

Eighth Edition

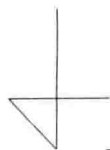


# LANGUAGE AWARENESS



## Readings for College Writers

**Paul Eschholz • Alfred Rosa • Virginia Clark**



EIGHTH EDITION

# LANGUAGE AWARENESS

*Readings for College Writers*

Paul Eschholz

Alfred Rosa

Virginia Clark

UNIVERSITY OF VERMONT

BEDFORD / ST. MARTIN'S Boston • New York

***For Bedford/St. Martin's***

DEVELOPMENT EDITOR: Aron Keesbury

EDITORIAL ASSISTANT: Amy Thomas

SENIOR PRODUCTION SUPERVISOR: Joe Ford

MARKETING MANAGER: Brian Wheel

TEXT DESIGN: Anna George

PROJECT MANAGEMENT: Books By Design, Inc.

COVER DESIGN: Donna Lee Dennison

COVER AND SPINE DETAIL: Robert Cottingham, *Barrera-Rosa's*, 1985.

Oil on canvas, Forum Gallery, New York. © Robert Cottingham, 1999.

COMPOSITION: Pine Tree Composition

PRINTING AND BINDING: Haddon Craftsmen, an R. R. Donnelley Company

PRESIDENT: Charles H. Christensen

EDITORIAL DIRECTOR: Joan E. Feinberg

EDITOR IN CHIEF: Karen S. Henry

DIRECTOR OF MARKETING: Karen R. Melton

DIRECTOR OF EDITING, DESIGN, AND PRODUCTION: Marcia Cohen

MANAGER, PUBLISHING SERVICES: Emily Berleth

Library of Congress Catalog Card Number: 99-66286

Copyright © 2000 by Bedford/St. Martin's

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, except as may be expressly permitted by the applicable copyright statutes or in writing by the Publisher.

Manufactured in the United States of America.

5 4 3 2 1 0

f e d c b a

*For information, write:*

Bedford/St. Martin's, 75 Arlington Street  
Boston, MA 02116 (617-399-4000)

ISBN: 0-312-19768-3

**Acknowledgments**

Gordon Allport, "The Language of Prejudice." From *The Nature of Prejudice* by Gordon Allport. Copyright © 1979, 1985, 1954 by Addison-Wesley Publishing Company, Inc. Reprinted by permission of Perseus Books Publishers, a member of Perseus Books, L.L.C.

Acknowledgments and copyrights are continued at the back of the book on pages 624–28, which constitute an extension of the copyright page. It is a violation of the law to reproduce these selections by any means whatsoever without the written permission of the copyright holder.



## PREFACE

Since the first edition of *Language Awareness* appeared in 1974, its purpose has been twofold: to foster an appreciation of the richness, flexibility, and vitality of the English language and to encourage and help students to use their language more responsibly and effectively in speech and particularly in writing. Because of these purposes, *Language Awareness* has been used successfully in a variety of courses over the years. Its primary use, however, has been and continues to be in college composition courses. Clearly, many instructors believe as we do that the study of language and the study of writing go hand in hand.

Because the study of language is so multifaceted, we cover a broad spectrum of topics, including the history of English, the relationship between language and culture, and the power of language in influencing advertising, politics, the media, and gender roles. Opening students' eyes to the power of language—its ability to shape and manipulate perceptions and cultural attitudes—is, we believe, one of the worthiest goals a writing class can pursue.

### NEW TO THIS EDITION

As in previous editions, we have emphasized selections that are written in nontechnical language on topics of current interest. Our questions and introductory material help students to understand those topics, providing clearly defined opportunities for thoughtful writing. Guided by comments and advice from hundreds of colleagues and students across the country who have used the previous editions, we have made some dramatic improvements in this eighth edition, especially strengthening the language-writing connection.

### **Four New Introductory Chapters on Writing with Three New Student Papers**

To supplement the study of language with instruction in writing itself, we have added four new chapters. Based on years of classroom experience, these four chapters provide students with sixty pages on the essentials of college writing. Chapter 1 introduces students to the writing process, and Chapters 2–4 discuss the three types of writing students will encounter throughout the text. Chapter 2, “Writing from Experience,” gives practical advice on how to use experimental writing for a purpose. Chapter 3, “Writing from Reading,” shows students how to read carefully and analytically; it includes hints on annotating and an annotated essay. Chapter 4, “Writing from Research,” offers a thorough discussion of the research process and includes MLA-style models for preparing in-text citations and a list of works cited. To further aid student understanding, the writing principles in Chapters 2–4 are modeled in three sample student papers—one in each chapter, and two new to this edition. Although these four introductory chapters can be used sequentially—each building on the last—we have tried to keep the structure flexible enough to allow instructors to teach the chapters in any order. No other language reader offers students this much help with writing.

### **New Selections**

Over half of the seventy-four selections in *Language Awareness* are new to this edition. However, we have retained many of the accessible, informative, well-written, class-tested, and very often entertaining essays from earlier editions, such as William Lutz’s “The World of Double-speak,” George Orwell’s “Politics and the English Language,” Dorothy Z. Seymour’s “Black Children, Black Speech,” and Richard Lederer’s, “The Case for Short Words.”

The thirty-eight new selections, chosen for their insight and clear, graceful writing, include Leslie Savan’s discussion of the language of sitcoms, Kurt Vonnegut Jr.’s advice on style, Gordon Allport’s classic analysis of the language of prejudice, Nathan Cobb’s investigation of gendered language in cyberspace, Caryl Rivers’s analysis of persistent myths about women, and Ethan Bronner’s investigation of political correctness on American college campuses. We believe these new selections will spark student interest and bring currency to the otherwise class-proven essays retained from earlier editions.

### **New Thematic Chapters**

Students and teachers, pleased with the relevancy of the thematic chapters in past editions of *Language Awareness*, have asked us to add new material on the media. In addition to the chapters “Coming to

Terms with Language,” “Writers on Writing,” “Names and Naming,” “Prejudice, Stereotypes, and Language,” “The Language of Persuasion: Politics and Advertising,” and “Doublespeak, Euphemism, and Jargon,” we have included a new chapter titled “Language and the Media,” made up of essays that discuss the importance of language in news reporting and entertainment. Another new chapter, also created in response to reader demand, is Chapter 9, “Language and Culture,” with essays that examine how language transmits culture and is at the very heart of the issues surrounding diversity and multiculturalism.

### **New Chapter Structure**

To better organize broad language issues, we have divided each chapter into two or three bite-sized subchapters, each containing three to five essays. For example, Chapter 10, “Language and the Media,” has two subchapters: “Finding the Truth in the News” and “The Language of Entertainment.” Similarly, the popular Chapter 6, “Writers on Writing,” is divided into the subchapters “Writing: The Transaction,” and “Revising and Editing.” These subchapters not only provide students with a structure for understanding interrelated subjects, but they are designed to be just the right size to encourage papers requiring the synthesis of several sources on a single topic.

### **New Language-in-Action Activities**

To bring a bit of the outside world into *Language Awareness* and to give students a chance to analyze real examples of the language issues discussed by the essayists, exciting new Language-in-Action activities now accompany every selection in the text. These activities—designed to be completed in about twenty minutes—ask students to take a hands-on approach to what they are learning from the essays, and to demonstrate their growing language aptitude. The activities include poems, cartoons, movie reviews, parodies, advertisements, photographs, essay excerpts, letters to the editor, syndicated columns, and more. We believe they will challenge students to apply what they have learned to the world around them.

### **New and Innovative Casebooks**

Each chapter concludes with a casebook that encourages both in-depth comparative analysis and writing. Thought-provoking Writing Suggestions, called Making Connections, appear at the end of the casebooks, which are of two types:

- **LANGUAGE-IN-USE CASEBOOKS.** These casebooks, which occur in five chapters, present clusters of related documents for analysis, including groups of short stories, speeches, parodies of manipulative language, political documents, and a portfolio of magazine advertisements.
- **CASE-IN-POINT CASEBOOKS.** Appearing in three chapters, these casebooks, present two or three different perspectives on narrowly focused and hotly debated language issues, such as the English-only movement, what constitutes correct usage, and names and naming in the business world.

### New End-of-Selection Questions

The format for the questions at the end of each selection has been improved significantly to emphasize content and writing issues. The new format includes two types of questions:

- **FOCUSING ON CONTENT.** These questions help students to understand the content of the selection (and thus to understand an aspect of language) and to connect the information and ideas in the selection to their own experiences.
- **FOCUSING ON WRITING.** The questions in this section take a number of directions. They may, for example, take a language principle presented in the selection, ask students to explore it, directing students to comment on writing applications they can envision for that principle. Other Focusing on Writing questions may highlight such techniques as the use of strong verbs, the active voice, tone, punctuation, or sentence structure not explicitly discussed in the selection but exhibited therein, and ask students to discuss them.

### New End-of-Selection Writing Assignments

To give students more opportunities to practice thinking and writing, we provide several Writing Suggestions at the end of every selection, each of which is designed to elicit a three-to-five-page paper. The Writing from Experience assignments ask students to use their journal entries as springboards for an extended essay; in Writing from Reading, students use their analytical skills to play one article off against another; and the Writing from Research assignments ask students to do—and write about—some library or community-based research. Students may, for example, examine the language used in local public documents, the language used in law offices, or campus slang. All of these assignments reinforce the coverage of writing in the new Chapters 1–4.

## RETAINED FROM THE SEVENTH EDITION

### Tested Areas of Language Study

Although new essays have been added to each of them, six chapters in this new edition are carryovers from the seventh edition. Instructors have told us that the chapters on “Coming to Terms with Language,” “Writers on Writing,” “Names and Naming,” “Prejudice, Stereotypes, and Language,” “Doublespeak, Euphemism, and Jargon,” and “The Language of Persuasion: Politics and Advertising” are indispensable in the writing courses they teach. Not only are these topics legitimate areas of language study, but they also teach students useful ways to look at and write about the world around them. Each of these chapters has been updated to reflect recent trends, but they still retain the spirit and purpose of their predecessors.

### Writing to Discover

Each selection begins with a journal prompt designed to get students writing—before they start reading—about their own experiences with the language issues discussed in the selection. Students are then more likely to approach the selection with a critical eye. From time to time, class activities or writing assignments ask students to return to these journal writings and to reflect on them before proceeding with more formal writing tasks.

### Informative Headnotes

Headnotes preceding each selection discuss the content of the essay and emphasize the key language principles involved. Pertinent information about the author and where and when the selection was first published is also included.

### Rhetorical Contents

At the end of the text, an alternate table of contents classifies the selections in *Language Awareness* according to the rhetorical strategies they exemplify, making it easier for instructors to assign readings that parallel the types of writing their students are doing.

### Glossary of Rhetorical and Linguistic Terms

The Glossary of Rhetorical and Linguistic Terms includes definitions of key language terms and concepts as well as the standard terminology of rhetoric. Having all of these definitions in the book itself makes it easy for students to look up unfamiliar terms as they read.



## Instructor's Manual

Packed with teaching tips and suggested answers to end-of-selection questions, the new *Instructor's Manual* reflects all the changes in the apparatus that accompanies each selection. It also offers advice on how to approach the four new introductory chapters on writing, each of the Language-in-Action activities, and each chapter-ending casebook.

## ACKNOWLEDGMENTS

We are grateful to the following respondents to a user survey, whose comments helped us shape this edition: Michael Bowler, Saint Mary's University of Minnesota; John W. Brooks, Okaloosa-Walton Community College; Linda Burgess, Victor Valley College; Ralph S. Carlson, Azusa Pacific University; Dennis Ciesielski, University of Wisconsin at Platteville; Paula Coomer, University of Idaho; Patti Hanlon, University of Nevada at Reno; James L. Hedges, Azusa Pacific University; Gary C. LaPointe, Elmira College; Bill Mangan, Saint Mary's University of Minnesota; Patricia R. McClure, West Virginia State College; Julie Nichols, Okaloosa-Walton Community College; Linda Parks, Miami University of Ohio; Carol Rossi, Santa Clara University; Gregory J. Stratman, University of Missouri; Patricia Wangler, Cypress College.

We would like to express our appreciation to the staff at Bedford/St. Martin's, especially Aron Keesbury for supporting us in our efforts to design innovative and engaging Language-in-Action activities that provide strong links between language study and writing in this new edition. His assistant, Amy Thomas, handled a number of important tasks and oversaw the *Instructor's Manual* throughout its development. Thanks go to Herb Nolan of Books By Design, our production editor; to our old friend Judy Green Voss, our superlative copyeditor; to Nicole Simonsen for clearing permissions; and to Mark Wanner and Betsy Eschholz for their cheerful and prompt editorial and research assistance. We are also proud of Jake Jamieson and Sara Daniels, students in our "Language Awareness" course, for the energy and enthusiasm they brought to their essays on the English-only movement and cynical speech in television sitcoms. Thanks also go to Betsy Eschholz for writing the *Instructor's Manual* that accompanies this edition. Finally, we are grateful to all our students at the University of Vermont for their enthusiasm for language study and writing and their invaluable responses to the new materials included in this book. They teach us something new every day.

PAUL ESCHHOLZ  
ALFRED ROSA  
VIRGINIA CLARK



# CONTENTS

## PREFACE *iii*

---

## 1 THE WRITING PROCESS 1

---

- Prewriting 2
  - Understand Your Writing Assignment 2
  - Determine Your Purpose 3
  - Know Your Audience 4
  - Find a Subject and Topic 5
  - Use Discovery Techniques 6
  - Formulate a Thesis Statement 9
  - Use One or More Strategies of Development 10
  - Determine Your Organization 11
- Writing Your First Draft 12
- Revising 13
- Editing and Proofreading 14

---

## 2 WRITING FROM EXPERIENCE 15

---

- Generating Ideas from Experience 16
- Using Experience with a Purpose 17
  - Use Personal Experience to Express Feelings or Ideas 17
  - Use Personal Experience to Inform Your Readers 18
  - Use Personal Experience to Persuade Your Readers 19
- Writing from Experience: A Sample Student Essay
- REBEKAH SANDLIN, *"The 'Negro Revolt' in Me"* 19

---

### 3 WRITING FROM READING 25

---

- Reading Actively 25
- Getting the Most Out of Your Reading 26
  - Read and Reread 26
  - Ask Yourself Questions 27
  - Annotate the Text 27
  - Actively Read an Essay: Leslie Savan's  
"Yadda, Yadda, Yadda" 28
- Writing from Reading: A Sample Student Essay 32
- SARA DANIELS, "*Catching the Wave of the '90s: Cynical Speech*" 33

---

### 4 WRITING FROM RESEARCH 37

---

- Using Print Sources 38
  - Preview Print Sources 38
  - Develop a Working Bibliography 39
  - Evaluate Print Sources 39
- Using Internet Sources 40
  - Preview Internet Sources 40
  - Develop a Working Bibliography 41
  - Evaluate Internet Sources 41
- Taking Notes 43
  - Summary 43
  - Paraphrase 44
  - Direct Quotation 46
  - Notes from Internet Sources 47
- Integrating Borrowed Material into Your Text 47
- Documenting Sources 49
  - In-Text Citations 50
  - List of Works Cited 51
- A Note on Plagiarism 55
- Writing from Research: An Annotated Student Essay 56
- JAKE JAMIESON, "*The English-Only Movement: Can America  
Proscribe Language with a Clean Conscience?*" 56

---

### 5 COMING TO TERMS WITH LANGUAGE 63

---

#### DISCOVERING LANGUAGE

- MALCOLM X, *Coming to an Awareness of Language* 63

"I saw that the best thing I could do was get a hold of a dictionary—to study, to learn some words."

- LANGUAGE IN ACTION: Reader's Digest, *It Pays to Enrich Your Word Power* [quiz] 66

HELEN KELLER, *The Day Language Came into My Life* 69

The celebrated deaf and blind writer recalls her discovery of language.

- LANGUAGE IN ACTION: Rich Hall, *Sniglets* [humor] 72

EDITE CUNHA, *Talking in the New Land* 74

"Your name will be Mary Edith Cunha," she declared. "In America you only need two or three names. Mary Edith is a lovely name. And it will be easier to pronounce."

- LANGUAGE IN ACTION: Mari Tomasi, from *Like Lesser Gods* [novel] 84

## WHAT LANGUAGE IS

VICTORIA FROMKIN AND ROBERT RODMAN, *What Is Language?* 86

What do we know when we know a language? These well-known language experts explain.

- LANGUAGE IN ACTION: Joseph Jacob, *Master of All Masters* [folktale] 94

SUSANNE K. LANGER, *Language and Thought* 96

"Language is the highest and most amazing achievement of the symbolistic mind. The power it bestows is almost inestimable, for without it anything properly called 'thought' is impossible."

- LANGUAGE IN ACTION: *Signs or Symbols?* [graphics] 101

PAUL ROBERTS, *A Brief History of English* 104

"In 1500 English was a minor language, spoken by a few people on a small island. Now it is perhaps the greatest language of the world."

- LANGUAGE IN ACTION: Frances Mayes, from *Under the Tuscan Sun* [memoir] 114

DAVID CRYSTAL, *The Prescriptive Tradition* 116

This linguist explores the history of the movement that wishes to prescribe how language is used.

- LANGUAGE IN ACTION: William Strunk Jr. and E. B. White, from *The Elements of Style* [language advice] 122

## LANGUAGE IN USE: TWO SHORT STORIES

N. SCOTT MOMADAY, *The Story of the Arrowmaker* 124

This Native American writer's story stars language in a primary role.

JULIA ALVAREZ, *Snow* 128

How this writer came to understand a word reveals as much about culture as it does about her childhood experience.

---

## 6 WRITERS ON WRITING 131

---

### WRITING: THE TRANSACTION

#### MAXINE HAIRSTON, *What Happens When People Write?* 131

A respected teacher of writing offers an overview of how professional writers work and then examines two basic types of writing.

- LANGUAGE IN ACTION: Stan Hunt, *No Wonder You Can't Write* [cartoon] 137

#### LINDA FLOWER, *Writing for an Audience* 139

"The goal of the writer is to create a momentary common ground between the reader and the writer."

- LANGUAGE IN ACTION: Corporate Systems Center, *Clone, Test or Repair Any Hard Drive* [advertisement] 142

#### RICHARD LEDERER, *The Case for Short Words* 144

A popular word-watcher reminds us that "A lot of small words . . . can meet your needs with a strength, grace, and charm that large words do not have."

- LANGUAGE IN ACTION: Richard Lederer, *Verbs with Verve* [humor] 147

#### KURT VONNEGUT JR., *How to Write with Style* 150

With characteristic humor and wit, this novelist lays down eight simple rules for improving your writing style.

- LANGUAGE IN ACTION: James Hayford, *Style* [poem] 154

### REVISING AND EDITING

#### WILLIAM ZINSSER, *Simplicity* 155

"If you find that writing is hard, it's because it *is* hard. It's one of the hardest things people do."

- LANGUAGE IN ACTION: William Zinsser, draft of *Simplicity* [editing] 158

#### DONALD M. MURRAY, *The Maker's Eye: Revising Your Own Manuscripts* 161

Like most good writers, Murray knows writing is rewriting.

- LANGUAGE IN ACTION: Annie Dillard, from *Living Like Weasels* [nonfiction] 166

### CASE IN POINT: A DISCUSSION OF USAGE

#### CHARLES R. LARSON, *Its Academic, or Is It?* 169

It's *it's* not *its'* or *i'ts*, says this college professor who thinks correct grammar is important.

PATRICIA T. O'CONNER, *Like I Said, Don't Worry* 172

This self-professed "grammar maven" says that maybe it's all right to make grammatical mistakes every once in awhile.

ROBERT T. KLOSE, *A Rarity: Grammar Lessons from Dad* 175

A biology teacher reveals his concern with the grammar of his students and his son.

## 7 NAMES AND NAMING 179

### PERSONAL NAMES: MAKING FAMILY CONNECTIONS

CULLEN MURPHY, *Naming Names: The Eponym Craze* 179

*Caesarean section*, *Molotov cocktail*, *graham cracker*—all are eponyms, words derived from names. Using many other examples, this language commentator discusses eponyms and their history.

- LANGUAGE IN ACTION: John Updike, *Some Frenchmen* [poem] 183

CHARLES GASPARINO, *"Hey, Cono!"* 185

In a section of Brooklyn, New York, a common name links the inhabitants to their Italian heritage.

- LANGUAGE IN ACTION: Kate Monk, *Borrowed Words* [list] 189

J. N. HOOK, *A World without Surnames* 192

Surnames, or last names, haven't always been the norm. This scholar explains where many of our surnames came from and how they derived.

- LANGUAGE IN ACTION: Ann Landers, *Refusal to Use Name Is the Ultimate Insult* [advice column] 200

BONNIE WACH, *What's in a Name?* 202

Have you ever stopped to think how much names affect our lives and personalities?

- LANGUAGE IN ACTION: Lois B. Morris, *Naming Names* [report] 206

LOUISE ERDRICH, *The Names of Women* 208

"I record rather than practice the arts that filled the hands and days of my mother and her mother, and all the mothers going back into the shadows, when women wore names that told us who they were."

- LANGUAGE IN ACTION: *Show-Business Names* [list] 213

### NAMES OF INSTITUTIONS AND THINGS

S. I. HAYAKAWA AND ALAN R. HAYAKAWA, *Giving Things Names* 215

Two semanticists believe that naming "is not a matter of identifying 'essences.' It is simply a reflection of social convenience or necessity."

- LANGUAGE IN ACTION: *Sorting Heads* [visual exercise] 222

**BIL GILBERT, *Rah, Rah, Ruffians!* 225**

Names like Bulldogs, Bears, and Battling Bishops make this writer hope that the names of college mascots don't affect student behavior.

- LANGUAGE IN ACTION: Street Characters, Inc., *Inanimated Objects* [Web page] 228

**CASE IN POINT: HOW THE BUSINESS WORLD USES NAMES**

**J. C. HERZ, *A Name So Smooth, the Product Glides In* 230**

Did you ever wonder how products get their names? This writer looks at one case and explains how it sometimes happens.

**ALLEEN PACE NILSEN, *Why Big Businesses Break Spelling Rules* 234**

Whether to develop a trademark, save advertising space, or simply make a product memorable, businesses often use creative spelling in product and company names.

---

**8 PREJUDICE, STEREOTYPES, AND LANGUAGE 243**

---

**THE NATURE OF PREJUDICIAL LANGUAGE**

**GORDON ALLPORT, *The Language of Prejudice* 243**

What causes prejudice? This famous psychologist points to the workings of language for the answer.

- LANGUAGE IN ACTION: New York Times, *UN Group Urges Dropping of Words with Racist Tinge* [newspaper clipping] 253

**S. I. HAYAKAWA AND ALAN R. HAYAKAWA, *Words with Built-in Judgments* 255**

The power of some words to hurt and victimize is made clear by these leading language experts.

- LANGUAGE IN ACTION: Steven Pinker, *Racist Language, Real and Imagined* [op-ed] 261

**LARRY SMITH, *The Borders of Words* 264**

Looking at what—and who—words include and exclude, this teacher concludes that “language can become a way to connect us and set us free.”

- LANGUAGE IN ACTION: Jack Kornfield, *Buddhist Psychology* [interview] 269

## LANGUAGE, RACE, AND GENDER

### GLORIA NAYLOR, *The Meanings of a Word* 272

An African American writer believes that “words themselves are innocuous; it is the consensus that gives them true power.”

- LANGUAGE IN ACTION: Keith Woods, *An Essay on a Wickedly Powerful Word* [nonfiction] 275

### DEBORAH TANNEN, *“I’ll Explain It to You”: Lecturing and Listening* 278

“One situation that frustrates many women is a conversation that has mysteriously turned into a lecture, with the man delivering the lecture to the woman, who has become an appreciative audience.”

- LANGUAGE IN ACTION: P. J. Poole & Assoc., *Gender Communication Awareness* [memo] 292

### NATHAN COBB, *Gender Wars in Cyberspace* 295

Supposedly gender-neutral, cyberspace is actually a forum for exaggerated gender differences.

- LANGUAGE IN ACTION: S. C. Herring, *Gender and Democracy in Computer-Mediated Communication* [dialogue] 300

## LANGUAGE IN USE: THE LANGUAGE OF UNITY

### MARTIN LUTHER KING JR., *I Have a Dream* 302

The great civil rights leader gives his vision of freedom and equality.

### SOJOURNER TRUTH, *And Ain’t I a Woman?* 307

The celebrated nineteenth-century evangelist and activist demonstrates the rich power of the vernacular in rallying women to fight for their rights.

---

## 9 LANGUAGE AND CULTURE 309

---

## THE LANGUAGE-CULTURE CONNECTION

### LAURA BOHANNAN, *Shakespeare in the Bush* 309

Recounting *Hamlet* to an African tribe, this writer finds that its interpretation is not universal.

- LANGUAGE IN ACTION: Lizette Alvarez, *Talking the Talk* [definitions] 319

### PATRICK COOKE, *Are Accents Out? Hey, Dude, Like NEH-oh Way!* 322

This is a humorous look at the changing world of contemporary American dialects.



- LANGUAGE IN ACTION: Marguerite Wolf, *Point of View* [nonfiction] 329

**ROBERT MACNEIL, *English Belongs to Everybody* 331**

A language enthusiast puts to rest the pop-grammarian fear that English is on the skids.

- LANGUAGE IN ACTION: G. Jay Christensen, *Paragraphs of Buzzwords Buzz Loudly* [parody] 335

**A MOSAIC OF CULTURES IN LANGUAGE**

**DOROTHY Z. SEYMOUR, *Black Children, Black Speech* 338**

“Should children who speak Black English be excused from the Standard in school? Should they perhaps be given books in Black English to learn from?”

- LANGUAGE IN ACTION: Linguistics Society of America, *Resolution on the Oakland “Ebonics” Issue* [document] 346

**KATHARINE WHITTEMORE, *Endangered Languages* 348**

Linguists mourn the death of languages and the world view these languages carry.

- LANGUAGE IN ACTION: Jon Reyhner, from *Some Basics of Indigenous Language Revitalization* [nonfiction] 351

**SIMON ORTIZ, *The Language We Know* 354**

“It is language that brings us into existence. It is language that brings us into being in order to know life.”

- LANGUAGE IN ACTION: Karen M. Strom, *Acoma Opposition to the El Malpais National Monument* [argument] 362

**KEN PARISH PERKINS, *The Dilemma of Black English* 365**

This reporter argues that Black English, often the center of heated debates, offers more than just a language—it offers a cultural refuge as well.

- LANGUAGE IN ACTION: Simone Brown, *Ebonics Discussion* [student essay] 368

**MICHAEL LOLLAR, *Southernisms Are as Numerous as Fleas on a Lazy, Old Mutt* 371**

Southernisms—expressions used in the South—are as colorful as being “broker than the Ten Commandments” or “crooked as a jaybird’s hind leg.”

- LANGUAGE IN ACTION: Wolfgang Meider, from *As Strong as a Moose: New England Expressions* [humor] 375