

The background of the cover is a deep blue. A dark, gnarled branch extends from the bottom left towards the center. A single, bright yellow leaf is attached to the branch, positioned in the upper left quadrant. The leaf is oval-shaped with a prominent central vein and a slightly serrated edge. The branch continues upwards and to the right, with several smaller, thinner branches branching off. The overall composition is minimalist and artistic.

MODELS FOR EXPOSITORY WRITING

Anthony C. Winkler
Jo Ray McCuen



MODELS FOR EXPOSITORY WRITING

MODEL PARAGRAPHS AND ESSAYS

ANTHONY C. WINKLER

JO RAY McCUEN

Glendale College



SCIENCE RESEARCH ASSOCIATES, INC.
Chicago, Henley-on-Thames, Sydney, Toronto

A Subsidiary of IBM

Acquisition Editor	Philip Gerould
Project Editor	Byron Riggan
Production Services	Arthur Kuntz
Text and Cover Designer	Janet Bollow Associates
Cover Photograph	Ernest Braun
Compositor	Allservice Phototypesetting

Library of Congress Cataloging in Publication Data

Main entry under title:

Models for expository writing.

Includes index.

- | | |
|------------------------------|------------------------|
| 1. Exposition (Rhetoric) | 2. College readers. |
| 3. English language—Rhetoric | I. Winkler, Anthony C. |
| II. McCuen, Jo Ray, 1929– | |
| PE1429.M63 1985 | 808'.0427 84-22137 |
| ISBN 0-574-22100-X | |

Copyright © Science Research Associates, Inc., 1982, 1985. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of Science Research Associates, Inc.

Printed in the United States of America

10 9 8 7 6 5 4 3 2

Acknowledgments

INCIDENT ON A LAKE IN LAUSANNE from Winston Churchill, *A Roving Commission: My Early Life*. Copyright 1930 by Charles Scribner's Sons; copyright renewed (New York: Charles Scribner's Sons, 1930). Reprinted with the permission of Charles Scribner's Sons and the Hamlyn Publishing Group Limited.

THE DEATH OF KING GEORGE VI from *Majesty: Elizabeth II and the House of Windsor*, copyright © 1977 by Robert Lacey. Reprinted by permission of Harcourt Brace Jovanovich, Inc.

THE LOSS OF AN OLD FRIEND Copyright 1979, *Los Angeles Times Syndicate*. Reprinted by permission.

IS ANYBODY LISTENING? Copyright 1979, *Los Angeles Times*. Reprinted by permission.

I THOUGHT MY LAST HOUR HAD COME from *I Saw Tokyo Burning* by Robert Guillain, translated by William R. Byron. Copyright © 1980, 1981 by Doubleday & Company, Inc. Reprinted by permission of Doubleday & Company, Inc.

HE WAS A GOOD LION Excerpted from *West with the Night* Copyright © 1942, 1983 by Beryl Markham. Published by North Point Press and reprinted by permission. All rights reserved.

THE TERROR AND LOVE IN LONELINESS from *Loneliness* by Clark E. Moustakas. © 1961 Clark E. Moustakas. Published by Prentice-Hall, Inc., Englewood Cliffs, NJ 07632.

GRADUATION From *I Know Why the Caged Bird Sings* by Maya Angelou. Copyright © 1969 by Maya Angelou. Reprinted by permission of Random House, Inc. Lyrics from *Lift Every Voice and Sing* © Copyright Edward B. Marks Music Company. Used by permission.

TOO EASY. Reprinted by permission.

(Acknowledgments continue on page 388.)

Preface

This book is a collection of model paragraphs and essays carefully selected to exemplify the nine rhetorical modes most commonly taught in the classroom. These are: narrative, description, definition, example, process, classification, comparison and contrast, causal analysis, and argumentation. A chapter is devoted to each of these modes. In each chapter the examples are arranged in a graduated order of length and difficulty.

Each chapter opens with an introduction that discusses a specific mode of writing. The models that follow consist of two single-paragraph examples, at least three short essays, two long essays, and one student essay—all written in the same rhetorical mode and demonstrating to the student the use of a single organizing principle in material of varying length and complexity.

The apparatus at the end of each chapter focuses attention on the ideas and organizing principles implicit in each essay. Our questions are grouped under two main heads: *Questions for Critical Thinking*, and *Questions on the Writing Process*. There is also a section on *Writing Assignments* and a brief section on *Vocabulary*.

Because students do not write papers only for English classes, essays in this book have been taken from many sources and disciplines, reflecting the new emphasis on writing across the curriculum. The overriding criterion in choosing an essay has been that it must be memorably written. The discipline from which each essay comes is identified in the table of contents. The result, we believe, is a book whose subjects and models reflect an appealing and broad range of interests. We also hope that this mix will teach students that English is not merely a belletristic discipline fussing about grammatical niceties, but one whose skills are indispensable to nearly every subject.

Many people have helped us in preparing this work. But we are especially grateful for the help of Hazel McCuen, whose tastes and editorial skills are reflected throughout the book.

Anthony Winkler
Jo Ray McCuen

Contents

INTRODUCTION ■ THE IDEA OF EXPOSITION	2
ONE ■ NARRATION	5
INTRODUCTION	
SINGLE PARAGRAPHS	
Incident on a Lake in Lausanne, <i>Winston Churchill</i> (Biography)	7
The Death of King George VI, <i>Robert Lacey</i> (History & Politics)	9
SHORT ESSAYS	
The Loss of an Old Friend, <i>Jim Murray</i> (Biography)	11
Is Anybody Listening? <i>Anonymous</i> (Sociology)	14
I Thought My Last Hour Had Come, <i>Robert Guillaín</i> (History & Politics)	17
LONG ESSAYS	
He Was a Good Lion, <i>Beryl Markham</i> (Biography)	22
The Terror and Love in Loneliness, <i>Clark E. Moustakas</i> (Psychology)	30
Graduation, <i>Maya Angelou</i> (Education)	38
STUDENT ESSAY	
Too Easy, <i>Cynthia Hale</i>	49
TWO ■ DESCRIPTION	51
INTRODUCTION	
SINGLE PARAGRAPHS	
Woman, <i>Germaine Greer</i> (Sociology)	53
The Quavering of Frogs, <i>Donald C. Peattie</i> (Philosophy & Religion)	55
SHORT ESSAYS	
Gas, <i>Virginia Woolf</i> (Science & Medicine)	57
Shrew—The Littlest Mammal, <i>Alan Devoe</i> (Science & Medicine)	61
Napoleon's Retreat from Russia: The First Snowstorm, <i>Philippe-Paul de Segur</i> (History & Politics)	66
On Them, <i>Hillaire Belloc</i> (Language & Literature)	70
LONG ESSAYS	
Marrakech, <i>George Orwell</i> (Sociology)	73
Teaching A Stone To Talk, <i>Annie Dillard</i> (Philosophy & Religion)	80
STUDENT ESSAY	
Perino's, <i>Robert Vivante</i>	87

vii
CONTENTS

THREE ■ DEFINITION	89
INTRODUCTION	
SINGLE PARAGRAPHS	
"Tonnage" in 1492, <i>Samuel Eliot Morison</i> (History)	91
The Sissy, <i>Geoffrey Gorer</i> (Language & Literature)	93
SHORT ESSAYS	
The Passion of l'amour fou, <i>Tom Teepen</i> (Psychology)	95
In Bed, <i>Joan Didion</i> (Science & Medicine)	98
I Want a Wife, <i>Judy Syfers</i> (Sociology)	103
Will Someone Please Hiccup My Pat? <i>William Spooner Donald</i> (Language & Literature)	106
LONG ESSAYS	
What Is the Bible? <i>Mary Ellen Chase</i> (Philosophy & Religion)	110
The American Scholar, <i>Ralph Waldo Emerson</i> (Education)	118
STUDENT ESSAY	
Punk Rock, <i>Alexandra Witt</i>	131
 FOUR ■ EXAMPLE	 133
INTRODUCTION	
SINGLE PARAGRAPHS	
Women's Language, <i>Robin Lakoff</i> (Language & Literature)	135
A Lawyer's Paragraph, <i>David S. Levine</i> (Language & Literature)	137
SHORT ESSAYS	
Getting Dizzy by the Numbers, <i>Frank Trippett</i> (Philosophy)	139
Three Incidents, <i>The Talk of the Town</i> (Science & Medicine)	143
Slang Origins, <i>Woody Allen</i> (Language & Literature)	146
Of What Use? <i>Isaac Asimov</i> (Science & Medicine)	150
LONG ESSAYS	
What Psychiatry Can and Cannot Do, <i>Thomas S. Szasz, M.D.</i> (Psychology)	156
Homo Monstrosus, <i>Annemarie de Waal Malefijt</i> (History & Politics)	164
STUDENT ESSAY	
My Brünnhilde, <i>Bradley Sheklian</i>	174
 FIVE ■ PROCESS	 175
INTRODUCTION	
SINGLE PARAGRAPHS	
Starting a Model T, <i>Lee Strout White</i> (Practical Arts)	176
How to Hoist Sails, <i>H. A. Calahan</i> (Practical Arts)	178

viii
CONTENTS

SHORT ESSAYS	
The Knife, <i>Richard Selzer, M.D. (Science & Medicine)</i>	180
How to Read Better and Faster, <i>Dennis Mark Doyle (Education)</i>	184
How Dictionaries Are Made, <i>S. I. Hayakawa (Language & Literature)</i>	188
Camping Out, <i>Ernest Hemingway (Practical Arts)</i>	191
The Physical, <i>Noel Coward (Science & Medicine)</i>	195
LONG ESSAYS	
How to Mark a Book, <i>Mortimer Adler (Education)</i>	200
Behind the Formaldehyde Curtain, <i>Jessica Mitford (Science & Medicine)</i>	206
STUDENT ESSAY	
How to Make a Pinwheel, <i>Jacob Fairchild</i>	215
SIX ■ CLASSIFICATION	217
INTRODUCTION	
SINGLE PARAGRAPHS	
The Three New Yorks, <i>E. B. White (Sociology)</i>	219
Poetic People, <i>Max Eastman (Sociology)</i>	221
SHORT ESSAYS	
Types of College Students, <i>Theodore H. White (Education)</i>	223
Learned Words and Popular Words, <i>J. B. Greenough and G. L. Kittredge (Language & Literature)</i>	226
Different Types of Composers, <i>Aaron Copland (Fine Arts)</i>	229
Some American Types, <i>Max Lerner (Sociology)</i>	232
LONG ESSAYS	
Technology in Medicine, <i>Lewis Thomas, M.D. (Science & Medicine)</i>	236
The Face in the Mirror, <i>Gilbert Highet (Biography)</i>	242
STUDENT ESSAY	
Colors and People, <i>Anh U Diec</i>	248
SEVEN ■ COMPARISON/CONTRAST	249
INTRODUCTION	
SINGLE PARAGRAPHS	
Lenin and Gladstone, <i>Bertrand Russell (Biography)</i>	251
Women's Features in an Insecure Age, <i>Cecil Beaton (Sociology)</i>	253
SHORT ESSAYS	
Accepting Men as They Are, <i>Albert Ellis (Psychology)</i>	255
One Vote for This Age of Anxiety, <i>Margaret Mead (Sociology)</i>	257
On the Difference Between Wit and Humor, <i>Charles Brooks (Language & Literature)</i>	262

ix
CONTENTS

Doctor-as-God Is Dead, or Dying, <i>Ellen Goodman</i> (Science & Medicine)	267
LONG ESSAYS	
Ross and Tom, <i>John Leggett</i> (Biography)	270
Lovers versus Workers, <i>Sam Keen</i> (Sociology)	275
STUDENT ESSAY	
Hobbits and Elves, <i>Liane Frost</i>	286
EIGHT ■ CAUSAL ANALYSIS	287
INTRODUCTION	
SINGLE PARAGRAPHS	
Why the Radio Program "The War of the Worlds" Caused Panic, <i>John Houseman</i> (Sociology)	289
The Effect of Talking to a Baby, <i>Richard E. Leakey</i> (Psychology)	291
SHORT ESSAYS	
Fantasies, <i>Nora Ephron</i> (Psychology)	293
Making Babies, <i>Anne Taylor Fleming</i> (Sociology)	298
The Declaration of Independence, <i>Thomas Jefferson</i> (History & Politics)	302
Superstition, <i>Robert Lynd</i> (Psychology)	307
LONG ESSAYS	
Morals and Weapons, <i>Konrad Z. Lorenz</i> (Philosophy & Religion)	312
The Effects of Nuclear Weapons, <i>Jonathan Schell</i> (Sociology)	325
STUDENT ESSAY	
Running for Life, <i>Pat Svetich</i>	334
NINE ■ ARGUMENTATION	335
INTRODUCTION	
SINGLE PARAGRAPHS	
The Use of an Effective Opposition, <i>Walter Lippmann</i> (History & Politics)	337
It's Time to Ban Handguns, <i>Lance Morrow</i> (Sociology)	339
SHORT ESSAYS	
We Have No "Right to Happiness," <i>C. S. Lewis</i> (Philosophy & Religion)	341
How to Make People Smaller than They Are, <i>Norman Cousins</i> (Education)	347
The Case for UFOs, <i>Robert Jastrow</i> (Science & Medicine)	351
Will Spelling Count? <i>Jack Connors</i> (Education)	356
Letter to the Home Secretary, <i>Oscar Wilde</i> (Biography)	361

x
CONTENTS

LONG ESSAYS

Why the Country Needs the Draft, *James Fallows* (**Sociology**) 366

Evolution as Fact and Theory, *Stephen Jay Gould*
(**Science & Medicine**) 374

STUDENT ESSAY

Appropriate Housing for the Elderly, *Marilyn Schuning* 383

INDEX 385

MODELS FOR EXPOSITORY WRITING

INTRODUCTION

THE IDEA OF EXPOSITION

Exposition comes from the past participle of the Latin word for *expound*. When we write an exposition, we write mainly to expound or explain. Expository writing is different from the kind of imaginative or creative writing we find in the works of novelists or dramatists. Few of us will ever write a novel or a play, but nearly all of us at one time or another will write to explain. Therefore, exposition is the kind of writing taught in most English composition courses.

But if you stop to think about it, you will quickly see that there are nearly limitless numbers of occasions that might call for expository writing, ranging from short notes to the milkman to a long letter of explanation to a creditor. No course can possibly teach them all.

Yet there is one teachable principle that is common to all good expository writing: the ability to think logically. The thinking that goes into exposition is classifiable into nine operations (or rhetorical modes): narration, description, definition, example, process, classification, comparison/contrast, causal analysis, and argumentation. Underlying all expository writing is one or a combination of these thinking operations.

Narration explains the occurrence of incidents and events in a definite sequence; description, how a thing looks; definition, what it means. Example is explaining through the use of illustrations and cases. Process explains how an action is done; comparison/contrast, how two things are similar or dissimilar. Classification explains the constituent parts of a larger whole; causal analysis, the causes or effects of an action; and argument, the reasons and evidence behind a certain point of view.

Some essay assignments will call for the exclusive use of one of these operations; some will call for the writer to skillfully blend two of them. And some complicated assignments will require the writer to blend several of these modes into a single essay. Here are some examples of actual essay questions asked in various courses taught at a large West Coast university:

1. Define the elastic-rebound theory (earth science).
2. What were the social, political, and intellectual factors that contributed to the outbreak of the French Revolution (Western civilization)?
3. How were liberalism and nationalism compatible and complementary ideologies? To what degree were they antagonistic (political science)?
4. Point to a place. Can you ever point to that same place again (philosophy)?
5. Write an essay analyzing the major theme behind the short story "Flowering Judas" (English).

The first question requires a definition; the second, an analysis of effect; the third, a comparison/contrast; the fourth, an argument. The fifth will require the writer to blend several of the modes of expository writing into a single essay. In sum, if you master the writing of each of the nine expository modes, you will be able to answer almost any kind of essay question.

Writing is done best when it is done systematically. Yet it is impossible to write an essay systematically if one knows nothing more than the rudiments of syntax and grammar. Grammar is indispensable in organizing and penning a single sentence, but nearly useless in dealing with the larger elements of writing, such as the paragraph, the page, and the whole essay. The techniques of exposition are most useful precisely at this level. They give the writer a general notion of what needs to be done, of how the material must be organized, and of how the larger elements of the essay are created, arranged, and linked.

NARRATION

Narration is probably the oldest of all the expository modes we will cover in this book, and the one with which nearly everyone will have had at least a glancing acquaintance. In its most basic form, a narrative is a story, and all of us at one time or another have told stories. Narrations may range from the simple two-minute anecdote to the 1000-page biography; in the middle range, there is the police report, the magazine article, and the minutes of a business meeting.

An essential feature of the narrative is the arranging of events and incidents into a tellable sequence. In order to do this, the narrator paces the material. Pacing is the arranging and telling of the story in such a way as to give primary emphasis to its most important parts. Trivial or unimportant sidelights are either omitted or glossed over; the focus of the narrative is unrelentingly on its significant incidents. You may have noticed that time does not pass in fiction at the same rate it does in real life—that many a story will signify the passing of a month with a mere sentence such as “A month went by.” Yet this same story will linger lovingly over the events of a half an hour, expending pages and pages upon them. This is pacing at work. All time is not treated equally; nor, for that matter, are all events or incidents.

A narrative may be written from the first-person point of view, in which the narrator refers to himself as “I,” or from an omniscient point of view, in which the people in the narrative are referred to as “he” or “she” or “they.” If you wrote a narrative about your first trip to the dentist you would probably use the first-person point of view; on the other hand, if you wrote a newspaper article for one of the wire services you would most likely use the viewpoint of an omniscient and neutral reporter. In this chapter, “The Death of King George VI” is narrated from an omniscient point of view. “Incident on a Lake in Lausanne,” “The Loss of An Old Friend,” “Is Anybody Listening?,” and “The Terror and Love in Loneliness” are narrated from the first-person point of view. Finally, “I Thought My Last Hour Had Come” combines an omniscient point of view with an embedded eyewitness account narrated in the first person.

If you are not a writer of fiction, most of the narrative writing you do will be from the first-person point of view. And so it should be. This point of view allows the reader immediate and direct entry into the story and the mind of its teller. Care should be taken, however, to focus on the telling of the story rather than on the “I” who tells it. Especial care must also be taken to remain faithful to whatever point of view you choose. If you are writing from the point of view of a child, you must maintain that childlike tone without any inexplicable lapses into adulthood. Without consistency of this kind, the narrative will be unbelievable.

6 NARRATION

The events in a well-told narrative progress in a climactic way to the conclusion. Nothing in a narrative exists at random; every part contributes to the main point. It has been often said that the art of narration is inherited, not learned, and perhaps this is in large part true. This much, however, can be learned by any storyteller: a story must make a point. Nothing irritates quite as much as the pointless narrative. The point does not have to be weighty: it merely has to be substantial enough to justify the narrative. If the narrative is well-paced, consistent in its point of view, and makes some minor point, the reader, even if not entirely happy with the story, will at least not feel ill-used by it.

SINGLE PARAGRAPHS

INCIDENT ON A LAKE IN LAUSANNE

Winston Churchill

Sir Winston Leonard Spencer Churchill (1874–1965) is widely regarded as one of the greatest statesmen of this century. Born into an aristocratic family, he was educated at Harrow and Sandhurst. During his long lifetime he held a variety of important political posts in various British governments, including prime minister twice (1940–1945, 1951–1955). He is the author of numerous books, among them The Second World War (6 vol., 1948–53) and A History of the English-Speaking Peoples (4 vol., 1956–58). In 1953 he won the Nobel Prize for literature.

In the summer of 1893 the nineteen-year-old Churchill went rowing on Lake Geneva and nearly drowned. In the paragraph that follows, Churchill tells the story of this incident, which, he writes, brought him as close to death as he had ever been.

My brother and I were sent this summer by our parents for a so-called walking-tour in Switzerland, with a tutor. I need hardly say we travelled by train so far as the money lasted. The tutor and I climbed mountains. We climbed the Wetterhorn and Monte Rosa. The spectacle of the sunrise striking the peaks of the Bernese Oberland is a marvel of light and colour unsurpassed in my experience. I longed to climb the Matterhorn, but this was not only too expensive but held by the tutor to be too dangerous. All this prudence however might easily have been upset by an incident which happened to me in the Lake of Lausanne. I record this incident that it may be a warning to others. I went for a row with another boy a little younger than myself. When we were more than a mile from the shore, we decided to have a swim, pulled off our clothes, jumped into the water and swam about in great delight. When we had had enough, the boat was perhaps 100 yards away. A breeze had begun to stir the waters. The boat had a small red awning over its stern seats. This awning acted as a sail by catching the breeze. As we swam towards the boat, it drifted farther off. After this had happened several times we had perhaps halved the distance. But meanwhile the breeze was freshening and we both, especially my companion, began to be tired. Up to this point no idea of danger had crossed my mind. The sun played upon the sparkling blue waters; the wonderful panorama of mountains and valleys, the gay hotels and villas still smiled. But I now saw Death as near as I believe I have ever seen Him. He was swimming in the water at our side, whispering from time to time in the rising wind which continued to carry the boat away from us at about the same speed we could swim. No help was near. Unaided we could never reach the shore. I was not only an easy, but a fast swimmer, having represented my House at Harrow, when our team defeated all comers. I now swam for life. Twice I reached

within a yard of the boat and each time a gust carried it just beyond my reach; but by a supreme effort I caught hold of its side in the nick of time before a still stronger gust bulged the red awning again. I scrambled in, and rowed back for my companion who, though tired, had not apparently realised the dull yellow glare of mortal peril that had so suddenly played around us. I said nothing to the tutor about this serious experience; but I have never forgotten it; and perhaps some of my readers will remember it too.

VOCABULARY

unsurpassed

prudence

panorama

QUESTIONS FOR CRITICAL THINKING

1. Walking tours such as Churchill described played an important part in the education of young English gentlemen. What do you see as the principal value of such tours?
2. How does Churchill's narration of the lake incident fit in with what you know about his character as a man?
3. If you have ever had a near death experience, what effect did it have on your view of life?

QUESTIONS ON THE WRITING PROCESS

1. What lead-in does the author use to introduce his narrative about the incident on Lake Lausanne?
2. How does the author convey the sinister nearness of death in his narrative?
3. In the middle of the narrative about his near drowning, the author intrudes with a description of "the sparkling blue waters" and the "wonderful panorama of mountains and valleys" and "gay hotels and villas." Why does he make a point of mentioning this background scenery? What does it contribute to the narrative?

WRITING ASSIGNMENTS

1. Narrate any exciting or dangerous incident you have ever experienced on water.
2. Write a narration of a trip you have taken.