Scarry | Scarry

The Writer's WORKPLACE with Readings

9th Edition

BUILDING COLLEGE WRITING SKILLS

Combining Clauses

COORDINATION

OPTION 1

Independent clause	+	Comma and coordinating conjunction	+	Independent clause
		, and , but , or , nor , for , yet , so		

Example: We arrived early**, so** we found a good place to sit.

OPTION 2

Independent clause	+	Semicolon, adverbial conjunction, and comma	+	Independent clause

; also,	; therefore,	; otherwise,	; consequently,
; besides,	; nonetheless,	; furthermore,	; nevertheless,
; instead,	; however,	; for instance,	; accordingly,
; indeed,	; moreover,	; likewise,	; for example
; in fact,	; as a result,	; in addition,	; meanwhile,

Example: We arrived early**; consequently,** we found a good place to sit.

OPTION 3

Independent clause	+	Semicolon	+	Independent clause
		;		

Example: We arrived early**;** we found a good place to sit.

SUBORDINATION

OPTION 1

Independent clause	+	No punctuation	+	Subordinating conjunction and dependent clause

after	though	although	rather than	as, as if, as though
until	unless	as long as	provided that	where, wherever
while	before	because	even though	
since	so that	whether	when, whenever	

Example: We found a good place to sit **because** we arrived early.

OPTION 2

Subordinating conjunction and dependent clause	+	Comma	+	Independent clause

after	though	although	rather than	as, as if, as though
until	unless	as long as	provided that	where, wherever
while	before	because	even though	
since	so that	whether	when, whenever	

,

Example: **Because we arrived early,** we found a good place to sit.

SUBORDINATION WITH RELATIVE PRONOUN CLAUSES

OPTION 1

Independent clause initiated	+	Essential dependent clause	+	Independent clause completed
		Using *who, whom, that* (no commas)		

Example: Only seats **that were reserved** had good views.

OPTION 2

Independent clause initiated	+	Nonessential dependent clause	+	Independent clause completed
		Using *who, whom, which* (separated by commas)		

Example: Only the reserved seats, **which were replaced last year,** had good views.

The Writer's Workplace

with Readings

NINth EdItIoN

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Building College Writing Skills

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FOR OUR STUDENTS

What shall I do this year? What shall I become? What shall I learn—truly learn and know that I have learned by the time I look at these pages next year?

Lorraine Hansberry
Journal entry of August 23, 1962

PREFACE

The goal of this course is to guide students toward effective writing. When students master basic grammar and usage, they are on their way to academic success. Students need to acquaint themselves with professional writers whose work will broaden their understanding of what constitutes good writing. *The Writer's Workplace with Readings* will help fill any gaps in the fundamentals and will demonstrate that one of the best ways to raise the level of a student's writing is to study professional models, absorb the best they have to offer, and then respond with writing practice.

The Writer's Workplace with Readings contains a **foundational plan** that instructors and their students can follow to produce more powerful writing. This textbook is the product of more than twenty-five years of classroom teaching and has led to adoptions nationwide in two- and four-year colleges. This proven approach to the learning of sentence skills and the development of effective paragraphs and essays has served more than **half a million** students in the United States and Canada, and has established *The Writer's Workplace with Readings* as a leader in the field. The programs have helped students not only in their English classes but also in the work of many of their other courses. Because of the deliberate inclusion of many topics related to college issues and the world of work, even in grammar exercises, *The Writer's Workplace with Readings* engages users with topics relevant to the concerns of today's college students.

One of the central goals of *The Writer's Workplace with Readings* is to provide **flexibility** for both teacher and student. As a result, we organized the book so that it works equally well in the classroom, in the writing lab, in collaborative groups, with a tutor, or at home. In fact, when we consider the completeness of the book itself and the wealth of resources available online, the result is a system of total support for any and all developmental needs.

New to This Edition

1. **Revised emphasis on relevance and student engagement.** New practice activities and exercises have been added to every chapter. New examples provide a richer context to each writing lesson. The scope and diversity of themes and topics reflect the evolving engagements and concerns of the writer's workshop user:
   - improved examples and revised activities with an eye on relevance, student interest, and relatability
   - improved design for clarity and ease of use
2. **Updated ESL coverage.** We have restructured Appendix A, "Reference Guide for the ESOL Student," to provide the most complete learning experience for the ESOL learner. Our reference guide now includes an improved design layout of charts and tables, enriched examples for clarity and student comprehension, an Idiomatic Expressions table, even more gerunds and infinitives, solutions for confusing prepositions (*in* and *on*), and enhanced treatment of verbs with stative meanings.
3. **Part 6, "Summarizing Short Texts across the Disciplines," is revised with new readings.** The skill of summarizing is as important as ever for the college student, and this section includes short readings carefully curated to help develop this skill. Including a series of activities directly related to other

college courses, these ten short texts are excerpted from a variety of disciplines, such as education, psychology, and anthropology.

4. **Part 7, "Further Readings for the College Writer" is improved with deeper coverage.** The completely rewritten "Strategies for the Active Reader" includes an opening paragraph to contextualize Scarry and Scarry's already comprehensive reading strategies. Increased attention is devoted to evolving technologies and the adaptive techniques students must learn in order to engage positively with the digital educational environment.
   - The thoroughly rewritten "Strategies for the Active Reader" includes:
     - screen and digital reading strategies
     - context clues
     - vocabulary instructions and how to use a dictionary
     - revised and expanded vocabulary instruction to improve reading skills
   - Six new readings broaden the range of topics and styles for greater relevance to the student. New readings in the "Further Readings for the College Writer" section of *The Writer's Workplace with Readings* include the informative science essay "Space Food" by Scott M. Smith et al.; the outlandish and highly entertaining essay "The Huge, Bee-Decapitating Hornet That Can't Survive Group Hugs" by Matt Simon; the nonconformist call to arms "If I Feel Uncomfortable I must be Doing Something Right" by Elliot Begoun; the deeply personal "The Perils of Being Too Nice" by Jen Kim; the confrontational "Ban Computers and Cell Phones from Classrooms" by Dr. Ira Hyman; and an examination of self and society in "Why I Decided to Buy a Handgun" by Trevor Hughes.
5. **"Working Together" and "Portfolio Suggestions" include freshly cultivated readings and improved activities to ensure that the content is relevant and relatable.** Several new topics for the "Working Together" feature call for the discussion of and written response to current issues of interest to today's college students: career-related writing, college sports and money, and the challenges facing many veterans.
6. **Chapter 33 includes updated MLA citation instruction.** New material features updated criteria based on the newly released *MLA Handbook*, Eighth Edition.

Special Features of *The Writer's Workplace with Readings*

The Process Writing Approach

The first two chapters of *The Writer's Workplace with Readings* introduce the idea that writing is a process. From the very start, students engage in short skill-building activities that give them opportunities to practice all the actual techniques and concepts taught in these chapters. Whether the skill is freewriting, brainstorming, or revising for coherence and unity, students participate directly in these important stages of the writing process.

The Comprehensiveness of a Grammar Handbook

Students come to college writing classes from a wide range of backgrounds. Many students expect that their developmental English class will address any gaps in their knowledge of grammar. This textbook more than satisfies those expectations.

Unrivaled by other writing textbooks, *The Writer's Workplace with Readings* contains an exceptionally comprehensive language development section. Carefully crafted definitions, charts, and rules provide visual aids for students as they learn the underlying elements of sentence structure and punctuation. A careful sequencing of topics builds from less complex to more complex concepts as the students proceed from nouns and verbs, to phrases and fragments, to coordination and subordination. After having absorbed this material, students will be able to discuss, analyze, and edit their own writing, as well as better understand the comments made by instructors on papers they return. Instructors who have concentrated on this sentence-building section of the book report that our easy-to-follow presentation leads to better outcomes and student engagement.

Carefully Constructed Practices, Exercises, and Mastery Tests to Address Different Rates of Learning

Because all students learn at different rates, some students need more practice opportunities than others in order to absorb a particular concept fully. Whether the concept is subordination or parallel structure, our textbook offers multiple opportunities to address students' needs. The quality and quantity of these exercises is unsurpassed. Students benefit from these additional practice opportunities, and with the aid of the answer key to selected exercises, they can manage their progress.

Continuous Discourse

Exercises teaching grammar skills use continuous discourse. Building a foundation in sentence skills and reading fresh and stimulating information that contains humor and human interest will make grammar exercises all the more appealing.

Editing Tests

The Editing Student Writing feature appears in Chapters 4 through 13 and serves as a cumulative review. Each of these exercises asks students to analyze student writing by identifying and correcting errors using editing symbols. When students become familiar with these symbols, they find it easier to interpret corrections that instructors or peers make when evaluating their work. Finally, we have included these exercises to remind students of the importance of editing their own papers before they hand them in; the errors they find in these exercises are the types of errors they must learn to find in their own writing.

Focus on Word Choice

All writing is made stronger when the writer pays careful attention to word choice. Word choices can range from deciding on the correct form of *its* and *it's*, to understanding why the word *kid* is not appropriate in formal writing. The two chapters that make up this section contain lessons that demonstrate the need for precise and appropriate language.

Patterns of Rhetorical Development

Strong paragraphs are the solid blocks of any good piece of writing, and students need to build on such foundations to produce successful college essays. The organization of the chapters in Part 4 follows the classical rhetorical modes, the

most commonly accepted method of introducing developmental students to the discipline of college writing. Each explains the basic elements needed to develop a paragraph using a particular rhetorical pattern. Students study and then practice the specific elements of each mode. A step-by-step method then guides them to the constructions of basic paragraphs or essays. Finally, accessible professional models precede a list of writing topics. These models encourage students to compose their own creative paragraphs that demonstrate their skill with each rhetorical mode. Many instructors who have used previous editions of the text consider this section to be the heart of the book.

Step-by-Step Approach

Following the study and practice of the elements of each particular mode, students will follow a step-by-step guide to construct their own paragraphs. This ensures a focus on each element, whether it is the topic sentence, a supporting detail, or a transitional expression. This section keeps developmental students on task and builds confidence.

Professional Writing Models with Inspiring Content

While the professional models in each chapter have the primary goal of demonstrating a rhetorical mode, each example serves to enrich our students' lives and increase their love of reading. Mature individuals deserve to be challenged by stimulating and sometimes provocative content. With the confidence gained from the study and practice of each modal element, students will be inspired by these short professional paragraphs to produce thoughtful and creative writing pieces of their own. A list of related writing topics accompanies each model paragraph for student-writers' consideration.

Write for Success

In each chapter, a topic is presented to engage students in discussion and writing on an issue directly related to factors that determine a person's success in college.

Collaborative Work

Developing writers benefit from the input of their peers and instructors, so the book encourages students to collaborate whenever possible. In the prewriting stages, in-class brainstorming and discussion of ideas for specific writing topics are especially productive to help students get started. Collaborative work is again useful during the stages of editing and revision.

Following the Progress of a Student Essay

This feature gives students a unique opportunity to develop an essay of their own as they follow each part of a model student essay on the same topic. This activity's structure provides one important advantage over other approaches. Students can compare the quality of their own work at each stage with the work of the model student.

A Focus on the Thesis Statement

The Writer's Workplace with Readings focuses on writing a strong thesis statement, which is critical for student success. For the student who finds it difficult to narrow

a topic, find the controlling idea, or indicate the strategy of development, "Focus on the Thesis Statement" offers very valuable strategies.

Model Introductions and Conclusions

Because of the challenges that accompany constructing introductory and concluding paragraphs, this text presents a variety of introductory and concluding strategies used by professional writers. Students can study these examples and use these strategies in their own writing.

Development of the Classic Argument

Developing an essay centered on argument or persuasion challenges even the most experienced of writers. This type of writing demands logical and critical thinking. Instructors will find several short arguments that are accessible to students because they are close to students' experiences and provide opportunities for debate. These models will help students grasp the classic elements of argumentative writing before composing an argument of their own.

The Research Paper

The goal of this feature is to teach the skills of quoting, paraphrasing, and summarizing. Students at this level need these skills before they can hope to be successful at writing a research paper. The importance of avoiding plagiarism is stressed, and up-to-date MLA documentation examples are provided.

The Essay Exam

Students have the opportunity to analyze typical essay exam questions and develop strategies for writing the answers under the pressures of a time constraint.

Summarizing Short Texts Across the Disciplines

Ten brief texts from a variety of disciplines offer opportunities for students to learn how to summarize college textbook material, an essential skill for academic work.

Active Reading Approach

The Writer's Workplace with Readings depends heavily on student participation in the process of writing, but no successful writing is produced without significant attention to reading and study skills. The section called "Strategies for the Active Reader" begins Part 7, and it emphasizes the importance of active reading for the developmental writing student. One of the essays, the classic "How to Mark a Book" by Mortimer Adler, makes the case for active reading. Students are encouraged to become more engaged in the texts they are reading and to place more emphasis on their critical thinking skills, which will take students far beyond the experience of a particular writing class and will enrich many other parts of their lives.

Further Readings Illustrating Rhetorical Modes

In addition to the carefully chosen professional models used throughout the first five parts of *The Writer's Workplace with Readings*, twenty-one high-interest

essays support the work of the book, with each reading giving the student additional opportunities for study and enjoyment. Each reading illustrates a particular rhetorical mode, thus reinforcing the work of previous chapters. Brief introductory notes help students understand and appreciate the background and context of each reading. Finally, two sets of questions guide the instructor through classroom work. The first set, "Questions for Critical Thinking," concentrates on the structure of each piece, while the second set, "Writing in Response," stimulates critical reaction to the themes and leads to a number of challenging writing opportunities.

Other Features

End-of-Activities

The "Working Together" activity appears at the end of every and provides the instructor with an additional or alternative lesson plan that encourages critical thinking and collaborative learning. These activities tend to stress college issues (e.g., hazing) and job-related issues (e.g., sexual harassment). Portfolio Suggestions complement the "Working Together" feature and encourage students to gather and save all their writing efforts for evaluation purposes and also for ongoing and future writing projects.

Five Appendices

The five appendices offer a wealth of pertinent and useful reference material. This section is an especially valuable resource for speakers of English as a Second Language. The first appendix deals with specific issues for ESOL, while the other appendices include material on parts of speech, irregular verbs, spelling, and transitions. Together, all these sections serve as a resource for students who find themselves in other courses that require coherent writing.

An Answer Key to Practices and Selected Exercises

The answer key at the end of the book provides answers to all the practices and approximately one-third of the exercises in the book. For instance, where three exercises are given on a topic, the answers to the first exercise are always included. This answer key allows students to work independently. Of course, answers to the Mastery and Editing Tests are given only in the Annotated Instructor's Edition.

Hundreds of Suggestions for Writing Topics

Throughout the text, numerous writing topics are suggested. These topics are always related to and suggested by the content at hand. We repeatedly incorporate discussion and collaboration in the brainstorming stages so students can expand their thinking and learn to question their assumptions. Students are encouraged to take notes during discussions and save their own paragraphs, other classmates' ideas, and any other material they may have gathered for future writing assignments.

Additional Resources

The Writer's Workplace with Readings is supported by a wide range of instructional materials, each one designed to aid the teacher's classroom work:

Annotated Instructor's Edition

This book provides answers to the practices and exercises for the student edition.

Instructor Companion Site

The Instructor Companion Site offers instructors a wide array of helpful teaching tools, specially designed by the authors to address the needs of a variety of instructors and course structures, including additional resources, helpful tips, and sample syllabi for a variety of courses.

Instructor's Resource Manual with Exercises and test Bank

The variety of materials in this manual enhances, reinforces, and complements the material presented in the primary text. The revised Instructor's Resource Manual supports the new edition of *The Writer's Workplace with Readings* with a view toward integrating materials more closely with the objectives, chapter content, and readings in the textbook. Instructors will find comprehensive support for planning and organizing their courses including specific sample syllabi, additional assignments, sample student writings, and a compendium of assignments presented in the manual. The Test Bank includes diagnostic, exercise, and mastery tests, which in turn include multiple-choice, identify, fill-in-the-blank, correction, and revision questions.

MindTap is a customizable, easy-to-use learning platform that supports both skills assessment and personalized learning. Based on content from *The Writer's Workplace with Readings*, MindTap includes an interactive eBook, Aplia follow-up assignments for practice and review, additional readings, related writing assignments, pre-made digital flash cards, and multimedia activities that connect directly to what students are learning. Instructors who use MindTap will find it easy to sequence, individualize, and customize.

Aplia for *The Writer's Workplace with Readings* (www.aplia.com/developmentalenglish)

Aplia offers instruction, practice, and immediate feedback to help developmental students master their writing and grammar skills. Add, drop, mix, and match chapters and lessons. Aplia for *The Writer's Workplace with Readings* is a student resource that provides developmental writing students with clear, succinct, and engaging writing instruction and practice to help students master basic writing and grammar skills. Aplia for *The Writer's Workplace with Readings* features ongoing individualized practice, immediate feedback, and grades that can be automatically uploaded so instructors can see where students are having difficulty.

Cognero

Cognero is Cengage Learning's flexible, online system that gives instructors the freedom to author, edit, and manage test-bank content from multiple Cengage Learning solutions.

Acknowledgments

The latest edition of our book finds us once more indebted to a host of people, including those who have inspired us and those who have worked with us to make certain our initial vision of the book was realized. First of all, we thank some wonderful colleagues at Hostos Community College (Professors Vermell Blanding, Sue Dicker, and Cynthia Jones chief among them) and all the amazing students we have taught there. Their inspiration has been a constant source of energy and creativity to us. First and foremost, it is the hard work and courage of our students, and indeed of all the students who have used our textbook, that motivate us to refine the text. We have come to realize that the skills taught in this book have the ability to empower people and change their lives.

We would not achieve the degree of success we do with each new edition without the invaluable insights of our professional reviewers. The fruits of their many years of collective experience, and their individual perceptions for the needs of this latest revised manuscript, have made our efforts for this new edition possible. To each of them, our sincerest gratitude:

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PART 1

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An Invitation to Writing

Appreciate That You Are Unique

No two people think exactly alike. Even identical twins grow up to develop many individual qualities. Appreciate your uniqueness. You have valuable life experiences, ideas, and perceptions that are worth writing about. You already know more than you think you know, and writing will help you learn more about yourself. In college, we celebrate the diversity of ideas.

- In what ways are you different from your family and friends?
- What three qualities make you a unique person?

Gathering Ideas for Writing

1

CHAPTER OBJECTIVES

In this first chapter, you will practice several **prewriting techniques** used by professional writers as well as student writers as they generate ideas and gather material for writing.

- journal writing
- focused freewriting
- brainstorming, clustering, and outlining
- paragraph development preview
- essay development preview
- conducting interviews and surveys

Overview of the Writing Process

The following chart shows the stages a writer goes through to produce a finished piece of writing. Writers may differ slightly in how they approach a task, but for most of us the following steps are necessary.

THE WRITING PROCESS

PREWRITING STAGES

1. Choose the topic and consider what aspect of that topic interests you.
2. Gather ideas using prewriting techniques.

WRITING AND REVISING

3. Compose a first draft and then set it aside for a time.
4. Reread your first draft and, if possible, ask the instructor or classmates for input.
5. Revise the first draft by adding, cutting, and moving material. Continue to revise, correcting grammar errors and producing new drafts, until you are satisfied.

PROOFREADING

6. Proofread the final copy, looking especially for typographical errors (typos), misspellings, and omitted words.

Christopher Futcher/Getty Images

Beginning to Write: Caring about Your Topic

Whether you are writing a college paper or a report at work, your belief in the importance of your topic and confidence in your own ideas will be major factors in your success as a writer. Sometimes a college writing assignment can seem to have little or no relevance beyond a requirement for a passing grade. In this course, however, you should consider each assignment as an opportunity to do the following:

- discover that you have ideas worth expressing
- explore topics that you care about
- incorporate the ideas of others into your own work

Prewriting Techniques: The First Step in the Writing Process

Prewriting, the earliest stage of the writing process, uses techniques such as brainstorming, clustering, and outlining to transform thoughts into words.

Very few writers ever sit down and start writing immediately. To produce effective work, most writers begin by using a variety of strategies called *prewriting techniques.* These techniques help writers generate ideas and gather material about topics that are of interest to them or that they are required to write about for their work. Prewriting techniques are a way to explore and give some order to what might otherwise be a confusing hodgepodge of different thoughts on a topic. These techniques reassure every writer who feels the stress of looking at a blank page or an empty computer screen, knowing it has to be filled. Not only will the writer have needed material but he or she can also plan how to develop that material: what the major ideas will be, what the order of those ideas will be, and what specific details will be used. The rest of this chapter will describe these prewriting techniques and provide opportunities to practice them.

Journal Writing

Journal writing is the written record of a person's observations, thoughts, reactions, or opinions. Kept daily, or nearly every day, the journal usually draws on the writer's experiences.

At some point in their lives, many people keep a diary or a journal. They may keep a simple record of day-to-day events, or they may want to explore thoughts and opinions about a variety of topics. If the journal is a personal one, the writer does not have to worry about making a mistake or being misunderstood. Furthermore, the journal writer need not worry about handwriting or the organization of ideas. The writer is the only person who will be reading the pages of that journal. Personal journals allow us to be totally honest and to write about anything we wish.

If you keep a personal journal, you might want to record events that happen around you, focus on problems you are trying to solve, or note your personal reactions to the

people you know. Until you actually put your thoughts into words, you may not be fully aware of all your feelings and opinions. Most writers are surprised and pleased with the results of their personal explorations in writing.

For some people, a journal is a kind of scrapbook of meaningful written expressions they find around them. These journals could include drawings, quotations from books and articles, snippets of overheard conversations, or information heard on the radio or television. Over time, journals help students grow as writers and add to their overall success in college.

Another type of journal is the one that will definitely have an audience, even if that audience is only a single instructor. In many writing classes, instructors require students to keep a more public journal as part of a semester's work. In this more public journal, handwriting will be important and some topics might be considered inappropriate. Sometimes this journal contributes to the final grade for a course. Instructors who make a journal part of their semester's assignments understand how such writing, done frequently, gives students valuable practice in setting thoughts down on paper.

Entry from *The Diary of Latoya Hunter*

Keeping a journal is especially popular during adolescence, partly because these years are usually a time of uncertainty when young people are trying to discover themselves as individuals. The following selection is from the published diary of a junior high school student, Latoya Hunter, who began to keep a journal when she was only twelve years old. The diary reports on her growing need for independence and her changing perceptions of the world around her.

> today my friend Isabelle had a fit in her house. It was because of her mother. she's never home and she expects Isabelle to stay by herself. today she was extra late because she was out with her boyfriend. Isabelle was really mad. she called her father and told him she wanted to live with him because her mother only cared about one person—her boyfriend. she was so upset. she was throwing things all over the place and crying. I never saw her like that before. It was really sad to see. I felt bad when I had to leave her all by herself. I hope she and her mother work it out but all mothers are the same. they think that you're young and shouldn't have an opinion. It's really hard to communicate with my parents. they'll listen to me but that's about it. they hardly take me seriously and it's because of my age. It's like discrimination! If you do speak your mind, you end up getting beaten. the real pain doesn't come from the belt though, it comes from inside. that's the worst pain you could ever feel.

ACTIVITY 1 Writing a Journal Entry of Your Own

In the selection you have just read, Latoya hunter sadly observes a friend going through an emotional crisis. Latoya uses her journal to explore her own feelings about parent–child relationships and to express what she thinks are some of the common failings of parents.

Write a journal entry of your own. Report an incident in which you were successful or unsuccessful in communicating with someone you know. The person could be a family member or someone from outside your family. Looking back on the incident, what contributed to the success or failure of that communication? What part did each person play that led to the final outcome?

Focused Freewriting

Focused freewriting offers another way to explore writing topics. With this technique, the writer keeps on writing for a predetermined amount of time and does not stop, no matter what. The goal of this technique is to put words on paper; even if nothing new comes to mind, the writer keeps going by repeating a particular idea. This approach is one way to free a writer from what is often called "writer's block," that moment in the writing process when a person runs out of words and becomes paralyzed by the blank page or computer screen.

Focused freewriting is a prewriting technique in which the writer explores a topic by writing for a predetermined amount of time without stopping, even if it means repeating the same ideas.

Here, for example, is what one young man wrote when he was asked to write for five minutes on the topic of *keeping a journal:*

I'm supposed to write about journal writing. I've never kept a journal so how can I say anything about it? But I broke into my younger sister's diary once and found out about a boy she had

kissed. It was one of those diaries with those little keys and I ruined the lock. She didn't speak to me for over a month and my parents were mad at me. I thought it was funny at the time. After that she didn't keep a diary anymore. So now what should I say? Now what should I say? I don't really know. I guess I might keep a journal to keep track of important things that happen to me, like the day my dad came home with a used car for me—now that was really cool. Of course, it had a lot of problems that we had to fix over the next year little by little, but that was really an awesome day.

ACTIVITY 2

Focused Freewriting

For this exercise, consider the topic *My Attitude toward Writing* as an opportunity to practice focused freewriting. Write for at least five minutes without stopping, making sure that you keep going even if you have to repeat some thoughts.

Brainstorming, Clustering, and Outlining

Brainstorming

Of all the prewriting techniques, brainstorming is perhaps the most widely used. Brainstorming is an exercise in free association. You allow a thought or phrase to lead you from one idea to the next until you feel you have fully explored your topic. Many writers find brainstorming liberating because item order is unimportant and no special connection is needed between items. The main goal is to jot down everything while your mind explores different paths. Later, you can sort the items, grouping some and eliminating others. Unless you are doing outside research, brainstorming is probably the best way to discover ideas for writing.

Brainstorming is a prewriting technique in which the writer uses free association to create a list of whatever words, phrases, or ideas come to mind on a given topic. It can be done alone or in a group.

The following list shows a college student's initial brainstorming on the topic of *parent–teen communication.*

Problems talking with my father
- Called me immature sometimes
- occasionally shouted
- too tense
- seemed overly critical

stacy's father
- seemed to have a sense of humor about everything, not so serious, easygoing

Guidance counselor
- Always calm, no hurry, always listened

What prevents a good conversation with a parent?
- person's voice—loud, soft, angry, calm
- namecalling, putdowns
- words that hurt
- bad language
- body language—no eye contact, frowning, glaring
- authoritarian or controlling
- monopolizing the conversation
- tense
- withdrawal or the silent treatment
- disrespectful and rude
- rushed, not listening
- rigid, won't consider any other viewpoint
- sarcastic

Below is a revised brainstorming list showing how the student has reorganized the initial list.

Advice to Parents: how to Communicate with Your teens

Choose your words carefully
- do not call people names
- do not belittle them—use example of my father
- do not use bad language
- do not be disrespectful
- do not be mean or sarcastic
- do not use the silent treatment or monopolize the talk

(continued on next page)

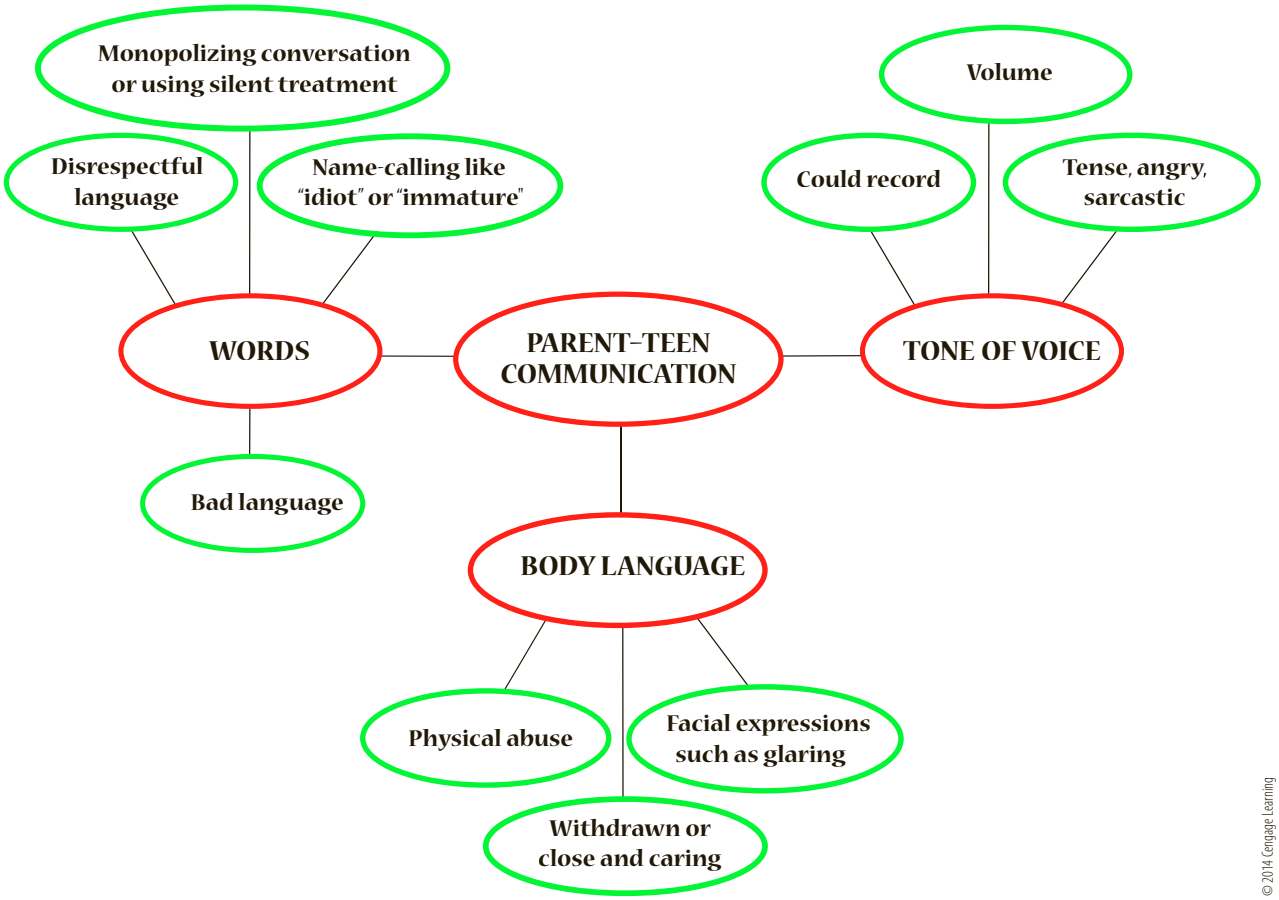
Listen to the way you sound, your tone, your attitude
- watch the volume of your voice—use example of stacy's father
- wait until you have calmed down so you do not sound angry and tense
- don't sound rushed and hurried, as if you have no time to listen
- don't sound too controlling

take a look at your body language
- work at being calm and relaxed
- do not withdraw; if possible give the person a hug or a pat on the shoulder
- no physical abuse—pushing, shoving, slapping
- what is your facial expression (frowning, glaring, smirking, no eye contact)?

Clustering

Clustering is another method of gathering ideas during the prewriting stage. Clustering is very similar to brainstorming, except that when you cluster, you produce a visual map of your ideas rather than a list. Begin by placing a key idea (usually a single word or phrase) in the center of the page. Then jot down other words and phrases that come to mind as you think about this key idea. As you work, draw lines or branches to connect the items.

Here is how the writer might have explored the topic *Parent–Teen Communication* using a clustering technique:



Clustering is a prewriting technique that emphasizes the connections among items on a brainstorming list. the topic is written in the middle of the page and has a circle drawn around it. As details or ideas are generated, they are circled and then lines are drawn to connect them to related details or ideas. this process continues until the topic has been fully explored. variations of clustering are known as *mapping, webbing,* and *branching.*

ACTIVITY 3

Using Brainstorming or Clustering to Develop a Topic of Your Own

Use either brainstorming or clustering to develop your ideas on one of the following topics:

- communicating with teachers
- communicating on a cell phone
- communicating on the Internet (e-mail and chat rooms)

Create your brainstorming list or cluster on a separate sheet of paper.

Outlining

After generating ideas on a subject using these prewriting techniques, it is now important to put your thoughts into a logical order before presenting them to your audience. This is where the outlining begins. Outlining is the most formal method of organizing ideas at the prewriting stage. It is more difficult than the other prewriting techniques and usually comes after considerable brainstorming and rearranging of ideas. In a formal outline you must distinguish between major headings and subheadings and list these points in the order in which you will present them. Because organization and order are so important in outlining, we follow a conventional system of numbers and letters. In the sample outline that follows, notice the use of roman capital numerals (I, II, III) for major headings, indented capital letters (A, B, C) for subheadings, and arabic numbers (1, 2, 3) to show the next level of subheadings.

Outlining, the most formal method of organizing prewriting ideas, uses numerals and letters to distinguish between major headings and subheadings of a planned piece of writing.

Developing a Paragraph from an Outline

The outline is absolutely essential for keeping you on track and well-organized when crafting a piece of writing. In part 4 of this book, a more thorough approach to paragraph development will be considered. As a preview of the process, consider first the example of paragraph development below. Here, the student is developing a paragraph that advises parents to choose their words carefully when communicating with their children.

Each line in the draft paragraph on the right is matched in color with the corresponding points pre-written on the outline. The topic sentence and concluding sentence appear in red font.

I. When parents talk to their teens, they should avoid harmful forms of communication.
   A. Namecalling
      1. My dad called me immature.
      2. Parents use words like "idiot."
   B. Bad language
      1. Swear words and insults
   C. The silent treatment

When parents talk to their teens, they should avoid harmful forms of communication. In the heat of the moment, some parents use namecalling when dealing with their children. My father, for example, has often used the word "immature" to describe me when I've made a mistake. The only effect his words had on me was to make me feel bad about myself. I have heard some of my friends' parents call them "idiots" or worse. Sometimes, parents of teenagers become so frustrated that they resort to using bad language. They swear and make insulting comments. When they calm down, it is too late to take back their words. The damage has been done. Finally, there is the complete opposite of the wrong words, and that is no words at all. When parents use the silent treatment, they refuse to discuss issues with their teenagers. As a result, nothing gets resolved. Instead of calling their children names, using bad language, and refusing to talk, parents should approach their teenagers respectfully when problems arise.

Developing an Essay from an Outline

The only difference between a paragraph outline and an essay outline is the length. Since an essay contains an introduction, multiple body paragraphs, and a conclusion, the outline you create will be considerably longer. However, the formatting will be the same: roman capital numerals (I, II, III) for major headings, indented capital letters (A, B, C) for subheadings, and arabic numbers (1, 2, 3) to show the next level of subheadings. (Essay development will be covered in part 5 of this book.)

Review the cluster diagram on the topic of *Parent-Teen Communication*. Here is how the student's outline of the material might have developed:

Ad vi CE To PARENTs: How to Communicate with Your Teens

I Introduction

topic s entence: Parents need to consider their words, tone, and body-language when they talk to their teens.

II Choose your words carefully.

A. d o not call people names.

1. My father called me immature.
2. Parents sometimes use words like "idiot."

(continued on next page)

B. do not use bad language.
C. do not be disrespectful.
d. do not monopolize the conversation.
E. do not use the silent treatment.

III Listen to your tone.
A. Wait until you have calmed down so you do not sound angry and tense.
B. Watch the volume of your voice.
1. stacy's father speaks softly.
2. stacy's father speaks reassuringly.
C. Recording a conversation would reveal tone.

Iv observe your body language.
A. Notice your facial expression.
1. Are you glaring?
2. Are you full of rage?
B. Make eye contact.
C. do not withdraw; if possible, give the person a hug or hold that person's hand.
d. Physical abuse is never appropriate.

v Conclusion

Parents who think about these three factors of communication will be able to avoid a lot of pain and heartache.

ACTIVITY 4 Making an Outline

Using the title "Communication in the Twenty-First Century," make an outline for an essay that would describe modern forms of communication. You may want to consider the following items: Internet, e-mail, instant messaging, Skype, online courses, blogs, Facebook, fax machines, printers, digital cameras, smartphones, iPods, and iPads.

Student Essay

Now we are ready to look at the student essay that evolved from the initial brain-storming list. Notice that the writer is not bound to follow the brainstorming list or the outline word for word. As the student wrote, a certain creative flow occurred.

Advi CE To PARENTs

How to Communicate with Your Teens

INTRODUCTION

When parents and teens cannot sit down and talk together, parents should take a long hard look at themselves to see if part of the blame might lie with them. Parents need to consider three factors: the words they choose, the tone of voice they use, and the message their body language gives.

PARAGRAPH 1 OF DEVELOPMENT

One usually thinks of words as being at the center of communication and, of course, words are important. The wrong words can unintentionally put people in a bad mood. Parents very often belittle their children or call them names. My father, for example, sometimes used the word "immature" to describe me when I made a mistake. I felt put down. It would probably have been better if he had talked with me about the situation and explained why he thought I had made a bad choice. I have heard parents call their children "idiots" and even worse. Namecalling only makes teens angry and defensive. It is hard after being attacked to feel open to any discussion at all. I have heard teens and parents use bad language and speak disrespectfully to each other. Speaking in the heat of the moment, people often say things they really do not mean, but when they calm down, it is too late to take back the words. The harm is done. Then there is the parent who monopolizes the discussion, giving the teen no opportunity to explain his or her position. Finally, there is the complete opposite of the wrong words, and that is no words at all. Have you ever experienced the silent treatment? With this approach, everyone feels terrible and there is no chance to work out a problem.

PARAGRAPH 2 OF DEVELOPMENT

A parent's tone of voice is a second factor in communicating with a teenager. Something said in a tense, harsh, or angry voice creates unnecessary bad feelings. The same words said with a firm but soft and reassuring voice can make for a completely different conversation. Even the volume of a person's voice can make a tremendous difference when people talk. My friend Stacy, for example, has a lot of disagreements with her father, but I have never heard their disagreements turn into angry arguments. Her father is from another country where people speak very softly. His voice is so calm and soft that I suppose this is one reason why Stacy never seems to get angry with him. He also uses a lot of humor, and they can laugh about her occasional outrageous behavior. It might be a good idea if some parents would record themselves when they are talking with their teenagers. They might be very surprised to hear their tone. This might give them a better understanding of why their teenagers suddenly become upset or withdrawn.

(continued on next page)

PARAGRAPH 3 OF DEVELOPMENT

Also, I wish some parents could see themselves when they are talking to their teens. Their body language really communicates, "I am angry at you!" Facial expressions can be glaring or even full of rage. To communicate with your teen, you need to make eye contact and, if possible, even give an affectionate hug or hold the teen's hand; in other words, let your body language say that you care about him or her even though you are upset about your teen's behavior. Obviously, any kind of physical abuse is never appropriate. Slapping, hitting, or punching is absolutely unacceptable. If you cannot control your teen without physical restraint, you need to seek outside help.

CONCLUSION

If only parents would understand the importance of words, tone, and body language the next time they faced a conflict with their teens, much needless pain and heartache could be avoided.

Conducting Interviews and Surveys

Journal writing, focused freewriting, brainstorming, and outlining are all techniques that you can use to explore your thoughts and ideas. Often, however, a writer needs to go further and obtain information from outside sources. An excellent way to obtain such information is to conduct an interview or prepare and distribute a survey or questionnaire. News reporters, marketers, social workers, and government employees are only a few of the people who use these techniques in their everyday work.

Interviews

Interviews are useful in many situations. Speaking to a single individual can provide information that you might not be able to get any other way. For example, you might want to interview an older family member to preserve the stories of your family's past. You might want to talk to someone who is working in a career that interests you. If you were considering a career in law, for example, speaking to a lawyer in your community might be more revealing than reading a book about the legal profession. An interview is also an excellent way to find information on very current topics, material you might have trouble finding in the library or even on the Internet.

The secret of a good interview lies in what happens before the interview. You must prepare properly. First of all, make an appointment with the person you want to interview. Let that person know how long the interview will take. If you intend to bring a recorder, be sure to ask for permission in advance. It is important for the person being interviewed to know what to expect so he or she can be relaxed and in a receptive frame of mind. Most important, the interviewer should always have a number of questions prepared beforehand. Few interviews go well without some structure and a sense of direction. This is not to say that every question must be asked in the order or with the exact wording as in the original plan; an interviewer is not restricted to a fixed set of questions. An interview can often take an interesting and unexpected turn with a single good question that leads to a surprising exploration of a subject.

When you prepare your questions, compose them so that the answers require some thought. You do not want to ask questions that can be answered with a simple yes or no; such replies are not useful because they do not encourage any in-depth discussion of the answer.

ACTIVITY 5 Preparing Questions for an Interview

The following five pairs of sentences could have been used in an interview in which a person was trying to learn about a lawyer's work. In each case, check which question would more likely lead to a thoughtful interview response.

_____ 1. What is a typical day at work like?

_____ how many hours a day do you work?

_____ 2. how much do you earn in a year?

_____ What is the range of salaries that a person could expect to earn as a lawyer?

_____ 3. What kind of law do you practice?

_____ What are the different areas of law practice, and how did you choose which one you wanted to pursue?

_____ 4. What is the most interesting case you have ever had?

_____ have you ever had an interesting case?

_____ 5. do you ever have a bad day?

_____ What are some of your greatest challenges, and how do you handle them?

Surveys

Taking a survey is an especially helpful prewriting technique when you want to write about a certain group's attitudes, practices, or experiences. For instance, you could do a survey on your classmates' attitudes toward binge drinking, your family's attitudes about how to share the household chores, or your community's attitudes about the need for a teen center. A survey is somewhat like an interview in that the person conducting it prepares a set of questions. However, an interview is conducted one on one, and the conversation has great flexibility. A survey, on the other hand, is usually written in advance. A number of participants agree to answer a set of questions. If they write their answers, the survey takes the form of a questionnaire. They may or may not complete the survey in your presence. What you will get will be the briefest answers to your questions—no more, no less. Obviously, you will run into difficulty if you realize later that you should have asked different questions. Therefore, in a survey, most of the work lies in the preparation of the questions and in experimenting with different ways of presenting questions to get the best answers. Unlike the interview, the survey may include questions that can be answered with a yes or a no. You may also want to ask questions that call for precise facts and figures. Here are a few other considerations:

1. Will people give their names, or will they be anonymous?
2. How will the surveys be returned? Most surveys can be completed online using free software. However you may choose to have the surveys emailed to your personal email account.

3. Do not be surprised if some people fail to answer the survey's questions at all. If the survey is too long or too complicated, people may decide they do not have time to fill it out. After all, most people volunteer to answer a survey, and they will be completing it as a favor to you.
4. The more responses there are to a survey, the more valid are the results. For example, if you want to know the attitudes of your classmates toward journal writing, the closer you come to having a 100 percent response, the more valid the survey will be.
5. How will you tally the answers? Will the results be presented as a chart, or will you write a report in which you explain the results?

ACTIVITY 6 Composing Questions for a Survey

Several serious problems on college campuses today relate to the use of alcohol. Underage drinking, binge drinking, drunken fights, and vandalism of property are some of the problems college administrations face. Compose five questions that could be included in a survey of your classmates to determine their drinking habits. Construct each question so that it asks for personal experience, not a person's opinion about what other students are doing. Here is an example:

Which of the following best describes how often you have an alcoholic drink?

a. never

b. only on holidays and other special occasions

c. two or three times a month

d. once or twice a week

e. three or more times a week

f. every day

1. _____

2. _____

3. _____

4. _____

5. _____

WRITE FOR SUCCESS

Now that you are in college, what are some of the issues that could prevent you from making school your priority? Write a response that considers the issues that personally affect you: an outside job, family responsibilities, competing pastimes such as watching television or spending time on your computer or smartphone.

Working Together

Carlina Teteris/Moment/Getty Images

Taking a Survey: Student Attitudes about Writing

Writers gather material for their work in a number of ways. One way is to conduct a survey, drawing on the experiences of people who have something in common. For this prewriting exercise, you will participate in a survey with all the students in your class. The survey asks students about their experiences with writing and their attitudes toward writing. As a class, you may add to or change the questions suggested here, but everyone should answer exactly the same questions.

Use the following procedure:

1. Refer to the survey in Activity 6.
2. Put your name or an assigned number in the top right corner of the survey for purposes of identification.
3. Answer the survey questions as completely and honestly as possible.
4. Select two people who will collect all the surveys and lead the class in tallying the information. One person can read off the responses; the other person can put the information on a blackboard where everyone can view the information and take notes.

PORTFOLIO SUGGESTION

A **portfolio** is a collection of materials representing a person's best work and is intended to help in the evaluation of that work, often for a grade in a course. A writer may also include materials to use in future work.

To start building your portfolio, take back your own page of responses to the survey and add it to any notes you took about the results of the class survey. Jot down any other ideas that might have come to you as you thought about the topic. Place all these in your portfolio and keep them for possible use in future writing assignments.

Consider using the interview and the survey as techniques for gathering material that can be transformed quite easily into an essay. Remember that people who write for a living—newspaper and magazine writers, for example—depend heavily on these techniques as they work on their material.

Student Survey

1. How would you describe the ideal place for a writer to work?

2. Where do you do your best writing—in the library, at home, or someplace else?

3. Is a certain time of day better for you than other times? When do you concentrate best?

4. How long can you write with concentration before you need a break?

5. What concerns do you have when you write?

6. Have you ever kept a journal?

7. Do you prefer composing on a computer or writing by hand?

8. In high school, how many of your classes included writing opportunities? How often were you required to write?

9. Keeping in mind that most people today use a telephone or e-mail to keep in touch, how often do you find yourself writing a letter?

   a. never **b.** almost never **c.** sometimes **d.** often

10. At this point in your school career, which of the following best describes your attitude about writing?

    _____ I enjoy writing most of the time.

    _____ I occasionally like to write.

    _____ I usually do not like to write.

    _____ I don't have any opinion about writing at all.

Recognizing the Elements of Good Writing

2

CHAPTER OBJECTIVES

In this chapter, you will learn how a number of elements help to create effective writing.

- a carefully chosen **subject**
- a clear **purpose**
- a targeted **audience**
- a consistent and appropriate **voice**
- an overall **unity**
- a basic **coherence**

The Subject: What the Writing Is about

The *subject* of a piece of writing is also called the *topic* or the *central theme.* The subject can be chosen by the writer or assigned by someone else. We've all heard the student who complains, "I don't have anything to say." Not true! It may be that the student hasn't yet developed the skill to put ideas into writing, but we all know more than we think we do. We all know about our families, our homes, our friends, our opinions, and our experiences. We have childhood memories, interests, activities we participate in, and dreams. When we write, we need to tap into these life experiences and life lessons to find topics that interest us. We also need to remember that, if necessary, we can gather more information by consulting others.

Even with an assigned topic, a writer can often find an interesting aspect or approach to the subject. For example, on the subject of *paying for higher education,* a writer might choose one of the following approaches:

Topic: paying for higher education

Approaches	*Examples*
Tell a personal story:	The story of the debt that eternally stalks me
Discuss the effects:	The effects of free higher education on a society
Explain how to do something:	How to pay off college debt in five years
Show contrasts:	College student life in Sweden contrasted with college student life in America
Take a stand on an issue:	Higher education should be free and available to everyone

ACTIVITY 1 Providing Examples for Different Approaches to a Subject

Below are five possible approaches a writer might take, given the topic of *working while going to school.* Provide a possible example for each approach.

1. personal story

2. effects

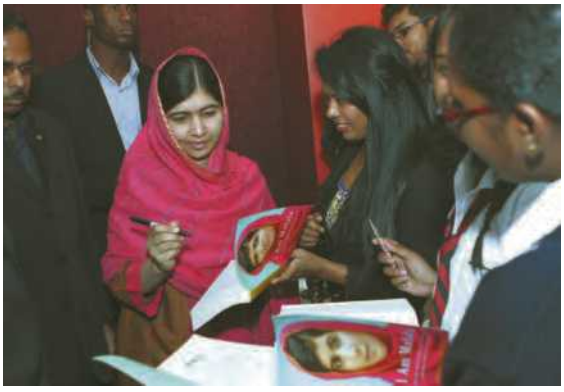
3. how to do something

4. comparison/contrast

5. persuasion

Purpose: The Writer's Intention

In school, when a student hands in a writing assignment, that student's primary purpose is usually to get a good grade. At work, an employee may produce a written document with the purpose of getting ahead in a job. These examples are not what we mean by *purpose.* In writing, *purpose* is what the piece of writing itself is intended to accomplish, apart from any other personal aims of the writer. The main purposes for writing are entertainment, information, and persuasion.



Sean Drakes/CON/Getty Images

Entertainment

A writer may want to entertain an audience. One way to do this is by telling a good story. We all remember, as children, how much fun it was when someone read us a story. We were being entertained. Most of the stories we see on television are shown for the purpose of entertainment. The novels we read were written to entertain us. What we call *narrative writing* (the telling of stories) is mostly in this category.

Information—Presentation of Facts

Most of the writing you will do in school and in your future career will be informational in nature. In school, you will take written tests and write papers to explain what you know about a subject; at work, you might find yourself explaining why your company's profits have diminished or increased. In formal writing, these explanations can be developed in more than one way, depending on the type of information required. The methods of development that you will learn in this book include the following:

- illustration (giving examples)
- narration (telling a story)

- description (using sensory images)
- process (explaining how to do something)
- comparison or contrast (examining similarities or differences)
- cause and effect (showing the relationship between two actions)
- definition and analysis (exploring the meaning of a term)
- classification (putting material into mutually exclusive groups)

Persuasion or Argumentation

Persuasive writing, or argumentation, tries to persuade the reader to agree with the writer's point of view on a topic. In our daily lives, the newspaper editorial is the most common example of persuasive writing. Such writing entails the use of logical reasoning along with facts and examples to support the writer's claims. An argument seeks to change the reader's mind or confirm a belief already held. Finally, the conclusion often pleads for a plan of action.

ACTIVITY 2

Understanding Purpose in Writing

If your instructor told you that your assignment was to write an essay on some aspect of technology, each person in the class would most likely choose a slightly different topic. Below are five different topics concerned with some aspect of technology. For each topic, indicate what the writer's possible purpose (entertainment, information, or persuasion) could be.

Topic	*Purpose*
1. the cost of iPads	_____
2. my cell phone nightmare	_____
3. why everyone needs e-mail	_____
4. how to send a text message	_____
5. why our company should upgrade now	_____

Audience: The Writer's Intended Readers

If a writer is to be effective, he or she must understand who the audience is. Several important questions need to be asked. For example, what do the readers already know about the subject? What are their present attitudes toward the subject? Are they likely to agree with the writer's point of view? What are their ages? What is their level of education? Will they have similar interests, tastes, or political points of view?

Any number of factors could be important in determining how a writer chooses words and presents ideas. For example, if the readers are small children, the choice of vocabulary and ideas will have to be age appropriate. On the other hand, if the readers are adult professionals (perhaps a group of nurses or a team of engineers), the writer will be expected to know and use the terminology of that field. Sometimes the subject is a very sensitive one. In that case, the writer will need to treat the subject with appropriate seriousness.

ACTIVITY 3 Identifying an Audience and a Purpose

Five possible writing subjects follow. In each case, choose a specific audience and imagine what the writer's purpose could be. An example has been done for you.

Subject	Audience	Purpose
Description of two history courses	College students	Information

Subject	Audience	Purpose
1. Protecting against identity theft		
2. my first heartbreak		
3. A letter asking for stronger laws against animal cruelty		
4. A proposal requesting that video game design be taught in schools		
5. how to create a successful fashion blog		

Voice: How the Writer's Attitude Is Revealed

It is very difficult for a writer to be objective; writing almost always reveals conscious and unconscious attitudes. The voice of the writer comes through the text in the words chosen and the strategies used. In general, we can think of *voice* as revealing two different attitudes:

1. **Voice reveals an attitude toward the subject matter.** A politician might write *passionately* about his or her views; a comic writer would have a *humorous* or *ironic* voice; and a music critic might reveal an *admiring* or *judgmental* attitude.
2. **Voice reveals an attitude toward the audience.** The writer's attitude toward the audience ranges from very formal (such as the attitude of a scientist submitting a research study to an academic journal) to less formal (such as the attitude of a student writing a friendly e-mail to a classmate).

The experienced writer knows how to choose an appropriate voice, one that fits the purpose of the writing. For example, the cooking instructions on a box of rice are unlikely to carry any indication of a voice, which would give some feeling of the writer's personality. When an event is reported in a magazine or a newspaper, it should be presented without any obvious voice, although at times the writer's

attitude becomes apparent by the choice of some words that carry positive or negative connotations. In other cases, an attitude is revealed by the choice of facts that are either included or excluded. In general, writing that informs is more objective than writing that seeks to entertain or persuade.

Another way a writer uses voice is by the choice of a personal pronoun. For example, in a diary or a memoir the obvious choice of pronoun would be the first person singular (*I* and *me*); in an article on car repair, the writer might well choose to address readers in the informal second person (*you*), a common choice for writing that includes directions or advice. For a business proposal to market a new product, the third person (*he, she, it*, or *they*), the most formal or objective, would be the most appropriate. This is the voice to use for academic and professional writing. In short, the appropriate level of formality between writer and audience is what determines the choice of personal pronoun used.

Two further points about *voice* should be kept in mind. First is the importance of remaining consistent. Unless you have a clear reason for changing your writing voice, do not make a change. In other words, when you begin to address your readers as *you,* do not change to *we* later in the same piece of writing. The second point is always to be *sincere*. Do not try to be someone you are not. For instance, using unfamiliar words from a thesaurus is not a good idea because the use of such words could easily sound a little out of place compared to the rest of your writing. You should be especially careful about this if English is your second language. Before you use more sophisticated words in your own writing, you should fully understand the meanings of the words and how they are used in different contexts.

Formal Writing in the Third Person (*he, him, she, her, it,* or *they, them*)

In formal writing, where there is a distance between the writer and the reader, the *third person* is generally used. This is the voice you would use for most college-level work as well as job-related work. Read the paragraph that follows and study the writer's use of the third person. (Each use of a third person pronoun has been highlighted, along with the noun to which each pronoun refers.)

> Young families today can be overwhelmed by the vast amount of information available on the Internet. they often find themselves helping their younger children find information for a variety of school projects, perhaps searching for a picture of an Indian longhouse or an experiment that could be used for a science fair. for families with teenagers, the problems can be much more frustrating. What are their children finding on the Internet and with whom are they chatting behind the closed doors of their bedrooms? It can be daunting for parents to google an item and find there are 19,000 entries for that item. Undoubtedly they will be frightened to know that it will be nearly impossible to keep ahead of their children's ability to navigate all the new ways of communicating.