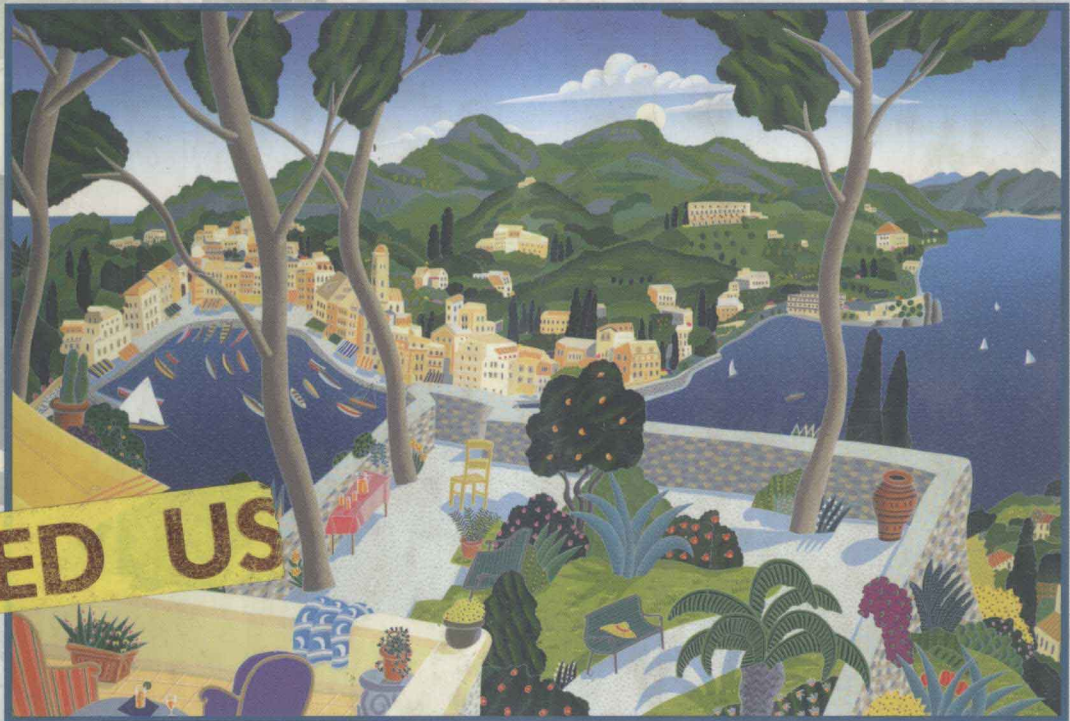


FIFTH EDITION

THE PRENTICE HALL GUIDE FOR COLLEGE WRITERS



STEPHEN REID

COMPANION WEBSITE
FREE WEBSITE • WEBCT COURSE
details inside
www.prenhall.com/reid

FIFTH EDITION

THE PRENTICE HALL GUIDE
FOR COLLEGE WRITERS



PRENTICE HALL, UPPER SADDLE RIVER, NJ 07458

Library of Congress Cataloging-in-Publication Data

Reid, Stephen, 1940—

The Prentice Hall guide for college writers/Stephen Reid. —

5th ed.

p. cm.
Includes index.

ISBN 0-13-021028-5. (Full Edition)—ISBN 0-13-022547-9 (Annotated Instructor's Edition)

1. English language—Rhetoric. 2. College readers. 3. Report Writing. I. Title.

PE1408.R424 1999

808'.042—dc21

97-24814

CIP

VP, Editorial Director: Charlyce Jones Owen

Editor-in-Chief: Leah Jewell

Editorial Assistant: Patricia Castiglione

AVP, Director of Production and Manufacturing: Barbara Kittle

Senior Managing Editor: Bonnie Biller

Production Editor: Randy Pettit

Manufacturing Manager: Nick Sklitsis

Prepress and Manufacturing Buyer: Mary Ann Gloriande

Marketing Director: Gina Sluss

Marketing Manager: Brandy Dawson

Creative Design Director: Leslie Osher

Interior Design: Carole Anson

Cover Design: Carole Anson

Cover Art: "Portofino," serigraph 29" x 41", copyright 1998, Thomas McKnight.

Director, Image Resources: Melinda Lee Reo

Image Specialist: Beth Boyd

Manager, Rights and Permissions: Kay Dellosa

For permission to use copyrighted material, grateful acknowledgment is made to the copyright holders listed on pages xxix–xxxii, which is considered an extension of this copyright page.

This book was set in 10/12.5 Adobe Caslon by Clarinda Company and printed and bound by World Color.

The cover was printed by Phoenix Color Corp.

© 2000, 1998, 1995, 1992, 1989 by Prentice-Hall Inc.

A Pearson Education Company

Upper Saddle River, New Jersey 07458

All rights reserved. No part of this book may be reproduced, in any form or by any means, without permission in writing from the publisher.

Printed in the United States of America

10 9 8 7 6 5 4 3 2

ISBN 0-13-021028-5

Prentice-Hall International (UK) Limited, *London*

Prentice-Hall of Australia Pty. Limited, *Sydney*

Prentice-Hall Canada Inc., *Toronto*

Prentice-Hall Hispanoamerica, S.A., *Mexico*

Prentice-Hall of India Private Limited, *New Delhi*

Prentice-Hall of Japan, Inc., *Tokyo*

Editora Prentice-Hall do Brasil, Ltda., *Rio de Janeiro*



PREFACE



AS WE VENTURE INTO THIS NEW MILLENNIUM, WE CONTINUE TO WITNESS DRAMATIC CHANGES IN THE CONTEXTS FOR THE TEACHING OF WRITING. THE ONGOING EXPANSION OF WORLD WIDE WEBSITES, THE INCREASING SPEED OF access to the Internet, and the expanding number of computer classrooms and terminals available to student writers have revolutionized the teaching and practice of writing. On the Internet, writers can quickly access an incredible range of information, both about specific subjects and about the process of writing and revising. On local networks, students continue conversations started in print media or in the classroom, get and receive peer advice about drafting and revision, and access teacher response. Distance learning in this brave new century is a practical reality, as students sitting at computers in different cities or countries communicate as easily as students sitting at adjoining computers.

The more things change, however, the more they remain the same. Writers still need to learn critical reading skills. They still need to assess rhetorical contexts, establish rhetorical purpose, consider their audiences and readers, develop and organize their ideas, and learn how to revise and edit their writing to meet the rhetorical situation. They still need to learn to work cooperatively and collaboratively to create a writing community. Computers and networks are merely electronic means for communicating—for putting people in contact with people, writers in contact with readers. Computers and networks can continue teachers' efforts to communicate with their students and to center their curriculum on the students' reading, writing, and revising.

In its fifth edition, **The Prentice Hall Guide for College Writers** retains an emphasis on aims and purposes for reading and writing, on a clear sequence of chapters that move from expressive to argumentative writing, and on extensive, integrated writing process advice that helps students learn to read, write, and revise. Providing ongoing support for both students and teachers during the reading, writing, and revising processes remains the overriding goal of this text.

Continued in the fifth edition is an emphasis on critical reading and responding to texts. Chapter Five—*Reading*—uses the summary/response essay as a means to teach active and critical reading, accurate summarizing, and focused responding to texts. Drawing on reader-response theories and psycho-linguistic research, Chapter Five provides a variety of activities to promote active reading and critical responding.

New to the fifth edition is an increased focus on both the potential and problems created by the Internet and the World Wide Web. First, four of the eleven new essays deal with Internet-related issues: Cathleen Cleaver writes on censorship and the Internet; Pico Iyer and Amy Saltzman explore how technology is creating a "Global Village" of interconnecting cultures and jobs. Elizabeth Larsen gives us a lesson in surfing the web for

museum and arts sites. These essays, combined with five essays new to the previous edition, give students information about the Internet—how to use it, how it affects them, and how it affects writing and learning. Second, an expanded section on locating, evaluating, and documenting Internet and web sources—using the new MLA guidelines—help students use electronic resources in their writing.

In addition, the Annotated Instructor's Edition of **The Prentice Hall Guide to College Writers** gives support to teachers with English-as-a-Second-Language (ESL) students in their classes. All major chapters contain ESL teaching tips, designed to alert teachers to possible ESL problems and their solutions. The accompanying teacher's manual, **Teaching Composition with the Prentice Hall Guide**, has two new essays on teaching ESL students in the native speaker classroom.

Finally, the fifth edition contains thirteen new professional and student essays by writers such as Pico Iyer, Susan Douglas, Peter Travers, Wanda Coleman, Michael Maren, Susan Estrich, and Cathleen Cleaver. The additional essays help create thematic clusters of topics that reappear throughout the text: Race and Cultural Diversity, Gender Roles, Technology and the Internet, Environmental Issues, Education, Literacy and Language, Advertising and the Media, and Dependency and Dysfunction. See the Thematic Contents (following the table of contents) for a complete listing.

Of course, **The Prentice Hall Guide for College Writers** continues to showcase student writing, featuring the work of more than forty student writers from several colleges and universities. The fifth edition contains twenty-three full-length student essays and ten essays with sample prewriting materials and drafts.

KEY FEATURES

Continuing in the fifth edition of **The Prentice Hall Guide for College Writers** is a wide range of noteworthy features:

LOGICAL SEQUENCE OF PURPOSE-BASED CHAPTERS Aims and purposes, not rhetorical strategies, guide each writing assignment. Early chapters focus on invention strategies (observing, remembering, reading, and investigation), while later chapters emphasize exposition and argumentation (explaining, evaluating, problem solving, and arguing).

FOCUS ON WRITING PROCESSES Every major chapter contains professional and student samples, rhetorical techniques, journal exercises, reading and writing activities, collaborative activities, peer-response guidelines, and revision suggestions designed to assist students with their work-in-progress.

JOURNAL WRITING Throughout the text, write-to-learn activities help writers improve their critical reading skills, warm up for each assignment, and practice a variety of invention and shaping strategies.

MARGINAL QUOTATIONS Nearly a hundred short quotations by composition teachers, researchers, essayists, novelists, and poets personalize for the inexperienced writer a larger community of writers still struggling with the same problems that each student faces.

AN INTRODUCTION TO MYTHS AND RITUALS FOR WRITING Chapter One, "Writing Myths and Rituals," discounts some common myths about college writing courses, introduces the notion of writing rituals, and outlines the variety of journal writing used throughout the text. Rituals are crucial for all writers but especially so for novice writers. Effective rituals are simply those behavioral strategies that complement the cognitive and social strategies of the writing process. Illustrating a variety of possible writing rituals are quotations from a dozen professional writers on the nature of writing. These short quotations continue throughout the book, reminding students that writing is not some magical process, but rather a madness that has a method to it, a love that is built from labor, and a learning that is born of reading, thinking, observing, remembering, discussing, and writing.

AN ORIENTATION TO RHETORICAL SITUATION AND TO WRITING PROCESSES Chapter Two, "Purposes and Processes for Writing," bases the writing process in the rhetorical situation (writer, subject, purpose, text, and audience). It restores the writer's intent or purpose (rather than a thesis sentence or a rhetorical strategy) as the driving force during the writing process. It demonstrates how meaning evolves from a variety of recursive, multidimensional, and hierarchical activities that we call the writing process. Finally, it reassures students that, because individual writing and learning styles differ, they will be encouraged to discover and articulate their own processes from a range of appropriate possibilities.

AIMS AND PURPOSES FOR WRITING The text then turns to specific purposes and assignments for writing. Chapters Three through Six ("Observing," "Remembering," "Reading," and "Investigating") focus on invention strategies. These chapters illustrate how writing to learn is a natural part of learning to write. To promote reading, writing, discussing, revising, and learning, these chapters introduce four sources of invention—observing people, places, events, and objects; remembering people, places, and events; reading and responding to texts; and investigating information through interviews, surveys, and written sources. Although students write essays intended for a variety of audiences in each of these chapters, the emphasis is on invention strategies and on writer-based purposes for writing. Although this text includes expressive and transactional elements in every assignment, the direction of the overall sequence of assignments is from the more personal forms of discourse to the more public forms.

Chapters Seven through Ten ("Explaining," "Evaluating," "Problem Solving," and "Arguing") emphasize subject and audience-based purposes. The sequence in these chapters moves the student smoothly from exposition to argumentation (acknowledging the obvious overlapping), building on the skills and strategies of the previous chapters. The teacher may, in fact, use Chapters Seven through Ten as a minicourse in argument,

teaching students how to develop and argue claims of fact, claims of cause and effect, claims about values, and claims about solutions or policies.

RESPONDING TO LITERATURE Chapter Eleven guides students through the process of writing interpretive essays about short fiction, using many of the critical reading strategies, invention techniques, and shaping strategies practiced in the earlier chapters. This chapter contains three short fiction works and two student essays.

RESEARCH PAPER Chapter Twelve (“Writing a Research Paper”) draws on all the cognitive and social strategies presented in the first eleven chapters. Research papers are written for specific purposes and audiences, too, but the invention, composing, and revising processes are more extended. This chapter helps students select and plan their projects, use the library, find Internet sources, evaluate and document electronic and print sources, record their progress, and test ideas in research logs—learning all the while to integrate the information they gather with their own experiences and ideas.

HANDBOOK A brief handbook includes a review of basic sentence elements, sentence structure and grammar, diction and style, and punctuation and mechanics.

SUPPLEMENTARY MATERIAL FOR INSTRUCTORS AND STUDENTS

ANNOTATED INSTRUCTOR’S EDITION (AIE) In the margins of the Annotated Instructor’s Edition are hundreds of teaching tips and suggestions for assignments and group activities. (0-13-022547-9)

Designed to accompany the Annotated Instructor’s Edition, **Teaching Composition with the Prentice Hall Guide** contains sections on composition theory, policy statements, lesson plans, collaborative writing, writing in a computer classroom, teaching ESL writers, small-group learning, write-to-learn exercises, reading/writing exercises, prereading journal assignments, writing assignments, suggestions for student conferences, and ideas for responding to and evaluating writing. Also included are chapter commentaries and answers to discussion questions. (0-13-023020-0)

Available for a nominal fee, the **Critical Thinking Skills Journal** provides students with additional exercises and freewriting activities, as well as opportunities to consider and respond to opposing viewpoints. (0-13-086183-9)

UNIQUE FREE ONLINE STUDY RESOURCE . . . THE COMPANION WEBSITE™ www.prenhall.com/reid Prentice Hall’s exclusive *Companion Website™* that accompanies **The Prentice Hall Guide for College Writers, fifth edition**, offers unique tools and support that make it easy for students and instructors to integrate this online study guide with the text. The site is a comprehensive resource that is organized according to the chapters within the text and features a variety of learning and teaching modules.

For students:

- **Study Guide Modules** contain a variety of exercises and features designed to help with self-study.
- **Reference Modules** contain *Web Destinations* and *Net Search* options that provide the opportunity to quickly reach information on the web that relates to the content in the text.
- **Communication Modules** include tools such as *Live Chat* and *Message Boards* to facilitate online collaboration and communication.
- **Personalization Modules** include our enhanced **Help** feature that contains a test page for browsers and plug-ins.

For instructors:

- **Syllabus Manager**[™] tool provides an easy-to-follow process for creating, posting, and revising a syllabus online that is accessible from any point within the companion website. This resource allows instructors and students to communicate both inside and outside of the classroom at the click of a button.

The *Companion Website*[™] makes integrating the Internet into your course exciting and easy. Join us online at the address on p. xxii and enter a new world of teaching and learning possibilities and opportunities.

WEB CT COURSE FOR THE PRENTICE HALL GUIDE FOR COLLEGE WRITERS, FIFTH EDITION This complete online course includes all of the functionality and content from the companion website along with additional material for students and instructors. The site includes audio and video reinforcement for key concepts, lecture notes, self-check quizzes, additional writing models, bulletin board/chat topics, and more. The **Web CT** course is available at a discount price when you adopt the Reid text.

ALSO AVAILABLE FROM PRENTICE HALL

- **ENGLISH ON THE INTERNET: A PRENTICE HALL GUIDE 1999–2000.** Helps students navigate the journey through cyberspace. *Free when packaged with this book.* ISBN: 0-13-022073-6

ALSO AVAILABLE TO QUALIFIED ADOPTERS: PRENTICE HALL RESOURCES FOR COMPOSITION

- **ABC NEWS/PRENTICE HALL VIDEO LIBRARY: COMPOSITION, VOLUME 2**
0-13-149030-3
- **COMPUTERS AND WRITING**, by Dawn Rodrigues, *University of Texas at Brownsville*. 0-13-084034-3
- **THE PRENTICE HALL CRITICAL THINKING AUDIO STUDY CASSETTE**
0-13-678335-X
- **THE PRENTICE HALL/*New York Times* THEMES OF THE TIMES PROGRAM**
0-13-690181-6
- **THE PRENTICE HALL/SIMON & SCHUSTER TRANSPARENCIES FOR WRITERS**
0-13-703209-9
- **"Profiles of a Writer" VIDEO SERIES**

- MODEL STUDENT ESSAYS
0-13-645516-6
- CLASSROOM STRATEGIES, by Wendy Bishop, *Florida State University*.
0-13-572355-8
- PORTFOLIOS, by Pat Belanoff, *State University of New York, Stony Brook*.
0-13-572322-1
- JOURNALS, by Christopher C. Burnham, *New Mexico State University*.
0-13-572348-5
- COLLABORATIVE LEARNING, by Harvey Kail, *University of Maine*, and John Trimbur, *Worcester Polytechnic Institute*. 0-13-572371-X
- ENGLISH AS A SECOND LANGUAGE, by Ruth Spack, *Tufts University*.
0-13-572389-2
- WRITING ACROSS THE CURRICULUM, second edition by Art Young, *Clemson University*. 0-13-081650-7
- DISTANCE EDUCATION, by W. Dees Stallings, *University of Maryland, University College*. 0-13-572314-0

SPECIAL OFFERS

- **Webster's Dictionary offers.** Either of the following may be packaged at a discounted rate with this text.
—WEBSTER'S NEW WORLD™ DICTIONARY, THIRD COLLEGE EDITION. Contains more than 11,000 American words and over 17,000 entries.
—WEBSTER'S NEW WORLD™ COMPACT SCHOOL AND OFFICE DICTIONARY, THIRD COLLEGE EDITION. Contains over 56,000 entries and assistance in pronunciation and spelling.
- **WRITER'S HELPER, VERSION 4.0** (*Microsoft® Windows and Macintosh®*)
Based on the notion that software tools can be attributed to imaginative and well-organized writing, WRITER'S HELPER offers a collection of unique 19 pre-writing activities and 18 revising tools to help students through the writing process. *Available for \$10 when packaged with this text.*
- **BLUE PENCIL SOFTWARE**
An interactive editing program which allows students to practice their writing skills by making revisions in paragraph-length passages on their computer screen, complete with instant feedback on various skill categories and an on-screen counter to track remaining corrections.

ACKNOWLEDGMENTS

This textbook builds on the work of hundreds of teachers and researchers. Its most obvious and immediate debts are to James Kinneavy, Frank D'Angelo, Donald Murray, Rise Axelrod and Charles Cooper, Jeanne Fahnestock and Marie Secor, Linda Flower and John Hayes, Patricia Bizzell, Frank Smith, Louise Rosenblatt, and Lynn Troyka.

Since teaching writing is always a situated enterprise, I would like to thank the members of the composition faculty and staff at Colorado State University whose teaching expertise and enthusiasm have improved every page of the text and the teacher's manual:

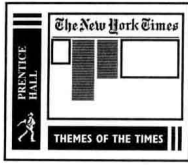
Kate Kiefer, Mike Palmquist, Donna LeCourt, Laura Thomas, Brenda Edmands, Stephanie Wardrop, and Laurel Nesbitt. Many of the innovative teaching strategies and resources developed by Colorado State University composition faculty members are available at <<http://www.ColoState.edu/Depts/WritingCenter>>.

In addition, the following teachers offered excellent advice about changes and additions for the fifth edition: Avon Crismore, Indiana University, Purdue University; Sylvia Stacey, Oakton Community College; Christopher Gould, University of North Carolina, Wilmington; Susan Latta, University of Detroit, Mercy; Gay Lynn Crossley, Marian College. I wish to thank them for their thorough, honest, and professional advice.

For the expert crew at Prentice Hall, I am especially grateful. Phil Miller, a fine editor and friend, has enthusiastically supported this text from the first edition. Leah Jewell provided ongoing revision and editorial support, and Patricia Castiglione handled the daily chores with care and courtesy. On the shortest of timelines, Randy Pettit did the expert and careful editing that made the book possible. To Gina Sluss, I can only say thanks for being so professional—and for being such a good friend.

Finally, I wish to thank my family—Joy, Shelley, Michael, Gus, and Loren—for their continued patience and active support.

—*Stephen Reid,*
Colorado State University



The New York Times and Prentice Hall are sponsoring Themes of the Times, a program designed to enhance student access to current information of relevance in the classroom.

Through this program, the core subject matter provided in the text is supplemented by a collection of time-sensitive articles from one of the world's most distinguished newspapers, *The New York Times*. These articles demonstrate the vital, ongoing connection between what is learned in the classroom and what is happening in the world around us.

To enjoy the wealth of information of *The New York Times* daily, a reduced subscription rate is available in deliverable areas. For information, call toll-free: 1-800-631-1222. Prentice Hall and *The New York Times* are proud to cosponsor Themes of the Times. We hope it will make the reading of both textbooks and newspapers a more dynamic, involving process.

ABCNEWS ABC News/Prentice Hall Video Library for Composition, Volume II (0-13-149030-3)

This text is accompanied by a videocassette from ABC News and Prentice Hall, which contains nine video segments, one for each of the nine chapters on purposes for writing. These videos were selected from such award-winning news programs as *20/20*, *World News Tonight/American Agenda*, *Nightline*, and *PrimeTime Live*.

ABC NEWS annotations in the Annotated Instructor's Edition indicate tie-ins between the video library and the text and show professors how to use the videos as springboards for writing and/or as "texts" for analyzing rhetorical strategies.

A video guide, the *ABC News/Prentice Hall Video Guide for Composition*, by William Costanzo of Westchester Community College, provides a synopsis for and transcripts of each video; an overview of how to use the video library in class, and teaching notes organized three ways: by textbook chapter, by video selection, and by rhetorical strategies.



CREDITS

Edward Abbey, “The Damnation of a Canyon” (excerpts) from *Beyond the Wall*. Copyright 1971, 1976, 1977, 1979, 1984 by Edward Abbey. Reprinted with the permission of Henry Holt and Company, Inc. **Dennis Alexander**, “The Police Were Calling Me Names’: An Explanation of Hard-Core Punk Rock.” Reprinted with the permission of the author. **Vicki Alexander and Grace Lyu-Volckhausen**, “Black/Asian Conflict: Where Do We Begin?” (excerpt) from *Ms. Magazine* (November/December 1991). Copyright 1991. Reprinted with the permission of *Ms. Magazine*. **Russell Baker**, “Writing for Myself” (editor’s title) from *Growing Up*. Copyright 1982 by Russell Baker. Reprinted with the permission of Congdon & Weed, Inc. and Contemporary Books. **Toni Cade Bambara**, “The Lesson” from *Gorilla, My Love*. Copyright 1972 by Toni Cade Bambara. Reprinted with the permission of Random House, Inc. **Wendell Berry**, “Solving For Pattern” from *The Gift of Good Land: Further Essays Cultural and Agricultural*. Copyright 1981 by Wendell Berry. Reprinted with the permission of North Point Press, a division of Farrar, Straus & Giroux, Inc. **Christine Bishop**, “English Only.” Reprinted with the permission of the author. **Nancie Brosseau**, “Anorexia Nervosa.” Reprinted with the permission of the author. **Kristy Busch, Steve Krause, and Keith Wright**, “No Parking.” Reprinted with the permission of the authors. **Geoffrey Canada**, “Peace in the Streets” (excerpt) from *Fist Stick Knife Gun*. Copyright 1995 by Geoffrey Canada. Reprinted with the permission of Beacon Press, Boston. **Terri Ciccarello**, journal entry. Reprinted with the permission of the author. **Cathleen A. Cleaver**, “The Internet: A Clear and Present Danger?” Reprinted with the permission of the author. **Wanda Coleman**, “Say It Ain’t Cool, Joe” from *Native In a Strange Land: Trials and Tremors*. Originally published in *The Los Angeles Times Magazine* (October 18, 1992). Copyright 1992 by Wanda Coleman. Reprinted with the permission of Black Sparrow Press. **Gene Cowan**, “How the Web Works” from *Social Education* 60 (February 1996). Copyright 1996 by National Council for the Social Studies. Reprinted with the permission of the publishers. **Geoffrey Cowley**, “First Born, Later Born” from *Newsweek* (October 7, 1996). Copyright 1996 Newsweek, Inc. Reprinted with the permission of *Newsweek*. **Dudley Erskine Devlin**, “Children and Violence in America.” Reprinted with the permission of the author. **Phillip Elmer DeWitt**, “Welcome to Cyberspace” from *Time* (Special Issue, Spring 1995) (excerpted). Copyright 1995 by Time, Inc. Reprinted with the permission of *Time*. **Annie Dillard**, “The Snake” from *Pilgrim at Tinker Creek*. Copyright 1974 by Annie Dillard. Reprinted with the permission of HarperCollins Publishers, Inc. **Isak Dinesen**, “The Iguana” from *Out of Africa*. Copyright 1937 by Random House, Inc., renewed 1965 by Johan Philip Ingersiev c/o The Rungstedlund Foundation. Reprinted with the permission of Random House, Inc. and The Rungstedlund Foundation. **Susan Douglas**, “IBM and *The X-Files*” from *The Progressive* 62, no. 14 (1) (January 1998). Copyright 1998. Reprinted with the permission of *The Progressive*. **Susan J. Douglas**, “Girls ’n Spice: All

Things Nice?" from *The Nation* 265, no. 6 (August 25, 1997). Copyright 1997 by The Nation Company, Inc. Reprinted with the permission of *The Nation*. **Danny Drennan**, "One Fan's Burden" from *Harper's* (July 1996). Copyright 1996. Reprinted by permission. **Barbara Ehrenreich**, "Teaching Diversity—With a Smile" from *Time* (April 8, 1991). Copyright 1991 by Time, Inc. Reprinted with the permission of *Time*. **Susan Estrich**, "Separate is Better" from *The New York Times Magazine* (May 22, 1994). Copyright 1994 by The New York Times Company. Reprinted with the permission of *The New York Times*. **Paula Fisher**, "Drawing the Line." Reprinted with the permission of the author. **Roy Hoffman**, "On Keeping a Journal" from *Newsweek on Campus* (October 1983). Copyright 1983 by Roy Hoffman. Reprinted with the permission of the author. **Eui Young Hwang**, "Who Should Take Charge?" Reprinted with the permission of the author. **Pico Iyer**, "The Global Village Finally Arrives" from *Time* 142 (Special Issue, Fall 1993). Copyright 1993 by Time, Inc. Reprinted with the permission of *Time*. **Martin Luther King, Jr.**, "Letter from Birmingham Jail" (excerpt) from *Why We Can't Wait* (New York: Harper & Row, 1963). Copyright 1963, 1964 by Martin Luther King, Jr., renewed 1991, 1992 by Coretta Scott King. Reprinted with the permission of The Heirs to The Estate of Martin Luther King Jr., c/o Writers House, Inc. **Edward I. Koch**, "Death and Justice: How Capital Punishment Affirms Life" from *The New Republic* (April 15, 1985). Copyright 1985 by New Republic, Inc. Reprinted with the permission of *The New Republic*. **Connie Koenenn**, "Plotting A Net Gain" from *Los Angeles Times* (December 25, 1995). Copyright 1995. Reprinted with the permission of Los Angeles Times Syndicate. **Jennifer Koester and Sonja H. Browe**, "Two Responses to Deborah Tannen." Reprinted with the permission of the authors. **Jonathan Kozol**, "The Homeless and Their Children" from *Illiterate America*. Copyright 1985 by Jonathan Kozol. Reprinted with the permission of Doubleday, a division of Random House, Inc. **Elizabeth Larsen**, "Surfin' the Louvre" from *Utne Reader* (May/June 1998). Copyright 1998 by Elizabeth Larsen. Reprinted with the permission of the author. **Karyn M. Lewis**, "Some Don't Like Their Blues At All." Reprinted with the permission of the author. **Jennifer Macke**, "Permanent Tracings." Reprinted with the permission of the author. **Julia MacMillan and Brett MacFadden**, "A Worn Path." Reprinted with the permission of the author. **Michael Maren**, "The Faces of Famine" from *Newsweek* (July 27, 1998). Copyright 1998 by Newsweek, Inc. Reprinted with the permission of *Newsweek*. **Kate McNerny**, "Foreign Language Study: An American Necessity." Reprinted with the permission of the author. **Jeff Meer**, "Date Rape: Familiar Strangers" from *Psychology Today* (July 1987). Copyright 1987 by Sussex Publishers, Inc. Reprinted with the permission of *Psychology Today*. **Linda Meininger**, "Borrowers Can Be Choosy." Reprinted with the permission of the author. **Lance Morrow**, "The Start of a Plague Mentality" from *Time* (September 23, 1985). Copyright 1985 by Time Inc. Reprinted with the permission of *Time*. **Farley Mowat**, "Observing Wolves" from *Never Cry Wolf*. Copyright 1963 by Farley Mowat Limited. Reprinted with the permission of Little, Brown and Company and McClelland & Stewart, Inc., the Canadian publishers. **Jan Peterson**, "See Dick Run. Run Dick Run. Why, Why, Why?" Reprinted with the permission of the author. **Neil H. Petrie**, "Athletes and Education" (editor's title, originally titled "Colleges Give Their Student Athletes an

Especially Reprehensible Form of Hypocrisy”) from *The Chronicle of Higher Education* (February 24, 1988). Copyright 1988. Reprinted with the permission of the publishers. “On Writing ‘Athletes and Education.’” Reprinted with the permission of the author. **Todd Petry**, “The Wind Catcher.” Reprinted with the permission of the author. **Neil Postman**, “Virtual Students, Digital Classroom” from *The Nation* (October 9, 1995). Adapted from *The End of Education: Redefining the Value of School*. Copyright 1995 by Neil Postman. Reprinted with the permission of Alfred A. Knopf, Inc. **David Quammen**, “Animal Rights and Beyond” from *Natural Acts: A Sidelong View of Science and Nature* (New York: Schocken Books, 1985). Copyright 1985 by David Quammen. Reprinted with the permission of the author c/o RenJe Wayne Golden. **Elayne Rapping**, “Watching the Eyewitness News” from *The Progressive* (March 1995). Copyright 1995. Reprinted with the permission of *The Progressive*, 409 East Main Street, Madison, WI 53703. **Patria Raybon**, “A Case of ‘Severe Bias’” from *Newsweek* (October 1989). Reprinted with the permission of the author. **Phyllis C. Richman**, “Hunan Dynasty” from *The Washington Post*. Copyright by The Washington Post Writers Group. Reprinted with the permission of *The Washington Post*. **Richard Rodriguez**, “The Boy’s Desire” from *California Magazine* (December 1983). Copyright 1983 by Richard Rodriguez. Reprinted with the permission of Georges Borchardt, Inc. for the author. **Mike Rose**, “I Just Wanna Be Average” from *Lives on the Boundary: Struggles and Achievements of America’s Underprepared*. Copyright 1989 by Mike Rose. Reprinted with the permission of The Free Press, a division of Simon & Schuster, Inc. **Mike Royko**, “The Ethics of Endorsing a Product” from *The Chicago Tribune* (1985). Copyright 1985 by The Chicago Tribune Company. Reprinted with the permission of Tribune Media Services. All rights reserved. **Amy Saltzman**, “You, Inc.” from *U.S. News and World Report* 121, no. 17 (October 28, 1996). Copyright 1996 by U.S. News and World Report, Inc. Reprinted with the permission of the publishers. Please visit our Web site at www.usnews.com for additional information. **Crystal Sabatke**, “Welfare is Still Necessary for Women and Children in the U.S.” Reprinted with permission. **Scott Russell Sanders**, “Under the Influence” from *Harper’s* (November 1989). Copyright 1989 by Harper’s Magazine. Reprinted with the permission of *Harper’s*. **Brooke Selby**, “Kit Carson.” Reprinted with the permission of the author. **Bridgid Stone**, “My Friend Michelle, An Alcoholic.” Reprinted with the permission of the author. **Deborah Tannen**, “How Male and Female Students Use Language Differently” from *The Chronicle of Higher Education* (June 19, 1991). Copyright 1991 by Deborah Tannen. Reprinted with the permission of the author. **David Thomas**, “Games the Military Plays.” Reprinted with the permission of the author. **James Thurber**, “University Days” (excerpt) from *My Life and Hard Times* (New York: Harper & Row, 1933). Copyright 1933 by James Thurber, renewed 1961 by Rosemary A. Thurber. Reprinted with the permission of Rosemary A. Thurber. **Anastasia Toufexis**, “The Personality Pill” from *Time* (October 11, 1993). Copyright 1993 by Time Inc. Reprinted with the permission of *Time*. **Peter Travers**, “Oprah . . . Oscar; Oscar . . . Oprah” from *Rolling Stone* (October 29, 1998). Copyright 1998 by Straight Arrow Publishers, Inc. Reprinted with the permission of the publishers. All rights reserved. **Frank Trippet**, “A Red Light for Scofflaws” from *Time* (January 24, 1983). Copyright 1983 by Time Inc. Reprinted

with the permission of *Time*. **Alice Walker**, "Beauty: When The Other Dancer is the Self" from *In Search of Our Mothers' Gardens*. Copyright 1983 by Alice Walker. Reprinted with the permission of Harcourt Brace and Company. **Stephen White**, "Empty Windows." Reprinted with the permission of the author. **Elizabeth Wong**, "The Struggle to Be An All-American Girl" from *The Los Angeles Times*. Reprinted with the permission of the author. **Kent Y'Blood**, "The Big Chill." Reprinted with the permission of the author. **Robert Zoellner**, "I'm OK, But You're Not" from *The Coloradoan*. Reprinted with the permission of the author. **Frank and Ernest** cartoon: "Work Habits?" (May 26, 1987). Copyright 1987 by Bob Thaves. Reprinted with the permission of Bob Thaves. **Booth** cartoon: "Write about dogs!" from *The New Yorker* (1976). Copyright 1976 by The New Yorker Magazine, Inc. Reprinted with the permission of The Cartoon Bank. **Viuti** cartoon, "Perspective—men on steps." Courtesy Cartoonists & Writers Syndicate. **Gary Larson** cartoon: The Far Side, "OK, stranger. . . ." Copyright 1986 by Universal Press Syndicate. Reprinted by permission. All rights reserved. **Stevenson** cartoon, "I can't think . . ." from *The New Yorker* (1987). Copyright 1987 by The New Yorker Magazine, Inc. Reprinted with the permission of The Cartoon Bank. **Gary Larson** cartoon: The Far Side, January 24, 1984. Copyright 1984. Reprinted with permission. **Maslin** cartoon, "Sorry, but I'm going to have to . . ." from *The New Yorker* (1987). Copyright 1987 by The New Yorker Magazine, Inc. Reprinted with the permission of The Cartoon Bank.