

T H I R D E D I T I O N

*The
St. Martin's
Guide
to Writing*

RISE B. AXELROD ■ CHARLES R. COOPER

THIRD EDITION

The St. Martin's Guide to Writing

RISE B. AXELROD

*California State University,
San Bernardino*

CHARLES R. COOPER

*University of California,
San Diego*

ST. MARTIN'S PRESS

New York

Senior Editor: Mark Gallaher
Editor: Marilyn Moller
Project Editor: Denise Quirk
Development Associate: Kristin Bowen
Production Supervisor: Alan Fischer
Text and Cover Design: Anna Post George

Library of Congress Catalog Card Number: 89-63881

Copyright © 1991 by St. Martin's Press, Inc.

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted by 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.

54321

fedc

For information, write:

St. Martin's Press, Inc., 175 Fifth Avenue, New York, NY 10010

ISBN: 0-312-03495-4

ACKNOWLEDGMENTS

Margot Adler. From *Drawing Down the Moon*, by Margot Adler. Copyright © 1979 by Margot Adler. Reprinted by permission of Viking Penguin, a division of Penguin Books USA Inc.

American Heritage definition of "brave." Copyright © 1985 by Houghton Mifflin Company. Reprinted by permission from *The American Heritage Dictionary, Second College Edition*.

Maya Angelou. From *I Know Why the Caged Bird Sings* by Maya Angelou. Copyright © 1969 by Maya Angelou. Reprinted by permission of Random House, Inc.

David Ansen. "Searing, Nervy and Very Honest." From *Newsweek*, July 3, 1989, and © 1989, Newsweek, Inc. All rights reserved.

David Attenborough. From *Life on Earth*, Little, Brown and Company, 1987. Copyright © 1979 by David Attenborough Productions, Ltd.

Robert N. Bellah; et alia. "Mythic Individualism" from *Habits of the Heart*, pages 144–147. Copyright © 1985 The Regents of the University of California.

Acknowledgments and copyrights are continued at the back of the book on pages 694–695, which constitute an extension of the copyright page.

To the Instructor

When we first wrote *The St. Martin's Guide to Writing*, we tried to take the best that has been thought and said in the field of rhetoric and composition and turn it to practical use. We saw the *Guide* as continuing the classical tradition of treating rhetoric very seriously indeed, not just as a matter of producing correct, effective prose but as one of thinking, reading, and writing intelligently. To the best insights from that tradition, we added what we believed to be the most promising developments in the New Rhetoric.

We have been tremendously gratified by the enthusiastic reception of the first two editions of *The St. Martin's Guide*, and in this third edition, we continue in our efforts to bring new ideas and pedagogy into the composition classroom. But our basic goals remain unchanged. We aim to teach students how to use the composing process as a means of discovering, developing, and presenting their ideas. We seek to give them the skills and information they need to analyze different writing situations so that they can respond thoughtfully and creatively to the intellectual and rhetorical demands of any situation in which they find themselves. Finally, we hope to inspire students with the desire to examine with a critical eye their own ideas in the context of the heterogeneous and often conflicting values and beliefs current in society.

AN OVERVIEW OF THE BOOK

As a rhetoric, reader, and handbook, *The St. Martin's Guide* can serve as a comprehensive introduction to discursive practice. It comprises several parts:

Part I. Writing Activities presents nine different essay assignments, all reflecting actual writing situations that students may encounter both in and out of college, kinds of discourse that they should learn to read critically and to write intelligently. Among the types of essays included are autobiography, explanation, position paper, proposal, and literary interpretation.

You may choose among these chapters and teach them in any sequence you wish, though they are sequenced here to move students from writing based on personal experience and observation to academic types of writing calling for the analysis and synthesis of ideas and information derived from a variety of sources.

Each chapter follows the same organizational plan:

- several brief scenarios identifying the kind of discourse covered in the chapter and suggesting the range of occasions when such writing is done
- an activity *for group inquiry* that gets students working with the kind of discourse
- a set of readings accompanied by a critical apparatus designed to help students explore pertinent readerly and writerly questions
- a summary of the purpose and audience and the features basic to writing of this kind
- a flexible guide to writing that escorts students through all the stages of the composing process
- a look at one writer at work showing some aspect of the process of writing the student essay in that chapter

Part II. Writing Strategies looks at a wide range of essential writers' strategies: invention; paragraphing and coherence; logic and reasoning; and the familiar modes of presenting information, like narrating, defining, and classifying. Examples and exercises are almost all taken from contemporary nonfiction, and many exercises deal with reading selections appearing in Part I. This cross-referencing between Parts I and II facilitates teaching writing strategies in the context of purpose and audience.

Part III. Research Strategies discusses both field and library research and includes thorough guidelines for using and documenting sources, with detailed examples of the MLA and APA documentation styles. The part concludes with a sample student research paper.

Part IV. Writing under Pressure treats a special kind of academic writing: essay examinations, showing students how to analyze different kinds of exam questions and offering strategies for writing answers. The chapter is illustrated with actual questions from courses throughout the disciplines, plus two sample student essays.

The Handbook is a complete reference guide, with exercises, covering sentence structure, usage, style, punctuation, and mechanics. We have tried here to maintain a descriptive, rather than prescriptive, point of view. Instead of merely listing rules for using punctuation, for instance, we look at the many ways punctuation marks actually are used in contemporary nonfiction and then provide examples from the work of professional writers.

Noteworthy Features

The St. Martin's Guide to Writing has several features that distinguish it from other college rhetorics. Chief among these are the practical guides to writing, the integration of modes and aims, and the integration of reading and writing.

Practical Guides to Writing. We do not merely talk about the composing process; rather, we offer practical, flexible guides that escort students through the entire process, from invention through revision and self-evaluation. Thus,

this book is more than just a rhetoric that students will refer to occasionally. It is a guidebook that will help them to write. Commonsensical and easy to follow, these writing guides teach students to assess a rhetorical situation, identify the kinds of information they will need, ask probing questions and find answers, and organize their writing to achieve their purpose most effectively.

Systematic Integration of Reading and Writing. Because we see a close relationship between the abilities to read critically and to write intelligently, *The St. Martin's Guide* combines reading instruction with writing instruction. Each chapter in Part I introduces one kind of discourse, which students are led to consider both as readers and as writers. Readings are followed by questions that make students aware of how they as readers respond and at the same time help them understand the decisions writers make. Students are then challenged to apply these insights to their own writing as they imagine their prospective readers, set goals, and write and revise their drafts.

Integration of Modes and Aims. This book treats the traditional modes of writing as writing strategies to be used to achieve particular purposes. Unlike many current rhetorics, we do not distinguish writing by its modes but rather by its aims. Hence, while we focus on craft in our discussion of the modes in Part II, we emphasize the integration of modes with aims through exercises analyzing how the modes are used strategically in the essays in Part I.

New to This Edition

We had the benefit of much helpful advice from instructors and students across the nation who had used the earlier editions. They helped us to see what worked well and what needed improvement, and they provided valuable suggestions for specific changes and additions.

More than half the readings are new. In addition to seeking selections that would capture the interest and imagination of college students throughout the nation and that would illustrate a range of discursive practices, we also looked for readings that would have some *thematic unity*. The theme we chose is difference. Nearly *one-half of the readings deal with issues of gender, ethnicity, and culture*, followed by questions For Discussion that prompt students to give serious consideration to the network of cultural values and beliefs that characterize our relations with one another.

Also new is a series of activities to promote group discussion and inquiry. At the start of each of the writing chapters is an exercise For Group Inquiry that invites students to try out some of the thinking and planning they'll be doing for the kind of writing covered in that chapter. Then, following each reading comes a new question For Discussion, designed to provoke thoughtful response about the social and political dimensions of the reading. Finally, in the Guide to Writing is another exercise For Group Inquiry that gets students to discuss their work in progress with one another. All of these

materials have been class-tested, and all include questions and prompts to guide students to work productively together.

Our book is now accompanied by *three new ancillaries*, all innovative and—we think—exciting ones. We hope you'll find them useful.

The St. Martin's MindWriter/Descant, an invention and revision software program. The award-winning Daedalus Group has developed a computer software program to complement *The St. Martin's Guide to Writing*. Designed to be used together with the writing guides, the program includes materials for invention, drafting, critical reading, and revision. Available in IBM and Macintosh versions, this software is complementary to instructors, who can make copies for students.

A Guide to Evaluating Student Writing, by Charles Cooper. This practical booklet offers advice on evaluating student writing and holding conferences, detailed guides for responding to the writing assignments in *The St. Martin's Guide*, and a collection of important journal articles on evaluation.

The Great American Bologna Festival and other student essays, edited by Elizabeth Rankin, University of North Dakota. We've always valued the use of student writing in the composition class. Now we can offer you a collection of essays written by students throughout the nation using *The St. Martin's Guide*. It is a charming, regional collection that celebrates the writing our students are doing. The collection includes whimsical essays, like that about a Michigan bologna festival, as well as gripping personal stories, such as one about a family's escape from Afghanistan, and serious academic efforts such as a proposal about topsoil erosion in Iowa.

For Courses with
Diverse Emphases

The St. Martin's Guide is designed to be used in courses with diverse emphases. Courses focusing on *the writing process*, for example, might rely most heavily on the writing guides and the Writer at Work sections of Part I, whereas those focusing on *critical reading* have thirty-five complete essays, each accompanied by questions and commentary to help students read analytically, as well as guidelines to reading with a critical eye. Courses concerned with *writing in academic disciplines* will find academic assignments for explaining concepts, causal analysis, arguing for a position, and interpreting literature; lists of resources for research in various disciplines in the library research chapter; and a chapter on taking essay exams, with example questions from diverse disciplines. Instructors wishing to use *group-learning* methods have available two inquiry activities in each writing chapter; discussion questions suitable for small-group work after each reading; and a section in each writing guide on getting (and giving) critical comments.

Detailed teaching suggestions and course plans for these and other courses can be found in the Instructor's Resource Manual. Whatever approach is taken, we hope our book will provide an exciting and innovative course of study for your students.

ACKNOWLEDGMENTS

We owe a great deal to others. The history of rhetoric reaches back to Greece in the fifth century B.C., and among our predecessors are teachers and scholars—Aristotle, Quintilian, and Cicero in classical times; Erasmus from the early Renaissance; the eighteenth-century Scottsman George Campbell and Hugh Blair; and Henry Day, the author of the most distinguished American rhetoric of the nineteenth century—who believed that rhetoric instruction was of great intellectual, social, and ethical importance. They considered rhetoric to be a study of thinking, speaking, and writing intelligently and responsibly. From this humanistic tradition comes our belief that students must learn to write well to realize their potential as thinkers, and as citizens.

And we owe a great deal to our contemporaries. Any list of debts will necessarily be incomplete, but we would be remiss in failing to acknowledge how much we have learned from Arthur Applebee, Walter Beale, James Berlin, James Britton, Ann Brown, Kenneth Burke, Wallace Chafe, Francis Christensen, Robert Connors, Robert de Beaugrande, Jacques Derrida, Peter Elbow, Janet Emig, Jeanne Fahnestock, Lester Faigley, Stanley Fish, Linda Flower, Michel Foucault, Anne Gere, Sidney Greenbaum, Joseph Grimes, M.A.K. Halliday, Ruqaiya Hasan, John Hayes, George Hillocks, James Kinneavy, William Labov, Richard Larson, Richard Lloyd-Jones, Ann Matsuhashi, John Mellon, James Moffett, James Murphy, Donald Murray, Lee Odell, Chaim Perelman, Anthony Petrosky, Richard Rieke, D. Gordon Rohman, Mike Rose, Robert Scholes, John Schultz, Marie Secor, Mina Shaughnessy, Malcolm Sillars, Frank Smith, William Strong, Barbara Tomlinson, Stephen Toulmin, Tuen van Dijk, John Warnock, Eliot Wigginton, Joseph Williams, Ross Wintercrowd, Stephen Witte, and Richard Young.

We must also acknowledge immeasurable lessons learned from all the writers, professional and student alike, whose works we read in search of selections and examples for this text. The clarity and grace found in much current nonfiction prose have repeatedly astounded us. To all the writers represented in this text we owe a great debt—together, they have set a high standard indeed for all writers. Our aim has been not to contradict their practice by anything we recommend to students in this book.

With this third edition, our debt is even greater to the staff, instructors, and students in the Third College Writing Program at the University of California at San Diego. Since 1979 this book has been developed very gradually in courses there, with instructors and students helping us to discover what worked and what did not. We appreciate their candor and support. The first and second editions have served as the main text in this program, and we are indebted to all of the fifty or so instructors who have used it and provided helpful criticism and advice. Special and notable contributions have been made by James Degan, Kate Gardner, Keith Grant-Davie, Kristin Hawkinson, Karen Hollis, Sherrie Inness, Du-Hyoung Kang,

Gesa Kirsch, Mary Jane Lind, Susan MacDonald, Michael A. Pemberton, Steven Storla, M.A. Syverson, Evelyn Torres, Wendy Wagreich, and Pamela Wright. Once again, we owe an enormous debt to Phyllis Campbell and Rebekah Kessab, who have continued to eliminate the sort of administrative fuss and bother that discourages teachers and writers. And we would like to express special thanks to our students, for generous and willing feedback.

We would also like to thank friends, colleagues, and students at California State University, San Bernardino, and the University of California at Riverside for their continuing advice and support. In particular, we would like to thank Steven Axelrod, Larry Barkley, Kim Devlin, Stephanie Kay, Kathryn O'Rourke, and Dian Pizurie.

Many instructors across the nation helped us to improve the book by responding to a detailed questionnaire about the second edition. For their perceptive comments and valuable suggestions, we thank Julia M. Allen, University of California at Irvine; Laura S. Armesto, Barry University; Constance Balides, University of Wisconsin—Milwaukee; Richard Bullock, Wright State University; Vicki Byard, Purdue University; Jo-Anne Cappeletti, Fullerton University; Christine Cetrulo, University of Kentucky; Ruth E. Chapin, University of Portland; Dr. Wilfred O. Dietrich, Blinn College; Paul D. Farkas, Metropolitan State College; Carolyn E. Foster, Clemson University; Kate Gadbow, Montana State University; Irene F. Gale, University of South Florida; Jerome Goodman, Mohawk Valley Community College; Christopher Gould, University of North Carolina at Wilmington; Kathleen Gould, University of North Carolina at Wilmington; Peter J. Hager, University of Texas at El Paso; Judith I. Hall, Monroe Community College; Jon Harned, University of Houston; Jeane Harris, Arkansas State University; Carol Hewer, Cerro Coso Community College; Connie Hosler, University of Cincinnati; Karen Kappen, Allan Hancock College; Deepika Karle, Bowling Green State University; David M. Kvernes, Southern Illinois University; Elizabeth Larsen, West Chester University; Teresa A. Layden, George Washington University; Harriet Linkin, New Mexico State University; David Mair, University of Oklahoma; Lisa J. McClure, Southern Illinois University; Lee McKenzie, Weber State University; G. Douglas Meyers, University of Texas at El Paso; Michael Miller, Longview Community College; Rosemary Olds, Des Moines Area Community College; Don C. Perkins, University of Wisconsin—Milwaukee; Joseph Powell, Central Washington University; Elizabeth Rankin, University of North Dakota; Birgit L. Scherer, Southern Illinois University; Leora Schermerhorn, Seminole Community College; Linda S. Schwartz, Coastal Carolina College; Michael T. Sita, Pima County Community College; David Smit, Kansas State University; Sheryl Stevenson, University of Akron; Jack Troutner, Bowling Green State University; Irwin Weiser, Purdue University; Stephen Wilhoit, University of Dayton; Willie T. Williams, Florida A and M University; James Wilson, Trinidad State Junior College; and Richard Zbaracki, Iowa State University.

For reviewing new readings we thank Vicki Byard, Purdue University; Jo-Anne Cappeluti, Fullerton College; Marvin Diogenes, University of Arizona; Kathleen Gould, University of North Carolina at Wilmington; Peter J. Hager, University of Texas at El Paso; Judith I. Hall, Monroe Community College; Maurice Hunt, Baylor University; David M. Kvernes, Southern Illinois University; Joseph Powell, Central Washington University; and Richard Zbaracki, Iowa State University.

And we'd like to give special thanks to the following students for reading and carefully evaluating the new readings: Brian Bigler, Iowa State University; Melinda Blessing, Purdue University; Carlos Gallego, University of Arizona; Krista Hanson, Central Washington University; Scott Lewis Hutchins, University of North Carolina at Wilmington; Walter Lynch, Baylor University; Debra Terry, Monroe Community College; Joel Whitley, Iowa State University; and Joel Zizik, University of Texas at El Paso.

We also wish to thank colleagues who helped us to shape and create the exciting supplementary materials that now accompany *The St. Martin's Guide to Writing*. For insightful reviews of *The Guide to Evaluating Student Writing*, we thank Leon Coburn, University of Nevada at Las Vegas; David Mair, University of Oklahoma; and Lucy Schultz, University of Cincinnati. For their expert and innovative work on *The St. Martin's MindWriter/Descant* software, we thank the Daedalus Group, and especially Wayne Butler and Paul Taylor. For the new appendix on writing with a word processor, we thank John M. Slatin, also of the Daedalus Group.

And we thank the many instructors across the nation who shared with us their students' essays, enabling us to publish *The Great American Bologna Festival and other student essays*, a companion volume celebrating the work done using *The St. Martin's Guide*. Space will not permit us to list the names of everyone who contributed papers, but we would like to acknowledge the many splendid essays received from colleagues at the University of Arizona, Blinn College, Bowling Green State University, University of California at Riverside, University of California at San Diego, University of Cincinnati, Eastern Michigan University, University of Idaho, Iowa State University, University of Kentucky, University of New Hampshire, University of North Carolina at Wilmington, University of North Dakota, University of Oklahoma, Purdue University, Southern Illinois University, Seminole Community College, University of South Carolina, Trinidad State Junior College, and Wright State University. And we wish in particular to thank Libby Rankin, University of North Dakota, who chose and arranged the essays for this collection. Her choices and her commentaries reveal a remarkable teacher and sensitive reader, and we're fortunate indeed that the collection she's edited will accompany our book.

We are particularly grateful to two professional librarians who helped us with the chapter on library research. Anne Skillion, from the New York Public Library, provided a thoughtful review of the second edition chapter and made many specific suggestions for extending the chapter to cover the

new electronic forms of information retrieval. Jean Smith, from the University of California at San Diego, contributed some innovative new materials to help students find useful sources in the various academic disciplines. Having worked for some years now with students doing library research for the assignments in *The St. Martin's Guide*, she has contributed some valuable lists of sources, most notably ones for researching controversial issues and current trends.

We want to express our most sincere appreciation to the staff at St. Martin's Press, whose patience and hard work has made this book possible. We are especially indebted to Mark Gallaher, Senior Editor, and to Marilyn Moller, who has so generously given her time, imagination, skill, and friendship: without her, there would have been no third edition. Thanks also to John Elliott and Denise Quirk, for their skillful editing; to Kim Richardson, for her expert work on the software; and to Kristin Bowen for her thoughtful assistance on many, many matters, large and small.

Finally, we wish to thank our families: Rise Axelrod's husband, Steven; son, Jeremiah; and mother, Edna Borenstein; and Charles Cooper's wife, Mary Anne; daughters, Susanna and Laura; and son, Vincent. "I scarcely know where to begin," wrote Emily Dickinson, "but love is always a safe place."

A Brief Contents

I INTRODUCTION 2

PART ONE

Writing Activities

2	REMEMBERING EVENTS	16
3	REMEMBERING PEOPLE	56
4	WRITING PROFILES	94
5	EXPLAINING CONCEPTS	136
6	TAKING A POSITION	176
7	PROPOSING SOLUTIONS	214
8	MAKING EVALUATIONS	256
9	SPECULATING ABOUT CAUSES	292
10	INTERPRETING STORIES	330

PART TWO

Writing Strategies

11	INVENTION AND INQUIRY	382
12	CUEING THE READER	400
13	NARRATING	416
14	DESCRIBING	428
15	DEFINING	440
16	CLASSIFYING	452
17	COMPARING AND CONTRASTING	462
18	ARGUING	468

PART THREE

Research Strategies

- 19 FIELD RESEARCH 490
- 20 LIBRARY RESEARCH 504
- 21 USING AND ACKNOWLEDGING SOURCES 526

PART FOUR

Writing under Pressure

- 22 ESSAY EXAMINATIONS 556

Handbook

- APPENDIX: WRITING WITH A WORD PROCESSOR 687

1 Introduction

2

HOW WRITING WORKS 4

ABOUT THIS BOOK 7

*Invention and Research / Planning and Drafting / Reading with a Critical Eye /
Revising / Editing / Writing with a Computer / Learning from Writing*

PART ONE

Writing Activities

2 Remembering Events

16

READINGS

HANDED MY OWN LIFE

ANNIE DILLARD, 20

ON BEING A REAL WESTERNER

TOBIAS WOLFF, 23

UNRIPENED LIGHT

AL YOUNG, 27

CALLING HOME

JEAN BRANDT, 30

For Group Inquiry

PURPOSE AND AUDIENCE 34

BASIC FEATURES OF ESSAYS ABOUT REMEMBERED EVENTS 35

*A Well-told Story / A Vivid Presentation of Significant Scenes and People /
An Indication of the Significance*

GUIDE TO WRITING

THE WRITING ASSIGNMENT 37

INVENTION 38

*Choosing an Event to Write About / Recalling Specific Sensory Details /
Recalling Key People / Sketching Out the Story / Testing Your Choice /
For Group Inquiry / Exploring the Significance*

PLANNING AND DRAFTING 42

Seeing What You Have / Setting Goals / Outlining / Drafting

GETTING CRITICAL COMMENTS 44

Reading with a Critical Eye

REVISING AND EDITING 46

Identifying Problems / Solving the Problems / Editing and Proofreading

LEARNING FROM YOUR OWN WRITING PROCESS 49

A WRITER AT WORK

FROM INVENTION TO DRAFT TO REVISION 49

3 Remembering People

56

READINGS

UNCLE WILLIE

MAYA ANGELOU, 59

GRANDMA

GERALD HASLAM, 63

WILLOW JOHN

FORREST CARTER, 70

FATHER

JAN GRAY, 73

For Group Inquiry

PURPOSE AND AUDIENCE 75

BASIC FEATURES OF ESSAYS ABOUT REMEMBERED PEOPLE 75

A Vivid Portrait / Detailed Anecdotes and Scenes / Indication of the Person's Significance

GUIDE TO WRITING

THE WRITING ASSIGNMENT 77

INVENTION 77

Choosing a Person to Write About / Describing the Person / Testing Your Choice / For Group Inquiry / Defining the Person's Significance

PLANNING AND DRAFTING 81

Seeing What You Have / Setting Goals / Outlining / Drafting

GETTING CRITICAL COMMENTS 83

Reading with a Critical Eye

REVISING AND EDITING 86

Identifying Problems / Solving the Problems / Editing and Proofreading

LEARNING FROM YOUR OWN WRITING PROCESS 88

A WRITER AT WORK

REVISING A DRAFT AFTER A CRITICAL READING 89

4 Writing Profiles

94

READINGS

**SADDLE BRONC RIDING
AT THE NATIONAL
FINALS**

GRETEL EHRLICH, 97

For Group Inquiry

PURPOSE AND AUDIENCE 113

BASIC FEATURES OF PROFILES 114

An Intriguing, Well-focused Subject / A Controlling Theme / A Vivid Presentation / An Informative, Entertaining Pace

SOUP

THE NEW YORKER, 100

INSIDE THE BRAIN

DAVID NOONAN, 104

THE LAST STOP

BRIAN CABLE, 110

GUIDE TO WRITING

THE WRITING ASSIGNMENT 116

INVENTION AND RESEARCH 117

Choosing a Subject / For Group Inquiry / Exploring Your Preconceptions / Planning Your Project / Posing Some Preliminary Questions / Finding a Tentative Theme

PLANNING AND DRAFTING 121

Seeing What You Have / Setting Goals / Outlining / Drafting

GETTING CRITICAL COMMENTS 125

Reading with a Critical Eye

REVISING AND EDITING 127

Identifying Problems / Solving the Problems / Editing and Proofreading

LEARNING FROM YOUR OWN WRITING PROCESS 129

A WRITER AT WORK

THE INTERVIEW NOTES AND REPORT 130

5 Explaining Concepts

136

READINGS

IS SEX NECESSARY?

DAVID QUAMMEN, 139

PATRIARCHY IN PURITAN FAMILY LIFE

STEVEN MINTZ AND
SUSAN KELLOGG, 144

AMERICAN INDIVIDUALISM

ROBERT N. BELLAH ET AL.,
149

SCHIZOPHRENIA: WHAT IT LOOKS LIKE, HOW IT FEELS

VERONICA MURAYAMA,
152

For Group Inquiry

PURPOSE AND AUDIENCE 157

BASIC FEATURES OF EXPLANATORY ESSAYS 157

A Well-focused Subject / A Main Point or Thesis / An Appeal to Readers' Interests / A Logical Plan / Clear Definitions / Appropriate Writing Strategies / Careful Use of Sources

GUIDE TO WRITING

THE WRITING ASSIGNMENT 160

INVENTION AND RESEARCH 161

Finding a Concept / Exploring the Concept / Focusing on One Aspect of the Concept / Researching Your Subject / Testing Your Choice / For Group Inquiry / Establishing a Main Point / Considering Explanatory Strategies

PLANNING AND DRAFTING 165

Seeing What You Have / Setting Goals / Outlining / Drafting

GETTING CRITICAL COMMENTS 167

Reading with a Critical Eye

REVISING AND EDITING 169

Identifying Problems / Solving the Problems / Editing and Proofreading

LEARNING FROM YOUR OWN WRITING PROCESS 172

A WRITER AT WORK

USING SOURCES 172

6 *Taking a Position*

176

READINGS

**TAKING A STAND
AGAINST SEXISM**

KRISTIN A. GOSS, 179

**LAST RITES FOR INDIAN
DEAD**SUZAN SHOWN HARJO,
182**ABORTION, RIGHT AND
WRONG**RACHEL RICHARDSON
SMITH, 186**CHILDREN NEED TO
PLAY, NOT COMPETE**

JESSICA STATSKY, 190

For Group Inquiry

PURPOSE AND AUDIENCE 194

BASIC FEATURES OF POSITION PAPERS 195

*A Well-defined Issue / A Clear Position / A Convincing Argument /
A Reasonable Tone*

GUIDE TO WRITING

THE WRITING ASSIGNMENT 199

INVENTION AND RESEARCH 199

*Choosing an Issue / Exploring the Issue / Considering Your Purpose and Audience /
Stating Your Thesis / Testing Your Choice / For Group Inquiry / Developing
Your Reasoning / Anticipating Counterarguments / Restating Your Thesis*

PLANNING AND DRAFTING 203

Seeing What You Have / Setting Goals / Outlining / Drafting

GETTING CRITICAL COMMENTS 206

Reading with a Critical Eye

REVISING AND EDITING 208

Identifying Problems / Solving the Problems / Editing and Proofreading

LEARNING FROM YOUR OWN WRITING PROCESS 211

A WRITER AT WORK

EXPLORING THE ISSUE 211

7 *Proposing Solutions*

214

READINGS

**TO THE RESCUE: A
NATIONAL YOUTH
ACADEMY**

SAMUEL D. PROCTOR, 217

For Group Inquiry

PURPOSE AND AUDIENCE 235

BASIC FEATURES OF PROPOSALS 236

*A Well-defined Problem / A Proposed Solution / A Convincing Argument /
A Reasonable Tone*