THE LONGMAN READER

TWELFTH EDITION

JUDITH NADELL &
JOHN LANGAN &
DEBORAH COXWELL-TEAGUE

The Longman Reader

TWELFTH EDITION

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Brief Contents

Contents

Thematic Contents

Communication and Language

Education and Work

Ethics and Morality

Enough for Comfort • *Dorothea Lange*, Migrant Mother • *Kay S. Hymowitz*, Tweens: Ten Going on Sixteen • *Stuart Rojstaczer*, Gradeinflation.com: Grade Inflation at American Colleges and Universities • *David Brooks,* Harmony and the Dream • *Todd Kliman,* Coding and Decoding Dinner • *Alex Horton,* On Getting By • *Werner Gundersheimer,* A Mother's Secret • *Antonia C. Novella*, First Aid for Choking Poster • *Jeffrey N. Wasserstrom*, A Mickey Mouse Approach to Globalization • *Savita Iyer*, The Pros and Cons of Going Vegan • *Stefany Anne Golberg*, You Can Take It with You • *Fatima Alissa*, Before and After the Syrian Civil War • *Leila Ahmed*, Reinventing the Veil • *Juan Williams*, The Ruling That Changed America • *DecideToDrive*, OMG • *Lillian Comas-Díaz*, Hispanics, Latinos, or Americanos: The Evolution of Identity • *Quinn Mathews*, Global Warming • *Wendell Berry*, Farming and the Global Economy • *Mike Rose*, Blue-Collar Brilliance • *Michael Marlow and Sherzod Abdukadirov*, Government Intervention Will Not Solve Our Obesity Problem • *Anna Brones*, Should the Government Be Responsible for Regulating Obesity? • *Alexander T. Tabarrok*, A Moral Solution to the Organ Shortage • *Virginia Postrel*, Need Transplant Donors? Pay Them • *Hillary Rodham Clinton*, Remarks to the United Nations Fourth World Conference on Women Plenary Session • *Jonathan Swift*, A Modest Proposal • *Paramount Pictures*, Selma

Family and Children

Larry Rosen, Our Obsessive Relationship with Technology • *Judith Ortiz Cofer*, A Partial Remembrance of a Puerto Rican Childhood • *Cherokee Paul McDonald*, A View from the Bridge • *Patricia Smith,* Talking Wrong • *Audre Lorde*, The Fourth of July • *Lynda Barry*, The Sanctuary of School • *Daniel "Nane" Alejandrez*, César Chávez Changed My Life • *David Bardeen*, Lives; Not Close Enough for Comfort • *Dorothea Lange*, Migrant Mother • *Kay S. Hymowitz*, Tweens: Ten Going on Sixteen • *Beth Johnson*, Bombs Bursting in Air • *Amy Tan*, Mother Tongue • *Francis Gilbert*, What Makes a Great Teacher? • *Todd Kliman*, Coding and Decoding Dinner • *Amy Sutherland*, What Shamu Taught Me About a Happy Marriage • *Werner Gundersheimer*, A Mother's Secret • *Jacques D'Amboise*, Showing What Is Possible • *DecideToDrive*, OMG • *Jhumpa Lahiri*, My Two Lives • *Mary Sherry*, In Praise of the "F" Word • *Gerry Garibaldi*, How the Schools Shortchange Boys • *Michael Kimmel*, A War Against Boys? • *Hillary Rodham Clinton*, Remarks to the United Nations Fourth World Conference on Women Plenary Session • *Jonathan Swift*, A Modest Proposal

Government and Law

Audre Lorde, The Fourth of July • *Lynda Barry*, The Sanctuary of School • *Daniel "Nane" Alejandrez*, César Chávez Changed My Life • *Dorothea Lange*, Migrant Mother • *David Brooks,* Harmony and the Dream • *Todd Kliman*, Coding and Decoding Dinner • *Werner Gundersheimer*, A Mother's Secret • *Jeffrey N. Wasserstrom*, A Mickey Mouse Approach to Globalization • *Fatima Alissa*, Before and After the Syrian Civil War • *Leila Ahmed*, Reinventing the Veil • *Juan Williams*, The Ruling That Changed America • *DecideToDrive*, OMG • *Quinn Mathews*, Global Warming • *Stanley Fish*, Free-Speech Follies • *Wendell Berry*, Farming and the Global Economy • *Michael Marlow and Sherzod*

Health and Psychology

Human Groups and Society

Humor and Satire

Meaning in Life

Media and Technology

Memories and Autobiography

Men and Women

Nature and Science

Overview of Checklists in *The Longman Reader*

Revision/Peer Review Checklist

REVISE OVERALL MEANING AND STRUCTURE

- ❑ Considering the essay's purpose, audience, and tone, in what ways does or doesn't the composition accomplish what was intended?
- ❑ What is the essay's thesis? Is it explicit or implied? Does it focus on a limited subject and express the writer's attitude toward that subject? If not, what changes need to be made?
- ❑ What are the main points supporting the thesis? List the points. If any stray from or contradict the thesis, what changes need to be made?
- ❑ What overall format is used to sequence the essay's main points: chronological, spatial, emphatic, or simple-to-complex? Does this format reinforce the thesis? Why or why not?
- ❑ Which patterns of development are used in the essay? How do these patterns reinforce the thesis?

REVISE PARAGRAPH DEVELOPMENT

- ❑ Where in each paragraph does support seem irrelevant, vague, insufficient, inaccurate, or nonrepresentative? How could these problems be fixed?
- ❑ What format is used to sequence the ideas in each paragraph? Does this format reinforce the paragraph's main point? Why or why not?
- ❑ What signal devices are used to connect ideas within and between paragraphs? Where are there too few signals or too many?
- ❑ What strategies are used to open and close the essay? How could the introduction and conclusion be made more effective?

REVISE SENTENCES AND WORDS

- ❑ Which sentences seem inconsistent with the essay's intended tone? How could the problem be fixed?
- ❑ Where does sentence structure become monotonous and predictable? Where could a different sentence pattern add variety?
- ❑ Which words seem vague and overly general? Are the verbs strong? How could they be made more vigorous and concrete?
- ❑ Where does gender-biased language appear? How could the problem be fixed?

PROOFREAD FOR GRAMMAR, PUNCTUATION, AND TYPING ERRORS

- ❑ Before handing in the final draft of your essay, proofread it closely, keeping a dictionary and English handbook nearby. When proofreading, people tend to see what they think is on the page rather than what really is there. Reading the essay out loud and backward, starting with the last word first, can highlight errors that otherwise might slip by.

(**Note:** Each pattern-of-development chapter contains a *Revision/Peer Review Checklist* that is customized to the demands of that particular pattern.)

Preface

Much about our world has changed since the first edition of *The Longman Reader* (previously titled *The Macmillan Reader*) was published in 1987. In those days, students did not sit in coffee shops with their laptops or tablets before them as they worked on drafts of their essays; they didn't have Internet access or smartphones; and the word *texting* did not yet exist. However, although the ways writers compose, conduct research, and communicate with others have changed drastically over the past several decades, one factor that has remained constant is the need for students to be able to communicate their ideas clearly through writing. Something else that has not changed since the authors worked on that first edition is the commitment to publishing a text that helps students develop sound writing skills.

As in the first eleven editions, in this twelfth edition we have aimed for a different kind of text—one that offers fresh examples of both student-authored and professional prose, one that takes an active role in helping students become stronger, more critical readers, thinkers, and writers. *The Longman Reader* continues to include widely read and classic essays, as well as fresh new pieces, such as Larry Rosen's "Our Obsessive Relationship with Technology," Patricia Smith's "Talking Wrong," and Stefany Anne Golberg's "You Can Take It with You." We've been careful to choose selections that range widely in subject matter and approach, from the humorous to the informative, from personal meditation to polemic. We've also made sure that each selection captures students' interest and clearly illustrates a specific pattern of development or a combination of such patterns.

As before, we have also tried to help students bridge the gap between the product and process approaches to reading and writing. Throughout, we describe possible sequences and structures but emphasize that such steps and formats are not meant to be viewed as rigid prescriptions; rather, they are strategies for helping students discover what works best in a particular situation.

What's New in the Twelfth Edition of *The Longman Reader*

In preparing this edition, we looked closely at the reviews completed by instructors using the book. Their comments helped us identify new directions the book might take. Here is a list of the key new features in this edition of *The Longman Reader*.

- **The importance of reading and thinking critically** is emphasized throughout the text, beginning in Chapter 1, "Becoming a Critical Reader and Thinker." The first chapter now includes increased coverage of the importance of asking critical questions while reading both words and images; making critical judgments about a reading's effectiveness; and reading, annotating, and critically evaluating visuals. Each of the remaining chapters teaches students how to think critically during the composing process, including tips for thinking critically about the sources they might integrate in their essays.
- **Chapter 1 includes a new model annotated reading:** Larry Rosen's "Our Obsessive Relationship with Technology," which serves as the inspiration for the student essay by Caylah Francis in Chapter 2. (Chapter 2, "The Writing Process," takes Caylah's essay through each stage of the composing process, from prewriting through final draft.)
- **A predominantly visual composition** is included as the last reading in Chapters 3–12.

The readings range from Dorothea Lange's classic photograph "Migrant Mother," to the infographic "The Best Careers for Your Personality Type," to Emmy Blotnick's photo essay "A Visual History of Shoes," to a movie poster for *Selma*, the 2014 award-winning film that tells the powerful story of the 1965 three-month campaign led by Dr. Martin Luther King, Jr. to secure equal voting rights through nonviolent protest.

- **Chapters 3–11 now include at least one "Composition with Visuals" writing assignment following each professional selection.**
- **Twenty-six of the fifty-eight professional selections are new.** These readings were chosen to stimulate strong writing on a variety of topics—education, ethics, government control, and identity, to name just a few. While there are ten new visual texts (one each at the end of Chapters 3–12), there are also sixteen additional new readings, including Daniel "Nane" Alejandrez's "César Chávez Changed My Life," David Brooks' "Harmony and the Dream," Pico Iyer's "Chapels: On the Rewards of Being Quiet," Francis Gilbert's "What Makes a Great Teacher?" and Anna Brones' "Should the Government Be Responsible for Regulating Obesity?"
- A revised and expanded **Appendix A, "A Guide to Using Sources,"** includes new coverage to help students understand the difference between primary and secondary research, learn more about the advantages and limitations of the library and the web, and prepare an annotated bibliography. Appendix A also includes coverage of the documentation style required by the *MLA Handbook*, 8th edition and the American Psychological Association (APA). A new table provides a template for creating an MLA Works Cited entry, and a sample student research essay in both MLA and APA formats is also provided. Readings throughout the text, from both student and professional writers, include lists of works cited formatted according to MLA or APA guidelines.

Organization of *The Longman Reader*

Buoyed by compliments about the previous editions' teachability, we haven't tinkered with the book's underlying format. Such a structure, we've been told, does indeed help students read more critically, think more logically, and write more skillfully. Here is the book's basic format.

Chapter 1, "Becoming a Critical Reader and Thinker"

Designed to reflect current theories about the interaction of reading, thinking, and writing, this chapter provides guided practice in a three-part process for close reading that emphasizes interpretation. This step-by-step process sharpens students' understanding of the book's reading selections and promotes the rigorous critical thinking needed to write effective essays.

An activity at the end of the chapter gives students a chance to use the three-step process. First, they read an essay new to this edition by Professor Larry Rosen, an expert in the psychology of technology. The essay is annotated both to show students the reading process in action and to illustrate how close critical reading can pave the way to promising writing topics. Then students respond to sample questions and writing assignments, similar to those accompanying each of the book's professionally written selections. The chapter thus does more than just tell students how to sharpen their reading abilities; it guides them through a clearly sequenced plan for developing critical reading skills, including the skills needed to read and evaluate visuals.

Chapter 2, "The Writing Process"

In this revised chapter, which is an introduction to essay writing designed to make the composing process easier for students to grasp, we continue to

provide a separate section for each of the following stages: prewriting, identifying a thesis, supporting the thesis with evidence, organizing the evidence, writing the first draft, revising, and editing and proofreading. The stages are also illustrated in a diagram, "Stages of the Writing Process."

From the start, we point out that the stages are fluid. Indeed, the case history of an evolving student essay by Caylah Francis illustrates just how recursive and individualized the writing process can be. Guided activities at the end of each section give students practice taking their essays through successive stages in the composing process.

To illustrate the link between reading and writing, this writing chapter presents the progressive stages of Caylah Francis's essay written in response to Larry Rosen's "Our Obsessive Relationship with Technology," the selection presented in Chapter 1. Commentary following the student essay highlights the essay's strengths and points out spots that could use additional work. In short, by the end of the second chapter, the entire reading-writing process has been illustrated, from reading a selection to writing about it.

Chapters 3 to 11: Patterns of Development

The chapters contain selections grouped according to nine patterns of development: description, narration, illustration, division-classification, process analysis, comparison-contrast, cause-effect, definition, and argumentation-persuasion. The sequence progresses from the more personal and expressive patterns to the more public and analytic. However, because each chapter is self-contained, the patterns may be covered in any order. Instructors preferring a thematic approach will find the Thematic Contents helpful.

The Longman Reader treats the patterns separately because such an approach helps students grasp the distinctive characteristics of each pattern. At the same time, the book continually shows the way writers usually combine patterns in their work. We also encourage students to view the patterns as strategies for generating and organizing ideas. Writers, we explain, rarely set out to compose an essay in a specific pattern. Rather, they choose a pattern or combination of patterns because it suits their purpose, audience, and subject.

Each of the nine pattern-of-development chapters follows the format detailed here.

1. **A striking visual, larger than in previous editions and usually in full color,** opens every pattern-of-development chapter. Instructors may use the image as a prompt for a pattern-related writing activity that encourages students to consider issues of purpose and audience in a piece of real-world writing.
2. **Chapter objectives** introduce the chapter's aims. Students can use the objectives to monitor their progress and formulate their personal goals.
3. **A detailed explanation of the pattern** begins the chapter. The explanation includes (a) a definition of the pattern, (b) a description of the way the pattern helps a writer accommodate his or her purpose and audience, and (c) step-by-step strategies for using the pattern.
4. **A development diagram** in each chapter illustrates how the pattern is expressed in each stage of the writing process.
5. **A section of revision strategies,** with a revision/peer review checklist, then follows.
6. **An annotated student essay** using the pattern of development appears next. Written in response to one of the professional selections in the chapter, each essay illustrates the characteristic features of the pattern discussed in the chapter. These student essays model a range of features from third-person point of view, to integrated images, to MLA works cited lists and APA lists of references.
7. **Commentary** after each student essay points out the blend of patterns in the piece, identifies the composition's strengths, and locates

areas needing improvement. "First draft" and "revised" versions of one section of the essay reveal how the student writer went about revising, which illustrates the relationship between the final draft and the steps taken to produce it.

8. **Prewriting and revising activities** after the sample student essay help students understand the unique demands posed by the pattern being studied.
9. **Professional selections** in the pattern-of-development chapters are accompanied by these items:
   - **An essay structure diagram** for the first essay in each section shows how the essay makes use of patterns of development.
   - **A biographical note** and **Pre-Reading Journal Entry assignment** give students a perspective on the author and create interest in the piece. The journal assignment encourages students to explore—in a loose, unpressured way—their thoughts about an issue that will be raised in the selection. The journal entry thus motivates students to read the piece with extra care, attention, and personal investment.
   - **Questions for Critical Reading,** four in all, help students dig into and interpret the selection's content. The first question asks them to identify the selection's thesis.
   - **Questions About the Writer's Craft,** four in all, deal with such matters as purpose, audience, tone, organization, sentence structure, diction, figures of speech, visual illustrations, and use of documentation.
   - **Writing Assignments,** three in all, follow each selection. Packed with suggestions on how to proceed, the assignments use the selection as a springboard. The first two assignments ask students to write an essay using the same pattern as the one used in the selection; the last assignment encourages students to experiment with a combination of patterns in their own essay. At least one of the three assignments includes suggestions for including visuals as part of the composition.
10. **Three sets of Additional Writing Topics** close each pattern of development chapter: "General Assignments," "Assignments Using Visuals," and "Assignments with a Specific Purpose, Audience, and Point of View." The first set provides open-ended topics that prompt students to discover the best way to use a specific pattern; the second set suggests visuals for use with specific essay topics; the third set develops students' sensitivity to rhetorical context by asking them to apply the pattern in a real-world situation ("Academic Life," "Civic Activity," or "Workplace Action").

Chapter 12, "Combining the Patterns"

The final chapter offers a sample student essay as well as four essays by different prose stylists. Annotations on the student essay and on one of the professional selections show how writers often blend patterns of development in their work. The chapter also provides guidelines to help students analyze this fusing of patterns.

Appendixes

An expanded and revised Appendix A, "A Guide to Using Sources," provides guidelines for understanding the difference between primary and secondary research; learning more about the advantages and limitations of the library and the web; preparing an annotated bibliography; evaluating, analyzing, and synthesizing sources; using quotations, summaries, and paraphrases to integrate sources into an essay; and documenting sources following the latest MLA and APA style guidelines, as well as a sample student research

essay in both MLA and APA styles. **Appendix B, "Avoiding Ten Common Writing Errors,"** targets common problem areas in student writing and offers quick, accessible solutions for each.

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Educational Technology Designed for the Way Today's Students Read, Think, and Learn.

When students are engaged deeply, they learn more effectively and perform better in their courses. This simple fact inspired the creation of Revel: an interactive learning environment designed for the way today's students read, think, and learn.

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Supplements

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Pearson is pleased to offer the following resources to qualified adopters of *The Longman Reader*. Several of these supplements are available to instantly download from Revel or on the Instructor Resource Center (IRC); please visit the IRC at www.pearsonhighered.com/irc to register for access.

- **INSTRUCTOR'S RESOURCE MANUAL** Create a roadmap for teaching classroom, online, or hybrid courses. The comprehensive Instructor's Manual for *The Longman Reader* contains the following: in-depth answers to the "Questions for Critical Reading" and "Questions About the Writer's Craft"; suggested activities; pointers about using the book; detailed syllabi; and an analysis of the blend of patterns in the selections in the "Combining the Patterns" chapter. Available within Revel and on the IRC.
- **POWERPOINT PRESENTATION** Make lectures more enriching for students. The PowerPoint Presentations include a full lecture outline and photos and figures from the textbook and Revel edition. Available on the IRC.

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Alex Tavares, Hillsborough Community College

Their reactions to various drafts of material sharpened our thinking and helped focus our work. And we are especially indebted to the students whose essays are included in the book. Their thoughtful, carefully revised essays dramatize the potential of student writing and the power of the composing process.

Judith Nadell
John Langan

Chapter 1

Becoming a Critical Reader and Thinker

Learning Objectives

In this chapter, you will learn how to:

- **1.1** Ask critical questions as you read words and images.
- **1.2** Get an overview of the selection before reading.
- **1.3** Use strategies to improve your comprehension during a second reading.

1.4 Make critical judgments about the selection's effectiveness after reading.

1.5 Read, annotate, and critically evaluate visuals.

1.6 Practice your annotation skills on a model reading.

More than two hundred years ago, essayist Joseph Addison commented, "Of all the diversions of life, there is none so proper to fill up its empty spaces as the reading of useful and entertaining authors." While much about our world has changed since Addison made that statement, reading remains an important activity that can challenge our beliefs, deepen our awareness, and stimulate our imagination. The more challenging the material, the more actively involved the reader must be.

The benefits of active reading are many. The selections in *The Longman Reader* will bring you face to face with issues that concern all of us. If you study the selections and the questions that follow them, you'll be well on the way to discovering ideas for your own compositions.

Critical Reading: An Introduction

1.1 Ask critical questions as you read words and images.

The compositions in this book, which range from the classic to the contemporary, call for active reading. Even a gripping bestseller that is hard to put down requires the reader to understand and interpret what's on the page. In addition, many readings include visuals—images and graphics—that need to be explored and evaluated. In fact, a visual is often used as a primary text, as you'll see when you read the last of the professional selections in Chapters 3–12 of this book. Gone are the days when only written compositions were classified as "texts." Today the word *text* has a broader meaning and is often used to refer to compositions of various kinds that communicate ideas to a reader. For this reason, photos, infographics, radio shows, TED Talks, paintings, graphic novels, comics, movies—visuals of all kinds—can be classified as *texts*. Effective reading of any text takes a little work, but the satisfactions of reading, whether for pleasure or information, more than reward any effort involved.

To think critically about the words and images you read, you need to adopt a questioning attitude and interact with the ideas presented in the text. As you read, make a habit of asking yourself the following questions:

- What is the purpose of the text?
- How is it organized?
- Who is the author, and what are his or her credentials?
- Who is the intended audience?
- How is the text structured?

Asking yourself these questions will help you become an active reader, rather than a passive one.

You will sometimes encounter difficult texts that require more than one reading. Not understanding a text the first time you read it doesn't mean that you're not smart or not a "good reader." Don't give up if you read a selection and don't understand what you've read. That happens to all college students. Texts that present unfamiliar ideas and those that use complex, seemingly convoluted structures, or reference people and ideas with which you're unfamiliar, quite often require repeated reading and some research. So do texts that use vocabulary you don't understand. Instead of becoming frustrated and giving up, realize that you need to check the meaning of unfamiliar words and read the passage again. When you make a little extra effort, the ideas in the text will begin to make sense to you.

The three-stage approach discussed in the following sections will help you get the most out of the readings in this book as well as any other readings, including those with visuals and those for which the image is the primary text. See in particular the checklists that follow each stage, and use them each time you read.

Stage 1: Get an Overview of the Selection

1.2 Get an overview of the selection before reading.

Ideally, you should get settled in a quiet place that encourages concentration. If you can focus your attention while sprawled on a bed or curled up in a chair, that's fine. But if you find that being too comfortable is more conducive to daydreaming and dozing off than it is to studying, sit at a desk or table instead. If you're reading on a computer screen, tablet, or e-book reader, make sure you've adjusted the type size, font, and other features so that you're comfortable.

Once you're settled, it's time to read the selection. To ensure a good first reading, try the following hints.

First Reading: A Checklist

❑ **Get an overview of the composition and its author.** Start by checking out the author's credentials. If a biographical note precedes the selection, as in this book, you'll want to read it for background information that will help you critically evaluate the author's credibility as well as his or her slant on the subject. For other materials, do an Internet search for information on the author and the publication or website where the reading appears.

- ❑ **Consider the title.** A good title often expresses the selection's main idea, giving you insight into the selection even before you read it.
- ❑ **Read the selection straight through purely for pleasure.** Allow yourself to be drawn into the world the author has created. Because you bring your own experiences and viewpoints to the piece, your reading will be unique. Do not worry if you do not understand everything on your first read.
- ❑ **If a reading has visuals or if the visual is the primary text, ask yourself the following questions, which will help you think critically about what you're seeing:** Who created the visual? Is the source reliable? What does the caption say? If the visual is an image (such as a photograph), what general mood, feeling, or other impression does it convey? If it is a graphic (such as a graph or chart), is information clearly labeled and presented?
- ❑ **After this initial reading of the selection, briefly describe the piece and your reaction to it.**

Stage 2: Deepen Your Sense of the Selection

1.3 Use strategies to improve your comprehension during a second reading.

At this point, you're ready to move more deeply into the selection and to think more critically about it. A second reading will help you identify the specific features that triggered your initial reaction.

You can use several techniques during this second, more focused reading. Mortimer Adler, a well-known writer and editor, argued passionately for marking up the material we read. The physical act of annotating, he believed, etches the writer's ideas more sharply in the mind, helping readers grasp and remember those ideas more easily. Adler also described various useful annotation techniques you can use while reading. The following checklist presents several of these techniques, adapted to reflect a critical reading of both print and digital texts.

Second Reading: A Checklist

Using a pen (or pencil) and highlighter for print texts—or digital commenting and highlighting features if you're reading online—you might . . .

- ❑ **Underline or highlight the selection's main idea, or *thesis*, which is often found near the beginning or end.** If the thesis isn't stated explicitly, write down the selection's main idea in your own words. If you're reading the selection online, you might add a digital sticky note or comment with your version of the thesis.

- ❑ **Locate the main supporting evidence used to develop the thesis.** Number the key supporting points by writing in the margin or adding digital sticky notes.
- ❑ **Circle or put an asterisk next to key ideas that are stated more than once.**
- ❑ **Write "Yes" or "No" or insert these comments digitally beside points with which you strongly agree or disagree.** Your critical reaction to these points often explains your feelings about the selection's key ideas.
- ❑ **Return to any unclear passages you encountered during the first reading.** The feeling you now have for the piece as a whole will *probably* help you make sense of initially confusing spots. You may need to take time to go online and check out unfamiliar references to people, places, or ideas. You may also find yourself able to make *inferences* that you were unable to make during the first reading, making connections and "reading between the lines" in a way that you could not earlier. In addition, you may be able to use *context clues* to determine the meanings of some words you didn't understand the first time you read the passage. As you think critically about the selection, you may also discover that the author's thinking isn't as clear as it could be.
- ❑ **Use a print or online dictionary to check the meanings of any words of whose meaning you're unsure.**
- ❑ **Take notes about any visuals.** If you're reading online, you might choose to make digital comments. As you think critically about the visuals, ask yourself the following questions: What is the author's purpose? Do the images tell a story? Do they make assumptions about viewers' beliefs or knowledge? What elements stand out? How do the colors and composition (arrangement of elements) work to convey an impression? Are any graphs and similar visuals adequately discussed in the text? Is the information current and presented without distortion? Is it relevant to the text discussion?
- ❑ **If your initial impression of the selection has changed in any way, try to determine why you reacted differently on this reading.**

Stage 3: Critically Evaluate the Selection

1.4 Make critical judgments about the selection's effectiveness after reading.

Now that you have a good grasp of the selection, you may want to read it a third time, especially if the piece is long or complex. This time, your goal is to make critical judgments about the selection's effectiveness. Keep in mind, though, that you should evaluate the selection only after you have a strong hold on it. Whether positive or negative, any reaction is valid only if it's based on an accurate reading.

To evaluate the selection, ask yourself the following questions.

Critically Evaluating a Selection: A Checklist

- ❑ **Where does support for the selection's thesis seem logical and sufficient? Where does support seem weak?** Which of the author's supporting facts, arguments, and examples seem pertinent and convincing? Which don't?
- ❑ **Is the selection unified? If not, why not?** Are there any unnecessary digressions or detours?
- ❑ **How does the author make the selection move smoothly from beginning to end?** Are any parts of the selection abrupt and jarring? Which ones?
- ❑ **Which stylistic devices are used to good effect in the selection?** How do paragraph development, sentence structure, word choice *(diction)*, and tone contribute to the piece's overall effect? Where does the author use figures of speech effectively?
- ❑ **How do any accompanying visuals improve the reading and support the writer's main points?** Are the visuals adequately discussed in the text? Are images such as photos thought-provoking without being sensationalistic? Do graphs and similar visuals provide relevant, persuasive details?
- ❑ **How does the selection encourage further thought?** What new perspective on an issue does the author provide? What ideas has the selection prompted you to explore in a composition of your own?

Critically Assess Visuals in a Reading

1.5 Read, annotate, and critically evaluate visuals.

Writers may use visuals—images and graphics—to help convey their message, or the visual may serve as the primary text. You can incorporate your critical "reading" of these visuals into the three-stage process you use for reading a text:

- In stage 1, *preview* the visuals to get an overview of the entire text.
- In stage 2, *analyze and interpret* the visuals as a means of deepening your sense of the reading.
- In stage 3, *evaluate* the visuals as the primary text or as part of your evaluation of the entire selection.

Table 1.1 lists some common types of visuals.

Table 1.1 Common Visuals

Illustrations	
• Photographs, paintings, drawings, and prints	Illustrate a particular scene, time period, activity, event, idea, or person.
• Cartoons and comics	May make a joke, comment on a situation, or tell a story.
Graphics	
• Tables	Use columns and rows to present information, often specific numbers, concisely.
• Bar graphs	Use rectangular bars of different sizes to compare information about two or more items.
• Line graphs	Use a line moving from point to point to show changes over time.
• Pie charts	Use a circle divided into wedges to show portions of the whole.
• Charts and diagrams	Use different shapes and lines to show flow of information, organization of a group, layouts such as room plans, or assembly instructions.
• Maps	Present information by geographical location.

Critically Assessing an Image: An Example

Photos, paintings, and similar illustrations may appear in websites, periodicals, books, advertisements, and other media in which you will also find written materials. Graphics regularly appear in academic, technical, and business writing. You can critically evaluate all these visuals just as you would print text.

Suppose a reading aims to persuade readers that the international community must set up an organization that stands ready to implement an immediate and coordinated response to natural disasters, no matter where they occur. The reading includes a photo (shown in Figure 1.1 on the next page) taken in the aftermath of the magnitude 7.5 Hindu Kush earthquake that hit South Asia on October 26, 2015. We can critically evaluate this image and its effectiveness by following the three steps listed above.

1. **Preview the photo.** If we saw that the photo in Figure 1.1 was found at *Time* magazine online and was taken by a photographer for the Associated Press (AP), we would know that both are reliable sources that we can trust. As we preview the photo, we see that the author of the selection has written a caption that clearly explains the image, and the phrase *Using whatever implements are at their disposal* supports the author's point that an immediate response is needed. We also notice, however, that the caption uses strong language: *catastrophic* and *devastated*. The accompanying reading will need to support the use of these terms as it explains the extent of the damage caused by this powerful earthquake. Still, our first response to the photo is one of sympathy and compassion for the people of South Asia.

Figure 1.1 Sample Photograph

Using whatever implements are at their disposal, individuals search through the rubble that resulted from the catastrophic Hindu Kush earthquake that devastated parts of South Asia on October 26, 2015.

2. **Critically analyze and interpret the photo.** The photo tells a story of people coming together to help one another in the aftermath of the earthquake. The elements in the photo are arranged so that we first notice people in the foreground, blanketed in dark shadows, and others in the background, standing in sunlight. Then we notice piles of rubble from the remains of the crumbled structure and what is left of whitewashed walls, some bathed in sunlight, with blue sky overhead. We realize that this pile of rubble might have been the home of one or more of the individuals we see in the photo, and we wonder if they are searching for missing family members. Now we begin to understand the scope of the devastation. We can see both determination and a sense of disbelief in the people's faces as they cope with the disaster. We sympathize with their plight as they go about the urgent task of finding what might be buried in the rubble.
3. **Critically evaluate the photo.** The photo powerfully illustrates the scale of the work facing South Asia and the probable inadequacy of the people's resources. The contrast between the destroyed building and the determined workers conveys a sense of the hopefulness of the human spirit even in dire situations. Many readers will have an emotional response to these people, see that they need help, and want to help them. The photo and caption together, therefore, successfully support the idea that some countries may not have the means to cope effectively with the devastation

of natural disasters. The text of the reading will have to convince the reader that setting up an international organization to coordinate responses to such crises is the right thing to do.

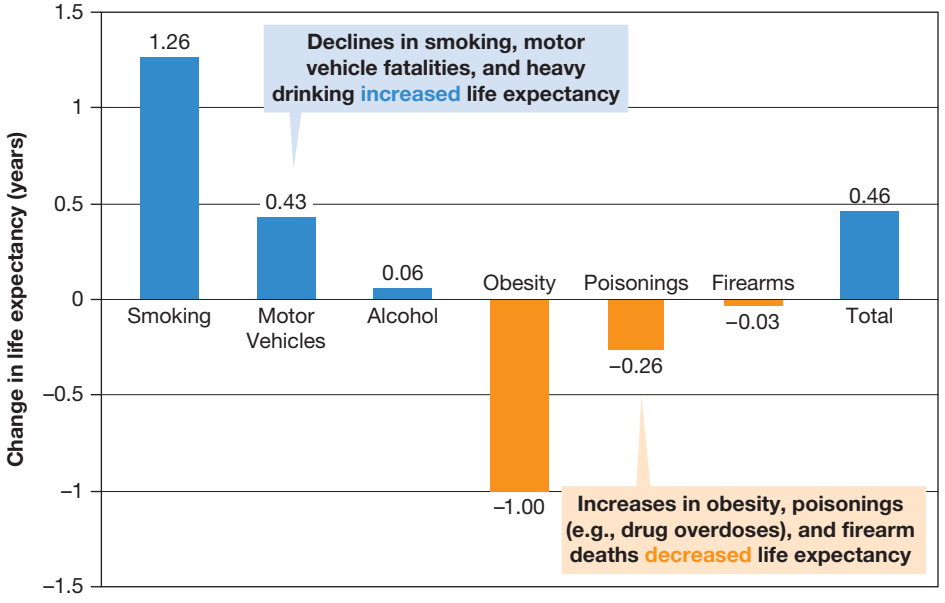
Critically Assessing a Graph: An Example

Imagine that a reading's purpose is to show how changes in behavior have affected the health of the U.S. population since 1960. The article includes the bar graph in Figure 1.2. How can we approach this graphic element and assess its usefulness to the reader?

1. **Preview the graph.** We see right away that the authors have created a bar graph that shows the effects on life expectancy of six changes in behavior (smoking, motor vehicle fatalities, heavy drinking, obesity, poisonings, and firearm deaths) from 1960 to 2010. The graph is clearly labeled, and a source note tells us that the information is from reliable sources—the National Health Interview Survey and the National Health and Nutrition Examination Survey.
2. **Critically analyze and interpret the graph.** The source's date tells us that the information is not only reliable but also reasonably current. The graph clearly shows that declines in smoking and increases in obesity are the two factors that have had the greatest impact on changes in life expectancy,

Figure 1.2 The Impact of Behavioral Changes in Life Expectancy

SOURCES: National Health Interview Survey and National Health and Nutrition Examination Survey, reported by the National Bureau of Economic Research, January 25, 2016.



while decreases in motor vehicle fatalities and increases in poisonings have played less dramatic roles. We also see that slight decreases in heavy drinking and slight increases in firearm deaths have affected life expectancy. What we can't determine from analyzing the graph is the role that various factors played in the increases and decreases shown. For example, we don't know whether the significant decrease in the number of motor vehicle fatalities can be attributed to safer driving habits or to improvements in air bags, safer roads, and enforcement of seat belt laws. We can conclude, however, that while some changes in Americans' behavior have resulted in longer life expectancies (decreases in smoking, motor vehicle fatalities, and heavy drinking), other behaviors (obesity, poisonings, and firearm deaths) have had the opposite effect, with an overall increase of .046 years in life expectancy between 1960 and 2010.

3. **Critically evaluate the graph.** Without being sensationalistic, the graph is striking. It effectively dramatizes the point that behavior plays a major role in life expectancy. The bar graph shows that while Americans are moving in the right direction, with fewer of us smoking, being killed in vehicle accidents, and drinking heavily, an increasing number of us are obese, and more of us are dying from poisonings and being shot by firearms.

A Model Annotated Reading

1.6 Practice your annotation skills on a model reading.

To illustrate the multi-stage reading process, we've annotated the professional essay that follows: Larry Rosen's "Our Obsessive Relationship with Technology." As you read Rosen's essay, try applying the three-stage sequence. You can measure your ability to dig into the selection by making your own annotations on Rosen's essay and then comparing them with ours. You can also see how well you evaluated the piece by answering the questions in "Critically Evaluating a Selection: A Checklist."

Larry Rosen

Professor of Psychology at California State University, Larry Rosen is considered an expert in the psychology of technology. His major areas of research include the impacts of multitasking, social networking, and texting. He has been a commentator on *Good Morning America, NPR*, and *CNN*, and he has been quoted widely in a variety of publications including *USA Today*, *The New York Times*, and *Newsweek*.

Pre-Reading Journal Entry

Technology is often blamed for having harmful effects. Do you think this criticism is merited? In what ways does technology in general, or a specific kind of technology that especially interests you, exert a negative influence? In what ways does it exert a positive influence? Take a few minutes to respond to these questions in your journal.

Our Obsessive Relationship with Technology

I am an inveterate people watcher, which is probably why I started college thinking that I was going to be a math teacher and ended up getting my degrees in psychology. For the past 30+ years, as I have studied the "psychology of technology," I have always taken a strongly positive view about the impact it has on our culture, and all of my writing has been in service of seeing how we can make the most of these marvelous inventions. From the beginnings of the Internet, to the rapid rise of the WWW, laptops, smartphones, tablets and more, we now have the world at our fingertips whenever we want and wherever we might find ourselves. 1

Using a casual tone, Rosen establishes his credentials and shares his positive view of the overall effects of technology.

Lately, however, I have witnessed something that profoundly troubles me. WE CAN'T SEEM TO KEEP OUR FACES OUT OF OUR SMARTPHONES FOR EVEN A MINUTE OR TWO. Some people call it an addiction. Others call it an obsession. But, there is an important difference between the two. Addiction means that you are trying to get your brain to release neurotransmitters that we have learned signal a pleasurable experience. Obsession also involves neurotransmitters, but those chemicals are associated with symptoms of stress and anxiety. When we are addicted to something, we strive for the pleasure it brings. When we are obsessed with something, we strive to reduce the anxiety molecules in our brain. Personally, I think that our constant obsession with technology—obsession being an anxiety-based disorder—is mostly about reducing anxiety and very little about gaining pleasure. Just as Jack Nicholson kept doing repetitive activities in *As Good As It Gets*, we seem to be doing the same with our smartphones. 2

Transition from Rosen's overall positive view of effects of technology to his concerns about our relationships with our smartphones

Rosen explores the difference between an "obsession" and an "addiction."

Author establishes thesis: We are obsessed with—not addicted to—technology.

For example, how many times have you seen someone pat their pocket and smile, having been reassured that their phone was still safely nestled close at hand? How often have you experienced "phantom pocket vibrations" where you felt a tingling near your pocket area—or wherever you keep your phone—only to discover that rather than the alert or notification you "thought" you just received, what you felt was just some neurons near the surface of your skin randomly firing? A few years ago I would have just reached down and scratched that itch. Now I am supremely disappointed that it is only an itch. 3

Brief real-life examples and observations support thesis.

Walking around Times Square on vacation, I could not find one person who was not gazing into a phone, even those who were traveling with others. My friends around the world tell me that they see the same behaviors. The other day in the dining 4

More examples, observations, and reflections

room at my campus, I watched a young woman eating lunch with her supervisor pick up her phone while he was talking and check her email. And the more interesting part is that he kept on talking to her and didn't seem slighted at all.

Additional personal examples, observations, and reflections that support the thesis

Last summer I took a road trip with my youngest daughter and visited some 5
of the most beautiful scenery in the US, traversing four western national parks. One day we hiked all the way up to Inspiration Point, only to find that since there was a cell tower up there, nearly every hiker was looking down rather than out at the magnificent vista. And those who were looking were busily snapping pictures instead of simply looking and experiencing the magnificent views. I doubt whether they can have the same experience of nature through that small lens. Will those who were taking videos get the same enjoyment by reliving the views rather than experiencing them? Will they even watch those videos again?

Personal observation and reflection that supports thesis

Another interesting and somewhat troubling observation is that many young 6
people, and a lot of older ones too, carry their phone in their hand. I often ask them why and the answer is always the same: "So I know immediately when I get a text or an email or someone posts on social media." I guess taking a second or two to take that phone out of a pocket or purse is not soon enough in our tech-rich world.

Additional personal observations and reflections that support the thesis

And I find it amusing (and somewhat disconcerting) that people make excuses 7
to escape whoever they are supposed to be spending time with so that they can check in with other people who may not even be real-life friends. I like going out to dinner with friends and am bewildered at how many people put their phone on the table, and if it vibrates, they interrupt whatever is going on to tap a few keys and return to the conversation often asking, "What did I miss?" Some people call this FOMO—Fear of Missing Out—but by choosing to not miss out on their virtual social world they are missing out on their real social world right in front of their face.

Rosen makes a general reference to research findings that support his thesis.

Specific source of information?

Another view of our obsession is evident as bedtime nears. People use their 8
phones right up until they turn out the lights, even though all of the research shows that this leads to suppression of melatonin and difficulty sleeping. Three fourths of teens and young adults sleep with their phone next to their bed, either with the sound on or on vibrate, and awaken several times a night to check incoming alerts. This disrupts our sleep cycle, which then impairs the all-important processes that our brain requires for its nightly housekeeping.

Author returns to the view of technology shared in first introductory paragraph.

Rosen looks to the future, shares his concerns, and ends on a positive note.

I am still a believer in the major benefits technology brings to our world, but I 9
sincerely hope that what we are seeing is just another pendulum swing where we become so excited about something new that we want to use it obsessively, and as time passes we become less captivated and use it less often until the next new thing comes into our world and the pendulum swings again. But the observer in me shakes his head and wonders whether the pendulum has reached its apex yet and, if not, what that will do to our relationship with the world and the "real people who inhabit it. I remain optimistic.

THESIS. After providing background information in the opening paragraph and exploring the difference between the meanings of the words *addiction* and *obsession* in paragraph 2, Rosen states his thesis close to the end of the second

paragraph: "Personally, I think that our constant obsession with technology—obsession being an anxiety-based disorder—is mostly about reducing anxiety and very little about gaining pleasure."

FIRST READING. Rosen provides a quick take on a potentially serious subject to which most readers can relate. His informal tone and use of extensive examples get to the heart of the technology-as-obsession issue.

SECOND AND THIRD READINGS.

1. In addition to including responses from various individuals regarding their use of smartphones, as well as a reference to research that has been conducted, Rosen uses a number of personal examples, observations, and reflections to illustrate our widespread obsessive relationship with smartphones.
2. Rosen uses *illustration* with his extensive use of examples to support his thesis. He also uses both *comparison/contrast* and *definition* in his explanation of the difference between the terms *addiction* and *obsession*, along with *description* and *narration* in the various examples he includes.
3. While the essay succeeds overall, Rosen could have made a stronger case for his thesis if he had included references to specific research. In paragraph 7, he refers to "all of the research." What specific research?
4. At first, the ending might seem weak with the closing statement: "I remain optimistic." But after a second reading, it becomes clear that in his conclusion, Rosen is returning to an idea in the introduction regarding his positive view of technology's impact on our culture. He brings his essay to closure by returning to that idea and making clear that despite his concerns, he is hopeful that as time passes we will "become less captivated" with our technology.

The following questions and answers will help crystallize your reaction to Rosen's essay.

1. **Where does support for the selection's thesis seem logical and sufficient? Where does support seem weak?** Rosen begins to provide evidence for his thesis in his description of people keeping their smartphones in their pockets so they can feel them vibrate (paragraph 3). He further supports his thesis with examples of the crowd in Times Square, all on their phones (4); a young woman on her phone while at lunch with her supervisor (4); and hikers in a national park who are attached to their phones (5). Rosen also uses general examples from others, including his "friends around the world" (4), nameless young and older people he questions (6), friends with whom he goes out to dinner (7), and research in general (8). However, his support would be stronger if

he included specific references to research from other reputable sources to support his thesis.

2. **Is the selection unified? If not, why not?** In the first two paragraphs, Rosen provides background information to establish his credentials and state his thesis. However, after stating his thesis near the end of the second paragraph, he includes what could be considered a distracting and puzzling reference to *As Good As It Gets*, a 1997 film starring Jack Nicholson. Rosen seems to assume that his audience is familiar with the film and will understand the connection he makes between the film's main character and his thesis. He then provides numerous examples in paragraphs 3–8 to convince his readers that many of us are truly obsessed with technology and that our obsession is "mostly about reducing anxiety and very little about gaining pleasure" (paragraph 2). In the concluding paragraph, Rosen returns to an idea he stated in the introduction regarding his overall positive view of technology, but he adds that he wonders how our obsession with technology will affect "our relationship with the world and the 'real' people who inhabit it."
3. **How does the writer make the selection move smoothly from beginning to end?** The first two paragraphs of Rosen's essay are clearly connected. The phrase *Lately, however* at the beginning of the second paragraph signals the reader that Rosen is about to contrast the ideas in the preceding paragraph with those to come. While his reference at the end of the second paragraph to a film with which some readers might not be familiar could be distracting, Rosen gets back on course at the beginning of the third paragraph. He uses the phrase *For example* to let readers know he is about to provide evidence to support his thesis. Then at the beginning of paragraphs 6–8, Rosen uses the connecting words *Another* and *And* to move readers smoothly along from one example to another and then to the essay's conclusion.
4. **Which stylistic devices are used to good effect in the selection?** Rosen uses several patterns of development in his essay. The selection as a whole *illustrates* the obsession many individuals have with technology. In the two introductory paragraphs, Rosen *contrasts* his overall positive view of the effects of technology with his concerns about the constant need to have smartphones available at all times. In the second paragraph he *compares* and *contrasts* the terms *addiction* and *obsession*, and he also *defines* each term. Then in paragraphs 3–8, Rosen provides one *example* after another to provide support for his thesis, using both *description* and *narration* in the various examples. In the closing paragraph, he *compares* his overall positive view of technology with his concerns about possible negative effects of our obsession. Throughout, Rosen's *informal, conversational tone* draws readers in as he provides examples to which most readers can relate. These varied

stylistic devices help make the essay a quick, easy read. Finally, although Rosen is concerned about possible negative effects of our obsession with technology, he lightens his essay by ending on a positive note: "I remain optimistic."

5. **How does the selection encourage further thought?** Rosen's essay focuses on an issue with which many, perhaps most, individuals can identify: smartphone obsession. His main concern is that our need to stay connected at all times could lead to negative effects on "our relationship with the world and the 'real' people who inhabit it" (paragraph 9). His presentation on the issue urges us to think more seriously about our obsession with technology and its possible negative effects on our lives.

Following are some sample questions and writing assignments based on the Rosen essay; all are similar to the sort that appear later in this book.

Questions for Critical Reading

1. According to Rosen, what is the difference between an *addiction* and an *obsession*? What reasons does he give for describing the relationship many individuals have with technology as an *obsession* rather than an *addiction*?
2. What does the acronym *FOMO* stand for, and what are Rosen's concerns about individuals who have this phobia?

Questions About the Writer's Craft

1. **Audience.** What kind of audience do you think Rosen is writing for? What clues does he provide in his essay that make you think he is writing for that audience?
2. **Examples.** Rosen uses numerous examples to convince his readers that many of us have a problematic relationship with technology. Which of his examples stands out to you as the most effective at proving his thesis, and why?

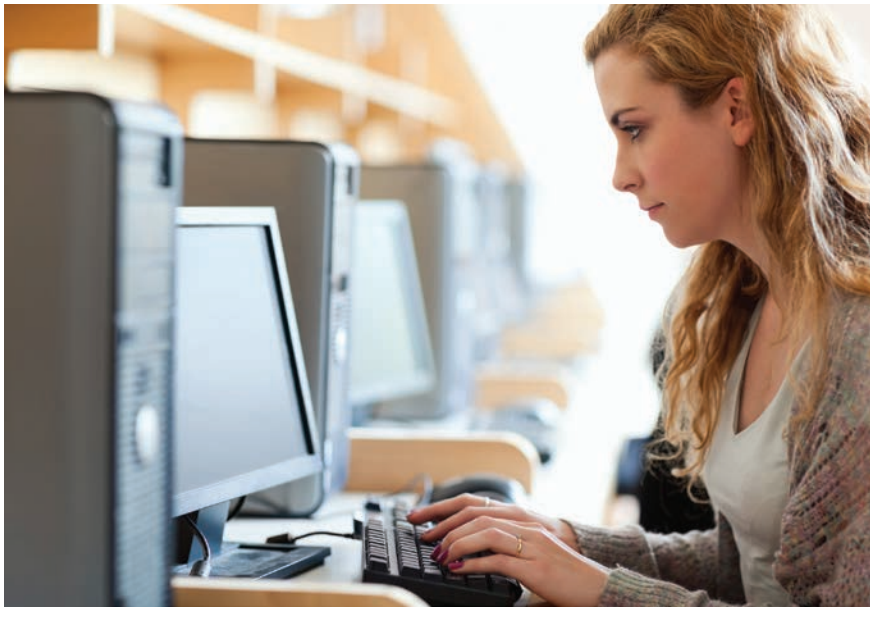
Writing Assignments

1. **Compositions with visuals**. While stating that his overall view that the effects of technology are positive, Rosen focuses his essay on the negative aspects of what he refers to as our *obsession* with technology. Write an essay in which you focus on the positive aspects of a particular technology such as smartphones or a social media platform (Facebook, Twitter, Instagram, Snapchat, Pinterest). Like Rosen, write using first-person ("I") point of view and incorporate examples from your own (and others') experiences to support your thesis. Consider including a graph, chart, or other image

that illustrates the positive aspects of the technology about which you are writing, and be sure to reference the image in your essay.

2. Using first-person ("I") point of view and numerous personal examples, Rosen crafts an essay in which he shares his concerns about our obsessive relationship with technology. Write an essay in which you share similar or related concerns of your own. For example, you might write about possible negative effects of social networking sites, video games, or texting. Instead of writing in first person as Rosen does, use the third-person point of view. Consider including several outside sources to strengthen the effectiveness of your essay, and be sure to correctly document your sources.

Chapter 2
The Writing Process



Learning Objectives

In this chapter, you will learn how to:

- **2.1** Identify the steps in the writing process.
- **2.2** Use prewriting to generate ideas before composing a draft.
- **2.3** Identify your thesis.
- **2.4** Support your thesis with evidence.
- **2.5** Organize your evidence to create a logical framework for your essay.
- **2.6** Write the first draft of your essay.
- **2.7** Revise your first draft.
- **2.8** Edit and proofread your final draft before submission.

How do you typically react when your college professor assigns an essay? Are you so excited that you can hardly wait to get started? Perhaps you are—if you are lucky enough to immediately think of what you want to say and how you want to say it. But for many, putting pen or pencil to paper—or fingers to keyboard—is a little scary. Why?

When you write, you put what's going on in your brain—your innermost thoughts—down for others to see. If they read what you've written and react positively, with a comment such as "Wow! You are an amazing writer!" you feel wonderful. Their reaction has made you feel validated as a student, as a thinker, and as an intelligent person. But if the writing in your early drafts needs a lot of improvement, that doesn't mean that you are not smart or that you're not a "good" writer. What it *does* mean is that, more often than not, writing is hard work, and the words don't simply pour perfectly and effortlessly out of your brain and onto the page or screen—and the same is true for almost everyone. Although your final draft will be engaging, interesting, and polished, chances are that your writing did not start out that way. Writing truly is a process, and you need to think carefully about the steps that will lead to a final draft you can be proud to share.

The Steps in the Writing Process

2.1 Identify the steps in the writing process.

Because writing is a *process*, shaky starts and changes in direction are common. Although there's no way to eliminate the work needed to write effectively, certain approaches can make the process more manageable and rewarding. This chapter describes a sequence of steps for writing essays. Familiarity with a specific sequence develops your awareness of strategies and choices, making you feel more confident when you write. You're less likely to look at a blank piece of paper and think, "Help! Now what do I do?" During the sequence, you do the following:

1. Prewrite.
2. Identify the thesis.
3. Support the thesis with evidence.
4. Organize the evidence.
5. Write the first draft.
6. Revise the essay.
7. Edit and proofread.

We present the sequence as a series of stages, but we urge you not to view it as a formula to be followed rigidly. Most people develop personalized approaches to the writing process. Some writers mull over a topic in their

heads and then move quickly into a promising first draft; others outline their essays in detail before beginning to write. Between these two extremes are many different effective approaches. You can streamline or otherwise alter the sequence here—illustrated in Figure 2.1—to your individual writing style as well as the needs of specific assignments.

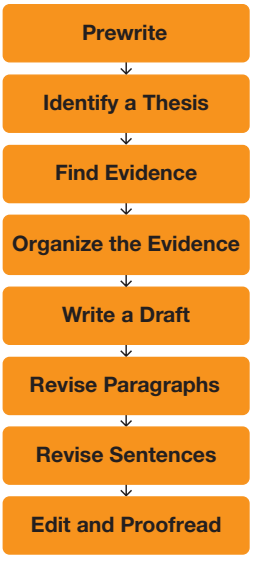


Figure 2.1 Stages of the Writing Process

Stage 1: Using Prewriting to Get Started

2.2 Use prewriting to generate ideas before composing a draft.

Prewriting refers to strategies you can use to generate ideas *before* starting the first draft of a paper. Prewriting techniques are like the warm-ups you do before going out to jog—they loosen you up, get you moving, and help you develop a sense of well-being and confidence. Because prewriting techniques encourage imaginative exploration, they also help you discover what interests you most about your subject.

During prewriting, you deliberately ignore your internal critic. Your purpose is simply to get ideas down on paper *without evaluating* their effectiveness. Writing without immediately judging what you produce can be liberating. Once you feel less pressure, you'll probably find that you can generate a good deal of material, and that can make your confidence soar.

Keep a Journal

Of all the prewriting techniques, keeping a journal (daily or almost daily) is the best way to make writing a part of your life. Some entries focus on a single theme; others wander from topic to topic. Your starting point may be a dream, a video on YouTube, a song, a political cartoon, an issue raised in class or in your reading—anything that surprises, interests, angers, depresses, confuses, or amuses you. You may also use a journal to experiment with your writing style—say, to vary your sentence structure if you tend to use predictable patterns.

Here is a fairly focused excerpt from a student's journal:

> Mom and Dad will be in town again this weekend for the football game, like they were last weekend and two weekends before that. I'm beginning to wonder if I made a smart choice when I made the decision to attend college here. I knew, of course, that Mom went to college here and that they brought me to lots of the games here while I was growing up. I loved that. But somehow I didn't realize that once I was a student here and they came up for the games, they would expect me to spend all weekend with them. At first it was fine. They took me shopping and out for great food, much better than what I eat on campus every day. And I'll admit I missed them when I first left home. And the fact that I'm an only child probably makes them miss me more than they would if there were other kids still at home with them. I understand all of that. But now I've made friends here and there's

> so much going on that I'm missing out on when Mom and Dad are around. Now they're talking about buying a three-bedroom condo here where I could live with a roommate and they could stay when they're in town visiting. This is not going the way I want it to go, and I don't know what to do. I don't want to hurt them. They love me. They miss me. They've done so much for me. But I know this situation is only going to get worse if I don't figure something out soon. (October 28)

Your journal is a place for you to get in touch with the writer inside you. Although some instructors collect students' journals—either notebooks written in longhand or electronically through an online course management system or class blog—you needn't be overly concerned with spelling, grammar, sentence structure, or organization, unless your teacher tells you otherwise. Although journal writing is typically more structured than freewriting (discussed later in this chapter), you usually don't have to strive for journal entries that read like mini-essays. In fact, sometimes you may find it more helpful to make your journal entry a simple list. The important thing is to let your journal writing prompt reflection and new insights that provide you with material to use in your writing. Thus it is a good idea to reread each week's entries to identify recurring themes and concerns. Keep a list of these issues at the back of your journal, under a heading such as "Possible Essay Subjects." Here are a few topics suggested by the preceding journal entry: deciding which college to attend, leaving home, being an only child. Each of these topics could be developed into a full-length essay.

THE PRE-READING JOURNAL ENTRY. To reinforce the value of journal writing, we've included a journal assignment before most reading selections in this book. This assignment, called the Pre-Reading Journal Entry, encourages you to explore your thoughts about an issue that will be raised in the selection. Here, once again, is the Pre-Reading Journal Entry assignment that precedes Larry Rosen's "Our Obsessive Relationship with Technology" in Chapter 1:

> Technology is often blamed for having harmful effects. Do you think this criticism is merited? In what ways does technology in general, or a specific technology that interests you, exert a negative influence? In what ways does it exert a positive influence? Take a few minutes to respond to these questions in your journal.

The following journal entry shows how one student, Caylah Francis, responded to the journal assignment. An eighteen-year-old college student with two younger brothers who spend hours each week playing video games, Caylah decided to focus her journal entry on the negative and positive effects of playing video games. Caylah used a listing strategy to prepare her journal entry. She found that lists are perfect for dealing with the essentially "for or against" nature of the journal assignment:

Video Games' Negative Influence on Kids	Video Games' Positive Influence on Kids
Teaches negative behaviors (violence, sex, swearing, drugs, alcohol, etc.)	Teaches important problem-solving skills
Cuts down on time spent using imagination to come up with fun things to do that don't involve sitting in front of a screen	Exposes kids to new images and worlds (*Skylanders, Disney Infinity*)
Cuts down on time spent with parents (talking, reading, playing games together)	Can inspire important discussions (about morals, sexuality, drugs, etc.) between kids and parents
Encourages parents' lack of involvement with kids	Gives parents a needed break from kids
Frightens kids excessively by showing images of real-life violence (terrorist attacks, war, murders, etc.)	Educates kids about the painful realities in the world
Encourages isolation (interacting with a screen rather than interacting with other kids face to face)	Creates common ground among kids, basis of conversations and games
De-emphasizes reading and creates the need for constant stimulation	Sharpens eye-hand coordination skills and promotes faster reaction times
Cuts down on time spent playing outside and getting much-needed exercise	Keeps kids occupied in the safety of their homes instead of outside in a potentially dangerous environment

As you've just seen, journal writing can stimulate thinking in a loose, unstructured way; it can also prompt the focused thinking required by a specific writing assignment. When you have a specific piece to write, you should approach prewriting in a purposeful, focused manner. You need to:

- Understand the boundaries of the assignment.
- Determine your purpose, audience, and tone.
- Discover your essay's limited subject.
- Generate raw material about your limited subject.
- Conduct research.
- Organize the raw material.

Understand the Boundaries of the Assignment

Before you start writing an essay, learn what's expected. First, clarify the *kind* of composition your instructor expects. Suppose the instructor asks you to discuss the key ideas in an assigned reading. What does the instructor want

you to do? Should you include a brief summary of the selection? Should you compare the author's ideas with your own view of the subject? Should you determine if the author's view is supported by valid evidence? If you're not sure about an assignment, ask your instructor to make the requirements clear.

In particular, clarify whether your instructor expects you to consult researched sources for your essay. If that is the expectation, then be sure to find out the following:

- The number and kinds of sources you need to include in your essay
- Whether you need to use *primary sources* (material from interviews, surveys, or studies you conducted), *secondary sources* (material from research conducted by others), or both
- Whether you need to use books, magazines, journals, and/or other types of sources
- The note-taking procedure your teacher expects you to use (for example, note cards, a research journal, or a research log)
- The required documentation style—for example, the style required by the Modern Language Association (MLA) or the American Psychological Association (APA)
- Whether you are expected to include visuals to clarify or illustrate points you make in your essay, and if so, what kinds of visuals (for example, graphs, charts, or photos)

You also need to find out anything else you need to know to complete the assignment effectively, including the essay's *required length*. If your instructor does not specify the required length, discuss with the instructor what you plan to cover and indicate how long you think your essay will be. The instructor will either give you the go-ahead or help you refine the direction and scope of your work.

Determine Your Purpose, Audience, and Tone

Once you understand the requirements for a writing assignment, you're ready to begin thinking about the essay. What is its *purpose?* For what *audience* will it be written? What *tone* will you use? Later on, you may modify your decisions about these issues. That's fine. But you need to understand the way these considerations influence your work in the early phases of the writing process.

PURPOSE. The essays you write in college are usually meant to *inform* or *explain,* to *convince* or *persuade,* to *analyze* or *evaluate*, and sometimes to *entertain.* In practice, writing often combines purposes. For example, you might write an essay trying to *convince* people to support a new trash recycling program in your community. But before you win readers over, you most likely would have to *explain* something about current waste disposal technology.

When purposes blend this way, the predominant purpose determines the essay's content, organization, emphasis, and choice of words. Assume you're writing about a political campaign. If your primary goal is to inform your readers of the various candidates' views, you might want to focus your essay on explaining where each one stands on important issues. But if your primary purpose is to *persuade* readers that one candidate is clearly the best qualified for the position and the best choice for the community, you might focus on pointing out that candidates' strengths compared to those of other candidates.

AUDIENCE. To write effectively, you need to identify who your readers are and take their expectations and needs into account. An essay about the artificial preservatives in the food served by the campus cafeteria would take one form if submitted to your chemistry professor and a different form if written for the college newspaper. The chemistry report would probably be formal and technical, complete with chemical formulations and scientific data: "Distillation revealed sodium benzoate particles suspended in a gelatinous medium." But such technical material would be inappropriate in a newspaper column intended for general readers. For the newspaper's readers, you might provide specific examples of cafeteria foods containing additives—"Those deliciously smoky cold cuts are loaded with nitrates and nitrites, both known to cause cancer in laboratory animals"—and suggest ways to eat healthier: "Pass by the deli counter and fill up instead on vegetarian pizza and fruit."

When analyzing your audience, ask yourself the following questions.

Analyzing Your Audience: A Checklist

- ❑ What are my readers' ages and educational levels?
- ❑ Is my audience composed mostly of women, mostly of men, or both?
- ❑ What are my readers' political, religious, and other beliefs?
- ❑ What interests and needs motivate my audience?
- ❑ How much do my readers already know about my subject?
- ❑ What types of misconceptions might they have?
- ❑ What biases do they have about me, my subject, and my opinion?
- ❑ How do my readers expect me to relate to them?
- ❑ What values do I share with my readers that will help me communicate with them?

TONE. Just as a voice projects a range of feelings, writing can convey one or more *tones,* or emotional states: enthusiasm, anger, resignation, and so on. Tone is integral to meaning; it permeates writing and reflects your attitude

toward yourself, your purpose, your subject, and your readers. How do you project tone?

1. USE APPROPRIATE SENTENCE STRUCTURE. *Sentence structure* refers to the way sentences are shaped. Although the following two paragraphs deal with exactly the same subject, note how differences in sentence structure create sharply dissimilar tones:

> During the 1960s, many inner-city minorities considered the police an occupying force and an oppressive agent of control. As a result, violence against police grew in poorer neighborhoods, as did the number of residents killed by police.
>
> An occupying force. An agent of control. An oppressor. That's how many inner-city minorities in the '60s viewed the police. Violence against police soared. Police killings of residents mounted.

Informative in its approach, the first paragraph projects a neutral, almost dispassionate tone. The sentences are fairly long, and clear transitions ("During the 1960s"; "As a result") mark the progression of thought. But the second paragraph, with its dramatic, almost alarmist tone, seems intended to elicit a strong emotional response. Its short sentences, fragments, and abrupt transitions reflect the turbulence of the 1960s.

2. CHOOSE EFFECTIVE WORDS. *Word choice* also plays a role in establishing the tone of an essay. Words have *denotations* (neutral dictionary meanings) as well as *connotations,* which are emotional associations that go beyond the literal meaning. The dictionary defines the word *beach,* for instance, as "a nearly level stretch of pebbles and sand beside a body of water." However, this definition doesn't capture individual responses to the word. For some, *beach* suggests warmth and relaxation; for others, it calls up images of hospital waste and sewage washed up on a once-pristine stretch of shoreline.

Because tone and meaning are tightly bound, you must be sensitive to the emotional nuances of words. In a respectful essay about police officers, you wouldn't refer to "cops," "narcs," or "flatfoots" because such terms convey a contempt inconsistent with the tone intended.

Suppose you're writing a satirical piece criticizing a local beauty pageant. Describing the participants as individuals who are presented as "livestock on view" leaves no question about your tone. But if you simply referred to the participants as "attractive young women," readers might be unsure of your attitude. Remember, readers can't read your mind, only your words.

3. USE A FORMAL TONE FOR MOST ACADEMIC WRITING. In most academic writing, the author is expected to use a formal tone. The kind of casual language you are likely to use in conversation with a friend or in text

messages is almost never appropriate in academic writing. Your instructor might ask you to adhere to these guidelines:

- Write from third-person point of view (using the pronouns *he, she, it, one,* and *they*), instead of using first person (*I* or *we*) or second person (*you*).
- Use few or no contractions and abbreviations.
- Omit slang expressions.

For example, a sentence such as "You don't eat junk like donuts and puff pastries, just the healthy stuff, if you want a great bod" is not appropriate in an academic essay. The sentence might be revised as follows: "Avoiding sugary treats and eating healthy foods such as whole grains, fruits, and vegetables is an important part of staying in shape." A good rule to follow is to save informal language for informal situations.

Discover Your Essay's Limited Subject

Because too broad a subject can result in a diffuse, rambling essay, be sure to restrict your general subject before starting to write. The following examples show the difference between general subjects that are too broad for an essay and limited subjects that are appropriate and workable. The examples, of course, represent only a few among many possibilities.

General Subject	Less General	Limited
Education	Computers in education	Computers in elementary school math classes
Transportation	Low-cost travel	Hitchhiking
Work	Planning for a career	College internships

How do you move from a general to a narrow subject? Imagine that you're asked to prepare a straightforward, informative essay for your writing class. Reprinted here is writing assignment 2 from Chapter 1. The assignment is prompted by Larry Rosen's essay "Our Obsessive Relationship with Technology."

> Using first-person point of view and numerous examples, Rosen crafts an essay in which he shares his concerns with our obsessive relationship with technology. Write an essay in which you share similar or related concerns of your own. For example, you might write about possible negative effects of social networking sites, video games, or texting. Instead of writing in first person as Rosen does, use the third-person point of view. Consider including several outside sources to strengthen the effectiveness of your essay, and be sure to correctly document your sources.

Two techniques—*questioning* and *brainstorming*—can help you limit such a general assignment. Although these techniques encourage you to roam

freely over a subject, they also help restrict the discussion by revealing which aspects of the subject interest you most.

1. QUESTION THE GENERAL SUBJECT. One way to narrow a subject is to ask a series of *who, how, why, where, when,* and *what* questions. The following example shows how Caylah used this technique to limit the Rosen assignment.

You may recall that, before reading Rosen's essay, Caylah had used her journal to explore—with a listing strategy—video games' effects on children. After reading "Our Obsessive Relationship with Technology," Caylah concluded that she agreed with much of what Rosen had to say. She felt that various forms of technology have become an obsession for many people and have brought about many negative effects. Caylah soon realized that she had to narrow the Rosen assignment. She started by asking a number of pointed questions about the general topic. As she proceeded, she was aware that each question could have led to several different limited subjects.

General Subject: Write about the negative effects of technology.

Question	Limited Subject
Who is to blame for the negative effects of various technologies?	Parents give kids too much freedom to play violent games.
How have schools contributed to the negative effects of technology?	Schools today rely too much on technology.
Why do kids get so wrapped up in things like social networking sites, video games, and texting?	Parents don't give kids enough time and attention.
Where can kids get the kind of guidance and advice they need about possible negative effects of technology?	Parents need to give kids more guidance and enforce limits.
When are children most vulnerable to the negative effects of technology?	Adolescents are especially vulnerable to the negative effects of technology.
What dangers related to technology should parents discuss with their children?	Dangers of texting and driving, sharing too much information on Facebook, becoming addicted to playing violent video games

2. BRAINSTORM THE GENERAL SUBJECT. Another way to focus on a limited subject is to list quickly everything about the general topic that pops into your mind. Just jot down brief words, phrases, and abbreviations to capture your free-floating thoughts. Writing in complete sentences will slow you down. Don't try to organize or censor your ideas. Even the most fleeting, random, or seemingly outrageous thoughts can be productive. An example of brainstorming appears later in this chapter.

Questioning and brainstorming can suggest many possible limited subjects. To identify especially promising subjects, reread your material. What arouses your interest, anger, or curiosity? What themes seem to dominate and cut to the heart of the matter? Star or circle ideas with potential.

After marking the material, write several phrases or sentences summarizing the most promising limited subjects. Here are just a few that emerged from Caylah's prewriting for the Rosen assignment:

- Putting too much personal information on Facebook is dangerous.
- Parents need to give their kids guidance and set limits to help them avoid negative effects of technology.
- Adults need to realize the dangers of technology and set limits for themselves and for their children.
- Violent video games are especially harmful to kids today.

Looking back at the work she did for her pre-reading journal assignment, Caylah decided to write on the last of these limited subjects—the harmful effects of playing violent video games.

Generate Raw Material About Your Limited Subject

When a limited subject strikes you as having possibilities, use the following techniques to see if you have enough interesting things to say about the subject to write an effective essay.

1. FREEWRITE ON YOUR LIMITED SUBJECT. *Freewriting* means jotting down in rough sentences or phrases everything that comes to mind. To capture this continuous stream of thought, write nonstop for ten minutes or more. Don't censor anything; put down whatever pops into your head. Don't reread, edit, or pay attention to organization, spelling, or grammar. If your mind goes blank, repeat words until another thought emerges.

Here is part of the freewriting that Caylah generated about her limited subject, "the harmful effects of playing violent video games":

> Playing violent video games cannot be good for kids. Some kids can't separate the games they play from their own lives. They could end up thinking it's okay to hurt others who get in their way or keep them from having what they want. This really bothers me when I think about Brandon and Josh. I'm not saying they've turned into bad kids or that they are violent to others, but they are growing up way too fast. Way too fast. And the video games they play don't help. They're exposed to all kinds of violence and sex that I was not exposed to at their age. Kids can't handle knowing too much at an early age. What are Mom and Dad thinking when they let them play those games? Why would they buy those games for my brothers? Is it just to keep them busy and happy because Mom and Dad both get home from work late in the afternoon? Sometimes they aren't home until 7 or 8 at night. Then they have to fix dinner, unless they picked it

up on the way home. That's what usually happens. Kids and parents don't eat dinner together the way we did when I was their age. Okay, we didn't always eat together, but we ate together more often then than they do now. Mom and Dad work hard so we can have what we need, but they need to learn how to say no to Brandon and Josh. They sure had no problem telling me no when I lived at home. What's happened to them?

2. BRAINSTORM YOUR LIMITED SUBJECT. Let your mind wander freely, as you did when using brainstorming to narrow your subject. This time, list every idea, fact, and example that occurs to you about your limited subject. Use brief words and phrases. For now, don't worry if ideas fit together or if the points listed make sense.

To gather additional material on her limited subject for the Rosen assignment ("the harmful effects of playing violent video games"), Caylah brainstormed the following list:

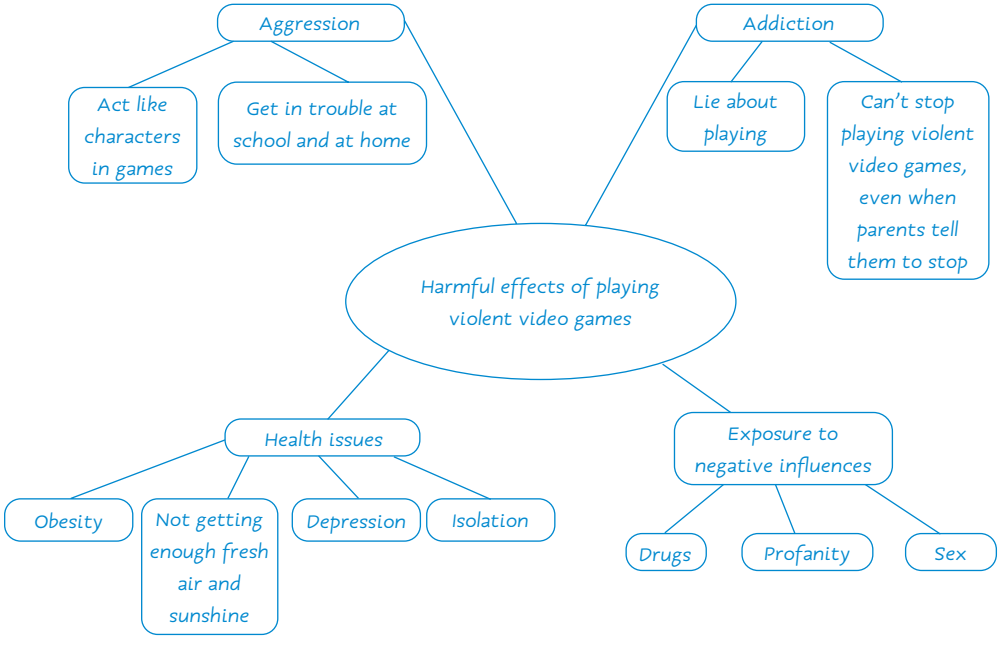
- Kids today spending way too much time playing violent video games they have no business playing
- Parents working long hours, not knowing what their kids are doing while they're home alone
- Kids expecting more and more things
- Clothes so important to kids today
- Something on TV about violent video games making some kids become more aggressive
- Sitting in front of a screen for so many hours not good for kids
- Violent games become addictive to some kids
- Sex everywhere—TV, movies, magazines, Internet
- Kids grow up too fast—see too much
- Sexual abuse of kids
- Violence against kids when parents abuse drugs
- Meth, ecstasy, alcohol, heroin, cocaine, STDs
- Schools have to teach kids about these things
- Schools emphasize testing too much—not as good as they used to be
- Not enough homework assigned—kids unprepared
- Kids not doing homework when it is assigned
- Parents letting kids have too much freedom and do things they shouldn't let them do
- Distractions from homework—video games, Internet—especially social networking sites, TV, smartphones

3. USE GROUP BRAINSTORMING. Brainstorming can also be conducted as a group activity. Talking about ideas with other people stretches the imagination and reveals possibilities you may not have considered on your own. Group brainstorming doesn't have to be conducted in a formal classroom situation. You can bounce ideas around with friends and family anywhere—over lunch, at the student center, and so on.

4. MAP OUT THE LIMITED SUBJECT. If you're the kind of person who doodles while thinking, you may want to try *mapping*, sometimes called *diagramming* or *clustering*. Like other prewriting techniques, mapping proceeds rapidly and encourages the free flow of ideas. Begin by expressing your limited subject in a crisp phrase and placing it at the center of a blank sheet of paper. As ideas come to you, put them along lines or in boxes or circles around the limited subject. Draw arrows and lines to show the relationships among ideas. Don't stop there, however. Focus on each idea; as subpoints and details come to you, connect them to their source idea, again using boxes, lines, circles, or arrows to clarify how everything relates. Figure 2.2 reproduces the map that Caylah Francis created as she generated ideas about her subject. She later used this map to develop her essay.

5. USE THE PATTERNS OF DEVELOPMENT. Throughout this book, we show how writers use various patterns of development (narration, process analysis, definition, and so on), singly or in combination, to develop and organize their ideas. Because each pattern has its own distinctive logic, the patterns encourage you to think about a subject in different ways, causing insights to surface that might otherwise remain submerged.

Figure 2.2 Sample Map



The following chart shows the way each pattern can generate raw material for a limited subject.

Limited Subject: The harmful effects of playing violent video games

Pattern	Purpose	Raw Material
Description	To detail what a person, place, or object is like	Detail what the games are like—the sexy images, the language used, the thrill of the chase, the danger and excitement of battle.
Narration	To relate an event	Recount what happened when neighbors tried to forbid their kids from playing violent games that their friends were playing.
Exemplification	To provide specific instances or examples	Offer examples of particular games and the violence in them.
Division-classification	To divide something into parts or to group related things in categories	Identify different kinds of violent games—those about war, those about high-speed chases from law enforcement, those about abduction, etc.
Process analysis	To explain how something happens or how something is done	Explain step by step how adolescents can go from playing their first violent game to becoming addicted to them.
Comparison-contrast	To point out similarities and/or dissimilarities	Contrast popular video games today with the kinds of indoor games kids played 50 years ago—Monopoly, checkers, dominoes, etc.
Cause-effect	To analyze reasons and consequences	Explain why parents are not around to supervise their kids: Everything costs so much and we expect more luxuries today than our parents and grandparents expected—such as large houses and cars for everyone in the family who is old enough to drive.
		Explain the consequences of absentee parents: Kids are left alone too much with time to do whatever they want; they spend hours on the Internet; they spend far too many hours each week playing violent video games.
Definition	To explain the meaning of a term or concept	What is meant by the "tough love" parents must show their kids by setting limits and enforcing them?
Argumentation-persuasion	To win people over to a point of view	Convince parents that they must learn how to say "no" to their kids and not let them do something just because their friends are doing it.

Conduct Research

Depending on your topic, you may find it helpful to visit the library or to go online to identify books and articles about your limited subject. At this point, you don't need to read closely the material you find. Just skim and perhaps take a few brief notes on ideas and points that could be useful.

Early in the drafting process, Caylah realized that she needed to conduct research to find out more about her subject: the harmful effects of violent video games. She had a lot of ideas about possible harmful effects, but she needed to learn the opinions of reputable sources about her subject. She knew her essay would not be effective unless she included documented sources to support her claims.

In conducting research for her assignment, Caylah looked under the following headings and subheadings in academic research databases:

The most popular violent video games on the market today
Effects of playing violent video games
    Isolation and video game play
    Obesity and video game play
    Aggression and video game play
Family
Parent-child relationships
Children of working parents
School and home

Caylah eventually identified several sources that offered important material on her subject. She read these sources critically and made sure they were reputable. She also made sure the sources were relevant to her topic and provided trustworthy information. Many of the sources she found came from Internet sites, and Caylah took a close look at who hosted the sites, who authored the articles, the links the sites provided, and whether the information on the sites was supported with documentation. As she took notes, she was careful to place quotation marks around words and phrases she copied directly from the sources and to record all of the information she would need when she was ready to begin compiling her list of works cited. In addition, she made copies of her source materials so that she could easily return to them as needed.

Organize the Raw Material

Later in this chapter, we talk about the more formal outline you may eventually need in the writing process. However, a *scratch outline* or *scratch list* can be an effective strategy for imposing order on the tentative ideas generated during prewriting.

Reread your exploratory thoughts about the limited subject. Cross out anything not appropriate for your purpose, audience, and tone. Add points that didn't originally occur to you. Star or circle compelling items that warrant further development. Then, draw arrows between related items; your goal is to group such material under a common heading. Finally, determine what seems to be the best order for those headings.

By giving you a sense of the way your free-form material might fit together, a scratch outline makes the writing process more manageable. You're less likely to feel overwhelmed once you start writing because you'll already have some idea about how to shape your material into a meaningful statement. You can, and most likely will, modify the scratch outline as you move through the writing process.

The following scratch outline shows how Caylah began to shape her brainstorming into a more organized format. Note the way she eliminated some items (for example, the points about drugs, the importance of clothes, and sexual abuse), added others (for example, the psychological effects of playing violent video games), and grouped the brainstormed items under four main headings, with the appropriate details listed underneath. (Caylah's more formal outline and her first draft appear later on in this chapter.)

Limited Subject: The harmful effects of playing violent video games

1. Home life today
   - Parents at work long hours
   - Kids left alone
   - Kids have too much freedom
   - Parents too permissive
2. Kids more aggressive
   - They start acting like the characters in the games they play
   - Playing games more likely to lead to aggression than watching violence on TV
3. Become addicted to games
   - The more they play, the more likely they'll become addicted
   - Spend more and more time alone
4. Can damage their health
   - Obesity
   - Procrastination

The prewriting strategies just described provide a solid foundation for the next stages of your work. But invention and imaginative exploration don't end when prewriting is completed. As you'll see, remaining open to new ideas is crucial during all phases of the writing process.