



The Simon and Schuster
**SHORT PROSE
READER**

Fourth Edition

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Annotated Instructor's Edition

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In memory of our great and good friend

Deborah Wiatt

Preface

Good readers are usually good writers, and good writers are always good readers. Researchers tell us that reading and writing are complementary processes that involve the use of language to create meaning. This text is designed to reinforce this relationship and to encourage reading by students who want to improve their writing. The selections are short and lively, not too difficult, but rich enough to provide ideas for thought and discussion. The instructional apparatus accompanying each reading has two main goals:

1. to encourage students to use writing as a means of exploring the readings, and
2. to point out strategies used in the essays that students can employ in their own compositions.

The Simon & Schuster Short Prose Reader is a flexible resource. The numerous readings, activities, and writing topics give instructors the freedom to select from a broad range of assignments and approaches.

NEW TO THE FOURTH EDITION

Features new to this edition include the following:

- **Images and Ideas** activities to accompany each rhetorical strategy, with an engaging visual accompanied by questions that prompt students to examine the image and respond to it in discussion and writing.
- Increased emphasis on **Combining Strategies**, including boxed questions for a selected essay in each chapter that direct students to look closely at how writers use more than one rhetorical strategy to develop their essays. Chapter 11 has also been revised to include an annotated essay and more questions about combined strategies.
- Additional writing prompts that focus specifically on **Collaborative Writing**, **Using the Internet**, and **Writing about Reading**.
- Expanded treatment of **audience** in Chapter 2 and throughout the text.
- Added discussion of the **similarities and differences** format for comparison/contrast writing.
- More detailed instruction on three specific approaches to argument: **counterargument**, **problem-solution**, and **pro-and-con**.
- Updated material for the **debates** on the pros and cons of the death penalty and same-sex marriage (Chapter 10).

- **Sixteen new readings**, including selections by Katha Pollitt, Elizabeth Berg, Evan Thomas, Juleyka Lantigua, Leonard Pitts, Rick Reilly, Greg Critser, Emily Nelson, David Myers, and Cynthia Crossen, along with **three new student essays**. Many favorites by Russell Baker, Judith Cofer, Brent Staples, Gloria Naylor, Isaac Asimov, Judith Viorst, Suzanne Britt, Mark Twain, Dave Barry, Wayson Choy, Stephen King, Jade Snow Wong, Arthur Ashe, Barbara Huttman, Bill Bryson, Langston Hughes, and Richard Selzer have been held over from previous editions.

These additions strengthen the key features that have made the first three editions of *The Simon & Schuster Short Prose Reader* a popular and successful text.

THE READING SELECTIONS

The readings are brief, accessible, and easy to teach. They cover a wide range of topics and viewpoints to involve students with ideas and issues that relate to their own experience but also expand their understanding of people, places, and ideas. A special effort has been made to appeal to a cross-section of students by including a number of works by women and writers from diverse cultural backgrounds. Many of the selections are standard pieces that have been used successfully in writing classes; others are new readings that have never been anthologized before.

ORGANIZATION

The readings are grouped according to their major pattern of organization and presented as strategies for approaching a given writing task. The introduction to each strategy explains the point, the principles, and the pitfalls of using this particular pattern. An Images and Ideas page at the end of each introduction includes a relevant visual accompanied by questions that draw connections between the image and the chapter's rhetorical strategy. This opening material is followed by four published essays (eight in Chapter 10) and a student essay that further illustrate the strategy. Chapter 11 provides five additional essays that combine strategies in a variety of ways.

INSTRUCTIONAL FEATURES

Two introductory chapters present a concise explanation of the interrelated processes of reading and writing. Chapter 1 gives specific directions for learning how to become active readers, including a sample reading that has been annotated by an active reader. Chapter 2 describes the process of writing in

response to reading. It includes a sample student essay and a brief reading to respond to and write about.

The **pre-reading apparatus** includes three instructional aids: (1) a brief thinking/writing activity (Preparing to Read) that gets students ready to read by evoking thoughts and feelings on the subject of the reading; (2) a short biographical headnote that provides a context for reading; and (3) a list of Terms to Recognize that defines potentially unfamiliar words in the selection.

The **post-reading apparatus** includes a selection of activities that instructors can assign, as needed, to help students increase their skills in reading and writing:

1. **Responding to Reading**—a journal-writing or possible listserve assignment that asks students to record their reactions to an issue or idea in the selection they have just read. This brief activity promotes fluency and may be used as the basis for the essay assignments that follow.
2. **Gaining Word Power**—an exercise that draws words from the reading and helps students add them to their active vocabulary.
3. **Considering Content**—a series of questions that assist students in becoming focused, attentive readers. Answering these questions assures basic comprehension.
4. **Considering Method**—several questions that help students to identify successful strategies in the reading and to examine rhetorical choices that the author made.
5. **Writing Step by Step**—a sequence of specific directions that guide students in writing a short essay imitating the reading's structure and purpose. This directed writing can be used to provide inexperienced writers with a successful composing experience.
6. **Other Writing Ideas**—additional writing assignments that relate to the rhetorical mode or subject matter of the reading. These assignments, which include a mixture of personal and academic topics, focus on Collaborative Writing, Using the Internet, and Writing about Reading.
7. **Editing Skills**—an exercise that helps students to check and improve the essay they have just written. Each editing section focuses on a different skill, one that pertains to some grammatical, mechanical, or rhetorical feature of the reading selection.

This extensive apparatus gives teachers and students a wide variety of choices for exploring the reading-writing connection.

OTHER FEATURES

To help instructors who want to correlate reading assignments or organize their courses according to issue-centered units, the **Thematic Contents** groups the reading selections according to several common themes. The text also includes a **Glossary** of useful rhetorical terms and a guide to **Editing Skills** and their locations within chapters. With these references, instructors can direct individual students to sections addressing their particular editing problems.

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How To Use *The Simon & Schuster* *Short Prose Reader*, Fourth Edition

The instruction in *The Simon & Schuster Short Prose Reader*, fourth edition, is based on the premises that reading and writing go together and that students write better when they know how to read carefully and critically. The annotations in this Instructor's Edition reflect our belief that a student-centered classroom provides the best environment for learning. We have found that peer involvement is invaluable in helping student writers to explore ideas, focus thoughts, develop drafts, and carry out revising and editing. We also consider class discussion the best method for making crucial connections between reading, writing, and thinking.

The complete text of the student edition appears in this enlarged teacher's edition. In the margins we provide possible responses to all the postreading questions in the text, answers to the vocabulary and editing skills exercises, teaching tips and background information on the readings, guidance for implementing the writing assignments, and suggestions for making connections to other selections in the book.

General Contents

The Simon & Schuster Short Prose Reader can be divided into three parts. The first part, comprising Chapters 1 and 2, introduces active reading and the writing process. These chapters use readings similar to those in the main part of the text to demonstrate the interplay between reading and writing. We have made these chapters brief, since we believe in plunging into the writing as soon as possible.

Chapters 3 through 10 make up the main part of the text, the strategy chapters. Each chapter includes a general discussion of one method of development and four readings that make use of that method. Chapter 10 also includes two sets of pro/con readings on debatable issues. We will shortly go into detail about how these chapters might be taught.

The last part of the book, Chapter 11, includes further readings that focus attention on combining rhetorical strategies. These selections can be used as

substitutes for essays in the main chapters, subjects for examinations, and extra credit reading assignments.

The Basic Chapter Sequence

After the first two introductory chapters, the remaining chapters follow a standard sequence. Each chapter includes the following elements:

Cartoon. At the beginning of each chapter, we use a cartoon, which can be examined and understood quickly, to initiate discussion about the rhetorical strategy. The annotations in this Instructor's Edition supply questions and observations to use in this discussion.

Introduction to the Featured Strategy. In four or five pages, we explain the basic principles of the development strategy featured in the chapter (narration, definition, comparison and contrast, and so on). We often point out that essays use more than one method of development, but only one is highlighted in each chapter.

Images and Ideas. Each strategy introduction now concludes with a photograph, chart, or graphic to help students make connections between interpreting visual images and analyzing verbal texts. Students are engaged by visual texts, and these provocative images should generate interest in the rhetorical strategy and provide ideas for writing.

The Readings. The opening material in Chapters 3 through 9 is followed by four published essays; Chapter 10 has eight. In the annotated edition, we include the word length and reading level of each essay to help you choose which are most appropriate for your class. Each reading includes this apparatus:

Preparing to Read. These questions get students thinking about the subjects of the essays. You must decide whether you want your students to keep reading journals, in which they can write their responses to *Preparing to Read*, *Responding to Reading*, and any other assignments you give (such as writing out answers to content or method questions). We believe that reading journals are effective learning aids: they are an excellent place for students to experience the process of writing, because they don't involve the usual pressures associated with most college writing assignments; and they provide a low-risk opportunity for student writers to pursue their ideas and explore their thoughts. Journals need not take too much of your time. You can collect them every other week and mark each one with a check, check-plus, or check-minus. The journals serve as good starting points for in-class

discussion, since you can ask students to read from their entries. This method lets you include students who don't usually like to offer spontaneous responses in class. You can also have your students exchange journal entries and comment on each other's to inspire discussion. Of course, if you do not build in any method to monitor the journal writing, some of your students will stop writing them.

Headnote. Headnotes provide some information about the author and the essay. They are useful in the survey stage of active reading. Remember to ask questions about the information in the headnotes once in a while to be sure that students read them.

Terms to Recognize. We used our own judgment to list vocabulary that may be unfamiliar to students. Be sure to point out that we give only the definition relevant to the context: many other meanings may appear in a dictionary. The words are listed in the order they appear in the essay and are labeled by paragraph.

Responding to Reading. As another possible journal entry, these prompts offer students a way to give an initial personal response to the essays. These responses can be springboards for free-form discussion of ideas, as an alternative or addition to the more restricted discussion of content or method questions. You decide whether students write their responses in or out of class.

Gaining Word Power. We have found our students' vocabularies and understanding of how language works to be far behind some of their other abilities. These exercises are tied to the reading selections and attempt to make word study interesting. Many of them require dictionary use, which we consider an important part of a writing course. Be sure to remind students to bring their dictionaries if you intend to do the exercises in class. Students may exchange answers and give each other feedback to lighten your paper load. Or you might sometimes include a vocabulary exercise as part of a journal assignment.

Considering Content and Considering Method. Four or more questions direct the students to focus on the meaning of the selection (content) and the author's techniques (method). You will want to vary the ways in which you cover these questions. Whole-class discussion (perhaps based on journal entries) should alternate with other methods. We sometimes assign a few

questions to each of four small groups, who discuss their questions and then report their best answer to the whole class when reconvened. Another method involves assigning an essay's content and method questions to a panel of students who will then lead the class discussion on that essay.

Writing Step by Step. These highly directive writing assignments are this text's crowning feature, in our opinion. Based on years of teaching, we concluded that many of our students did not have a fundamental grasp of the essay form, and this deficiency continually showed up in their written work. This weakness made sense when we considered that the brief essay is not everyday reading matter in many people's lives. The closely modeled essay practice, we think, helps correct for differential reading backgrounds among our students.

Writing Step by Step assignments do much of the work for the students as far as planning and controlling the essay. However, because this work is done, the students are quite likely to produce perfectly adequate essays, perhaps for the first time in their lives. We believe that this success experience is priceless in advancing students' positive attitudes toward the writing process. The sense of how a successful essay works will sink in as the writer follows good essay form and style.

Other Writing Ideas. You may believe that all students don't need the detailed guidance of the step by step assignment. Or at a certain point in the semester, you may decide that students are ready to plan their essays more independently. The extra writing ideas we provide for each reading give you alternatives or additions to the Writing Step by Step assignments. In the fourth edition we have focused these additional prompts on Collaborative Writing, Using the Internet, and Writing about Readings. This last alternative can be used for comprehension tests and essay exams.

Editing Skills. Composition research suggests that grammar and punctuation are better taught in a meaningful context than as a separate unit. We attempt to tie rules to the reading and writing that the students are already engaged in for the week. This means that the presentation order of editing skills is not logically sequenced but determined by the features of each particular reading. However, we provide an Editing Skills guide, as well as a list of the editing skills covered on the inside cover of the text. You can refer students to sections they need to read when problems arise. Most of the major problems students exhibit are covered somewhere in the book. Exercises accompany each editing section.

In the annotations, we provide a suggestion about *Making Connections* at the end of every reading. These are references to other essays in the text that lend themselves to comparison with the selection just covered. The *Making Connections* ideas may be useful to you in class discussion and in designing assignments that require students to synthesize material from more than one reading. These suggestions will also help you to organize your course according to topic-centered units, as will the *Thematic Contents*.

Sample Student Essays. Chapters 2 through 10 end with sample student essays that illustrate how freshmen writers used the writing strategies being studied. Your students will be able to see that writers at their own level can produce successful, interesting essays of their own. You can use them to practice critical analysis, peer editing, or revision. We suggest putting students into small groups to discuss the strengths and weaknesses of these essays and to make (hypothetical) suggestions for revising. Students are often reluctant to criticize their classmates' papers, but these samples by writers unknown to your students will remove that obstacle. The marginal annotations provide some points to help you initiate discussions and facilitate group work.

Setting a Weekly Schedule

If you are on a one-hour-period, three-days-a-week schedule (such as Monday, Wednesday, Friday from 9 to 10), here is a schedule that you might use for covering a typical strategy chapter.

Monday: Discuss one reading from the chapter. Collect journals every other Monday.

Wednesday: Discuss a second reading. Begin work on a Writing Step by Step assignment in class. You might consider letting students choose *any* of the Writing Step by Step assignments in the chapter, even if the related reading was not discussed in class. This way, you will not be evaluating as many essays that are too similar to each other.

Friday: Students bring in a legible draft of their essay. Conduct a workshop in which students work on their drafts, read each other's drafts, and have short sessions with you as they revise their efforts. In the last part of the session, introduce the new chapter and make reading and journal assignments for the next week. You can collect finished essays today or on the following Monday.

This plan will work if you are on a quarter system. It provides eight weeks of work on the strategy chapters and leaves three or four weeks for the

opening chapters, examinations, other activities, over-runs, and writing from the Further Readings. If you have fifteen or sixteen weeks in a semester, you can loosen the structure by dividing the third session's work load, covering each strategy chapter in four sessions. You may want to spend more time on argument (Chap. 10).

Suggested Teaching Strategies

Getting Started. On the first day of class, you need to incorporate all the class activities you will want to use during the semester: if you ever want students to speak, write, and work in groups, you need to do those things today. We like to begin with a round-robin introduction in which each person (including the instructor) gives his or her name, one interesting statement, and one boring statement about his or her life. Before we start, we emphasize that the purpose is for everyone to learn everyone's name, which is easier when we have a little information to connect with the name. If you use this method, announce that you will ask a few people to name everyone when the exercise is over (though missing a few doesn't mean flunking). This activity helps to break down inhibitions and sets a friendly tone.

A five-minute writing assignment might follow. You can relate this to the course by using a topic such as "The Best and Worst Parts of Writing." Explain that short in-class writings will be done frequently throughout the course to aid discussion and focus students' thoughts. After the students have written, divide them into small groups (from three to six, depending on your class size) to read their papers to each other and then try to come to a consensus about the best and worst parts of writing. This consensus will be reported to the class as a whole. Reconvene the class and listen to the reports, commenting as a writing expert or as a writer when appropriate so that students get to know something about your attitudes on the subject.

These activities may cut into routines, such as going over the syllabus, but they are more valuable in the long run. Remember, students are going over syllabi in four or five other classes concurrently, and not much of that will stick anyway. If you close with a specific assignment, such as reading Chapter 1 in the textbook and bringing the book and a pencil to class next time, your students will be assured that you do have a plan. Discussing the syllabus may be more sensibly done in the second or third session when the class membership is more stabilized.

Group Work and Peer Responses. In the text and in the marginal annotations, we frequently suggest that students work in pairs or small groups for a variety of reasons: to discuss the reading, to generate ideas for writing,

and to make suggestions to one another for revising and improving their writing (peer critiquing). Not all teachers are comfortable with using student groups, but the practice of having students work together has several significant advantages: students develop a greater sense of audience; they become more involved in the class; they see writing that is better and worse than their own; and the instructor doesn't have to do all the work of leading discussions and responding to essays. Here are some general recommendations and points to consider concerning pairs and groups:

1. Think carefully about whether you want students to stay with the same partner or group for most of the semester or change around. Stable groups promote more rapport and commitment, but they can grow stale or develop interpersonal problems.
2. Have students stay with the same partner for peer review of essays, but occasionally put pairs together or tell students to solicit a second (or even a third) opinion from another partner. If peer advice is contradictory, as it sometimes is, allow the students to decide which suggestions to follow. Doing multiple peer responses will virtually assure that everyone gets some good advice. And sorting out the bad feedback from the good is a valuable learning experience.
3. Provide structure for the groups or pairs, especially in the early stages. Suggest a goal for the peer response work, such as "Check to see whether your partner's essay follows each step of the Writing Step by Step assignment," or "Look for places where a concrete example or detail would help." Let groups know whether their goal is to report back to the class or to brainstorm ideas for writing.
4. Be active during pair and group work—don't sit behind the desk! Wander around and eavesdrop or sit in on a group once in a while. Be open to individual questions as you walk around the classroom.

Responding to Student Writing. You will probably receive guidelines about grading from your department or program supervisor. Responding to student papers is one of the hardest parts of a writing teacher's job, but it's an essential one. Here are some suggestions that you may find helpful:

1. While students are writing in class, look at as many papers (or computer screens) as possible and give some instant feedback. A few minutes of personal discussion about a paper can often be more helpful than a page of written comments.

2. Let your students help each other. Much of the practical evaluation of a draft (determining if it meets the assignment, makes sense, sticks to the topic, needs more development, and so on) can be addressed in peer-response sessions.
3. Read a paper through once in its entirety before you mark anything, even minor mechanical errors. This will allow you to assess the major strengths and weaknesses and target your responses.
4. Always provide some positive feedback: “These are good details”; “A good topic sentence”; “I like your humor here”; “This paper is much better than the last one”; “I can see that you’re on the right track.” Many students lack confidence in their writing abilities and benefit from praise and encouragement.
5. Maintain an objective, supportive tone in your comments. Students sometimes confuse criticism of their writing with personal criticism; a snide remark or a joke could damage your rapport.

Informal Documentation. Many of the writing assignments, especially the *Using the Internet* prompts, involve some kind of research, such as interviewing, reading other selections, using reference works, or consulting Web sites. We don’t think students need to follow the details of formal documentation in order to use researched information responsibly in their writing. Of course, writers should always acknowledge their sources, no matter what kind of writing they are doing. But it’s not always necessary or even appropriate for students to provide parenthetical citations, footnotes, or a list of works cited for every paper they write.

We think an informal approach to citing sources is easier and just as effective for the essays they will write in response to assignments in this textbook. Journalists, for example, routinely work source details into the text of an article, as seen in these examples from selections in this textbook:

Columbia University psychologist Carol Dweck has conducted a fascinating series of studies over the past decade documenting the dangers of believing that geniuses are born rather than made. In one study, Dweck and UCLA researcher Valanne Henderson asked 229 seventh graders whether people are “born smart” or “get smart.” (Kathy Seal, “The Trouble with Talent”)

A 2001 study by nutritional researchers at Penn State University, for example, sought to find out whether the presence of larger portions *in themselves* induced people to eat more. (Greg Critser, “Supersize Me”)

The Center on Budget and Policy Priorities, a Washington think tank, reported recently that 43 million people are living in low-income working families with children. Other government data show the number of people living below the official poverty line grew by more than 3.5 million from 2002 to 2004, to 34.6 million. (Tim Jones, “The Working Poor”)

These references don’t follow the precise requirements for MLA or APA in-text citations, and the articles don’t include footnotes or a list of works cited. The authors clearly know the value of identifying their sources of information, but they also recognize that a formal documentation style would be inappropriate for the audience, purpose, and tone of their writing. We think your students can take the same approach. And it shouldn’t be difficult to show them how to acknowledge their sources in their writing.

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