

ANNOTATED INSTRUCTOR'S EDITION

# THE PRENTICE HALL GUIDE FOR COLLEGE WRITERS

THIRD EDITION



STEPHEN REID

A N N O T A T E D   I N S T R U C T O R ' S   E D I T I O N

THE PRENTICE HALL GUIDE  
FOR COLLEGE WRITERS

T H I R D   E D I T I O N

S I E P H E N   R E I D

COLORADO STATE UNIVERSITY



PRENTICE HALL, ENGLEWOOD CLIFFS, NJ 07632

# Library of Congress Cataloging-in-Publication Data

Reid, Stephen.

The Prentice Hall guide for college writers/Stephen Reid. —3rd ed.

p. cm.

Includes index.

ISBN 0-13-073677-5 (Brief Edition)—ISBN 0-13-073669-4 (Full Edition)

1. English language—Rhetoric. I. Title. II. Title: Guide for college

writers

PE1408.R424

1994b

94-23222 (Full Edition)

808'.042—dc20

94-32196 (Brief Edition)

CIP

Acquisitions Editor: *Alison Reeves*

Development Editor: *Ronald Librach*

Editorial/Production Supervision: *Tony VenGraitis*

Design Director: *Paula Martin*

Interior and Cover Design: *Louise Fili*

Electronic Formatting: *Yvette Raven*

Manufacturing Buyer: *Mary Ann Gloriande*

Photo Editor: *Lorinda Morris-Nantz*

Photo Researcher: *Kathy Ringrose*

Cover Art & Back Cover (Detail): Thomas McKnight, "Wall Street Office, Manhattan Suite" serigraph 14" x 16" © Thomas McKnight 1994 courtesy of Chalk & Vermilion Fine Arts.



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

A Simon & Schuster Company

Englewood Cliffs, New Jersey 07632

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 1

0-13-073669-4

ISBN 0-13-073677-5 (Brief Edition)

0-13-122557-X (Annotated Instructor's Edition)

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

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

Prentice-Hall Canada Inc., *Toronto*

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

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

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

Simon & Schuster Asia Pte. Ltd., *Singapore*

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

## PREFACE

*We aim to make better writers, not  
necessarily—or immediately—better texts.*

*Stephen North*

*The writer may write to inform, to explain, to entertain,  
to persuade, but whatever the purpose there should be,  
first of all, the satisfaction of the writer's own learning.*

*Donald Murray*

Few things give teachers—and textbook writers—more satisfaction than helping students learn to become better writers. Strategies, classroom activities, professional and student essays—all are merely means to achieve those moments of excitement and learning that propel writers to transform themselves through reading and writing. I hope that this textbook continues to offer students and their teachers contexts for those transformations.

In its third edition, *The Prentice Hall Guide for College Writers* retains an emphasis on aims and purposes for 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. Providing ongoing support for both students and teachers during the invention, composing, and revising processes remains the overriding goal of this text.

New to the third edition is an increased emphasis on 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 demonstrates how discussion activities promote active reading and response. The new chapter prepares students to use their reading as an invention strategy to complement the other major sources of invention—observing, remembering, and investigating.

In addition to the new chapter on reading, the third edition has eight new selections by professional writers such as Farley Mowat, Scott Russell Sanders, Barbara Ehrenreich, Jack Solomon, Deborah Tannen, Wendell Berry, and Toni Cade Bambara. The additional essays in each chapter create thematic clusters of topics that reappear throughout the text: cultural diversity, gender roles, the environment, literacy, advertising and the media, and animal rights. See the Thematic Contents (following the table of contents) for a complete listing.

Eight new essays by student writers—on topics such as gender-based learning, advertising tactics, the media and the military, alcoholism, and interracial conflicts—provide students with realistic models for their own essays. *The Prentice Hall Guide for College Writers* continues to showcase student writing, featuring the work of over 40 student writers from several colleges and universities. The third edition contains 23 full-length student essays and 10 essays with sample prewriting materials and drafts.

## KEY FEATURES

Continuing in the third 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 techniques, professional and student samples, 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.

**ANNOTATED INSTRUCTOR’S EDITION (AIE)** In the margins of the teacher’s annotated edition are hundreds of teaching tips, reference citations, and suggestions for assignments and group activities.

Designed to accompany the Annotated Instructor’s Edition is a teacher’s manual containing sections on composition theory, policy statements, lesson plans, collaborative writing, group learning, write-to-learn exercises, reading/writing exercises, assignments, student conferences, responding to and evaluating writing, and an annotated bibliography of articles about teaching writing. Also included are chapter commentaries and answers to discussion questions.

*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 cognitive 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 a purpose and audience too, but the invention, composing, and revising processes are more extended. This chapter helps students select and plan their projects, use the library, evaluate and document 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.

## 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, Maxine Hairston, Frank Smith, Louise Rosenblatt, and Lynn Troyka. Beyond those are many other writers whose theories and practices contribute to this textbook: David Bartholomae, Ann Berthoff, James Britton, Kenneth Bruffee, Richard Coe, Robert Connors, Edward Corbett,

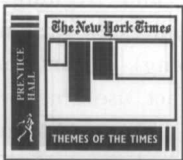


Peter Elbow, Caroline Eckhardt and David Stewart, Janet Emig, Richard Fulkerson, Toby Fulwiler, George Hillocks, Richard Larson, Erika Lindemann, Stephen North, Mina Shaughnessy, and Stephen Toulmin.

In addition, the following teachers offered excellent advice about changes and additions for the third addition; Sue V. Lape—Columbus State Community College; Jim Moody—South Suburban College; Clayton G. Holloway—Hampton University; Winifred Morgan—Edgewood College; Michael Hogan—A.E. Missouri State University; James C. McDonald—University of S. Louisiana; Sarah Liggett—Louisiana State University; Paula Gillespie—Marquette University.

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. Alison Reeves provided ongoing editorial and organizational assistance while Ron Librach clarified the manuscript at every turn. To Gina Sluss and Tracy Augustine, I can only say thanks for being such professionals—and for being such good friends.

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



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 co-sponsor THEMES OF THE TIMES. We hope it will make the reading of both textbooks and newspapers a more dynamic, involving process.



*ABC News/Prentice Hall Video Library for Composition, Volume II (013-149030-3)*

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 its-its 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* (0-13-122649-5) 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.

## ACKNOWLEDGMENTS

**Edward Abbey**, excerpt from "The Damnation of a Canyon," from *Beyond the Wall* by Edward Abbey. Copyright © 1984 by Edward Abbey. Reprinted by permission of Henry Holt and Company, Inc. **Vicki Alexander and Grace Lyu-Volckhausen**, excerpt from "Black-Asian Conflict: Where Do We Begin?" Originally appeared in *Ms. Magazine*, November/December 1991 issue. Reprinted by permission of Ms. Magazine. © 1991. **Russell Baker**, "Writing for Myself" (editor's title), excerpt from *Growing Up*, © 1982 by Russell Baker. Reprinted by permission of Congdon & Weed, Inc. **Toni Cade Bambara**, "The Lesson," from *Gorilla, My Love* by Toni Cade Bambara. Copyright © 1972 by Toni Cade Bambara. Reprinted by permission of Random House, Inc. **Wendell Berry**, excerpt from "Solving for Pattern," from *The Gift of Good Land* by Wendell Berry. Copyright © 1981 by Wendell Berry. Reprinted by permission of North Point Press, a division of Farrar, Straus & Giroux, Inc. **Consumers Reports** excerpt from "How Much Car for \$3990?" Copyright 1986 by Consumers Union of United States, Inc., Mount Vernon, NY 10553. Excerpt by permission of *Consumers Reports*, February 1986. **Annie Dillard**, "The Snake," selected excerpt from *Pilgrim at Tinker Creek*. Copyright © 1974 by Annie Dillard. Reprinted by permission of HarperCollins Publishers, Inc. **Barbara Ehrenreich**, "Teach Diversity—with a Smile," from *Time* magazine, April 08, 1991. Copyright 1991 Time Inc. Reprinted by permission. **James Gorman**, "Man, Bytes, Dog." Reprinted by permission; © 1984 James Gorman. Originally in *The New Yorker*. **Stephen Jay Gould**, "Darwin's Middle Road." Reprinted from *The Panda's Thumb: More Reflections in Natural History* by Stephen Jay Gould, with the permission of W. W. Norton & Company, Inc. Copyright © 1980 by Stephen Jay Gould. **Lewis Grossberger**, "The Triumph of the Wheel," from *Rolling Stone*, December 04, 1986 by Straight Arrow Publishers Company, L.P. 1986. All rights reserved. Reprinted by permission. **Gilbert Highet**, "The Gettysburg Address." excerpt from *A Clerk of Oxford*. Reprinted by permission of Curtis Brown, Ltd. Copyright © 1954 by Gilbert Highet. **Roy Hoffman**, "On Keeping a Journal," *Newsweek On Campus*, October 1983, Newsweek, Inc. All rights reserved. **Marjorie Hope and James Young**, excerpt from "Making the Case for Full Employment," *The Christian Century*, August 26, 1987. Reprinted by permission of *The Christian Century* magazine. **Gary Larson**, "The Far Side" cartoon is reprinted by permission of Chronicle Features, San Francisco. **Robert Kiely**, "Armageddon, Complete and Uncut," from *The New York Times*, June 05, 1990. Copyright © 1990 by The New York Times Company. Reprinted by permission. **Martin Luther King, Jr.**, excerpt from "Letter from Birmingham Jail—April 16, 1963," from *Why We Can't Wait*. Reprinted by arrangement with the heirs to the estate of Martin Luther King, Jr., c/o Joan Daves Agency as agent for the proprietor. Copyright 1963 by Martin Luther King, Jr., copyright renewed 1991 by Coretta Scott King. **Jonathan Kozol**, excerpt from *Illiterate America*. Reprinted by permission of Anchor Press, a division of Bantam, Doubleday, Dell Publishing Group, Inc. **Jeff Meer**, "Date Rape: Familiar Strangers." Reprinted with permission from *Psychology Today Magazine*, Copyright © 1987 (Sussex Publishers, Inc.). **Jessica Mitford**, "To Dispel Fears of Live Burial" (editor's title) from *The American Way of Death*. Reprinted by permission of Jessica Mitford. All rights reserved. Copyright © 1963, 1978 by Jessica Mitford. **Lance Morrow**, excerpt from "The Start of a Plague Mentality," from *Time* magazine, September 23, 1985. Copyright 1985 Time Inc. Reprinted by permission. **Farley Mowat**, "Observing Wolves," from *Never Cry Wolf*. Copyright © 1963 by Farley Mowat Limited. By permission of Little, Brown and Company. **Neil H. Petrie**, "Athletes



and Education.” Originally appeared as “Colleges Give Their Student Athletes an Especially Reprehensible Form of Hypocrisy,” in *The Chronicle of Higher Education*, February 24, 1988. Copyright 1988, Chronicle of Higher Education. Reprinted with permission. **George Orwell**, excerpt from “Shooting an Elephant” in *Shooting an Elephant and Other Essays* by George Orwell, copyright 1950 by Sonia Brownell Orwell; renewed 1978 by Sonia Pitt-Rivers. Reprinted by permission of Harcourt Brace Jovanovich, Inc. and the estate of the late Sonia Brownell Orwell and Secker & Warburg Ltd. **David Quammen**, “Animal Rights and Beyond” from *Natural Acts*. Reprinted by permission of David Quammen. All rights reserved. Copyright © 1982 by David Quammen. “Is Sex Necessary: Virgin Birth and Opportunism in the Garden,” from *Natural Acts*. Reprinted by permission of David Quammen. All rights reserved. Copyright © 1982 by David Quammen. **James Rachels**, excerpt from “Active and Passive Euthanasia,” *The New England Journal of Medicine*, vol. 292, pp. 78–80, 1975. Copyright 1975 Massachusetts Medical Society. Reprinted by permission. **Patricia Raybon**, excerpt from “My Turn—A Case of Severe Bias” in *Newsweek*, October 1989. © 1989 by Patricia Raybon. Reprinted by permission of the author. **Phyllis Richman**, excerpt from “Hunan Dynasty.” Reprinted by permission of *The Washington Post*. **Richard Rodriguez**, excerpt from “The Boy’s Desire,” copyright © 1983 by Richard Rodriguez. Reprinted by permission of Georges Borchardt, Inc. for the author. First published in *California Magazine*. **Albert Rosenfeld**, excerpt from “Animal Rights vs. Human Health” *Science* 81, June 1981. Reprinted by permission of American Association for the Advancement of Science, and the author. **Scott Russell Sanders**, “Under the Influence,” copyright © 1989 by *Harper’s Magazine*. All rights reserved. Reprinted from the November issue by special permission. **Jack Solomon**, “Masters of Desire: The Culture of American Advertising.” Reprinted by permission of The Putnam Publishing Group/Jeremy P. Tarcher, Inc. from *The Signs of Our Times* by Jack Solomon, Ph.D. Copyright © 1988 by Jack Fisher Solomon, Ph.D. **Gloria Steinem**, excerpt from “Sex, Lies and Advertising,” in *Ms. Magazine*, July/August 1990. Reprinted by permission of Gloria Steinem. **Mark Stevens**, excerpt from “Goya’s Third of May, 1808.” Reprinted by permission of the author. **Deborah Tannen**, “How Male and Female Students Use Language Differently” from *The Chronicle of Higher Education*, June 19, 1991. Reprinted by permission of International Creative Management, Inc. Copyright 1991 by Deborah Tannen. **Lewis Thomas**, excerpt from *Lives of a Cell*. Copyright © 1974 by Lewis Thomas. All rights reserved. Reprinted by permission of Viking Penguin Inc. **James Thurber**, excerpt from “University Days.” Copyright © 1933, 1961 by James Thurber. From *My Life and Hard Times*, published by Harper & Row and Hamish Hamilton Ltd. **Anastasia Toufexis**, “The Personality Pill” from *Time* magazine, October 11, 1993. Copyright 1993 Time Inc. Reprinted by permission. **Peter Travers**, “The Year of Malcolm X” from *Rolling Stone*, December 10, 1992 by Straight Arrow Publishers Company, L.P. 1992. All rights reserved. Reprinted by permission. **Frank Trippet**, excerpt from “A Red Light for Scofflaws,” from *Time* magazine, January 24, 1983. Copyright 1983 Time Inc. Reprinted by permission. **Alice Walker**, “Beauty: When the Other Dancer Is the Self.” Copyright © 1983 by Alice Walker, reprinted from her volume *In Search of Our Mothers’ Gardens* by permission of Harcourt Brace Jovanovich, Inc. **Eudora Welty**, “A Worn Path” from *A Curtain of Green, and Other Stories*, copyright 1941 and renewed 1969 by Eudora Welty, reprinted by permission of Harcourt Brace Jovanovich, Inc. **Elizabeth Wong**, “The Struggle to Be an All-American Girl.” Originally appeared in the *Los Angeles Times*. Reprinted by permission of the author. **Paul Zimmerman**, excerpt from “The Agony Must End.” The article is reprinted courtesy of *Sports Illustrated* from the November 10, 1986 issue. Copyright © 1986, Time Inc. All rights reserved. **Robert Zoellner**, “I’m OK, but You’re Not,” from *The Coloradoan*. Reprinted by permission.

# BRIEF CONTENTS

ONE  
WRITING MYTHS AND RITUALS  
2

TWO  
PURPOSES AND PROCESSES FOR WRITING  
18

THREE  
OBSERVING  
50

FOUR  
REMEMBERING  
100

FIVE  
READING  
142

SIX  
INVESTIGATING  
200

SEVEN  
EXPLAINING  
252

EIGHT  
EVALUATING  
306

NINE  
PROBLEM SOLVING  
358

TEN  
ARGUING  
416

ELEVEN  
RESPONDING TO LITERATURE  
474

TWELVE  
WRITING A RESEARCH PAPER  
520

APPENDIX: WRITING UNDER PRESSURE  
575

HANDBOOK  
587

# CONTENTS

## PREFACE

XIX

## ONE

### WRITING MYTHS AND RITUALS

2

#### WRITING FITNESS: RITUALS AND PRACTICE 6

Place, Time, and Tools 7      Energy and Attitude 9

Keeping a Journal 10

*Warming Up: Journal Exercises* 14

✧ “On Keeping a Journal” by Roy Hoffman 14

## TWO

### PURPOSES AND PROCESSES FOR WRITING

18

✧ “Writing for Myself” by Russell Baker 22

#### PURPOSES FOR WRITING 23

Writer-Based Purposes 24      Subject- and Audience-Based Purposes 24

Combination of Purposes 25      Subject, Purpose, and Thesis 25

#### PURPOSE AND AUDIENCE 26

Audience Analysis 27      The Writing Situation 28

#### PURPOSE AND AUDIENCE IN TWO ESSAYS 29

✧ “The Struggle to Be an All-American Girl” by Elizabeth Wong 29

✧ “I’m OK, but You’re Not” by Robert Zoellner 31

#### DIMENSIONS OF THE PROCESSES 33

Collecting 33      Shaping 34

Drafting 34      Revising 34      The Whole Process 35

#### WRITING WITH A COMPUTER 36

*Warming Up: Journal Exercises* 38

A WRITING PROCESS AT WORK: COLLECTING AND SHAPING 40

✧ "Athletes and Education" by Neil H. Petrie 40

✧ "On Writing 'Athletes and Education'" by Neil H. Petrie 43

A WRITING PROCESS AT WORK: DRAFTING AND REVISING 46

✧ From "The Declaration of Independence" 47

THREE

OBSERVING

50

TECHNIQUES FOR WRITING ABOUT OBSERVATIONS 54

Observing People 56 Observing Places 56

Observing Objects 58 Observing Events 59

*Warming Up: Journal Exercises* 60

OBSERVING: PROFESSIONAL WRITING 62

✧ "Take This Fish and Look at It" by Samuel H. Scudder 62

✧ "The Snake" by Annie Dillard 66

✧ "Observing Wolves" by Farley Mowat 70

OBSERVING: THE WRITING PROCESS 78

Choosing a Subject 78 Collecting 80

Shaping 82 Drafting 89 Revising 90

OBSERVING: STUDENT WRITING 93

✧ "A New Leaf" by Mark Skelton 93 ✧ "Empty Windows" by Stephen White 96

FOUR

REMEMBERING

100

TECHNIQUES FOR WRITING ABOUT MEMORIES 104

Remembering People 106 Remembering Places 106

Remembering Events 107

*Warming Up: Journal Exercises* 108

## REMEMBERING: PROFESSIONAL WRITING 110

✧ "The Day Language Came into My Life" by Helen Keller 110

✧ "Under the Influence" by Scott Russell Sanders 113

✧ "Beauty: When the Other Dancer Is the Self" by Alice Walker 116

## REMEMBERING: THE WRITING PROCESS 124

Choosing a Subject 124 Collecting 125

Shaping 126 Drafting 132 Revising 132

## REMEMBERING: STUDENT WRITING 134

✧ "The Wind Catcher" by Todd Petry 134

✧ "Kit Carson" by Brooke Selby 137

## FIVE

## READING

## 142

## TECHNIQUES FOR WRITING ABOUT READING 146

How Readers Read 147

## SUMMARIZING AND RESPONDING TO AN ESSAY 148

✧ "Teach Diversity—with a Smile" by Barbara Ehrenreich 149

Summarizing 151 Responding 153

Summarizing and Responding to an Advertisement 156

✧ "Some Don't Like Their Blues at All" by Karyn Lewis 156

*Warming Up: Journal Exercises* 158

## READING: PROFESSIONAL WRITING 162

✧ "Animal Rights and Beyond" by David Quammen 162

✧ "Masters of Desire: The Culture of American Advertising" by Jack Solomon 168

## READING AND WRITING PROCESSES 172

Choosing a Subject 173

✧ "Children and Violence in America" by Dudley Erskine Devlin 173

Collecting 175 Shaping 180

Drafting 186 Revising 187

READING: STUDENT WRITING 188

✧ "Drawing the Line" by Paula Fisher 188

✧ "Two Responses to Deborah Tannen" by Jennifer Koester and Sonja H. Browe 192

SIX

INVESTIGATING

200

TECHNIQUES FOR INVESTIGATIVE WRITING 203

Summary of a Book or Article 204 Investigation Using Multiple Sources 206 Profile of a Person 209

*Warming Up: Journal Exercises* 210

INVESTIGATING: PROFESSIONAL WRITING 211

✧ "Triumph of the Wheel" by Lewis Grossberger 211

✧ "The Homeless and Their Children" by Jonathan Kozol 219

INVESTIGATING: THE WRITING PROCESS 242

Choosing a Subject 227 Collecting 228

Shaping 236 Drafting 240 Revising 241

INVESTIGATING: STUDENT WRITING 226

✧ "See Dick Run, Run Dick Run, Why, Why, Why?" by Jan Peterson 242

✧ "My Friend, Michelle: An Alcoholic" by Bridgid Stone 248

SEVEN

EXPLAINING

252

TECHNIQUES FOR EXPLAINING 256

Explaining *What* 257 Explaining *How* 259 Explaining *Why* 261

*Warming Up: Journal Exercises* 263

EXPLAINING: PROFESSIONAL WRITING 264

✧ "Is Sex Necessary? Virgin Birth and Opportunism in the Garden" by David Quammen 264

✧ "To Dispel Fears of Live Burial" by Jessica Mitford 270

- ✧ “How Male and Female Students Use Language Differently” by Deborah Tannen 276

EXPLAINING: THE WRITING PROCESS 282

Choosing a Subject 282 Collecting 283

Shaping 286 Drafting 292 Revising 293

EXPLAINING: STUDENT WRITING 296

- ✧ “The Police Were Calling Me Names”: An Explanation of  
Hard-Core Punk Rock” by Dennis Alexander 296

- ✧ “Anorexia Nervosa” by Nancie Brosseau 302

EIGHT

EVALUATING

306

TECHNIQUES FOR WRITING EVALUATIONS 310

Evaluating Commercial Products or Services 312 Evaluating Works of Art 314

Evaluating Performances 316

*Warming Up: Journal Exercises* 318

EVALUATING: PROFESSIONAL WRITING 322

- ✧ “The Gettysburg Address” by Gilbert Highet 323

- ✧ “Armageddon, Complete and Uncut” by Robert Kiely 329

EVALUATING: THE WRITING PROCESS 334

Choosing a Subject 334 Collecting 334

Shaping 337 Drafting 341 Revising 342

EVALUATING: STUDENT WRITING 344

- ✧ “Borrowers Can Be Choosy” by Linda Meininger 344

- ✧ “The Big Chill” by Kent Y’Blood 354

NINE

PROBLEM SOLVING

358

TECHNIQUES FOR PROBLEM SOLVING 362



Demonstrating that a Problem Exists 362 Proposing a Solution and Convincing Your Readers 364

*Warming Up: Journal Exercises* 366

PROBLEM SOLVING: PROFESSIONAL WRITING 367

✧ "Solving for Pattern" by Wendell Berry 367

✧ "Sex, Lies, and Advertising" by Gloria Steinem 371

✧ "The Agony Must End" by Paul Zimmerman 383

PROBLEM SOLVING: THE WRITING PROCESS 388

Choosing a Subject 388 Collecting 390

Shaping 394 Drafting 399 Revising 399

PROBLEM SOLVING: STUDENT WRITING 401

✧ "No Parking" by Kristy Busch, Steve Krause, and Keith Wright 401

✧ "Who Should Take Charge?" by Eui Young Hwang 408

TEN

ARGUING

416

TECHNIQUES FOR WRITING ARGUMENT 420

Claims for Written Argument 421 Appeals for Written Argument 425 Rogerian Argument 430

*Warming Up: Journal Exercises* 432

ARGUING: PROFESSIONAL WRITING 434

✧ "Darwin's Middle Road" by Stephen Jay Gould 434

✧ "The Damnation of a Canyon" by Edward Abbey 443

ARGUING: THE WRITING PROCESS 448

Choosing a Subject 450 Collecting 450

Shaping 452 Drafting 457 Revising 458

ARGUING: STUDENT WRITING 463

✧ "Protect Yourself—Buckle Up!" by Jim Haas 463

✧ "Games the Military Plays" by David Thomas 468

## ELEVEN

**RESPONDING TO LITERATURE**

474

✧ “The Story of an Hour” by Kate Chopin 479

TECHNIQUES FOR RESPONDING TO LITERATURE 481

*Warming Up: Journal Exercises* 482

PURPOSES FOR RESPONDING TO LITERATURE 483

RESPONDING TO SHORT FICTION 485

Responding as a Reader 485    Reading with a Writer’s Eye 486

SHORT FICTION: PROFESSIONAL WRITING 488

✧ “A Worn Path” by Eudora Welty 488

✧ “The Lesson” by Toni Cade Bambara 496

RESPONDING TO LITERATURE: THE WRITING PROCESS 504

Collecting 505    Shaping 507    Drafting 510    Revising 510

RESPONDING TO LITERATURE: STUDENT WRITING 512

✧ “A Worn Path” by Julia MacMillan and Brett MacFadden 512

✧ “Death: The Final Freedom” by Pat Russell 518

## TWELVE

**WRITING A RESEARCH PAPER**

520

TECHNIQUES FOR WRITING A RESEARCH PAPER 524

Using Purpose, Audience, and Form as Guides 525    Finding the Best Sources 526

Using Sources to Make Your Point 527    Documenting Your Sources 527

PREPARING YOURSELF FOR THE RESEARCH PROCESS 527

*Warming Up: Journal Exercises* 528

Research Notebook 529    Research Timetable 533

Documentation Format: MLA and APA Styles 534