

For Discussion and Writing

1. Consider the title of this piece. Why does Wilson say the car has enemies?
2. Wilson cites many examples of why it would be impractical to abolish the automobile. Can you think of some counterexamples?
3. In "Where I Lived, and What I Lived For" (p. 416), Henry David Thoreau writes, "Men think that it is essential that the *Nation* have commerce, and export ice, and talk through a telegraph, and ride thirty miles an hour" (par. 2), an opinion he criticizes. Write a dialogue between Thoreau and Wilson on the subject of the car.
4. Write a plea for survival in the voice of a car: why should we keep you around? Alternatively, write a plea for the death of the automobile in the voice of the planet. What would you say to convince humankind to abolish the auto?

MARIE WINN

Television: The Plug-In Drug

Marie Winn was born in 1936 in Prague, in what is now the Czech Republic, and raised in New York City. She is an author and a translator of Czech writers such as Vaclav Havel, playwright and president of the Czech Republic (1993–2003). The Plug-In Drug: Television, Children, and the Family (1977, revised 2002) was the first in a series of books by Winn about family in modern society; this excerpt is taken from that book. As you read, follow her sophisticated argument closely.

Not much more than fifty years after the introduction of television into American society, the medium has become so deeply ingrained in daily life that in many states the TV set has attained the rank of a legal necessity, safe from repossession in case of debt along with clothes and cooking utensils. Only in the early years after television's introduction did writers and commentators have sufficient perspective to separate the activity of watching television from the actual content it offers the viewer. In those days writers frequently discussed the effects of television on family life. However, a curious myopia afflicted those first observers: almost without exception they regarded television as a favorable, beneficial, indeed, wondrous influence upon the family.

"Television is going to be a real asset in every home where there are children," predicted a writer in 1949.

"Television will take over your way of living and change your children's habits, but this change can be a wonderful improvement," claimed another commentator.

"No survey's needed, of course, to establish that television has brought the family together in one room," wrote *The New York Times's* television critic in 1949.

The early articles about television were almost invariably accompanied by a photograph or illustration showing a family

cozily sitting together before the television set, Sis on Mom's lap, Buddy perched on the arm of Dad's chair, Dad with his arm around Mom's shoulder. Who could have guessed that twenty or so years later Mom would be watching a drama in the kitchen, the kids would be looking at cartoons in their room, while Dad would be taking in the ball game in the living room?

Of course television sets were enormously expensive when they first came on the market. The idea that by the year 2000 more than three quarters of all American families would own two or more sets would have seemed preposterous. The splintering of the multiple-set family was something the early writers did not foresee. Nor did anyone imagine the number of hours children would eventually devote to television, the changes television would effect upon child-rearing methods, the increasing domination of family schedules by children's viewing requirements—in short, the power of television to dominate family life.

As children's consumption of the new medium increased together with parental concern about the possible effects of so much television viewing, a steady refrain helped soothe and reassure anxious parents. "Television always enters a pattern of influences that already exist: the home, the peer group, the school, the church and culture generally," wrote the authors of an early and influential study of television's effects on children. In other words, if the child's home life is all right, parents need not worry about the effects of too much television watching.

But television did not merely influence the child; it deeply influenced that "pattern of influences" everyone hoped would ameliorate the new medium's effects. Home and family life have changed in important ways since the advent of television. The peer group has become television-oriented, and much of the time children spend together is occupied by television viewing. Culture generally has been transformed by television. Participation in church and community activities has diminished, with television a primary cause of this change. Therefore it is improper to assign to television the subsidiary role its many apologists insist it plays. Television is not merely one of a number of important influences upon today's child. Through the changes it has made in family life, television emerges as *the* important influence in children's lives today.

THE QUALITY OF LIFE

Television's contribution to family life has been an equivocal one. For while it has, indeed, kept the members of the family from dispersing, it has not served to bring them together. By its domination of the time families spend together, it destroys the special quality that distinguishes one family from another, a quality that depends to a great extent on what a family does, what special rituals, games, recurrent jokes, familiar songs, and shared activities it accumulates.

Yet parents have accepted a television-dominated family life so completely that they cannot see how the medium is involved in whatever problems they might be having. A first-grade teacher reports:

I have one child in the group who's an only child. I wanted to find out more about her family life because this little girl was quite isolated from the group, didn't make friends, so I talked to her mother. Well, they don't have time to do anything in the evening, the mother said. The parents come home after picking up the child at the baby-sitter's. Then the mother fixes dinner while the child watches TV. Then they have dinner and the child goes to bed. I said to this mother, "Well, couldn't she help you fix dinner? That would be a nice time for the two of you to talk," and the mother said, "Oh, but I'd hate to have her miss *Zoom*. Its such a good program!"

Several decades ago a writer and mother of two boys aged three and seven described her family's television schedule in a newspaper article. Though some of the programs her kids watched then have changed, the situation she describes remains the same for great numbers of families today:

We were in the midst of a full-scale War. Every day was a new battle and every program was a major skirmish. We agreed it was a bad scene all around and were ready to enter diplomatic negotiations. . . . In principle we have agreed on 2½ hours of TV a day, *Sesame Street*, *Electric Company* (with dinner gobbled up in between) and two half-hour shows between 7 and 8:30 which enables the grown-ups to eat in peace and prevents the two boys from destroying one another. Their pre-bedtime choice is dreadful, because, as Josh recently admitted, "There's nothing much on I really like." So . . . it's *What's My Line* or *To Tell the Truth*. . . . Clearly there is a need for first-rate children's shows at this time. . . .

Consider the "family life" described here: Presumably the father comes home from work during the *Sesame Street-Electric Company* stint. The children are either watching television, gobbling their dinner, or both. While the parents eat their dinner in peaceful privacy, the children watch another hour of television. Then there is only a half-hour left before bedtime, just enough time for baths, getting pajamas on, brushing teeth, and so on. The children's evening is regimented with an almost military precision. They watch their favorite programs, and when there is "nothing much on I really like," they watch whatever else is on — because *watching* is the important thing. Their mother does not see anything amiss with watching programs just for the sake of watching; she only wishes there were some first-rate children's shows on at those times.

Without conjuring up fantasies of bygone eras with family games and long, leisurely meals, the question arises: Isn't there a better family life available than this dismal, mechanized arrangement of children watching television for however long is allowed them, evening after evening?

Of course, families today still do things together at times: go camping in the summer, go to the zoo on a nice Sunday, take various trips and expeditions. But their ordinary daily life together is diminished — those hours of sitting around at the dinner table, the spontaneous taking up of an activity, the little games invented by children on the spur of the moment when there is nothing else to do, the scribbling, the chatting, and even the quarreling, all the things that form the fabric of a family, that define a childhood. Instead, the children have their regular schedule of television programs and bedtime, and the parents have their peaceful dinner together.

The author of the quoted newspaper article notes that "keeping a family sane means mediating between the needs of both children and adults." But surely the needs of the adults in that family were being better met than the needs of the children. The kids were effectively shunted away and rendered untroublesome, while their parents enjoyed a life as undemanding as that of any childless couple. In reality, it is those very demands that young children make upon a family that lead to growth, and it is the way parents respond to those demands that builds the relationships upon which the future of the family depends. If the family does

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not accumulate its backlog of shared experiences, shared everyday experiences that occur and recur and change and develop, then it is not likely to survive as anything other than a caretaking institution.

FAMILY RITUALS

Ritual is defined by sociologists as "that part of family life that the family likes about itself, is proud of and wants formally to continue." Another text notes that "the development of a ritual by a family is an index of the common interest of its members in the family as a group."

What has happened to family rituals, those regular, dependable, recurrent happenings that give members of a family a feeling of belonging to a home rather than living in it merely for the sake of convenience, those experiences that act as the adhesive of family unity far more than any material advantages?

Mealtime rituals, going-to-bed rituals, illness rituals, holiday rituals — how many of these have survived the inroads of the television set?

A young woman who grew up near Chicago reminisces about her childhood and gives an idea of the effects of television upon family rituals:

As a child I had millions of relatives around — my parents both come from relatively large families. My father had nine brothers and sisters. And so every holiday there was this great swoop-down of aunts, uncles, and millions of cousins. I just remember how wonderful it used to be. The cousins would come and everyone would play and ultimately, after dinner, all the women would be in the front of the house, drinking coffee and talking, all the men would be in the back of the house, drinking and smoking, and all the kids would be all over the place, playing hide and seek. Christmas time was particularly nice because everyone always brought all their toys and games. Our house had a couple of rooms with go-through closets, so there were always kids running in a great circle route. I remember it was just wonderful.

And then all of a sudden one year I remember becoming suddenly aware of how different everything had become. The kids were no longer playing Monopoly or Clue or the other games we used to play together. It was because we had a television set which had been turned on for a football game. All of that socializing that had gone on previously had ended.

Now everyone was sitting in front of the television set, on a holiday, at a family party! I remember being stunned by how awful that was. Somehow the television had become more attractive.

As families have come to spend more and more of their time together engaged in the single activity of television watching, those rituals and pastimes that once gave family life its special quality have become more and more uncommon. Not since prehistoric times, when cave families hunted, gathered, ate, and slept, with little time remaining to accumulate a culture of any significance, have families been reduced to such a sameness.

REAL PEOPLE

The relationships of family members to each other are affected by television's powerful competition in both obvious and subtle ways. For surely the hours that children spend in a one-way relationship with television people, an involvement that allows for no communication or interaction, must have some effect on their relationships with real-life people.

Studies show the importance of eye-to-eye contact, for instance, in real-life relationships, and indicate that the nature of one's eye-contact patterns, whether one looks another squarely in the eye or looks to the side or shifts one's gaze from side to side, may play a significant role in one's success or failure in human relationships. But no eye contact is possible in the child-television relationship, although in certain children's programs people purport to speak directly to the child and the camera fosters this illusion by focusing directly upon the person being filmed. How might such a distortion affect a child's development of trust, of openness, of an ability to relate well to *real* people?

Bruno Bettelheim suggested an answer:

Children who have been taught, or conditioned, to listen passively most of the day to the warm verbal communications coming from the TV screen, to the deep emotional appeal of the so-called TV personality are often unable to respond to real persons because they arouse so much less feeling than the skilled actor. Worse, they lose the ability to learn from reality because life experiences are much more complicated than the ones they see on the screen. . . .

A teacher makes a similar observation about her personal viewing experiences:

I have trouble mobilizing myself and dealing with real people after watching a few hours of television. It's just hard to make that transition from watching television to a real relationship. I suppose it's because there was no effort necessary while I was watching, and dealing with real people always requires a bit of effort. Imagine, then, how much harder it might be to do the same thing for a small child, particularly one who watches a lot of television every day.

But more obviously damaging to family relationships is the elimination of opportunities to talk and converse, or to argue, to air grievances between parents and children and brothers and sisters. Families frequently use television to avoid confronting their problems, problems that will not go away if they are ignored but will only fester and become less easily resolvable as time goes on.

A mother reports:

I find myself, with three children, wanting to turn on the TV set when they're fighting. I really have to struggle not to do it because I feel that's telling them this is the solution to the quarrel—but it's so tempting that I often do it.

A family therapist discusses the use of television as an avoidance mechanism:

In a family I know the father comes home from work and turns on the television set. The children come and watch with him and the wife serves them their meal in front of the set. He then goes and takes a shower, or works on the car or something. She then goes and has her own dinner in front of the television set. It's a symptom of a deeper-rooted problem, sure. But it would help them all to get rid of the set. It would be far easier to work on what the symptom really means without the television. The television simply encourages a double avoidance of each other. They'd find out more quickly what was going on if they weren't able to hide behind the TV. Things wouldn't necessarily be better, of course, but they wouldn't be anesthetized."

A number of research studies done when television was a relatively new medium demonstrated that television interfered with family activities and the formation of family relationships. One survey showed that 78 percent of the respondents indicated no

conversation taking place during viewing except at specified times such as commercials. The study noted: "The television atmosphere in most households is one of quiet absorption on the part of family members who are present. The nature of the family social life during a program could be described as 'parallel' rather than interactive, and the set does seem to dominate family life when it is on." Thirty-six percent of the respondents in another study indicated that television viewing was the only family activity participated in during the week.

The situation has only worsened during the intervening decades. When the studies were made, the great majority of American families had only one television set. Though the family may have spent more time watching TV in those early days, at least they were all together while they watched. Today the vast majority of all families have two or more sets, and nearly a third of all children live in homes with four or more TVs. The most telling statistic: almost 60 percent of all families watch television during meals, and not necessarily at the same TV set. When do they talk about what they did that day? When do they make plans, exchange views, share jokes, tell about their triumphs or little disasters? When do they get to be a real family?

UNDERMINING THE FAMILY

Of course television has not been the only factor in the decline of family life in America. The steadily rising divorce rate, the increase in the number of working mothers, the trends towards people moving far away from home, the breakdown of neighborhoods and communities—all these have seriously affected the family.

Obviously the sources of family breakdown do not necessarily come from the family itself, but from the circumstances in which the family finds itself and the way of life imposed upon it by those circumstances. As Urie Bronfenbrenner has suggested:

When those circumstances and the way of life they generate undermine relationships of trust and emotional security between family members, when they make it difficult for parents to care for, educate and enjoy their children, when there is no support or recognition from the outside world for one's role as a parent and when time spent with one's family means

frustration of career, personal fulfillment and peace of mind, then the development of the child is adversely affected.

Certainly television is not the single destroyer of American family life. But the medium's dominant role in the family serves to anesthetize parents into accepting their family's diminished state and prevents them from struggling to regain some of the richness the family once possessed.

One research study alone seems to contradict the idea that television has a negative impact on family life. In their important book *Television and the Quality of Life*, sociologists Robert Kubey and Mihaly Csikszentmihalyi observe that the heaviest viewers of TV among their subjects were "no less likely to spend time with their families" than the lightest viewers. Moreover, those heavy viewers reported feeling happier, more relaxed, and satisfied when watching TV with their families than light viewers did. Based on these reports, the researchers reached the conclusion that "television viewing harmonizes with family life."

Using the same data, however, the researchers made another observation about the heavy and light viewers: "... families that spend substantial portions of their time together watching television are likely to experience greater percentages of their family time feeling relatively passive and unchallenged compared with families who spend small proportions of their time watching TV."

At first glance the two observations seem at odds: the heavier viewers feel happy and satisfied, yet their family time is more passive and unchallenging—less satisfying in reality. But when one considers the nature of the television experience, the contradiction vanishes. Surely it stands to reason that the television experience is instrumental in preventing viewers from recognizing its dulling effects, much as a mind-altering drug might do.

In spite of everything, the American family muddles on, dimly aware that something is amiss but distracted from an understanding of its plight by an endless stream of television images. As family ties grow weaker and vaguer, as children's lives become more separate from their parents', as parents' educational role in their children's lives is taken over by the media, the school, and the peer group, family life becomes increasingly more unsatisfying for both parents and children. All that seems to be left is love, an abstraction that family members know is necessary but find

great difficulty giving to each other since the traditional opportunities for expressing it within the family have been reduced or eliminated.

For Discussion and Writing

1. What does the change in the price of television sets from their invention to today have to do with Winn's essay?
2. Winn's thesis is fairly straightforward — television keeps family members from being as close as they might be — but the way she argues it is complicated. Outline her argument, noting the ways in which television impedes closeness.
3. Scott Russell Sanders, in "The Inheritance of Tools" (p. 331), writes about the way tools have brought him close to a number of his family members. How might Winn have used Sanders's essay to support her point?
4. Keep a journal of your television viewing habits and your mental and emotional state during and after your viewing. Review your journal and select a time period. How did you feel, and how did you relate to others?

VIRGINIA WOOLF

The Death of the Moth

Born Adeline Virginia Stephen in London in 1882, Virginia Woolf is one of the most important writers not just of her time but of all literary history. A modernist, Woolf, along with contemporaries such as James Joyce, T. S. Eliot, Ezra Pound, and Gertrude Stein, revolutionized literature by inventing new forms that explored the rich inner lives of their subjects. She is known especially for the novels Mrs. Dalloway (1925) and *To the Lighthouse* (1927), but also for the nonfiction and feminist *A Room of One's Own* (1929).

"*The Death of the Moth*" was published after Woolf's suicide, in *The Death of the Moth and Other Essays* (1942). While the essay should and does stand on its own, how might what we know about Woolf's death color the way we read this piece?

Moths that fly by day are not properly to be called moths; they do not excite that pleasant sense of dark autumn nights and ivy-blossom which the commonest yellow-underwing asleep in the shadow of the curtain never fails to rouse in us. They are hybrid creatures, neither gay like butterflies nor sombre like their own species. Nevertheless the present specimen, with his narrow, hay-coloured wings, fringed with a tassel of the same colour, seemed to be content with life. It was a pleasant morning, mid-September, mild, benignant, yet with a keener breath than that of the summer months. The plough was already scoring the field opposite the window, and where the share had been, the earth was pressed flat and gleamed with moisture. Such vigour came rolling in from the fields and the down beyond that it was difficult to keep the eyes strictly turned upon the book. The rooks too were keeping one of their annual festivities; soaring round the tree tops until it looked as if a vast net with thousands of black knots in it had been cast up into the air; which, after a few moments sank slowly down upon the trees until every twig seemed to have a

SIMULATED AP ESSAY QUESTIONS

1. **Rhetorical Analysis.** Read the first eight paragraphs of "Television: The Plug-In Drug." Then write an essay in which you analyze the rhetorical strategies Winn uses to establish her position that "television emerges as *the* important influence in children's lives today."
2. **Argument.** Read paragraphs 16–20 of "Television: The Plug-In Drug." Using evidence drawn from your own experience and observation, write an essay that supports, challenges, or qualifies Winn's position on the influence of television on family life.
3. **Argument.** Read paragraphs 32–35 from "Television: The Plug-In Drug." Then write a well-organized essay in which you defend, refute, or qualify Winn's assertion that "the television experience is instrumental in preventing viewers from recognizing its dulling effects, much as a mind-altering drug might do." Use evidence from your observation and experience to support your position.

* MULTIPLE-CHOICE QUESTIONS *

These multiple-choice questions refer to the entire essay.

1. In the first paragraph, the speaker does which of the following?
 - I. places television in a temporal context
 - II. implies a critical attitude toward television
 - III. states the thesis of the essay
 - a. I only
 - b. II only
 - c. III only
 - d. I and II only
 - e. I and III only
2. Winn presents the three quoted statements in paragraphs 2, 3, and 4 in order to
 - a. show how early assessments of television's influence still hold true
 - b. reveal the prescience of early critics of media
 - c. reveal the salutary influence of early television broadcasting
 - d. imply that early television critics were mistaken in their judgments
 - e. establish authoritative support for her argument
3. Winn uses each of the following EXCEPT
 - a. authoritative support
 - b. appeals to logos
 - c. rhetorical questions
 - d. qualifications and reservations
 - e. arguments of policy
4. At the beginning of paragraph 8, the speaker indicates a
 - a. continuation and affirmation of the ideas from the previous paragraph
 - b. rhetorical shift from acknowledgment toward the statement of a claim
 - c. movement from statements of opinion toward factual information
 - d. shift toward offering concessions to previously stated arguments
 - e. movement toward the confirmation of previously stated claims
5. How are the first two sentences of paragraph 14 related to one another?
 - a. the second presents as fact what the first expresses as opinion
 - b. the second acknowledges the truth of what the first asserts
 - c. the second qualifies the acknowledgment offered in the first
 - d. the first provides examples that are expanded and elaborated in the second
 - e. the first states with confidence what the second regards with ambivalence
6. In paragraphs 25–27, Winn is most critical of television's
 - a. stimulating effect
 - b. ease of use
 - c. glamorous attraction
 - d. harmful content
 - e. commercial appeal

7. The study paraphrased in paragraphs 33–35 suggests an association between the following:
- happiness and passivity
 - satisfaction and activity
 - passivity and challenge
 - activity and satisfaction
 - happiness and opportunity

SUGGESTED WRITING ASSIGNMENTS

- Marie Winn presents a critical view of a dominant technology in terms of its influence on family life. Think about recent developments in media and communication, such as computers, email, or cellphones, and write an essay about the influence they have had on family life.
- Write an essay in which you compare and contrast the rhetorical strategies that Winn and another writer (such as Hearne, Sullivan, Tannen, or Wilson) use to develop his or her argument. Explain which is more effective.
- Read two of the selections listed under Connections below. (For Berry, Birkerts, or Postman, use one essay or chapter from their respective books.) Write an essay about the influence of technology on contemporary life, culture, and/or education, using evidence from Winn and the other selections as well as from your observation and experience.
- In "Television: The Plug-In Drug," Winn writes: "Surely it stands to reason that the television experience is instrumental in preventing viewers from recognizing its dulling effects, much as a mind-altering drug might do." Pete Hamill writes in his essay, "Crack and the Box" (see Connections), "In short, television works on the same imaginative and intellectual level as psychoactive drugs. . . . For the junkie, the world is reduced to him and the needle, pipe, or vial; the self is absolutely isolated, with no desire for choice. The television addict lives the same way." Read the two essays and consider the arguments that they present. Referring to both Hamill and Winn, write an essay in which you support or challenge their positions.
- In his essay from 1995, "The Reader in Exile" (see Connections), Jonathan Franzen wrote, "for every reader who dies today, a viewer is born, and we seem to be witnessing here in the anxious mid-nineties, the final tipping of a balance. For critics inclined to alarmism, the shift from a culture based on the printed word to a culture based on virtual images—a shift that began with television and is now being completed with computers—feels apocalyptic." Using evidence from Winn and from other writers as well as your observation and experience, write an essay in which you support, challenge, or qualify Franzen's idea concerning the shift in our culture.
- Beginning with Winn's essay, read one piece from each decade (the seventies, eighties, nineties) and finally de Zengotita's recent essay, "The Numbing of the American Mind" (see Connections). Write an essay in which you describe how criticism of television and other media has evolved over the years, and argue for or against Franzen's suggestion that such criticism may be "inclined to alarmism."

CONNECTIONS INSIDE AND OUTSIDE 50 ESSAYS

INSIDE

Selections for a study or argument on contemporary issues:

- "What's Wrong with Animal Rights?" by Vicki Hearne
- "What Are Homosexuals For?" by Andrew Sullivan
- "There Is No Unmarked Woman" by Deborah Tannen
- "Cars and Their Enemies" by James Q. Wilson