

The
HEATH GUIDE —
to **COLLEGE WRITING**

\$1875



Ralph F. Voss
Michael L. Keene

The Heath Guide to College Writing

Ralph F. Voss

University of Alabama

Michael L. Keene

University of Tennessee—Knoxville

D. C. Heath and Company
Lexington, Massachusetts Toronto

Address editorial correspondence to:

D. C. Heath
125 Spring Street
Lexington, MA 02173

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

Copyright © 1992 by D. C. Heath and Company.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage or retrieval system, without permission in writing from the publisher.

Published simultaneously in Canada.

Printed in the United States of America.

International Standard Book Number: 0-669-16785-1 (Instructor's Edition)
0-669-16779-7 (Student Edition)
0-669-16780-0 (Brief Edition)

Library of Congress Catalog Number: 91–71284

10 9 8 7 6 5 4 3 2 1

about the authors

Both of the authors are graduates of the University of Texas–Austin’s rhetoric program. Together, they bring nearly fifty years of experience as both rhetoric teachers and textbook writers to *The Heath Guide to College Writing*.

Ralph F. Voss is Professor at the University of Alabama, where he teaches graduate courses in rhetoric/composition and American drama, and undergraduate writing. He is also Coordinator for Courses in Technical Writing, Advanced Composition, and second-semester Freshman English. Previously he has also served as Director of Freshman English, Graduate Teacher Trainer for Composition, Director of the Writing Center (at both the Universities of Alabama and Utah), and Mentor for First-Time Teachers of American Literature. He is the author of *Elements of Practical Writing* (Holt, 1985) and articles and reviews on composition theory and pedagogy in *College Composition and Communication*, *Teaching English in the Two-Year College*, *Journal of Advanced Composition*, and *The Writing Teacher*. He has also written *A Life of William Inge: The Strains of Triumph* (University Press of Kansas, 1989), biographical and critical articles in *The Dictionary of Literary Biography* and *Kansas Quarterly*, and reviews of scholarly works in American drama in *South Atlantic Review*.

Michael L. Keene is Associate Professor at the University of Tennessee–Knoxville (UTK), where he created and directs the program in technical communication and teaches in the graduate program in Rhetoric and Composition. He was also director of technical writing at the Tennessee Governor’s School for the Sciences, a summer program for gifted and talented high school seniors, 1985–1989. Previously he taught Freshman English, Argumentation, and Technical Writing at Texas A&M University, where he helped create the Undergraduate Writing Specialization. He is the author of *Effective Professional Writing* (D. C. Heath, 1987) and the revised Eighth Edition of W. Paul Jones’s *Writing Scientific Papers and Reports* (Wm. C. Brown, 1980). He has also published numerous articles on composition and technical communication in *Technical Communication*, *Journal of Advanced Composition*, *College English*, *CEA Critic*, *Teaching English in the Two-Year College*, and *ATAC Newsletter*, as well as chapters in collections published by Boynton/Cook, Heinemann; ATTW; MLA; NCTE; and Greenwood Press.

preface

The Heath Guide to College Writing brings together the best of the two most popular approaches to teaching writing, namely

- **The Product-Oriented Approach**, which focuses on teaching qualities of the written product, an approach that has long characterized teaching writing in North America; and
- **The Process-Oriented Approach**, which focuses on teaching the often-recursive steps the writer follows to complete the written product, an approach that has been gaining acceptance since the early 1970s. Bringing together the best of these two approaches, we aim to build bridges between *reading* (guiding students through reader response, close analysis, and critical thinking) and *writing* (giving students practice in observing the techniques of real writers at work—writing multiple drafts, collaborating, and revising critically).

The Heath Guide to College Writing is a full rhetoric intended for use in first- and second-semester composition courses at two- and four-year colleges and universities. It emphasizes processes of composing, the traditional rhetorical triangle (writer's voice, subject, and reading audience, all attuned to purpose), development of critical skills (writing, reading, thinking), and use of the modes (comparison, definition, description, etc.) for invention. *The Heath Guide* includes numerous sample readings, plus an extensive chapter on library research and a concise handbook for grammar (this last in the hardbound edition only). Because *The Heath Guide* incorporates writing-across-the-curriculum, chapters on writing essay test responses, reports, proposals, and preparing oral reports, and elements of business and technical communication, students using this book will develop not only as general writers but also as writers who can successfully meet the writing demands of other academic and career choices.

The distinctive structure of *The Heath Guide to College Writing* unites process and product approaches to writing and shows that reading and writing are two sides of the practice of critical thinking. Each of the eighteen chapters in Parts Two, Three, and Four begins with professional and student writing samples which students will analyze for key features, guided by questions that follow each sample. Once these key features are established, there follows a brief discussion of the writing purpose or technique the sample illustrates. Each chapter then leads students from responding to the reading samples, through writing and analyzing their own written responses, to producing more polished writing after reading a fully developed case study. Each case study follows a student through a typical assignment dealing with the kind of writing on which the chapter focuses,

zeroing in on a specific aspect of the writing process. Each chapter concludes with suggestions for individual and group writing activities.

Each chapter in Parts Two, Three, and Four also includes these features to reinforce and extend concepts:

- **Writers' Circle**, a group writing activity tied to one of the chapter's reading selections, to reinforce chapter concepts through collaborative learning,
- **Pre- and Postreading Worksheets** linked to a specific reading to reinforce students' application of critical reading skills, and
- **Bridges: Another Perspective**, a brief discussion of a single reading that encourages students to make connections with other readings throughout the book and to think critically about an issue the reading raises.

The Heath Guide to College Writing also seeks to show writing and reading as very human experiences that take place in a very real world. Each reading, for example, comes with a biographical sketch about its author, often explaining the context in which the author produced that particular work. Each part opens with a profile of a writer discussing his or her writing, and scattered throughout the text are brief, evocative comments writers have made about their experiences in the processes of writing.

We have tried to make the structure of *The Heath Guide* clear and easy to use. Because we believe people learn to write more effectively by *doing* reading and *doing* writing, we have tried to avoid solid pages of print that simply *talk about* writing. Instead, we ask students to *get involved in writing* frequently in each chapter.

To assist instructors using this book, we have provided *The Heath Guide to College Writing Starter Kit*, a nuts-and-bolts guide for the first-time teacher of freshman composition (from which more experienced teachers may also gain insights), available in both print and disk formats; *The Teacher's Resource Manual for The Heath Guide to College Writing*, with content tailored specifically to *The Heath Guide*; *The Heath Guide to College Writing Annotated Teacher's Edition*, with page-by-page tips for teaching the content of this book; and a set of overhead transparencies that illustrate key concepts from the text. All these aids are available from your D. C. Heath representative.

Acknowledgments

When a work of this length is finished there are always many good people whose encouragement, suggestions, and contributions are worthy of grateful acknowledgment. We couldn't have produced this book without these people, and we thank and salute them here.

Our own large Writers' Circle of colleagues has helped us prepare this book. Their constructive criticism helped make the book better; still, any faults it may have are our own. Gerald P. Mulderig of De Paul University and Eugenia Butler of the University of Georgia contributed greatly to the content

and clarity of Part Six, “The Handbook: A User Manual for Writing” (in the hardbound edition). We thank them for their close readings of this section.

Many of our teaching colleagues have helped us by participating in focus groups and critiquing drafts of this book. For their assistance we thank Julia M. Allen, University of California–Irvine; Bruce C. Appleby, Southern Illinois University–Carbondale; Kathleen Bell, Old Dominion University; James Catano, Tulane University; Elizabeth Cooper, Lehman College (CUNY); Inge Fink, University of New Orleans; Michael Flanigan, University of Oklahoma; Adelaide H. Frazier, University of New Orleans; Sue Holbrook, Fordham University; Janice Kollitz, Riverside Community College; David M. Kvernes, Southern Illinois University at Carbondale; Bruce Leland, Western Illinois University; Elisabeth Leyson, Fullerton College; Ben McClelland, University of Mississippi; Susan Meisenhelder, California State University–San Bernardino; Elizabeth Metzger, University of South Florida; G. Douglas Meyers, University of Texas–El Paso; Don Perkins, University of Wisconsin–Milwaukee; Delma Porter, Texas A&M University; Louis H. Pratt, Florida A&M University; Elizabeth Rankin, University of North Dakota–Grand Forks; Duane H. Roen, University of Arizona; Marti Singer, Georgia State University; Karen Vaught-Alexander, University of Portland; Victor Villanueva, Northern Arizona University; Ed White, California State University–San Bernardino; Mary Ann Wilson, University of Southwestern Louisiana; and William F. Woods, Wichita State University.

The following students allowed us to use their papers and their names: Jane-Marie Gray, Chriss Hendrickson, Tom Lamb, Anne Odom, Kristy Porter, Page Powell, Arthur Raney, Sheryl Rollins, Susan Sheehy, Daniel Warner, and Kimberly Williams. Several other students allowed us to use their papers in whole or in part. We are grateful to and for all our students, without whom, *nada*.

Among associates we wish to thank for contributions of various kinds are Kate Adams, Chuck Anderson, Linda Bensel-Meyers, Joe Coppola, Laura Hunter, JoAnna Hutt, Claudia Johnson, Grace McEntee, James Raymond, Kathleen Turner, and Myron Tuman.

We are especially grateful for the professional savvy, guidance, and cooperation we have received from many people at D. C. Heath, especially Senior Acquisitions Editor Paul A. Smith, Developmental Editor Linda Bieze, Senior Production Editor Rosemary R. Jaffe, Senior Designer Henry Rachlin, and Senior Permissions Editor Margaret Roll.

As writers, we have the same feeling at the end of this long project that writers always have at the end of writing—we figure we got some things right and some things wrong. If you use this book and feel strongly about something in it, for good or for ill, drop us a line. Either way, we’d like to hear from you.

Ralph F. Voss

Michael L. Keene

brief contents

| | | |
|-------------------|---|-----|
| part one | On Writing | 1 |
| chapter 1 | Reasons for Writing: The Writing Process | 5 |
| chapter 2 | Getting Started | 15 |
| part two | Purposes for Writing | 35 |
| chapter 3 | Critical Writing | 43 |
| chapter 4 | Writing to Express: Emphasis on the Writer | 55 |
| chapter 5 | Writing to Explain or Inform: Emphasis on The Reader's Understanding | 77 |
| chapter 6 | Writing To Analyze: Emphasis on the Subject | 103 |
| chapter 7 | Writing To Persuade: Emphasis on The Reader's Belief | 135 |
| part three | Subjects for Writing | 157 |
| chapter 8 | Critical Reading | 161 |
| chapter 9 | Writing About People | 171 |
| chapter 10 | Writing About Places | 199 |
| chapter 11 | Writing About Things | 217 |
| chapter 12 | Writing About Facts | 237 |
| chapter 13 | Writing About Ideas | 271 |
| part four | Patterns for Writers | 299 |
| chapter 14 | Critical Thinking | 303 |

| | | |
|-------------------|---|------|
| chapter 15 | Narration | 317 |
| chapter 16 | Description | 339 |
| chapter 17 | Definition | 373 |
| chapter 18 | Comparison | 413 |
| chapter 19 | Analysis | 437 |
| chapter 20 | Argumentation | 475 |
| part five | Special Applications | 511 |
| chapter 21 | Writing Critical Essays About Literature | 517 |
| chapter 22 | Writing Essay Tests | 567 |
| chapter 23 | Writing Research Papers | 593 |
| chapter 24 | Writing Reports | 631 |
| chapter 25 | Writing Proposals | 659 |
| chapter 26 | Writing Letters, Especially Job Applications | 673 |
| chapter 27 | Preparing and Making Oral Presentations | 697 |
| part six | The Handbook: A User Manual for Writing | H-1 |
| chapter 28 | A Closer Look at the Processes of Writing | H-5 |
| chapter 29 | A Grammar and Sentence Guide for Writers | H-19 |
| chapter 30 | The Dirty Dozen: Twelve Common Manuscript Problem Areas That Writers Face | H-53 |

contents

Preface ix

part one On Writing 1

Profile of a Writer: Alicia Hallagan 1

chapter 1 Reasons for Writing: The Writing Process 5

Four Reasons for Writing 6

The Process of Writing 8

Three Ways to Size up the Situation 8

Four Kinds of Writing Process Activities 9

So What Can You Expect from This Book? 11

A Word About Word Processing 12

And a Few Final Words 13

Writers' Circle 13

Writing Assignment 14

chapter 2 Getting Started 15

Starting Here and Now 16

Writers' Circle 17

Why Descriptive Writing? 17

Descriptive Writing About a Person, Place, or Event:

Brainstorming for a First Writing Assignment 18

The Assignment: Descriptive Writing About a Person, Place, or Event 20

Writers' Circle 21

A Student Writer Writes: An Ideal Scenario 22

The Assignment 22

The Writing 24

Alhambra, BY JOHN ROSS 25, 30

Back in Class 26

More Writing 27

The Next Class 28

Yet More Writing 30

The Upshot 30

Writing Assignment 33

part two Purposes for Writing 35

Profile of a Writer: Ursula K. Le Guin 35

Expressive Writing: Emphasis on the Writer 40

Explanatory or Informative Writing: Emphasis on the Reader's
Need to Know 40

Analytical Writing: Emphasis on the Subject Itself 40

Persuasive Writing: Emphasis on the Reader's Belief 41

A Note on "Kinds" of Writing 41

chapter 3 Critical Writing 43

The Quantity of College Writing 44

The Diversity of College Writing 44

The Critical Quality of College Writing 45

Why Children Don't Like to Read, BY BRUNO BETTELHEIM AND KAREN ZELAN 45

Bridges: Another Perspective 48

Writers' Circle 48

Prereading Worksheet 49

Majors Don't "Matter" That Much, BY WILLIAM RASPBERRY 50

Postreading Worksheet 51

Writing Assignments 52

chapter 4 Writing to Express: Emphasis on the Writer 55

Prereading Worksheet 57

The Writer Herself: An Introduction, BY JANET STERNBURG 57

Postreading Worksheet 59

On "Character," BY BENJAMIN FRANKLIN 60

Bridges: Another Perspective 62

The Laboratory of the Soul, BY ANAIS NIN 62

Introduction to One Day on Beetle Rock, BY ROBERT MILLER 64

Mountain Memories, BY MARY TRAVIS 65, 73

Key Points to Remember: Writing to Express 67

Be Honest 67 Maintain a Distinctive Tone 67 Provide Plenty of Details 68

Worksheet: Writing to Express 68

Thinking 68

Drafting and Reading 70

Revising and Editing 71

Proofreading 72

Sample Writing Assignment and Case Study Close-up 72

Writing Assignments 74

Writers' Circle 76

chapter 5 Writing to Explain or Inform: Emphasis on the Reader's Understanding 77

Be Yourself When Writing College Essays, BY BOB LUNDEGAARD 79

My Fortieth Birthday, BY MADELINE L'ENGLE 82

Science as a Way of Thinking, BY CARL SAGAN 84

Bridges: Another Perspective 86

Prereading Worksheet 87

Saxon Wolves and Arthur the Briton, BY ROBERT M. ADAMS 87

Postreading Worksheet 90

How to Rig a Plastic Worm Texas-Style, BY DANIEL WARNER 91

Key Points to Remember: Writing to Explain or Inform 95

Keep Your Reason for Writing and Your Audience's Reason for Reading Squarely
in Mind 95 Adjust the Content of What You Write to the Reasons Distinguishing
That Piece 96 Make Your Reasoning Process Explicit 97 Use a Structure
Your Reader Can See 98 Don't Let Subject Matter Bog down Style and
Tone 98

Worksheet: Writing to Explain or Inform 99

Sample Writing Assignment and Case Study Close-up 99

Writing Assignments 101

Writers' Circle 102

chapter 6 Writing to Analyze: Emphasis on the Subject 103

Eleven Blue Men, BY BERTON ROUECHE 104

Prereading Worksheet 112

Air Bags vs. Seat Belts: Why You Should Care, BY ED HENRY 113

Postreading Worksheet 115

Nutrition Information, BY KELLOGG COMPANY 116

Listen to the Bridges, BY GEORGE F. WILL 118

Woman/Wilderness, BY URSULA K. LE GUIN 121

Bridges: Another Perspective 125

Key Points to Remember: Writing to Analyze 126

Analysis Is Thought in Action 126 Analysis May Require Tracing a Process as
Well as Causes 126 Analysis Uses Facts, Statistics, and Other Gathered
Information 127 Analysis Serves Many Purposes 128

Medicaid and Medicare: Friends or Foes of the Health Care Industry?

BY PAGE POWELL 128

Worksheet: Writing to Analyze 131

Case Study Close-up 131

Writing Assignments 132

Writers' Circle 134

| | | |
|-----------------------|---|----------|
| chapter 7 | Writing to Persuade: Emphasis on the Reader's Belief | 135 |
| | <i>Congressmen for Life: The Incumbency Scandal</i> , by ROWLAND EVANS AND ROBERT NOVAK | 137 |
| | <i>Woman's Life Today</i> , by ANNE MORROW LINDBERGH | 141 |
| | Bridges: Another Perspective | 143 |
| | <i>On Controlled Vocabularies</i> , by MADELEINE L'ENGLE | 143 |
| | Prereading Worksheet | 145 |
| | <i>The Need for More Black Women Lawyers</i> , by SHERYL ROLLINS | 145, 153 |
| | Postreading Worksheet | 147 |
| | Key Points to Remember: Writing to Persuade | 148 |
| | Consider the Kind of Point You're Trying to Make | 148 |
| | Consider the Nature of the Claim's Support | 150 |
| | Worksheet: Writing to Persuade | 151 |
| | Case Study Close-up and Sample Writing Assignment | 152 |
| | Writing Assignments | 154 |
| | Writers' Circle | 155 |
| part three | Subjects for Writing | 157 |
| | Profile of a Writer: Bob Greene | 157 |
| | The Subjects for Writing: People, Places, Things, and Ideas | 159 |
| chapter 8 | Critical Reading | 161 |
| | Eight Questions for Critical Reading | 162 |
| | <i>Wildness and Weirdness</i> , by PETER STEINHART | 163 |
| | Vocabulary | 165 |
| | Critical Reading Questions and Answers | 165 |
| | Prereading Worksheet | 168 |
| | <i>De-Selfing</i> , by HARRIET GOLDHOR LERNER | 168 |
| | Postreading Worksheet | 169 |
| | Bridges: Another Perspective | 170 |
| | Writers' Circle | 170 |
| | Writing Assignment | 170 |
| chapter 9 | Writing About People | 171 |
| | Different Varieties of Writing About People | 172 |
| | <i>Sula</i> , by TONI MORRISON | 172 |
| | <i>Place as a Character</i> , by ROBERT STEPTO | 173 |
| | <i>My Favorite Teachers</i> , by PETER BEIDLER | 175 |
| | <i>Kaahumanu and Eve</i> , by KIM CHERNIN | 176 |
| | Bridges: Another Perspective | 179 |

Prereading Worksheet 179*Lake Wobegon*, BY GARRISON KEILLOR 180**Postreading Worksheet** 181*Men's Lives*, BY PETER MATTHIESSEN 182*Old Friends Are Best*, BY PETE STANTON 185, 192**Key Points to Remember: Writing About People** 188

Create a Vivid Portrait 188 Offer a Detailed Presentation of Important Incidents or Scenes 189 Give a Clear Indication of the Person's Significance 189

Worksheet: Writing About People 190*First, Think* 190*Next, Organize* 192*Next, Write* 192**Sample Writing Assignment and Case Study Close-up** 192**Writing Assignments** 196**Writers' Circle** 197**chapter 10** Writing About Places 199

Varieties of Writing About Places 200

Rainy Mountain, BY N. SCOTT MOMADAY 200*Along the African Coast*, BY JOSEPH CONRAD 201**Bridges: Another Perspective** 202*Denver, A Mile High and Climbing*, BY THE DENVER METRO CONVENTION AND VISITOR'S BUREAU 203**Prereading Worksheet** 204*Has His Southern-ness Gone with the Wind?* BY JOHN WELTER 205**Postreading Worksheet** 207*The Sitting Rock*, BY JEANNIE WILSON 208, 214**Key Points to Remember: Writing About Places** 209

Make the Scene You Describe Vivid 209 Provide a Detailed Presentation of Significant People and Events 210

Worksheet: Writing About Places 210*First, Think* 210*Next, Organize* 211*Next, Write* 212*Next, Revise* 212**Case Study Close-up** 213**Writing Assignments** 215**Writers' Circle** 216**chapter 11** Writing About Things 217

Purpose and Significance 218

Snow Banners, BY JOHN MUIR 219*Dollar Wise, Penny Foolish*, BY JACK ROSENTHAL 221

Bridges: Another Perspective 222**Prereading Worksheet** 223*Standardized Tests Are Means, Not Ends*, BY WILLIAM RASPBERRY 223**Postreading Worksheet** 224*Logitech C7 Mouse*, BY LOGITECH 225*The Living Will*, BY KRISTY PORTER 227, 233**Key Points to Remember: Writing About Things** 229

Realize That Your Reason May Be as Important as the Subject Is 229 Use the Right Details to Make Your Subject Distinctive 229 Use Appropriate Levels of Language and Detail 230

Worksheet: Writing About Things 230**Sample Writing Assignment and Case Study Close-up** 231*Finishing Kristy's Paper: The Teacher's and a Classmate's Feedback on the Second Draft* 231*Another Kind of Finishing: For a Different Audience and Purpose* 232**Writing Assignments** 235**Writers' Circle** 236**chapter 12 Writing About Facts** 237

Facts Can Be Used to Inform, Persuade, Analyze, and Express 239

Body of Youth Recovered, BY THE ASSOCIATED PRESS 240*Too Many Planes, Too Little Sky*, BY CLEMENS P. WORK, STEVE L. HAWKINS, AND ELAINE CAREY 241*The Man Who Wrote "Louie Louie,"* BY BOB GREENE 245**Prereading Worksheet** 249*Deserts*, BY DAVID QUAMMEN 250**Postreading Worksheet** 252*Uncivil Liberties*, BY CALVIN TRILLIN 253**Key Points to Remember: Writing About Facts** 256

Facts Are True 256 Facts Find Meaning in Context 256 Facts Can Be Used for Any Writing Purpose 257

Acid Rain, BY THERESA MORENO 257, 264**Bridges: Another Perspective** 262**Worksheet: Writing About Facts** 262**Sample Writing Assignment and Case Study Close-up** 263*Peer Review* 265*Teacher Review* 266**Writing Assignments** 266**Writers' Circle** 269**chapter 13 Writing About Ideas** 271

Three Common Ways Ideas Are Presented 272

The Permanent Record, BY BOB GREENE 272

Thoughts on Writing: A Diary, BY SUSAN GRIFFIN 275

On Not Suppressing Rage, BY LINDA SCHIERSE LEONARD 277

Bridges: Another Perspective 279

Prereading Worksheet 279

Three-in-One, BY WILLIAM LEAST HEAT-MOON 280

Postreading Worksheet 281

Patterns of Human Development, BY MARY BELENKY, BLYTHE CLINCHY, NANCY GOLDBERGER, AND JILL TARULE 282

Key Points to Remember: Writing About Ideas 285

Plan the Way You'll Present Your Idea 286 Direct Presentation of the Idea 286 Indirect Presentation of the Idea 286 Presentation of the Idea Through Contrast 297

Worksheet: Writing About Ideas 287

The Perfect Robot, BY WENDY VERMILLION 289, 291

Sample Writing Assignment and Case Study Close-up 291

Writing Assignments 296

Writers' Circle 297

part four Patterns for Writers 299

Profile of a Writer: Alice Walker 299

How Thought Shapes Form and Form Shapes Thought 301

chapter 14 Critical Thinking 303

Key Components of Critical Thinking 304

Issue Identification 305

Problem Solving 307

Active Reflection 309

Trial Problems 309

Prereading Worksheet 311

The Crisis in U.S. Science and Mathematics Education, BY VIVIAN BAYLOR 312

Postreading Worksheet 314

Bridges: Another Perspective 314

Writers' Circle 315

Writing Assignment 316

chapter 15 Narration 317

Roadhouse and Wilderness, BY WILLIAM LEAST HEAT-MOON 318

White Tigers, BY MAXINE HONG KINGSTON 320

Bridges: Another Perspective 321

Elizabeth Cady Stanton and Susan Anthony, BY ELIZABETH GRIFFITH 322

Prereading Worksheet 323

The Battle for Disney Begins, BY JOHN TAYLOR 324

Postreading Worksheet 325

Doughnuts to Dollars, BY JANE-MARIE GRAY 326, 334

Key Points to Remember: Writing Narration 329

Keep the Event/Situation Moving 329 Keep the Sequence of the Narrative Clear 330 Make an Appropriately Detailed Presentation 330 Give a Clear Indication of the Event's Significance 331

Worksheet: Writing Narration 331

Sample Writing Assignment and Case Study Close-up 333

Writing Assignments 336

Writers' Circle 337

chapter 16 Description 339

The Tornado, BY BUDDY MOSS 340

The Role of Imagination 341

The Role of Descriptive Language 341

Shane, BY JACK SCHAEFER 342

The Role of Figurative Language 345

See the Hamptons in Autumn, When the Coast Is Clear, BY WILFRID SHEED 346

Description as a Key to Analysis 349

Prereading Worksheet 349

Our Town, BY PETE HAMILL 349

Postreading Worksheet 353

Description as a Key to Persuasion 355

A Nation at Risk, BY BEN F. NELMS 355

Bridges: Another Perspective 360

Key Points to Remember: Writing Description 361

Descriptive Writing Isn't Necessarily Dominated by Adjectives 361 Descriptive Writing Appeals Primarily to Our Senses via Our Imagination 361 Descriptive Writing Reaches the Senses via Figurative Language 361 Description Can Easily Be Overdone 362

Worksheet: Writing Description 363

Brainstorming 363

Drafting with a Controlling Metaphor 364

Sample Writing Assignment and Case Study Close-up 365

Following Tom as He Drafts "Rock-and-Roll Fantasy" 365

Rock-and-Roll Fantasy, BY TOM LAMB 366, 368

Writing Assignments 370

Writers' Circle 372

chapter 17 Definition 373

Definition as a Mental Process 374

Definition as a Key to Pinning down Abstractions 375