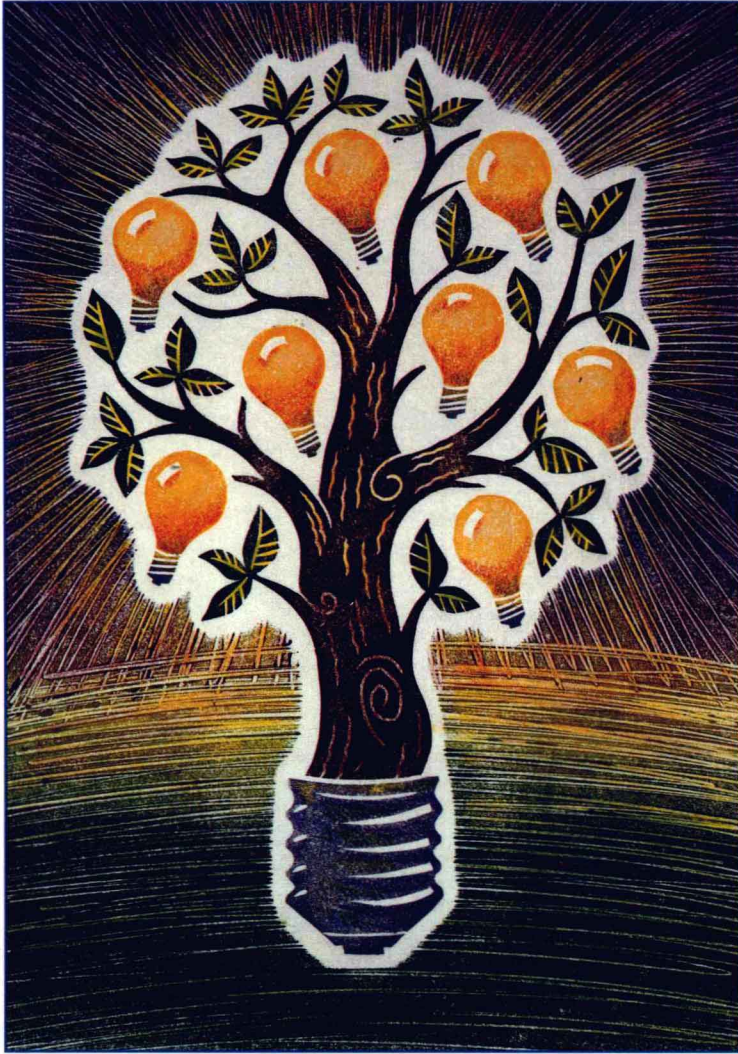


What's the Big Idea?



*Writing
Through
Reading
and
Thinking*

P h o e b e R e e v e s

.....

WHAT'S THE BIG IDEA?
WRITING THROUGH READING AND THINKING

Phoebe Reeves
University of San Francisco

Prentice Hall, Upper Saddle River,
New Jersey 07458

Library of Congress Cataloging-in-Publication Data

Reeves, Phoebe.

What's the big idea? : writing through reading and thinking /
Phoebe Reeves.

p. cm.

Includes bibliographical references and index.

ISBN 0-13-629593-2

1. English language—Rhetoric—Problems, exercises, etc.
2. Critical thinking—Problems, exercises, etc. 3. Report writing—
Problems, exercises, etc. 4. College readers. I. Title.
PE1408.R42 1999
808'.0427—dc21

97-53052
CIP

Editor-in-Chief: *Charlyce Jones-Owen*
Acquisition Editor: *Leah Jewell*
Editorial Assistant: *Patricia Castiglione*
Managing Editor: *Bonnie Biller*
Production Liaison: *Fran Russello*
Project Manager: *Marianne Hutchinson*
(*Pine Tree Composition*)
Prepress and Manufacturing Buyer:
Mary Ann Gloriande
Director: *Jayne Conte*

Cover Design: *Pat Wosczyk*
Director, Image Resource Center:
Lori Morris-Nantz
Photo Research Supervisor:
Melinda Lee Leo
Image Permission Supervisor:
Kay Delloso
Photo Researcher: *Teri Stratford*
Marketing Manager: *Rob Mejia*

This book was set in 10 point ITC Garamond light by Pine Tree Composition, Inc.
and was printed and bound by Courier Companies, Inc.
The cover was printed by Phoenix Color Corp.



© 1999 by Prentice-Hall, Inc.
Simon & Schuster/A Viacom 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 1

ISBN 0-13-629593-2

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

The unexamined life is not worth living.
—Socrates

When I was a child, I wrote a book report on every book I read—but I didn't write them for school assignments. I just wrote them for myself because I felt like it. I wrote them in that huge, drunken print I'm sure you all remember from your own childhood writing experience.

I used to wash my hands three times, and even wear gloves to read my books so that I wouldn't get fingerprints on those glossy, full-color, paperback covers. I also read them without opening the book so wide the spine would wrinkle. Weird, I know. One time, my brother got really mad at me for something. While I was out, he tore the cover off every one of my books. After throwing the covers and books in a pile on the floor of my room, he stepped all over them. My mother came up with the idea of scotch taping all the covers back on, saying they'd be as good as new. But of course they weren't.

The one day in high school when they taught us how to write the famous five-paragraph essay, I was out sick. So I got Cs in composition because I never figured out that mysterious "right" way to write an academic paper until I was in graduate school. Only then did I finally get a class with a teacher who was interested in what I had to write.

I'm telling you all this to share some of my own bizarre struggles with reading, thinking, and writing. And I started out loving writing. Still, I hated and feared it for most of my school life until I figured out how to unlock that jail cell door. "No one in the real world has to write," my own students will often protest. As a teacher and a professional writer, I find it a fierce challenge to get them to see writing not as a life sentence, but as a life investment.

Reading, thinking, writing—you have to develop these skills now because we have moved into an age where information quickly transforms into a chimera, ready to eat us up. Going to college ought to be, in large part, about developing your mind, your character, your life goals, and giving your soul something to live on for the rest of your life. But too often I see students obsessed with getting good grades and getting out of school as quickly as possible to grab a job that cares nothing about grades. You have to adapt to a rapidly and constantly changing academic and career world. You need to think, to communicate. The true test of real thinking and real communication skills lies in writing—and writing well.

Writing terrifies people, student writers and professional writers alike. Yet hardly an individual wouldn't like to write his or her own book if given the opportunity. So why do so many of us claim, either angrily or ashamedly, that we "hate writing"? Because we confuse its challenge, its revelation about who we are and where we are in our lives with our own fear of such a challenge. Why does writing scare us? Because writing makes demands on us. Because writing reveals who we are and how we think. Because our words will outlive us. I could come up with many other answers. So could you. Ultimately, your words will travel places you would never discover even if you could live three lifetimes. Writing well gives you power, which means you then have to do something with that power—you cannot sit back and pretend you are a prisoner of the school system, the professional system, or *any* system.

What's the Big Idea?: Writing Through Reading and Thinking will guide you through the many of the initial mysteries of the writing process. Designed to empower you as a writer, it will show you how to listen to your instinctive thoughts and how to develop those instinctive thoughts into valuable ideas. This book will teach you how writing lives when you treat it as a process of constant individual discovery and growth—you *will discover you really do own your own words*. *What's the Big Idea?* will take you through the process of creating and asking questions based on *your* responses to as well as your thoughts about the constant stream of information washing over you all the time. This writing process will teach you to read, think, and write critically, analytically, and most of all, creatively. At the same time, it will give you hands-on practice in turning feelings, opinions, and thoughts into real ideas.

The foundation for *What's the Big Idea?* lies in the Socratic method. Socrates (470?–399 BC) was the famous Athenian philosopher and teacher who was unjustly accused of and tried for corrupting the youth of Athens—by *teaching* them! He was eventually imprisoned and died after being forced to drink hemlock.

The Socratic method involves a form of learning whereby the student and teacher learn from each other. One person asks a series of thought-provoking questions. In answering those questions, the answerer arrives at a

logical conclusion. Rather than learning by being spoon-fed answers (a typical student learning model) by the “parent” teacher (a typical teacher learning model), the questioner asks meaningful questions, both to stimulate the desire to find his or her own answers in the answerer—and to deepen the questioner’s contemplation of his or her own thoughts. These questions will not lend themselves to easy answers, nor will your teacher be the one asking them. *You* will be the creator and the answerer of your own questions.

You will *not* find examples of other students’ writing in *What’s the Big Idea?*. Pre-printed essays and writing models from other student writers whom you would not have had the chance to workshop with and exchange commentary on their writing have been purposely omitted from *What’s the Big Idea?*. You will find you will not need them because you and the rest of your writing classmates will build your own models of writing. *What’s the Big Idea?* will show you how to create your own writing projects and accomplish your writing goals within the writing community of your classmates and instructor, people whom you will meet, workshop with, and exchange written and oral feedback with on a regular basis in real time.

What you will read here in *What’s the Big Idea?* focuses on finding and developing your ideas in writing through reading and through learning how to ask meaningful questions—questions that will challenge both your opinions and those of your readers—questions that you can turn into powerful ideas.

You will move from listening to your reactions to analyzing what you read to building questions that will deepen your reactions into thoughtful, intelligent responses, ideas, and arguments. You will start working on this process by learning specific ways of composing questions that will focus you and your readers on your ideas.

After you create the questions, you will work on answering them in different types of writing projects. As you write and revise (and you will do a lot of writing and revising and editing before turning in each formal essay), you will look at key factors that influence the strength of your ideas: voice (how you “speak” in your paper to your reader), diction (what words you choose to “speak with” in each of your writing projects), context (drawing as complete a picture as possible of the situation, background, or environment relevant to your main idea), style (how you combine voice, diction, and context—even the way you wield an idea or point), and audience (whom you are addressing in your writing—the person or people you want to hear and listen to what you are saying).

You will learn about and practice using several types of structured arguments that incorporate the writing elements and questioning techniques you will have picked up from earlier parts of this text. You will also try using nonprint media such as film, art, and music as part of the wealth of sources you can draw on for your writing.

What you read here may appear deceptively simple in design and function—most tools look that way. Look at a hammer or a screwdriver, for

example. Still no hammer will pound the nail for you—you have to pick up the hammer and the nail. You have to decide where to pound the nail. You have to swing the hammer. None of what you read here will work unless you read and write A LOT. Learning the basics of putting a question together will appear easy—putting them into practice takes hard work. How hard will you find putting together a question? Harder than you think. Staying focused on the question as you write will prove the greatest challenge because any good question contains more than one answer and a hundredfold concerns that will give birth to still more questions. This text and your writing teacher will help you draw links throughout the reading, thinking, and writing process, building on each activity and method you learn so that you can follow the process and integrate it into your own writing permanently.

Unlike many college textbooks, which create the questions for you and tell you to write a 2500-word essay about justice or love or whatever, *What's the Big Idea?* will show you that *you* choose and create the question, the topic, and the interest—for your readers and for yourself. You will always have to connect your question and writing to what you have read in some key manner—whether you draw a direct or an indirect connection. Don't be afraid. This boundary will provide you even more freedom to create your own writing projects—projects that promise to be creative, insightful, and meaningful for you and your readers.

What's the Big Idea? contains four parts and thirteen chapters, all of which connect thinking and writing directly to reading. You will find them geared primarily towards essay writing, though these guidelines will serve you well in virtually any type of public writing. The thirteen chapters trace the writing process as follows:

1. Generating first thoughts and freewriting
2. Working with an outside reader's response to a public writing project
3. Learning basic critical thinking and using it in reading and public writing
4. Creating complex questions for brainstorming a public writing project
5. Catching the reader's attention in a public writing project
6. Learning and using outlining to revise a public writing project
7. Learning and using content critiques to revise a public writing project
8. Sustaining main idea and flow in a public writing project with traditional writing modes
9. Concluding a public writing project
10. Drafting using editorial critiques on a public writing project
11. Composing written arguments using context and structure in a public writing project
12. Selecting the appropriate form and format in a public writing project
13. Researching, analyzing, and incorporating print and nonprint media in a public writing project

IMPORTANT TO REMEMBER

Though the above outline shows the order in which *What's the Big Idea?* covers different aspects of the writing process, your writing teacher may assign you the material to cover in a different order. The activities and assignments laid out in the thirteen chapters are suggested, not mandatory, which means for the purposes of your particular writing class, your writing teacher may leave out certain assignments and activities. He or she may create other activities and assignments to add to the ones in this textbook and/or substitute his or her own assignments and activities in place of the activities in *What's the Big Idea?*. Their order and composition may and can be modified in any way that benefits your particular writing class. Your class may spend longer on some segments than others. Your class may also add or skip Suggested Class Community and/or Suggested Individual Writing Projects as directed by your writing teacher. Your class may be assigned the projects listed in *What's the Big Idea?* as Suggested Class Community Writing Projects to be written as Suggested Individual Writing Projects and vice versa. *What's the Big Idea?* was specifically designed for changing and rearranging and/or mixing and matching all writing activities and segments contained therein.

While each chapter will focus on a different aspect of the writing process, you will be expected to start and complete a number of separate essays and writing projects throughout your semester's writing course, regardless of whether, by the time the first essay is due, you have covered the chapter on conclusions, for instance.

You will find the readings intriguing and challenging—readings that will cause a healthy tension of the mind. Shorter fiction and nonfiction make up the earlier segments of *What's the Big Idea?*, while in the research segment, you will discover longer readings to allow for a more in-depth working out of your written ideas. Major themes connect the readings: world unrest and conflict, mortality, politics, personal identity, and public identity. You will hear a narrative by modern-day warrior Monster Kody Scott; take a bizarre trip to the zoo with Haruki Murakami; chuckle and frown at the dark-humored retrospective by Jessica Mitford about the travails of the babe's leaving the womb in one piece; and ponder the insights provided by Salman Rushdie, as he explores why he has come to the conclusion that, “[t]he true Indian literature of the first postcolonial half century has been made in the language the British left behind,” a claim he “[n]ever expected to make.”

As *What's the Big Idea?* contains both fiction and nonfiction, you will find it helpful to keep the following in mind as you read:

1. Essays are nonfiction writing, which means you can, generally speaking, assume they present and discuss general, everyday reality.

2. Fiction is a created world with characters and situations made up by the author that may or may not follow the general rules and standards of real life (though the “reality” of the fiction story should still be consistent within its own reality). Furthermore, characters, situations, and dialogue may reflect parts of the author’s personality and his or her life, but you should not assume they’re autobiographical.

One other note: Have a good grammar/mechanics/basic documentation design handbook within reach so you can refer to it as necessary for guidance in addressing specific grammar/mechanics issues in your writing. That kind of basic reference comprises one of your essential writing tools.

What’s the Big Idea? comprises another.

Last, but not least, you will need your brain.

Now, let’s get started.

The fruit of nearly twenty years of my own academic experience, public and private, and ten years of professional and academic writing and close work with large and small group student peer writing groups hangs in front of you, ready for picking. I think you will find it sour and sweet all in the same bite.

Phoebe Reeves



Acknowledgments

I wrote *What's the Big Idea?* because I love writing and it took me too many years to discover I could write. But thanks to three teachers especially out of my years and years of academia, I realized writing was life for me: Lee Edelman at Tufts University and Vincent Petronella and Louise Smith at University of Massachusetts at Boston.

Thank you to Dr. Russell A. Powell at Grant MacEwan Community College in Canada, Dr. Francisco Silva at the University of Redlands in California, Dr. Barry Lowenkron at California State University in Los Angeles, California; and Dr. Michael B. Ehlert at Brigham Young University in Utah, who provided valuable editorial commentary and lively pedagogical debates for me over the process of writing and rewriting this textbook, and Patricia Castiglione who always came through for me at PH.

Thank you to Mary Jo Southern who took a risk on a quirky, irreverent reader/writing process/critical thinking text that didn't fall neatly into any one category (as no real writing should or does except in the publishing world) and kept me going.

Thank you to Leah Jewell who taught me scads about the strangeness of marketing a book and for all the editing calls and the confidence that this, too, would finally come to be.

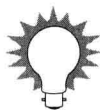
Thank you, too, to Marvella Luey here at the University of San Francisco for handling endless faxes and endless griping and cheering from me as well as thanks to Oliver Pabonan and Lara Gabriele for reading my work and reminding me why teaching remains a biological need in this world.

Thank you and love to my three colleagues and true friends here at USF: Leslie Dennen for reading through the monster, Kerry Dolan for revision advice and reading selections, and Lynn Klamkin, who helped me conceptualize the book and gave me the oompah to actually write it.

Thank you and love to my non-schooly true friends Sin, Renée, and Joan who have always been there for me and my writing and my parents Bruce and Polly who first showed me how to write.

And lastly, all my love and gratitude to my husband Juris who challenged me to remain the eternal, irreverent optimist *and* idealist.

What's the Big Idea? is dedicated to all the people who have ever taught me something.



Credits

Bai Ziao-Yi, "The Explosion in the Parlor," translated by Ding Zuxin. Copyright © 1989 by Ding Zuxin. Reprinted with the permission of the author and translator.

Octavia Butler, "BloodChild" from *BloodChild and Other Stories*. Copyright © 1995 by Octavia Butler. Reprinted with the permission of Seven Stories Press.

Donna Woolfolk Cross, "Propaganda: How Not to Be Bamboozled." Reprinted with the permission of the author.

Wade Davis, "Mountains of the Elder Brother" (excerpt) from *One River*. Copyright © 1996 by Wade Davis. Reprinted with the permission of Simon & Schuster.

Maya Deren, "The Mortal Me: The Immortal Myself and Rites of Reclamation" from *Divine Horsemen: The Living Gods of Haiti*. Reprinted with the permission of McPherson & Co.

Philip K. Dick, "Rautavaara's Case" from *I Hope I Shall Arrive Soon* (New York: Doubleday, 1985). Copyright © 1985 by The Estate of Philip K. Dick. Originally published in *Omni* (October 1980). Reprinted with the permission of the Scovil Chichak Galen Literary Agency.

Clara Spotted Elk, "Indian Bones" from *The New York Times* (March 8, 1989). Copyright © 1989 by The New York, Times Company. Reprinted with the permission of *The New York Times*.

Feng Jicai, "The Street-Sweeping Show," translated by Susan Wilf Chen, from *Chrysanthemums and Other Stories*. Originally appeared in *Stone Lyon Review II*. Copyright © 1983 by Susan Wilf Chen. Reprinted with the permission of Harcourt Brace and Company.

Haruki Murakami, "The Zoo Attack" from *The Wind-Up Bird Chronicle*. Originally published in *The New Yorker* (July 31, 1995). Copyright © 1995 by Haruki Murakami. Reprinted with the permission of Alfred A. Knopf, Inc.

J. B. S. Haldane, "On Being the Right Size" from *Possible Worlds and Other Essays*. Copyright 1928 by J. B. S. Haldane. Reprinted with the permission of HarperCollins Publishers, Inc. and Chatto & Windus, Ltd.

Bessie Head, "Looking for a Rain God" from *The Collector of Treasures and Other Botswana Village Tales* (London: Wm. Heinemann, 1977). Copyright © 1977 by the Estate of Bessie Head. Reprinted with the permission of John Johnson, Authors' Agent, Ltd.

Lisa Jones, "My Slave Name" from *bulletproof diva: Tales of Race, Sex, and Hair*. Copyright © 1994 by Lisa Jones. Reprinted with the permission of Doubleday, a division of Bantam Doubleday Dell Publishing Group, Inc.

Miguel Leon-Portilla, excerpt from *The Broken Spears: The Aztec Account of the Conquest of Mexico*, translated by Lysander Kemp. Copyright © 1962 by Beacon Press. Reprinted with the permission of the publisher.

James W. Loewen, "The Truth about The First Thanksgiving" (excerpt) from *Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong*. Copyright © 1995 by James W. Loewen. Reprinted with the permission of The New Press.

James Mackillop and Donna Woolfolk Cross, "Speech by Senator Yakalot to His Constituents." Reprinted with the permission of Donna Woolfolk Cross.

Jessica Mitford, "A Glance Backward" from *The American Way of Birth*. Copyright © 1992 by Jessica Mitford. Reprinted with the permission of Dutton Signet, a division of Penguin Books USA Inc.

Kajingarra Napangardi, "Marlurlukurlu (The Youth)," translated by Peggy Rockman Napaljarri and Lee Cataldi, from *Warlpiri Dreamings and Histories*. Copyright © 1984 by Kajingarra Napangardi, Peggy Rockman Napaljarri, and Lee Cataldi. Reprinted with the permission of HarperCollins Publishers, Inc.

Richard Rodriguez, "The Real Pocahontas" from *The San Francisco Examiner* (July 16, 1995). Copyright © 1995 by Richard Rodriguez. Reprinted with the permission of Georges Borchardt, Inc. for the author.

Salman Rushdie, "Damme, This is the Oriental Scene for You!" from *The New Yorker* (June 23/30 1997). Copyright © 1997 by Salman Rushdie. Reprinted with the permission of The Wylie Agency, Inc.

Oliver Sacks, "The Man Who Mistook His Wife for a Hat" from *The Man Who Mistook His Wife for a Hat and Other Clinical Tales*. Copyright © 1970, 1981, 1983, 1984, 1985 by Oliver Sacks. Reprinted with the permission of Simon & Schuster, Inc.

Sanyika Shakur (a.k.a. Monster Kody Scott), excerpt from *Monster: The Autobiography of an L. A. Gang Member*. Copyright © 1993 by Kody Scott. Reprinted with the permission of Grove/Atlantic, Inc.

Margaret St. Clair, "Brightness Falls From The Air" from Martin H. Greenberg, ed., *The Best of Margaret St. Clair*. Copyright 1951, © 1979 by Margaret St. Clair. Reprinted with the permission of Academy Chicago Publishers.

Shelby Steele, "The New Sovereignty" from *Harper's* (July 1992). Copyright © 1992 by Harper's Magazine. Reprinted with the permission of *Harper's*.

Beverly Stoeltje, "The Snake Charmer Queen" from Colleen Ballerino Cohen, Richard Wilk, and Beverly Stoeltje, eds., *Beauty Queens on the Global Stage: Gender, Contests, and Power*. Copyright © 1996. Reprinted with the permission of Routledge, New York.

Ronald Takaki, "Search for Gold Mountains: Strangers from a Pacific Shore" from *A Different Mirror: A History of Multicultural America* (Boston: Little, Brown and Company, 1993). Copyright © 1993 by Ronald Takaki. Reprinted with the permission of The Balkin Agency, Inc.

Robert Farris Thompson, "Nzo a Nkisi: The Grave" from *Flash of the Spirit: African and Afro-American Art and Philosophy*. Copyright © 1983 by Robert Farris Thompson. Reprinted with the permission of Random House, Inc.

Amos Tutuola, "The Palm-Wine Drinkard" from *The Palm Wine Drinkard: A Psychedelic Reader*. Copyright © 1953 by George Braziller. Reprinted with the permission of George Braziller, Inc.

Luisa Valenzuela, "The Verb *to Kill*," translated by Helen Lane, from *Strange Things Happen Here: A Selection of Short Stories*. English translation copyright © 1979 by Harcourt Brace & Company. Reprinted with the permission of Harcourt Brace and Company.

Unni Wikan, "The Xanith: A Third Gender Role" from *Behind the Veil in Arabia: Women in Oman*. Copyright © 1982 by The Johns Hopkins University Press. Reprinted with the permission of the publishers.

Donna Williams, excerpt from *Nobody Nowhere: The Extraordinary Autobiography of an Autistic*. Copyright © 1992 by Donna Williams. Reprinted with the permission of Times Books, a division of Random House, Inc.

R. L. Wing, "Introduction to the I Ching" from *The Illustrated I-Ching*. Copyright © 1982 by Immedia. Reprinted with the permission of Doubleday, a division of Bantam Doubleday Dell Publishing Group, Inc.



Contents

Preface	<i>ix</i>
Acknowledgments	<i>xv</i>
Credits	<i>xvii</i>

PART I. BRAINSTORMING READING, THINKING, AND WRITING IDEAS

1. Writing Immediately After Reading 1

Reading Selections:

<i>Monster</i> (excerpt), Sanyika Shakur	3
<i>Nobody Nowhere</i> (excerpt), Donna Williams	9
“The Verb <i>to Kill</i> ,” Luisa Valenzuela	18
Suggested Individual Writing Projects	17
Suggested Class Community Writing Projects	17
Bibliography	20

2. Listening to and Seeing Another Reader’s Response to Your Writing 21

Suggested Class Community Writing Projects	22
Reading Selections:	
“Brightness Falls From The Air,” Margaret St. Clair	24
“Looking for a Rain God,” Bessie Head	29

Suggested Individual Writing Projects	32
Suggested Class Community Writing Projects	32
Bibliography	33

3. Thinking Critically While You Read and Write 34

Reading Selections:

“The Palm-Wine Drinkard,” Amos Tutuola	38
“The Man Who Mistook His Wife for A Hat” (excerpt), from <i>The Man Who Mistook His Wife for a Hat</i> , Oliver Sacks	43
“My Slave Name” from <i>bullet proof diva</i> , Lisa Jones	51

Suggested Individual Writing Projects	55, 56
Suggested Class Community Writing Projects	55
Bibliography	56

PART II: FOCUSING AND WORKING YOUR WRITING

4. Writing Discoveries and Discussions (predrafting) 57

Text/You/Other Questions	59
--------------------------	----

Reading Selections:

“BloodChild,” Octavia Butler	63
“Indian Bones,” Clara Spotted Elk	81
“The Xanith: A Third Gender Role?” from <i>Behind the Veil in Arabia</i> , Unni Wikan	82

Three-Layered Questions	94
Discovery and Discussion Writing	95
Suggested Individual Writing Projects	95
Suggested Class Community Writing Projects	96
Bibliography	97

5. Launching Your Writing Project 98

Stories	99
Little known Fact	99
Unusual Quote	100
Analogy	101
Question	101
Contrast and Origin	102

Comparing and Contrasting Points of View	103
Misconceptions	103
Definition or Etymology of a Word	104
Reading Selections:	
“The Truth About the First Thanksgiving” (excerpt) from <i>Lies My Teacher Told Me</i> , James W. Loewen	105
“The Real Pocahontas,” Richard Rodriguez	113
Suggested Individual Writing Projects	115
Suggested Class Community Writing Projects	116
Bibliography	116

6. Arranging Your Draft with an Outline **117**

Suggested Individual Writing Projects	120
---------------------------------------	-----

7. Rearranging Your Draft with a Content Critique **121**

Suggested Individual Writing Projects	124, 125
Suggested Individual and Class Community Writing Projects	125
Suggested Class Community Writing Projects	124, 125, 126

8. Presenting Your Writing Project **127**

Stylistic Writing Devices	128
Reading Selections:	
“A Glance Backward,” from <i>The American Way of Birth</i> , Jessica Mitford	131
“The Story of the Conquest as Told by the Anonymous Authors of Tlatelolco,” from <i>The Broken Spears: The Aztec Account of the Conquest of Mexico</i> , Manuel Leon-Portilla	138
“On Being the Right Size,” J.B.S. Haldane	148
Suggested Individual Writing Projects	152
Suggested Class Community Writing Projects	153
Writing Projects on Your Own	153
Bibliography	153

9. Concluding Your Writing Project **154**

Conclusion Elements	156
Reading Selections:	
“The Street-Sweeping Show,” Feng Jikai	158