts; they act as if their primary job is to accumulate enough authorities so that there is no doubt about the "truth" of their thesis. They most often disappear behind the weight and permanence

of their borrowed words, moving their pens, mouthing the words of others, allowing sources to speak through them unquestioned, unexamined.

At the outset, many of my students think that personal writing is writing about the death of their grandmother. Academic writing is reporting what Elisabeth Kübler-Ross has written about death and dying. Being personal, I want to show my students, does not mean being autobiographical. Being academic does not mean being remote, distant, imponderable. Being personal means bringing their judgments and interpretation to bear on what they read and write, learning that they never leave themselves behind even when they write academic essays.

Last year, David Gray came into my essay class disappointed about everything. He didn't like the time of the class, didn't like the reading list, didn't seem to like me. Nothing pleased him. "If this is a class on the essay," he asked the first day, "why aren't we reading real essayists like Addison, Steele, and Lamb?" On the second day, after being asked to read Annie Dillard's "Living Like Weasels," David complained that a weasel wasn't a fit subject for an essay. "Writers need big subjects. Look at Melville. He needed a whale for *Moby-Dick*. A weasel—that's nothing but a rodent." And so it continued for a few weeks.

I kept my equanimity in class, but at home I'd tell my family about this kid who kept testing me, seizing me like Dillard's weasel, and not letting go. I secretly wanted him out of my class. But then again, I sensed in him a kindred spirit, someone else who needed to question authority.

I wanted my students to write exploratory essays about education, so I asked them to think of a time when they had learned something, and then a time when they had tried to learn something but couldn't. I wanted them to see what ideas and connections they could find between these two very different experiences and other essays they were reading for the class. I wanted the various sources to work as catalysts. I wanted my students to find a way to talk back to those other writers. The assigned texts were an odd assortment with few apparent connections. I hoped my students would find the common ground, but also the moments of tension, the contradictions, and the ambiguities in those sources.

David used the assigned texts as a catalyst for his thinking, but as was his way, he went beyond the texts I offered and chose his own. He begins his essay, "Dulcis Est Sapientia," with an account of his high school Latin class, suggesting that he once knew declensions, that he had a knack for conjugations, but has forgotten them. He tells us that if his teacher were to appear suddenly today and demand the perfect subjunctive of *venire*, he would stutter hopelessly.

About that Latin class, David asks, "What is going on here? Did I once know Latin and forget it through disuse? Perhaps I never learned Latin at all. What I learned was a bunch of words which, with the aid of various ending sounds, indicated that Gaius was either a good man delivering messages to the lieutenant or a general who struck camp at the seventh hour. I may have known it once, but I never learned it." The class never gave David the gift of language. There was something awry in the method.

What is learning? That's what David explores in his essay as he moves from his Latin lesson to thinking about surrealist paintings, to thinking about barriers we create, to Plato, to an airplane ride in which he observed a mother teaching her child concepts of color and number, all the time taking his readers along with him on his journey, questioning sources, reflecting, expanding, and enriching his growing sense that learning should stress ideas rather than merely accumulating facts and information.

David draws his essay to a close with an analysis of a joke: A man goes to a cocktail party and gets soused. He approaches his host and asks, "Pardon me, but do lemons whistle?"

The host looks at him oddly and answers, "No, lemons don't whistle."

"Oh dear," says the guest, "then I'm afraid I just squeezed your canary into my gin and tonic."

David reflects about the significance of this joke: "One need not be an ornithologist to get the joke, but one must know that canaries are yellow and that they whistle. . . . What constitutes the joke is a connection made between two things. . . . which have absolutely nothing in common except for their yellowness. It would never occur to us to make a comparison between the two, let alone to confuse one with the other. But this is the value of the joke, to force into our consciousness the ideas which we held but never actively considered. . . . This knocking down of barriers between ideas is parallel to the process that occurs in all learning. The barriers that we set . . . suddenly crumble; the boundaries . . . are extended to include other modes of thought." Learning, like joking, David argues, gives us pleasure by satisfying our innate capacity to recognize coherence, to discern patterns and connections.

David's essay, like any essay, does not intend to offer the last word on its subject. The civilizing influence of an essay is that it keeps the conversation going, chronicling an intellectual journey, reflecting conversations with sources. I am confident that when David writes for his philosophy course he won't tell a joke anywhere in his essay. But if the joke—if any of his sources—serves him as a catalyst for his thinking, if he makes connections among the sources that circulate within him, between Plato and surrealism, between Latin lessons and mother-child lessons—the dictionaries of *his* life—then he has learned something valuable about writing.

I say to myself that I don't believe in luck. And yet. Not too long ago Rachel came home speaking with some anxiety about an achievement test that she had to take at school. Wanting to comfort her, I urged her to take my rabbit's foot to school the next day. Always alert to life's ironies, Rachel said, "Sure, Mom, a rabbit's foot will really help me find the answers. And even if it did, how would I know the answer the next time when I didn't have that furry little claw?" The next day, proud of her ease at taking the test, she remained perplexed by the one question that seized her and wouldn't let go. She tried it on me: "Here's the question," she said. "Can you figure out which of these sentences cannot be true?"

(a) We warmed our hands by the fire.

(b) The rain poured in and around the window.

(c) The wind beckoned us to open the door.

Only in the mind of someone who writes achievement tests, and wants to close the door on the imagination, could the one false sentence be "The wind beckoned us to open the door." Probably to this kind of mind, Emerson's sentence "Life is our dictionary" is also not a true sentence.

But life is our dictionary, and that's how we know that the wind can beckon us to open the door. Like Emerson, we let the wind blow our pages hither and yon, forcing us to start in the middle, moving from page 8 to page 2, forward to page 7, moving back and forth in time, losing our certainty.

Like Emerson, I love basic units, the words themselves, words like cardamom, coriander, words that play around in my head, swirl around in my mouth. The challenge, of course, is not to be a ventriloquist—not to be a mouther of words—but to be open to other voices, untranslatable as they might be. Being open to the unexpected, we can embrace complexities: canaries and lemons, amulets and autograph books, fathers who want their daughters to be their mothers, and daughters who write notes in Urdu—all those odd, unusual conjunctions can come together and speak through us.

The other day, I called my mother and told her about this essay, told her that I had been thinking about the gold bracelet she took with her as one of her few possessions from Germany—a thin gold chain with three amulets: a mushroom, a lady bug, and, of course, a four-leaf clover. Two other charms fell off years ago—she lost one, I the other. I used to worry over the missing links, thinking only of the loss, of what we could never retrieve. When I look at the bracelet now, I think about the Prussian matriarch, my grandmother, and my whole primordial family drama. I think too of Emerson and the pages that blew in the wind and the gaps that seemed not to matter. The bracelet is but one of many sources that intrigues me. Considering them in whatever order they appear, with whatever gaps, I want to see where they will lead me, what they tell me.

With writing and with teaching, as well as with love, we don't know how the sentence will begin and, rarely ever, how it will end. Having the courage to live with uncertainty, ambiguity, even doubt, we can walk into all of those fields of writing, knowing that we will find volumes bidding us enter. We need only be inventors, as we only give freely and abundantly to the texts, imagining even as we write that we too will be a source from which other readers can draw sustenance.

1993

### READING, REREADING, AND ANALYSIS

1. Find one or two examples in Sommers's essay that help you to explain or to challenge the idea that "writing is a radical loss of certainty" (pp. 453-454). Write a paragraph summarizing the examples and using them to explain this phrase.
2. Choose one of the personal examples that Sommers uses, such as her experience on the high school's debate team or her wearing of a "QUESTION AUTHORITY" T-shirt in college. Write a short paragraph summarizing the example and relating it to the larger purpose of the essay.
3. Choose one or two of the examples in which Sommers discusses her student David Gray (the high school Latin story or the canary and lemons joke, for instance). What does Sommers learn from these examples? How does her reaction to Gray change over the course of the essay?
4. On page 455, Sommers writes: "I want to understand these living, breathing, primary sources all around me. I want to be, in Henry James's words, 'a person upon whom nothing is lost.'" What kind of person does Sommers want to be, given her use of the quotation from Henry James? Who was Henry James?
5. What are Sommers's attitudes toward Ralph Waldo Emerson? Why is he important to her? Who was Emerson?
6. What does Sommers mean to you when she writes,

If I could teach my students one lesson about writing it would be to see themselves as sources, as places from which ideas originate, to see themselves as Emerson's transparent eyeball, all that they have read and experienced—the dictionaries of their lives—circulating through them. I want them to learn how sources thicken, complicate, enlarge writing, but I want them to know too how it is always the writer's voice, vision, and argument that create the new source?

### RESPONDING THROUGH WRITING: BUILDING AN INTERPRETATION

7. Write a paragraph analyzing one of the examples Sommers uses involving her own children (for instance, her reactions to her younger daughter's request for pierced ears, "neon nail polish and real adult make-up" (p. 455). How does this example compare with the ones involving Sommers's students or her own past? How does this example relate to Sommers's larger purpose in the essay?
8. Write at least two paragraphs that analyze Sommers's attitude toward the following quotations from Ralph Waldo Emerson: "Books are for the scholar's idle time" and "One must be an inventor to read well."
9. Sommers writes:  
If I could teach my students one lesson about writing it would be to see themselves as sources, as places from which ideas originate, to see themselves as Emerson's transparent eyeball, all that they have read and experienced—the dictionaries of their lives—circulating through them. I want them to learn how sources thicken, complicate, enlarge writing, but I want them to know too how it is always the writer's voice, vision, and argument that create the new source (p. 458).  
Write a letter to Sommers in response.
10. Sommers begins her essay by saying that she stands in her kitchen, wiping spices from her fingers. She goes on to weave comments about writing with comments about her family. Write a short essay that examines why you think Sommers begins her essay on such a personal note. What is the effect on you, the reader? How is her approach different from the approaches in other essays you have read in *Making Sense*?

### GOING FURTHER: LEARNING FROM OTHER SOURCES

11. Using a reference database that includes a range of scholarly sources (such as Academic Search Elite or a similar database recommended by your reference librarian), try the combined search terms "writing and invention" and related keywords from Sommers's essay. Scan the resulting articles to find one or two that relate Sommers's ideas in an interesting or revealing way. Print the articles or their abstracts and bring the results to class.
12. Use a popular search engine such as Google or HotBot to find information about Annie Dillard—a writer included in *Making*