

Division-Classification



LWA-Dann Tardif/CORBIS

WHAT IS DIVISION-CLASSIFICATION?

Imagine what life would be like if this were how an average day unfolded:

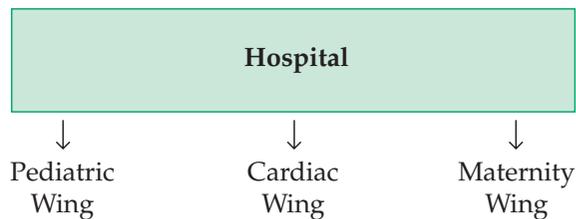
You plan to stop at the supermarket for only a few items, but your marketing takes over an hour because all the items in the store are jumbled together. Clerks put new shipments anywhere they please; milk is with vegetables on Monday but with laundry detergent on Thursday. Next, you go to the drugstore to pick up some photos you left to be developed. You don't have time, though, to wait while the cashier roots through the

large carton into which all the pick-up envelopes have been thrown. You return to your car and decide to stop at the town hall to pay a parking ticket. But the town hall baffles you. The offices are unmarked, and there isn't even a directory to tell you on which floor the Violations Bureau can be found. Annoyed, you get back into your car and, minutes later, end up colliding with another car that was driving toward you in your lane. When you wake up in the hospital, you find there are three other patients in your room: a middle-aged man with a heart problem, a young boy ready to have his tonsils removed, and a woman about to go into labor.

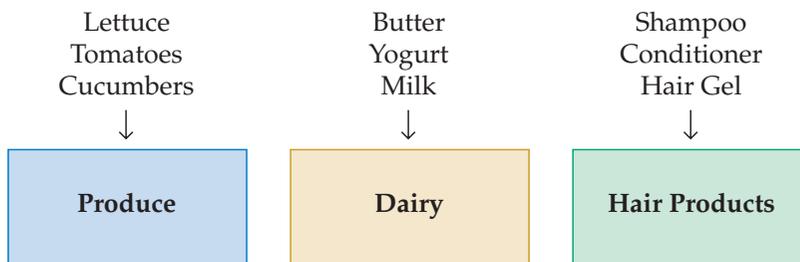
Such a muddled world, lacking the most basic forms of organization, would make daily life chaotic. All of us instinctively look for ways to order our environment. Without systems, categories, or sorting mechanisms, we would be overwhelmed by

life's complexity. An organization like a college or university, for example, is made manageable by being divided into various schools (Liberal Arts, Performing Arts, Engineering, and so on). The schools are then separated into departments (English, History, Political Science), and each department's offerings are grouped into distinct categories—English, for instance, into Literature and Composition—before being further divided into specific courses.

The kind of ordering system we've been discussing is called **division-classification**, a way of thinking that allows us to make sense of a complex world. Division and classification, though separate processes, often complement each other. **Division** involves taking a single unit or concept, breaking it down into parts, and then analyzing the connection among the parts and between the parts and the whole. For instance, if we wanted to organize the chaotic hospital described at the beginning of the chapter, we might think about how the single concept **hospital** could be broken down into its components. We might come up with the following breakdown: pediatric wing, cardiac wing, maternity wing, and so on. What we have just done involves division: We've taken a single entity (a hospital) and divided it into some of its component parts (wings), each with its own facilities and patients.



In contrast, **classification** brings two or more related items together and categorizes them according to type or kind. If the disorganized supermarket described earlier were to be restructured, the clerks would have to classify the separate items arriving at the store. Cartons of lettuce, tomatoes, cucumbers, butter, yogurt, milk, shampoo, conditioner, and hair gel would be assigned to the appropriate categories:



HOW DIVISION-CLASSIFICATION FITS YOUR PURPOSE AND AUDIENCE

The reorganized hospital and supermarket show the way division and classification work in everyday life. But division and classification also come into play during the writing process. Because division involves breaking a subject into parts, it can be a helpful strategy during prewriting, especially if you're analyzing a broad, complex subject: the structure of a film; the motivation of a character in a novel; the problem your community has with vandalism; the controversy surrounding school prayer. An editorial examining a recent hostage crisis, for example, might divide the crisis into three areas: how the hostages were treated by (1) their captors, (2) the governments negotiating their release, and (3) the media. The purpose of the editorial might be to show readers that the governments' treatment of the hostages was particularly exploitative.

Classification can be useful for imposing order on the hodgepodge of ideas generated during prewriting. You examine that material to see which of your rough ideas are alike and which are dissimilar, so that you can cluster related items in the same category. Classification would, then, be a helpful strategy when analyzing topics like these: techniques for impressing teachers; comic styles of talk-show hosts; views on abortion; reasons for the current rise in volunteerism. You might, for instance, use classification in a paper showing that Americans are undermining their health through their obsessive pursuit of various diets. Perhaps you begin by brainstorming all the diets that have gained popularity in recent years (the Zone, Atkins, whatever). Then you categorize the diets according to type: high fiber, low protein, high carbohydrate, and so on. Once the diets are grouped, you can discuss the problems within each category, demonstrating to readers that none of the diets is safe or effective.

Division-classification can be crucial when responding to college assignments like the following:

Based on your observations, what kinds of appeals do television advertisers use when selling automobiles? In your view, are any of these appeals morally irresponsible?

Analyze the components that go into being an effective parent. Indicate those you consider most vital for raising confident, well-adjusted children.

Describe the hierarchy of the typical high school clique, identifying the various parts of the hierarchy. Use your analysis to support or refute the view that adolescence is a period of rigid conformity.

Many social commentators have observed that discourtesy is on the rise. Indicate whether you think this is a valid observation by characterizing the types of everyday encounters you have with people.

These assignments suggest division-classification through the use of such words as *kinds*, *components*, *parts*, and *types*. Generally, though, you won't receive such clear signals to use division-classification. Instead, the broad purpose of the

essay—and the point you want to make—will lead you to the analytical thinking characteristic of division-classification.

Sometimes division-classification will be the dominant technique for structuring an essay; other times it will be used as a supplemental pattern in an essay organized primarily according to another pattern of development. Let's look at some examples. Say you want to write a paper *explaining a process* (surviving divorce; creating a hit recording; shepherding a bill through Congress; using the Heimlich maneuver on people who are choking). You could *divide* the process into parts or stages, showing, for instance, that the Heimlich maneuver is an easily mastered skill that readers should acquire. Or imagine you plan to write a light-spirited essay *analyzing the effect* that increased awareness of sexual stereotypes has had on college students' social lives. In such a case, you might use *classification*. To show readers that shifting gender roles make young men and women comically self-conscious, you could categorize the places where students scope out each other in class, at the library, at parties, in dorms. You could then show how students—not wanting to be macho or coyly feminine—approach each other with laughable tentativeness in these four environments.

Now imagine that you're writing an *argumentation-persuasion* essay urging that the federal government prohibit the use of growth-inducing antibiotics in livestock feed. The paper could begin by *dividing* the antibiotics cycle into stages: the effects of antibiotics on livestock; the short-term effects on humans who consume the animals; the possible long-term effects of consuming antibiotic-tainted meat. To increase readers' understanding of the problem, you might also discuss the antibiotics controversy in terms of an even larger issue: the dangerous ways food is treated before being consumed. In this case, you would consider the various procedures (use of additives, preservatives, artificial colors, and so on), *classifying* these treatments into several types—from least harmful (some additives or artificial colors, perhaps) to most harmful (you might slot the antibiotics here). Such an essay would be developed using both division *and* classification: first, the division of the antibiotics cycle and then the classification of the various food treatments. Frequently, this interdependence will be reversed, and classification will precede rather than follow division.



At this point, you have a good sense of the way writers use division-classification to achieve their purpose and to connect with their readers. Now take a moment to look closely at the photograph at the beginning of this chapter. Imagine you're writing an article, accompanied by the photo, for a parenting magazine. Your purpose is twofold: to alert parents to the danger of pushing young children to achieve, and to help parents foster in children healthy attitudes toward achievement. Jot down some ideas you might include when *dividing* and/or *classifying* things parents should and shouldn't do to foster a balanced view of accomplishment and success in youngsters.



PREWRITING STRATEGIES

The following checklist shows how you can apply to division-classification some of the prewriting techniques discussed in Chapter 2.



DIVISION-CLASSIFICATION: A PREWRITING CHECKLIST

Choose a Subject to Analyze

- What fairly complex subject (sibling rivalry, religious cults) can be made more understandable through division-classification?
- Will you divide a single entity or concept (domestic violence) into parts (toward spouse, parent, or child)? Will you classify a number of similar things (college courses) into categories (easy, of average difficulty, tough)? Or will you use both division and classification?

Determine Your Purpose, Audience, Tone, and Point of View

- What is the purpose of your analysis?
- Toward what audience will you direct your explanations?
- What tone and point of view will make readers receptive to your explanation?

Use Prewriting to Generate Material on Parts or Types

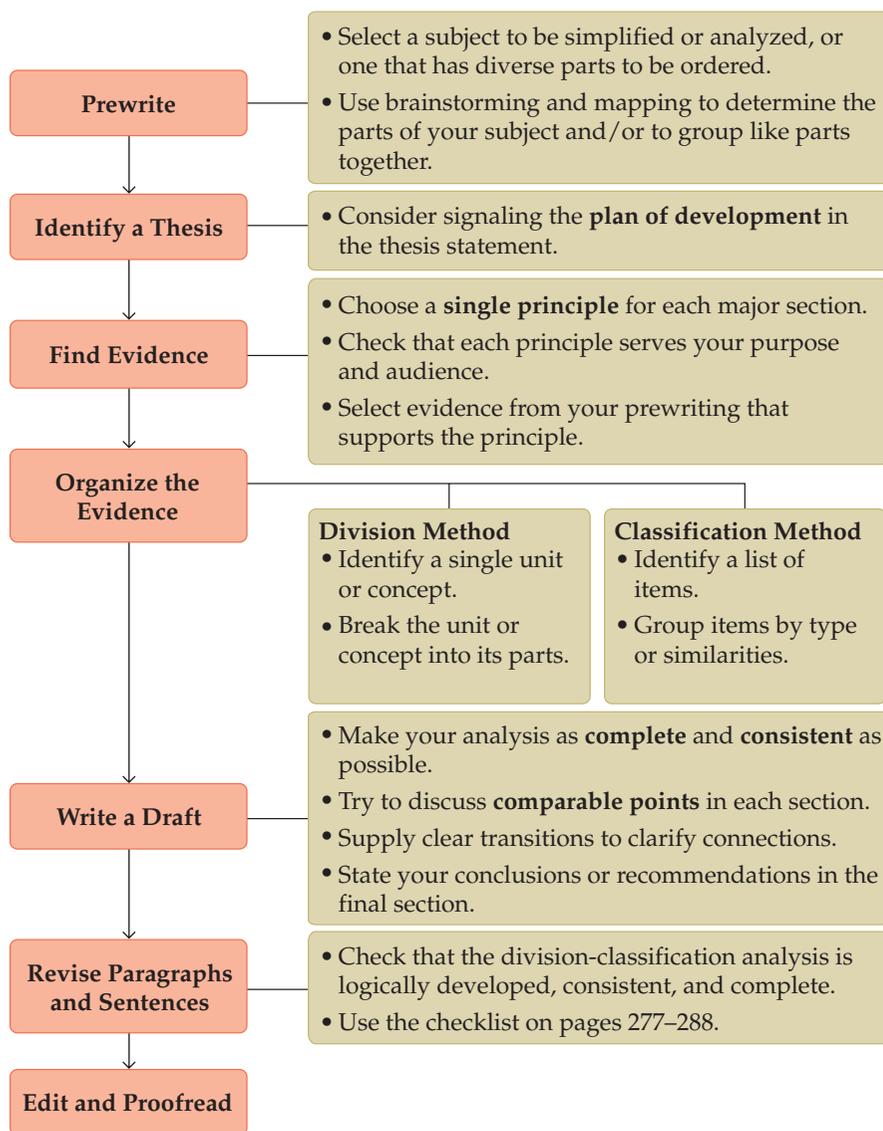
- How can brainstorming, mapping, or any other prewriting technique help you divide your subject into parts? What differences or similarities among parts will you emphasize?
- How can brainstorming, mapping, or any other prewriting technique help you categorize your subjects? What differences or similarities among categories will you emphasize?
- How can the patterns of development help you generate material about your subjects' parts or categories? How can you describe the parts or categories? What can you narrate about them? What examples illustrate them? What process do they help explain? How can they be compared or contrasted? What causes them? What are their effects? How can they be defined? What arguments do they support?



STRATEGIES FOR USING DIVISION-CLASSIFICATION IN AN ESSAY

After prewriting, you're ready to draft your essay. Figure 13.1 and the suggestions that follow will be helpful whether you use division-classification as a dominant or supportive pattern of development.

FIGURE 13.1
Development Diagram: Writing a Division-Classification Essay



1. Select a principle of division-classification consistent with your purpose.

Most subjects can be divided or classified according to *several different principles*. For example, when writing about an ideal vacation, you could divide your subject according to any of these principles: location, cost, recreation available. Similarly, when analyzing students at your college, you could base

your classification on a variety of principles: students' majors, their racial or ethnic background, whether they belong to a fraternity or sorority. In all cases, though, the principle of division-classification you select must meet one stringent requirement: It must help you meet your overall purpose and reinforce your central point.

Sometimes a principle of division-classification seems so attractive that you latch on to it without examining whether it's consistent with your purpose. Suppose you want to write a paper asserting that several episodes of a new television comedy are destined to become classics. Here's how you might go wrong. You begin by doing some brainstorming about the episodes. Then, as you start to organize the prewriting material, you hit upon a possible principle of classification: grouping the characters in the show according to the frequency with which they appear (main characters appearing in every show, supporting characters appearing in most shows, and guest characters appearing once or twice). You name the characters and explain which characters fit where. But is this principle of classification significant? Has it anything to do with why the shows will become classics? No, it hasn't. Such an essay would be little more than a meaningless exercise.

In contrast, a significant principle of classification might involve categorizing a number of shows according to the easily recognized human types portrayed: the Pompous Know-It-All, the Boss Who's Out of Control, the Lovable Grouch, the Surprisingly Savvy Innocent. You might illustrate the way certain episodes offer delightful twists on these stock figures, making such shows models of comic plotting and humor.

When you write an essay that uses division-classification as its primary method of development, a *single principle* of division-classification provides the foundation for each major section of the paper. Imagine you're writing an essay showing that the success of contemporary music groups has less to do with musical talent than with the group's ability to market themselves to a distinct segment of the listening audience. To develop your point, you might categorize several performers according to the age ranges they appeal to (preteens, adolescents, people in their late twenties) and then analyze the marketing strategies the musicians use to gain their fans' support. The essay's logic would be undermined if you switched, in the middle of your analysis, to another principle of classification—say, the influence of earlier groups on today's music scene.

Don't, however, take this caution to mean that essays can never use more than one principle of division-classification as they unfold. They can—as long as the *shift from one principle to another* occurs in *different parts* of the paper. Imagine you want to write about widespread disillusionment with student government leaders at your college. You could develop this point by breaking down the dissatisfaction into the following: disappointment with the students' qualifications for office; disenchantment with their campaign tactics; frustration with their performance once elected. That section of the essay completed, you might move to a second principle of division—how students can get involved in campus government. Perhaps you break the proposed

involvement into the following possibilities: serving on nominating committees; helping to run candidates' campaigns; attending open sessions of the student government.

- 2. Apply the principle of division-classification logically.** In an essay using division-classification, you need to demonstrate to readers that your analysis is the result of careful thought. First of all, your division-classification should be as *complete* as possible. Your analysis should include—within reason—all the parts into which you can divide your subject, or all the types into which you can categorize your subjects. Let's say you're writing an essay showing that where college students live is an important factor in determining how satisfied they are with college life. Keeping your purpose in mind, you classify students according to where they live: with parents, in dorms, in fraternity and sorority houses. But what about all the students who live in rented apartments, houses, or rooms off campus? If these places of residence are ignored, your classification won't be complete; you will lose credibility with your readers because they'll probably realize that you have overlooked several important considerations.

Your division-classification should also be *consistent*: the parts into which you break your subject or the groups into which you place your subjects should be as mutually exclusive as possible. The parts or categories should not be mixed, nor should they overlap. Assume you're writing an essay describing the animals at the zoo in a nearby city. You decide to describe the zoo's mammals, reptiles, birds, and endangered species. But such a classification is inconsistent. You begin by categorizing the animals according to scientific class (mammals, birds, reptiles), then switch to another principle when you classify some animals according to whether they are endangered. Because you drift over to a different principle of classification, your categories are no longer mutually exclusive: endangered species could overlap with any of the other categories. In which section of the paper, for instance, would you describe an exotic parrot that is obviously a bird but is also nearly extinct? And how would you categorize the zoo's rare mountain gorilla? This impressive creature is a mammal, but it is also an endangered species. Such overlapping categories undercut the logic that gives an essay its integrity.

- 3. Prepare an effective thesis.** If your essay uses division-classification as its dominant method of development, it might be helpful to prepare a thesis that does more than signal the paper's subject and suggest your attitude toward that subject. You might also want the thesis to state the principle of division-classification at the heart of the essay. Furthermore, you might want the thesis to reveal which part or category you regard as most important.

Consider the two thesis statements that follow:

Thesis 1

As the observant beachcomber moves from the tidal area to the upper beach to the sandy dunes, rich variations in marine life become apparent.

Thesis 2

Although most people focus on the dangers associated with the disposal of toxic waste in the land and ocean, the incineration of toxic matter may pose an even more serious threat to human life.

The first thesis statement makes clear that the writer will organize the paper by classifying forms of marine life according to location. Since the purpose of the essay is to inform as objectively as possible, the thesis doesn't suggest the writer's opinion about which category is most significant.

The second thesis signals that the essay will evolve by dividing the issue of toxic waste according to methods of disposal. Moreover, because the paper takes a stance on a controversial subject, the thesis is worded to reveal which aspect of the topic the writer considers most important. Such a clear statement of the writer's position is an effective strategy in an essay of this kind.

You may have noted that each thesis statement also signals the paper's plan of development. The first essay, for example, will use specific facts, examples, and details to describe the kinds of marine life found in the tidal area, upper beach, and dunes. However, thesis statements in papers developed primarily through division-classification don't have to be so structured. If a paper is well written, your principle of division-classification, your opinion about which part or category is most important, and the essay's plan of development will become apparent as the essay unfolds.

- 4. Organize the paper logically.** Whether your paper is developed wholly or in part by division-classification, it should have a logical structure. As much as possible, you should try to discuss *comparable points* in each section of the paper. In the essay on seashore life, for example, you might describe life in the tidal area by discussing the mollusks, crustaceans, birds, and amphibians that live or feed there. You would then follow through, as much as possible, with this arrangement in the paper's other sections (upper beach and dunes). Forgetting to describe the birdlife thriving in the dunes, especially when you had discussed birdlife in the tidal and upper-beach areas, would compromise the paper's structure. Of course, perfect parallelism is not always possible—there are no mollusks in the dunes, for instance. You should also use *signal devices* to connect various parts of the paper: “Another characteristic of marine life battered by the tides”; “A final important trait of both tidal and upper-beach crustaceans”; “Unlike the creatures of the tidal area and the upper beach.” Such signals clarify the connections among the essay's ideas.
- 5. State any conclusions or recommendations in the paper's final section.** The analytic thinking that occurs during division-classification often leads to surprising insights. Such insights may be introduced early on, or they may be reserved for the end, where they are stated as conclusions or recommendations. A paper might categorize different kinds of coaches—from inspiring to

incompetent—and make the point that athletes learn a great deal about human relations simply by having to get along with their coaches, regardless of the coaches' skills. Such a paper might conclude that participation in a team sport teaches more about human nature than several courses in psychology. Or the essay might end with a proposal: Rookies and seasoned team members should be paired, so that novice players can get advice on dealing with coaching eccentricities.

REVISION STRATEGIES

Once you have a draft of the essay, you're ready to revise. The following checklist will help you and those giving you feedback apply to division-classification some of the revision techniques discussed in Chapters 7 and 8.



DIVISION-CLASSIFICATION: A REVISION/PEER REVIEW CHECKLIST

Revise Overall Meaning and Structure

- What is the principle of division-classification at the heart of the essay? How does this principle contribute to the essay's overall purpose and thesis?
- Does the thesis state the essay's principle of division-classification? Should it? Does the thesis signal which part or category is most important? Should it? Does the thesis reveal the essay's plan of development? Should it?
- Is the essay organized primarily through division, classification, or a blend of both?
- If the essay is organized mainly through division, is the subject sufficiently broad and complex to be broken down into parts? What are the parts?
- If the essay is organized mainly through classification, what are the categories? How does this categorizing reveal similarities and/or differences that would otherwise not be apparent?

Revise Paragraph Development

- Are comparable points discussed in each of the paper's sections? What are these points?
- In which paragraphs does the division-classification seem illogical, incomplete, or inconsistent? In which paragraphs are parts or categories not clearly explained?
- Are the subject's different parts or categories discussed in separate paragraphs? Should they be?

Revise Sentences and Words

- What signal devices (“Another characteristic”; “A third type”; “The most important trait”) help integrate the paper? Are there enough signals? Too many?
- Where should sentences and words be made more specific in order to clarify the parts and categories being discussed?

STUDENT ESSAY: FROM PREWRITING THROUGH REVISION

The student essay that follows was written by Gail Oremland in response to this assignment:

In “Euromail and Amerimail,” Eric Weiner describes the conflicting ways in which Europeans and Americans communicate. Choose a specific group of people whose job it is to communicate—for example, parents, bosses, teachers. Then, in an essay of your own, divide the group into types according to the flaws they reveal when communicating.

Gail wanted to prepare a light-spirited paper about college professors’ foibles. Right from the start, she decided to focus on three kinds of professors: the “Knowledgeable One,” the “Leader of Intellectual Discussion,” and the “Buddy.” She used the *patterns of development* to generate prewriting material about each kind, typing whatever ideas came to mind as she focused on one pattern at a time. Reprinted here is Gail’s prewriting for the Knowledgeable One. Note that not every pattern sparked ideas. When Gail later reviewed her prewriting, she added some details and deleted others. The handwritten marks on the prewriting indicate Gail’s later efforts to refine her rough material.

After annotating her prewriting for all the categories, Gail prepared her first draft, without shaping her prewriting further or making an outline. As she wrote, though, she frequently referred to her warm-up material to retrieve specifics about each professorial type.

Prewriting Using the Patterns of Development

Knowledgeable One

Narration: Enters, walks to podium, puts notes on stand, begins lecture exactly on schedule. Talks on and on, stating facts. ~~Even when she had a cold, she kept on lecturing, although we could hardly hear her and her voice kept cracking.~~ Always ends lecture exactly on time. Packs her notes. Hurries away. *Shoots out the back door. Back to the privacy of her office, away from students.*

Even in a blizzard or hurricane

Description: Self-important air, yellowed notes, all weather, drones, students' glazed eyes, yawns

Cause-Effect: Thinks she's an expert and that students are ignorant, so students are intimidated. States one dry fact after another, so students get bored. Addresses students as "Mr." or "Miss," so she establishes distance.

Doesn't stop, so students feel they can't interrupt

Definition: A fact person

Illustration: History prof who knows death toll of every battle; biology prof who knows all the molecules; accounting prof who knows every clause of tax form

Comparison-Contrast: Interest in specialized academic area vs. no interest in students

Now read Gail's paper, "The Truth About College Teachers," noting the similarities and differences between her prewriting and final essay. As you may imagine, the patterns of development that yielded the most details during prewriting became especially prominent in the final essay. Note, too, that Gail's prewriting consisted of unconnected details within each pattern, whereas the essay flows easily. To achieve such coherence, Gail used commentary and transitional phrases to connect the prewriting details. As you read the essay, also consider how well it applies the principles of division-classification discussed in this chapter. (The commentary that follows the paper will help you look at the essay more closely and will give you some sense of how Gail went about revising her first draft.)

The Truth About College Teachers
by Gail Oremland

1 A recent TV news story told about a group of college professors from a nearby university who were hired by a local school system to help upgrade the teaching in the community's public schools. The professors were to visit classrooms, analyze teachers' skills, and then conduct workshops to help the teachers become more effective at their jobs. But after the first round of workshops, the superintendent of schools decided to cancel the whole project. He fired the learned professors and sent them back to their ivory tower. Why did the project fall apart? There was a simple reason. The college professors, who were supposedly going to show the public school teachers how to be more effective, were themselves poor teachers. Many college students could have predicted such a disastrous outcome. They know, firsthand, that

Introduction

Thesis

college teachers are strange. They know that professors often exhibit bizarre behaviors, relating to students in ways that make it difficult for students to stay awake, or--if awake--to learn.

One type of professor assumes, legitimately enough, that her function is to pass on to students the vast store of knowledge she has acquired. **But** because the "Knowledgeable One" regards herself as an expert and her students as the ignorant masses, she adopts an elitist approach that sabotages learning. The Knowledgeable One enters a lecture hall with a self-important air, walks to the podium, places her yellowed-with-age notes on the stand, and begins her lecture at the exact second the class is officially scheduled to begin. There can be a blizzard or hurricane raging outside the lecture hall; students can be running through freezing sleet and howling winds to get to class on time. Will the Knowledgeable One wait for them to arrive before beginning her lecture? Probably not. The Knowledgeable One's time is precious. She's there, set to begin, and that's what matters.

Topic sentence

The first of three paragraphs on the first category of teacher

The first paragraph in a three-part chronological sequence: What happens before class

Topic sentence

The second paragraph on the first category of teacher

The second paragraph in the chronological sequence: What happens during class

Once the monologue begins, the Knowledgeable One drones on and on. The Knowledgeable One is a fact person. She may be the history prof who knows the death toll of every Civil War battle, the biology prof who can diagram all the common biological molecules, the accounting prof who enumerates every clause of the federal tax form. Oblivious to students' glazed eyes and stifled yawns, the Knowledgeable One delivers her monologue, dispensing one dry fact after another. The only advantage to being on the receiving end of this boring monologue is that students do not have to worry about being called on to question a point or provide an opinion; the Knowledgeable One is not willing to relinquish one minute of her time by giving students a voice. Assume for one improbable moment that a student actually manages to stay awake during the monologue and is brave enough to ask a question. In such a case, the Knowledgeable One will address the questioning student as "Mr." or "Miss." This formality does not, as some students mistakenly suppose, indicate respect for the student as a fledgling member of the academic community. Not at all. This impersonality represents the Knowledgeable One's desire to keep as wide a distance as possible between her and her students.

4 The Knowledgeable One's monologue always comes to a close at the precise second the class is scheduled to end. No sooner has she delivered her last forgettable word than the Knowledgeable One packs up her notes and shoots out the door, heading back to the privacy of her office, where she can pursue her specialized academic interests—free of any possible interruption from students. The Knowledgeable One's hasty departure from the lecture hall makes it clear she has no desire to talk with students. In her eyes, she has met her obligations; she has taken time away from her research to transmit to students what she knows. Any closer contact might mean she would risk contagion from students, that great unwashed mass. Such a danger is to be avoided at all costs.

Topic sentence

The third paragraph on the first category of teacher

The final paragraph in the chronological sequence: What happens after class

5 Unlike the Knowledgeable One, the "Leader of Intellectual Discussion" seems to respect students. Emphasizing class discussion, the Leader encourages students to confront ideas ("What is Twain's view of morality?" "Was our intervention in Iraq justified?" "Should big business be given tax breaks?") and discover their own truths. Then, about three weeks into the semester, it becomes clear that the Leader wants students to discover his version of the truth. Behind the Leader's democratic guise lurks a dictator. When a student voices an opinion that the Leader accepts, the student is rewarded by hearty nods of approval and "Good point, good point." But if a student is rash enough to advance a conflicting viewpoint, the Leader responds with killing politeness: "Well, yes, that's an interesting perspective. But don't you think that . . . ?" Grade-conscious students soon learn not to chime in with their viewpoint. They know that when the Leader, with seeming honesty, says, "I'd be interested in hearing what you think. Let's open this up for discussion," they had better figure out what the Leader wants to hear before advancing their own theories. "Me-tooism" rather than independent thinking, they discover, guarantees good grades in the Leader's class.

Topic sentence

Paragraph on the second category of teacher

6 Then there is the professor who comes across as the students' "Buddy." This kind of professor does not see himself as an imparter of knowledge or a leader of discussion but as a pal, just one in a community of equals. The Buddy may start his course this way: "All of us know that this college stuff—grades,

Topic sentence

Paragraph on the third category of teacher

degrees, exams, required reading—is a game. So let’s not play it, okay?” Dressed in jeans, sweatshirt, and scuffed sneakers, the Buddy projects a relaxed, casual attitude. He arranges the class seats in a circle (he would never take a position in front of the room) and insists that students call him by his first name. He uses no syllabus and gives few tests, believing that such constraints keep students from directing their own learning. A free spirit, the Buddy often teaches courses like “The Psychology of Interpersonal Relations” or “The Social Dynamics of the Family.” If students choose to use class time to discuss the course material, that’s fine. If they want to discuss something else, that’s fine, too. It’s the self-expression, the honest dialog, that counts. In fact, the Buddy seems especially fond of digressions from academic subjects. By talking about his political views, his marital problems, his tendency to drink one too many beers, the Buddy lets students see that he is a regular guy—just like them. At first, students look forward to classes with the Buddy. They enjoy the informality, the chitchat, the lack of pressure. But after a while, they wonder why they are paying for a course where they learn nothing. They might as well stay home and watch talk shows.

Conclusion

Obviously, some college professors are excellent. They are learned, hardworking, and imaginative; they enjoy their work and like being with students. On the whole, though, college professors are a strange lot. Despite their advanced degrees and their own exposure to many different kinds of teachers, they do not seem to understand how to relate to students. Rather than being hired as consultants to help others upgrade their teaching skills, college professors should themselves hire consultants to tell them what they are doing wrong and how they can improve. Who should these consultants be? That’s easy: the people who know them best—their students.

Echoes opening anecdote

Commentary

Introduction and Thesis

After years of being graded by teachers, Gail took special pleasure in writing an essay that gave her a chance to evaluate her teachers—in this case, her college professors. Even the essay’s title, “The Truth About College Teachers,” implies that Gail is going to have fun knocking profs down from their ivory

towers. To introduce her subject, she uses a timely news story. This brief anecdote leads directly to the essay's *thesis*: "Professors often exhibit bizarre behaviors, relating to students in ways that make it difficult for students to stay awake, or—if awake—to learn." Note that Gail's thesis isn't highly structured; it doesn't, for example, name the specific categories to be discussed. Still, her thesis suggests that the essay is going to *categorize* a range of teaching behaviors, using as a *principle of classification* the strange ways that college profs relate to students.

Purpose

As with all good papers developed through division-classification, Gail's essay doesn't use classification as an end in itself. Gail uses classification because it helps her achieve a broader *purpose*. She wants to *convince* readers—without moralizing or abandoning her humorous tone—that such teaching styles inhibit learning. In other words, there's a serious undertone to her essay. This additional layer of meaning is characteristic of satiric writing.

Categories and Topic Sentences

The essay's body, consisting of five paragraphs, presents the three categories that make up Gail's analysis. According to Gail, college teachers can be categorized as the Knowledgeable One (paragraphs 2–4), the Leader of Intellectual Discussion (5), or the Buddy (6). Obviously, there are other ways professors might be classified. But given Gail's purpose, audience, tone, and point of view, her categories are appropriate; they are reasonably *complete*, *consistent*, and *mutually exclusive*. Note, too, that Gail uses *topic sentences* near the beginning of each category to help readers see which professorial type she's discussing.

Overall Organization and Paragraph Structure

Gail is able to shift smoothly and easily from one category to the next. How does she achieve such graceful transitions? Take a moment to reread the sentences that introduce her second and third categories (paragraphs 5 and 6). Look at the way each sentence's beginning (in italics here) links back to the preceding category or categories: "*Unlike the Knowledgeable One*, the 'Leader of Intellectual Discussion' seems to respect students"; and the "*Buddy . . . does not see himself as an imparter of knowledge or a leader of discussion but as a pal. . .*"

Gail is equally careful about providing an easy-to-follow structure within each section. She uses a *chronological sequence* to organize her three-paragraph discussion of the Knowledgeable One. The first paragraph deals with the beginning of the Knowledgeable One's lecture; the second, with the lecture itself; the third, with the end of the lecture. And the paragraphs' *topic sentences* clearly indicate this passage of time. Similarly, *transitions* are used in the paragraphs on the Leader of Intellectual Discussion and the Buddy to ensure a logical progression of points: "*Then*, about three weeks into the semester, it becomes clear that the Leader wants students to discover *his* version of the truth" (5), and "*At first*, students look

forward to classes with the Buddy. . . . But *after a while*, they wonder why they are paying for a course where they learn nothing” (6).

Tone

The essay’s unity can also be traced to Gail’s skill in sustaining her satiric tone. Throughout the essay, Gail selects details that fit her gently mocking attitude. She depicts the Knowledgeable One lecturing from “yellowed-with-age notes . . . , oblivious to students’ glazed eyes and stifled yawns,” unwilling to wait for students who “run . . . through freezing sleet and howling winds to get to class on time.” Then she presents another tongue-in-cheek description, this one focusing on the way the Leader of Intellectual Discussion conducts class: “Good point, good point . . . Well, yes, that’s an interesting perspective. But don’t you think that . . . ?” Finally, with similar killing accuracy, Gail portrays the Buddy, democratically garbed in “jeans, sweatshirt, and scuffed sneakers.”

Combining Patterns of Development



Gail’s satiric depiction of her three professorial types employs a number of techniques associated with *narrative* and *descriptive writing*: vigorous images, highly connotative language, and dialog. *Definition, illustration, causal analysis, and comparison-contrast* also come into play. Gail defines the characteristics of each type of professor; she provides numerous examples to support her categories; she explains the effects of the different teaching styles on students; and, in her description of the Leader of Intellectual Discussion, she contrasts the appearance of democracy with the dictatorial reality.

Unequal Development of Categories

Although Gail’s essay is unified, organized, and well developed, you may have felt that the first category outweighs the other two. There is, of course, no need to balance the categories exactly. But Gail’s extended treatment of the first category sets up an expectation that the others will be treated as fully. One way to remedy this problem would be to delete some material from the discussion of the Knowledgeable One. Gail might, for instance, omit the first five sentences in the third paragraph (about the professor’s habit of addressing students as Mr. or Miss). Such a change could be made without taking the bite out of her portrayal. Even better, Gail could simply switch the order of her sections, putting the portrait of the Knowledgeable One at the essay’s end. Here, the extended discussion wouldn’t seem out of proportion. Instead, the sections would appear in *emphatic order*, with the most detailed category saved for last.

Revising the First Draft

It’s apparent that an essay as engaging as Gail’s must have undergone a good deal of revising. Along the way, Gail made many changes in her draft, but it’s particularly interesting to see how she changed her original introduction (reprinted here). The annotation represents her peer reviewers’ impressions of the paragraph’s problems.

Original Version of the Introduction

Despite their high IQs, advanced degrees, and published papers, some college professors just don't know how to teach. Found almost in any department, in tenured and untenured positions, they prompt student apathy. They fail to convey ideas effectively and to challenge or inspire students. Students thus finish their courses having learned very little. Contrary to popular opinion, these professors' ineptitude is not simply a matter of delivering boring lectures or not caring about students. Many of them care a great deal. Their failure actually stems from their unrealistic perceptions of what a teacher should be. Specifically, they adopt teaching styles or roles that alienate students and undermine learning. Three of the most common ones are "The Knowledgeable One," "The Leader of Intellectual Discussion," and "The Buddy."

Too serious. Doesn't fit rest of essay.

When Gail showed the first draft of the essay to her composition instructor, he laughed—and occasionally squirmed—as he read what she had prepared. He was enthusiastic about the paper but felt there was a problem with the introduction's tone; it was too serious when compared to the playful, lightly satiric mood of the rest of the essay. When Gail reread the paragraph, she agreed, but she was uncertain about the best way to remedy the problem. After revising other sections of the essay, she decided to let the paper sit for a while before going back to rewrite the introduction.

In the meantime, Gail switched on the TV. The timing couldn't have been better; she tuned into a news story about several supposedly learned professors who had been fired from a consulting job because they had turned out to know so little about teaching. This was exactly the kind of item Gail needed to start her essay. Now she was able to prepare a completely new introduction, making it consistent in spirit with the rest of the paper.

With this stronger introduction and the rest of the essay well in hand, Gail was ready to write a conclusion. Now, as she worked on the concluding paragraph, she deliberately shaped it to recall the story about the fired consultants. By echoing the opening anecdote in her conclusion, Gail was able to end the paper with another poke at professors—a perfect way to close her clever and insightful essay.

ACTIVITIES: DIVISION-CLASSIFICATION**Prewriting Activities**

1. Imagine you're writing two essays: One is a humorous paper showing how to impress college instructors; the other is a serious essay explaining why volunteerism is on the rise. What about the topics might you divide and/or classify?

2. Use group brainstorming to identify at least three possible principles of division for *one* of the following topics. For each principle, determine what your thesis might be if you were writing an essay.
 - a. Prejudice
 - b. Pop music
 - c. A shopping mall
 - d. A good horror movie

3. Through group brainstorming, identify three different principles of classification that might provide the structure for an essay about the possible effects of a controversial decision to expand your college's enrollment. Focusing on one of the principles, decide what your thesis might be. How would you sequence the categories?

Revising Activities

4. Following is a scratch outline for an essay developed through division-classification. On what principle of division-classification is the essay based? What problem do you see in the way the principle is applied? How could the problem be remedied?

Thesis: The same experience often teaches opposite things to different people.

- What working as a fast-food cook teaches: Some learn responsibility; others learn to take a "quick and dirty" approach.
 - What a negative experience teaches optimists: Some learn from their mistakes; others continue to maintain a positive outlook.
 - What a difficult course teaches: Some learn to study hard; others learn to avoid demanding courses.
 - What the breakup of a close relationship teaches: Some learn how to negotiate differences; others learn to avoid intimacy.
5. Following is a paragraph from the first draft of an essay urging that day-care centers adopt play programs tailored to children's developmental needs. What principle of division-classification focuses the paragraph? Is the principle applied consistently and logically? Are parts/categories developed sufficiently? Revise the paragraph, eliminating any problems you discover and adding specific details where needed.

Within a few years, preschool children move from self-absorbed to interactive play. Babies and toddlers engage in solitary play. Although they sometimes prefer being near other children, they focus primarily on their own actions. This is very different from the highly interactive play of the

elementary school years. Sometime in children's second year, solitary play is replaced by parallel play, during which children engage in similar activities near one another. However, they interact only occasionally. By age three, most children show at least some cooperative play, a form that involves interaction and cooperative role-taking. Such role-taking can be found in the "pretend" games that children play to explore adult relationships (games of "Mommy and Daddy") and anatomy (games of "Doctor"). Additional signs of youngsters' growing awareness of peers can be seen at about age four. At this age, many children begin showing a special devotion to one other child and may want to play only with that child. During this time, children also begin to take special delight in physical activities such as running and jumping, often going off by themselves to expend their abundant physical energy.

PROFESSIONAL SELECTIONS: DIVISION-CLASSIFICATION



WILLIAM LUTZ

With a dash of humor, William Lutz (1941–), professor of English at Rutgers University, writes about a subject he takes very seriously: doublespeak—the use of language to evade, deceive, and mislead. An expert on language, Lutz has appeared on many national television programs, among them the *Today* show, the *Larry King Live Show*, and the *MacNeil-Lehrer News Hour*. Lutz has written over two dozen articles and is the author or coauthor of fourteen books, including the best-selling *Doublespeak: From Revenue Enhancement to Terminal Living* (1989) as well as its sequels, *The New Doublespeak: Why No One Knows What Anyone's Saying Anymore* (1996) and *Doublespeak Defined: Cut Through the Bull**** and Get to the Point* (1999). He is also the coauthor of *Firestorm at Peshtigo* (2002) about the devastating 1871 fire in a Wisconsin mining town. The following piece is from *Doublespeak*.

Please note the essay structure diagram that appears following this selection (Figure 13.2 on page 292).

Pre-Reading Journal Entry

At one time or another, everyone twists language in order to avoid telling the full truth. In your journal, list several instances that demonstrate that indirect, partially true language ("doublespeak") is sometimes desirable, even necessary. In each case, why was this evasive language used?

DOUBLESPEAK

There are no potholes in the streets of Tucson, Arizona, just “pavement deficiencies.”¹ The Reagan Administration didn’t propose any new taxes, just “revenue enhancement” through new “user’s fees.” Those aren’t bums on the street, just “nongoal oriented members of society.” There are no more poor people, just “fiscal underachievers.” There was no robbery of an automatic teller machine, just an “unauthorized withdrawal.” The patient didn’t die because of medical malpractice, it was just a “diagnostic misadventure of a high magnitude.” The U.S. Army doesn’t kill the enemy anymore, it just “services the target.” And the doublespeak goes on.

Doublespeak is language that pretends to communicate but really doesn’t. It is language that makes the bad seem good, the negative appear positive, the unpleasant appear attractive or at least tolerable. Doublespeak is language that avoids or shifts responsibility, language that is at variance with its real or purported meaning. It is language that conceals or prevents thought; rather than extending thought, doublespeak limits it. . . .²

How to Spot Doublespeak

How can you spot doublespeak? Most of the time you will recognize doublespeak when you see or hear it. But, if you have any doubts, you can identify doublespeak just by answering these questions: Who is saying what to whom, under what conditions and circumstances, with what intent, and with what results? Answering these questions will usually help you identify as doublespeak language that appears to be legitimate or that at first glance doesn’t even appear to be doublespeak.³

First Kind of Doublespeak

There are at least four kinds of doublespeak. The first is the euphemism, an inoffensive or positive word or phrase used to avoid a harsh, unpleasant, or distasteful reality. But a euphemism can also be a tactful word or phrase which avoids directly mentioning a painful reality, or it can be an expression used out of concern for the feelings of someone else, or to avoid directly discussing a topic subject to a social or cultural taboo.⁴

When you use a euphemism because of your sensitivity for someone’s feelings or out of concern for a recognized social or cultural taboo, it is not doublespeak. For example, you express your condolences that someone has “passed away” because you do not want to say to a grieving person, “I’m sorry your father is dead.” When you use the euphemism “passed away,” no one is misled. Moreover, the euphemism functions here not just to protect the feelings of another person, but to communicate also your concern for that person’s feelings during a period of mourning. When you excuse yourself to go to the “restroom,” or you mention that someone is “sleeping with” or “involved with” someone else, you do not mislead anyone about your meaning, but you do respect the social taboos about discussing bodily functions and sex in direct terms. You also indicate your sensitivity to the feelings of your audience, which is usually considered a mark of courtesy and good manners.⁵

- 6 However, when a euphemism is used to mislead or deceive, it becomes doublespeak. For example, in 1984 the U.S. State Department announced that it would no longer use the word “killing” in its annual report on the status of human rights in countries around the world. Instead, it would use the phrase “unlawful or arbitrary deprivation of life,” which the department claimed was more accurate. Its real purpose for using this phrase was simply to avoid discussing the embarrassing situation of government-sanctioned killings in countries that are supported by the United States and have been certified by the United States as respecting the human rights of their citizens. This use of a euphemism constitutes doublespeak, since it is designed to mislead, to cover up the unpleasant. Its real intent is at variance with its apparent intent. It is language designed to alter our perception of reality.
- 7 The Pentagon, too, avoids discussing unpleasant realities when it refers to bombs and artillery shells that fall on civilian targets as “incontinent ordnance.” And in 1977 the Pentagon tried to slip funding for the neutron bomb unnoticed into an appropriations bill by calling it a “radiation enhancement device.”

Second Kind of Doublespeak

- 8 A second kind of doublespeak is jargon, the specialized language of a trade, profession, or similar group, such as that used by doctors, lawyers, engineers, educators, or car mechanics. Jargon can serve an important and useful function. Within a group, jargon functions as a kind of verbal shorthand that allows members of the group to communicate with each other clearly, efficiently, and quickly. Indeed, it is a mark of membership in the group to be able to use and understand the group’s jargon.
- 9 But jargon, like the euphemism, can also be doublespeak. It can be—and often is—pretentious, obscure, and esoteric terminology used to give an air of profundity, authority, and prestige to speakers and their subject matter. Jargon as doublespeak often makes the simple appear complex, the ordinary profound, the obvious insightful. In this sense it is used not to express but impress. With such doublespeak, the act of smelling something becomes “organoleptic analysis,” glass becomes “fused silicate,” a crack in a metal support beam becomes a “discontinuity,” conservative economic policies become “distributionally conservative notions.”
- 10 Lawyers, for example, speak of an “involuntary conversion” of property when discussing the loss or destruction of property through theft, accident, or condemnation. If your house burns down or if your car is stolen, you have suffered an involuntary conversion of your property. When used by lawyers in a legal situation, such jargon is a legitimate use of language, since lawyers can be expected to understand the term.
- 11 However, when a member of a specialized group uses its jargon to communicate with a person outside the group, and uses it knowing that the nonmember does not understand such language, then there is doublespeak. For example, on May 9, 1978, a National Airlines 727 airplane crashed while attempting to land at the Pensacola, Florida airport. Three of the fifty-two passengers aboard the airplane were killed. As a result of the crash, National made an after-tax insurance benefit of \$1.7 million, or an extra 18¢ a share dividend for its stockholders. Now National Airlines had two problems: It did not want to talk about one of its airplanes crashing, and it had to account

for the \$1.7 million when it issued its annual report to its stockholders. National solved the problem by inserting a footnote in its annual report which explained that the \$1.7 million income was due to “the involuntary conversion of a 727.” National thus acknowledged the crash of its airplane and the subsequent profit it made from the crash, without once mentioning the accident or the deaths. However, because airline officials knew that most stockholders in the company, and indeed most of the general public, were not familiar with legal jargon, the use of such jargon constituted doublespeak.

Third Kind of Doublespeak

A third kind of doublespeak is gobbledygook or bureaucratese. Basically, such double- 12
speak is simply a matter of piling on words, of overwhelming the audience with words, the bigger the words and the longer the sentences the better. Alan Greenspan, then chair of President Nixon’s Council of Economic Advisors, was quoted in *The Philadelphia Inquirer* in 1974 as having testified before a Senate committee that “It is a tricky problem to find the particular calibration in timing that would be appropriate to stem the acceleration in risk premiums created by falling incomes without prematurely aborting the decline in the inflation-generated risk premiums.”

Nor has Mr. Greenspan’s language changed since then. Speaking to the meeting of 13
the Economic Club of New York in 1988, Mr. Greenspan, now Federal Reserve chair,¹ said, “I guess I should warn you, if I turn out to be particularly clear, you’ve probably misunderstood what I’ve said.” Mr. Greenspan’s doublespeak doesn’t seem to have held back his career.

Sometimes gobbledygook may sound impressive, but when the quote is later 14
examined in print it doesn’t even make sense. During the 1988 presidential campaign, vice-presidential candidate Senator Dan Quayle explained the need for a strategic-defense initiative by saying, “Why wouldn’t an enhanced deterrent, a more stable peace, a better prospect to denying the ones who enter conflict in the first place to have a reduction of offensive systems and an introduction to defense capability? I believe this is the route the country will eventually go.”

The investigation into the *Challenger* disaster in 1986 revealed the doublespeak of 15
gobbledygook and bureaucratese used by too many involved in the shuttle program. When Jesse Moore, NASA’s associate administrator, was asked if the performance of the shuttle program had improved with each launch or if it had remained the same, he answered, “I think our performance in terms of the liftoff performance and in terms of the orbital performance, we knew more about the envelope we were operating under, and we have been pretty accurately staying in that. And so I would say the performance has not by design drastically improved. I think we have been able to characterize the performance more as a function of our launch experience as opposed to it improving as a function of time.” While this language may appear to be jargon, a close look will reveal that it is really just gobbledygook laced with jargon. But you really have to wonder if Mr. Moore had any idea what he was saying.

¹Alan Greenspan stepped down from his position as Federal Reserve chair in 2006 (editors’ note).

Fourth Kind of Doublespeak

- 16 The fourth kind of doublespeak is inflated language that is designed to make the ordinary seem extraordinary; to make everyday things seem impressive; to give an air of importance to people, situations, or things that would not normally be considered important; to make the simple seem complex. Often this kind of doublespeak isn't hard to spot, and it is usually pretty funny. While car mechanics may be called "automotive internists," elevator operators members of the "vertical transportation corps," used cars "pre-owned" or "experienced cars," and black-and-white television sets described as having "non-multicolor capability," you really aren't misled all that much by such language.
- 17 However, you may have trouble figuring out that, when Chrysler "initiates a career alternative enhancement program," it is really laying off five thousand workers; or that "negative patient care outcome" means the patient died; or that "rapid oxidation" means a fire in a nuclear power plant.
- 18 The doublespeak of inflated language can have serious consequences. In Pentagon doublespeak, "pre-emptive counterattack" means that American forces attacked first; "engaged the enemy on all sides" means American troops were ambushed; "backloading of augmentation personnel" means a retreat by American troops. In the doublespeak of the military, the 1983 invasion of Grenada was conducted not by the U.S. Army, Navy, Air Force, and Marines, but by the "Caribbean Peace Keeping Forces." But then, according to the Pentagon, it wasn't an invasion, it was a "predawn vertical insertion." . . .

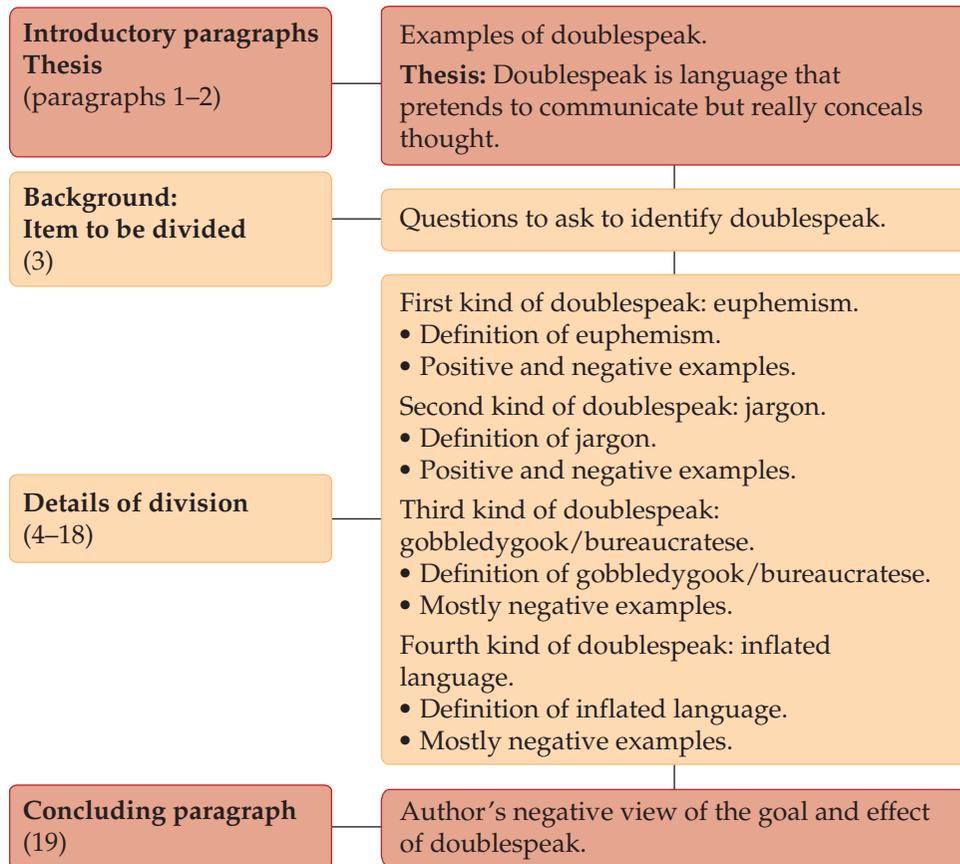
The Dangers of Doublespeak

- 19 These . . . examples of doublespeak should make it clear that doublespeak is not the product of carelessness or sloppy thinking. Indeed, most doublespeak is the product of clear thinking and is carefully designed and constructed to appear to communicate when in fact it doesn't. It is language designed not to lead but mislead. It is language designed to distort reality and corrupt thought. . . . When a fire in a nuclear reactor building is called "rapid oxidation," an explosion in a nuclear power plant is called an "energetic disassembly," the illegal overthrow of a legitimate government is termed "destabilizing a government," and lies are seen as "inoperative statements," we are hearing doublespeak that attempts to avoid responsibility and make the bad seem good, the negative appear positive, something unpleasant appear attractive; and which seems to communicate but doesn't. It is language designed to alter our perception of reality and corrupt our thinking. Such language does not provide us with the tools we need to develop, advance, and preserve our culture and our civilization. Such language breeds suspicion, cynicism, distrust, and, ultimately, hostility.

Questions for Close Reading

1. What is the selection's thesis? Locate the sentence(s) in which Lutz states his main idea. If he doesn't state the thesis explicitly, express it in your own words.

FIGURE 13.2
Essay Structure Diagram: “Doublespeak” by William Lutz



2. According to Lutz, four questions help people “spot” doublespeak. What are the questions? How do they help people distinguish between legitimate language and doublespeak?
3. Lutz’s headings indicate simply “First Kind of Doublespeak,” “Second Kind of Doublespeak,” and so on. What terms does Lutz use to identify the four kinds of doublespeak? Cite one example of each kind.
4. What, according to Lutz, are the dangers of doublespeak?
5. Refer to your dictionary as needed to define the following words used in the selection: *variance* (paragraph 6), *esoteric* (9), *profundity* (9), *dividend* (11), and *initiative* (14).

Questions About the Writer's Craft

1. **The pattern.** Does Lutz make his four categories of doublespeak mutually exclusive, or does he let them overlap? Cite specific examples to support your answer. Why do you think Lutz took the approach he did?
2. **Other patterns.** What other patterns, besides division-classification, does Lutz use in this selection? Cite examples of at least two other patterns. Explain how each pattern reinforces Lutz's thesis.
3. Lutz quotes Alan Greenspan twice: first in paragraph 12 and again in paragraph 13. What is surprising about Greenspan's second comment (paragraph 13)? Why might Lutz have included this second quotation?
4. How would you characterize Lutz's tone in the essay? What key words indicate his attitude toward the material he discusses? Why do you suppose he chose this particular tone?

Writing Assignments Using Division-Classification as a Pattern of Development



1. According to Lutz, doublespeak "is language designed to alter our perception of reality." Using two of Lutz's categories (or any others you devise), analyze an advertisement or commercial that you think deliberately uses doublespeak to mislead consumers. Before writing your paper, read Kay S. Hymowitz's "Tweens: Ten Going on Sixteen" (page 245) and Leslie Savan's "Black Talk and Pop Culture" (page 258) for two perspectives on commercial doublespeak.
2. Select *one* area of life that you know well. Possibilities include life in a college dormitory, the parent-child relationship, the dating scene, and sibling conflicts. Focus on a specific type of speech (for example, gossip, reprimands, flirtation, or criticism) that occurs in this area. Then identify the component parts of that type of speech. You might, for example, analyze dormitory gossip about individual students, couples, and professors. Reach some conclusions about the kinds of speech you discuss. Do you consider them funny, pathetic, or troubling? Your tone should be consistent with the conclusions you reach.

Writing Assignments Combining Patterns of Development



3. Find a spoken or written *example* of doublespeak that disturbs you. Possibilities include a political advertisement, television commercial, newspaper article, or

legal document. Write a letter of complaint to the appropriate person or office, using convincing examples to point out what is misleading about the communication. Pointing out negative impressions or *consequences resulting* from the doublespeak will enhance your position.



4. In his essay, Lutz examines the relationship between language and perception. Identify two closely related terms, and *contrast* the different perceptions of reality represented by each term. For example, you might contrast “African-American” and “Negro,” “Ms.” and “Miss,” “gay” and “homosexual,” “dolls” and “action figures,” or “pro-life” and “anti-abortion.” Interviewing family, friends, and classmates will help you identify ideas and *examples* to explore in the essay. For a discussion of the connection between language and perception, read Maya Angelou’s “Sister Flowers” (page 167), Leslie Savan’s “Black Talk and Pop Culture” (page 258), David Shipley’s “Talk About Editing” (page 340), Eric Weiner’s “Euromail and Amerimail” (page 375), and Mary Sherry’s “In Praise of the ‘F’ Word” (page 502).

Writing Assignment Using a Journal Entry as a Starting Point



5. Select from your pre-reading journal entry two or three compelling instances of *beneficial* doublespeak. Use these examples in an essay arguing that doublespeak isn’t always harmful. For each example cited, contrast the positive effects of doublespeak with the potentially negative consequences of *not* using it. Brainstorming with others will help you generate convincing examples. Before you begin writing, consider reading the following essays, which illustrate varying instances of doublespeak: Audre Lorde’s “The Fourth of July” (page 208) and Beth Johnson’s “Bombs Bursting in Air” (page 252).

SCOTT RUSSELL SANDERS

Scott Russell Sanders was born in 1945 to a farming family in Tennessee. After graduating from Brown University, where he studied physics and English, he began a writing career that has grown to include more than a dozen books. His work has been diverse, encompassing historical novels, children’s stories, essays, and fiction. Two of Sander’s best-known works are the fictional *Fetching the Dead* (1984) and *The Engineer of Beasts* (1988), a science-fiction novel for young adults. His more recent books include the novel *Bad Man Ballad* (2004), the environmental narrative *Crawdad Creek* (2002), the children’s book *A Place Called Freedom* (1997), and the memoir *A Private History of Awe* (2007). The following essay is taken from *The Paradise of Bombs* (1987), an essay collection for which Sanders won the Associated Writing Programs Award for Creative Nonfiction.

Pre-Reading Journal Entry

Though one might argue that gender roles haven't evolved quickly or dramatically enough, they have changed considerably in recent decades. In your own lifetime, what are some changes that you've witnessed in the roles men and women play? Using your journal, brainstorm your ideas about gender transformations in areas such as education, athletics, employment, dating, marriage, and parenting. Then, for each category, go back and indicate whether the changes have been for the better. As you explore this issue, you might also benefit from discussing it with your friends and family, especially individuals from an older generation.

THE MEN WE CARRY IN OUR MINDS

- 1 The first men, besides my father, I remember seeing were black convicts and white guards, in the cotton field across the road from our farm on the outskirts of Memphis. I must have been three or four. The prisoners wore dingy gray-and-black zebra suits, heavy as canvas, sodden with sweat. Hatless, stooped, they chopped weeds in the fierce heat, row after row, breathing the acrid dust of boll-weevil poison. The overseers wore dazzling white shirts and broad shadowy hats. The oiled barrels of their shotguns flashed in the sunlight. Their faces in memory are utterly blank. Of course those men, white and black, have become for me an emblem of racial hatred. But they have also come to stand for the twin poles of my early vision of manhood—the brute toiling animal and the boss.
- 2 When I was a boy, the men I knew labored with their bodies. They were marginal farmers, just scraping by, or welders, steelworkers, carpenters; they swept floors, dug ditches, mined coal, or drove trucks, their forearms rosy with muscle; they trained horses, stoked furnaces, built fires, stood on assembly lines wrestling parts onto cars and refrigerators. They got up before light, worked all day long whatever the weather, and when they came home at night they looked as though somebody had been whipping them. In the evenings and on weekends they worked on their own places, tilling gardens that were lumpy with clay, fixing broken-down cars, hammering on houses that were always too drafty, too leaky, too small.
- 3 The bodies of the men I knew were twisted and maimed in ways visible and invisible. The nails of their hands were black and split, the hands tattooed with scars. Some had lost fingers. Heavy lifting had given many of them finicky backs and guts weak from hernias. Racing against conveyor belts had given them ulcers. Their ankles and knees ached from years of standing on concrete. Anyone who had worked for long around machines was hard of hearing. They squinted, and the skin of their faces was creased like the leather of old work gloves. There were times, studying them, when I dreaded growing up. Most of them coughed, from dust or cigarettes, and most of them drank cheap wine or whisky, so their eyes looked bloodshot and bruised. The fathers of my friends always seemed older than the mothers. Men wore out sooner. Only women lived into old age.

As a boy I also knew another sort of men, who did not sweat and break down 4
like mules. They were soldiers, and so far as I could tell they scarcely worked at
all. During my early school years we lived on a military base, an arsenal in Ohio,
and every day I saw GIs in the guard shacks, on the stoops of barracks, at the
wheels of olive drab Chevrolets. The chief fact of their lives was boredom. Long
after I left the Arsenal I came to recognize the sour smell the soldiers gave off as
that of souls in limbo. They were all waiting—for wars, for transfers, for leaves, for
promotions, for the end of their hitch—like so many braves waiting for the hunt
to begin. Unlike the warriors of older tribes, however, they would have no say
about when the battle would start or how it would be waged. Their waiting was
broken only when they practiced for war. They fired guns at targets, drove tanks
across the churned-up fields of the military reservation, set off bombs in the
wrecks of old fighter planes. I knew this was all play. But I also felt certain that
when the hour for killing arrived, they would kill. When the real shooting started,
many of them would die. This was what soldiers were *for*, just as a hammer was
for driving nails.

Warriors and toilers: those seemed, in my boyhood vision, to be the chief destinies 5
for men. They weren't the only destinies, as I learned from having a few male teachers,
from reading books, and from watching television. But the men on television—
the politicians, the astronauts, the generals, the savvy lawyers, the philosophical
doctors, the bosses who gave orders to both soldiers and laborers—seemed as
removed and unreal to me as the figures in tapestries. I could no more imagine growing
up to become one of these cool, potent creatures than I could imagine becoming
a prince.

A nearer and more hopeful example was that of my father, who had escaped from 6
a red-dirt farm to a tire factory, and from the assembly line to the front office.
Eventually he dressed in a white shirt and tie. He carried himself as if he had
been born to work with this mind. But his body, remembering the earlier years of
slogging work, began to give out on him in his fifties, and it quit on him entirely
before he turned sixty-five. Even such a partial escape from man's fate as he had
accomplished did not seem possible for most of the boys I knew. They joined the
Army, stood in line for jobs in the smoky plants, helped build highways. They were
bound to work as their fathers had worked, killing themselves or preparing to
kill others.

A scholarship enabled me not only to attend college, a rare enough feat in my circle 7
but even to study in a university meant for the children of the rich. Here I met
for the first time young men who had assumed from birth that they would lead lives
of comfort and power. And for the first time I met women who told me that men
were guilty of having kept all the joys and privileges of the earth for themselves. I
was baffled. What privileges? What joys? I thought about the maimed, dismal lives
of most of the men back home. What had they stolen from their wives and daughters?
The right to go five days a week, twelve months a year, for thirty or forty years
to a steel mill or a coal mine? The right to drop bombs and die in war? The right to
feel every leak in the roof, every gap in the fence, every cough in the engine, as a
wound they must mend? The right to feel, when the lay-off comes or the plant shuts
down, not only afraid but ashamed?

8 I was slow to understand the deep grievances of women. This was because, as a boy, I had envied them. Before college, the only people I had ever known who were interested in art or music or literature, the only ones who read books, the only ones who ever seemed to enjoy a sense of ease and grace were the mothers and daughters. Like the menfolk, they fretted about money, they scrimped and made do. But, when the pay stopped coming in, they were not the ones who had failed. Nor did they have to go to war, and that seemed to me a blessed fact. By comparison with the narrow, ironclad days of fathers, there was an expansiveness, I thought, in the days of mothers. They went to see neighbors, to shop in town, to run errands at school, at the library, at church. No doubt, had I looked harder at their lives, I would have envied them less. It was not my fate to become a woman, so it was easier for me to see the graces. Few of them held jobs outside the home, and those who did filled thankless roles as clerks and waitresses. I didn't see, then, what a prison a house could be, since houses seemed to me brighter, handsomer places than any factory. I did not realize—because such things were never spoken of—how often women suffered from men's bullying. I did learn about the wretchedness of abandoned wives, single mothers, widows; but I also learned about the wretchedness of lone men. Even then I could see how exhausting it was for a mother to cater all day to the needs of young children. But if I had been asked, as a boy, to choose between tending a baby and tending a machine, I think I would have chosen the baby. (Having now tended both, I know I would choose the baby.)

9 So I was baffled when the women at college accused me and my sex of having cornered the world's pleasures. I think something like my bafflement has been felt by other boys (and girls as well) who grew up in dirt-poor farm country, in mining country, in black ghettos, in Hispanic barrios, in the shadows of factories, in Third World nations—any place where the fate of men is as grim and bleak as the fate of women. Toilers and warriors. I realize now how ancient these identities are, how deep the tug they exert on men, the undertow of a thousand generations. The miseries I saw, as a boy, in the lives of nearly all men I continue to see in the lives of many—the body-breaking toil, the tedium, the call to be tough, the humiliating powerlessness, the battle for a living and for territory.

10 When the women I met at college thought about the joys and privileges of men, they did not carry in their minds the sort of men I had known in my childhood. They thought of their fathers, who were bankers, physicians, architects, stockbrokers, the big wheels of the big cities. These fathers rode the train to work or drove cars that cost more than any of my childhood houses. They were attended from morning to night by female helpers, wives and nurses and secretaries. They were never laid off, never short of cash at month's end, never lined up for welfare. These fathers made decisions that mattered. They ran the world.

11 The daughters of such men wanted to share in this power, this glory. So did I. They yearned for a say over their future, for jobs worthy of their abilities, for the right to live at peace, unmolested, whole. Yes, I thought, yes yes. The difference between me and these daughters was that they saw me, because of my sex, as destined from birth to become like their fathers, and therefore as an enemy to their desires. I was an ally. If I had known, then, how to tell them so, would they have believed me? Would they now?

Questions for Close Reading

1. What is the selection's thesis? Locate the sentence(s) in which Sanders states his main idea. If he doesn't state the thesis explicitly, express it in your own words.
2. Who were the men Sanders knew most about in his childhood? What does Sanders mean when he says that these men were damaged "in ways both visible and invisible" (paragraph 3)?
3. How did Sanders learn that some men don't toil with their bodies? How did he feel about such men?
4. Why, according to Sanders, was he "slow to understand the deep grievances of women" (8)? Why did the women Sanders met at college consider men to be privileged? Why does Sanders feel he is "an ally" rather than "an enemy" of these women? What prevented the women from understanding how he felt?
5. Refer to your dictionary as needed to define the following words used in the selection: *sodden* (paragraph 1), *acrid* (1), *marginal* (2), *tapestries* (5), *potent* (5), *grievances* (8), *expansiveness* (8) and *tedium* (9).

Questions About the Writer's Craft

1. **The pattern.** Sanders categorizes men into three types; toiling animals, warriors, and bosses. Of the three categories, which two does he describe most vividly? Why might he have chosen to describe these two in such detail?
2. In paragraphs 2 and 3, Sanders offers a vivid portrait of workingmen's lives. How does his word choice, as well as his use of parallel structure and repetition, lend power to this portrait?
3. **Other patterns.** In the second half of the essay, Sanders *contrasts* the lives of workingmen with those of women (paragraphs 7–8) and with those of professional men (10). What is the value of these contrasts?
4. From the middle of paragraph 7 to its end, Sanders frames his sentences as questions. Why might he have decided to pose all these questions? How do they help him achieve his purpose?

Writing Assignments Using Division-Classification as a Pattern of Development



1. "Warriors and toilers," Sanders writes, "those seemed, in my boyhood vision, to be the chief destinies for men." Identify several men *or* women who helped create your "vision" of what it means to be male *or* female. (You may focus on

your view of your own sex or your view of the opposite sex.) Group these individuals into types. Then write an essay describing these types and the people representing each type; your goal is to show whether these people enlarged or restricted your understanding of what it means to be male or female. Before writing your paper, you may want to read one or several of the essays in this book that deal with gender expectations: Kay S. Hymowitz's "Twens: Ten Going on Sixteen" (page 245), Patricia Cohen's "Reality TV: Surprising Throwback to the Past?" (page 370), Camille Paglia's "Rape: A Bigger Danger Than Feminists Know" (page 506), and Susan Jacoby's "Common Decency" (page 512).



2. Sanders admits he was "slow to understand the deep grievances of women" against men. Consider another group that has grievances—for example, smokers and their disagreements with nonsmokers, parents and their complaints about teenagers, or vegetarians and their objections to meat eaters. Start by brainstorming with others to generate examples of the group's grievances; then write an essay in which you categorize the grievances by type, illustrating each with vivid examples. At the end, reach some conclusions about the validity of the group's complaints. For additional perspectives from aggrieved groups, read Audre Lorde's "The Fourth of July" (page 208), Charmie Gholson's "Charity Display?" (page 220), Toni Morrison's "A Slow Walk of Trees" (page 364), Brent Staples' "Black Men and Public Space" (page 412), and the paired immigration essays (pages 517 and 521).

Writing Assignments Combining Patterns of Development



3. Sanders's father transformed his life when he "escaped from a red-dirt farm . . . to the front office." Think about someone else who also made a positive life change. Perhaps you (or someone you know) stopped hanging out with a destructive crowd and became an academic star, or went back to school at age forty-something to prepare for a different career, or found the courage to end a painful marriage. Write an essay in which you *describe* the change that was made and explain the *steps* that the person took to make effective and lasting alterations in his or her life. To highlight the change the person made, start by showing what the person's life was like before it was turned around.



4. Sanders shows how he broke through the "warrior or toiler" legacy by making it to college. What is one undesirable legacy that you've moved beyond in your own life? Write an essay that explores the *causes* for your breaking through such a significant barrier. You might discuss an overt departure, such as being the first in your family to attend college, pursue a different career path, and so on. Or you might prefer to discuss a less tangible parting of ways, such as adopting less racist or sexist attitudes than members of your

family or community. Either way, be sure to explain the context for your breakthrough and the reasons why you sought to do so. Along the way, be sure to provide *examples* illustrating the attitudes or expectations from which you diverged.

Writing Assignments Using a Journal Entry as a Starting Point



5. Since the time Sanders was in college, gender roles have become somewhat less rigid. For example, no one is surprised to see a man pushing a stroller or a woman delivering the mail. What gender-role changes do you observe as having occurred in your lifetime? Do you think the changes have been for the better? Review your pre-reading journal entry and select one area that you explored. Then write an essay showing that increased flexibility in gender roles has affected men's or women's (or boys' or girls') lives in either a positive or a negative way. Provide clear examples that illustrate your attitude toward these changes. You might also consider supplementing your observations with research on the subject conducted in the library or online.

DAVID BROOKS

David Brooks is a syndicated columnist whose work appears in newspapers throughout the nation. He was born in 1961 and graduated from the University of Chicago with a degree in history in 1983. Brooks began his journalism career as a police reporter for the City News Bureau in Chicago and then spent nine years at *The Wall Street Journal* as a critic, foreign correspondent, and op-ed page editor. In 1995, he joined *The Weekly Standard* at its inception, and in 2003 he began to write a regular column for *The New York Times*. Brooks is interested in cultural as well as political issues, and he often is on National Public Radio, including *The Diane Rehm Show*, as an analyst. He has written two books, *Bobos in Paradise: The New Upper Class and How They Got There* (2000) and *On Paradise Drive: How We Live Now (and Always Have) in the Future Tense* (2004). He is editor of the anthology *Backward and Upward: The New Conservative Writing*. This column was published in *The New York Times* on November 13, 2005.

Pre-Reading Journal Entry

When you are a student, it's natural to think of success and failure simply in terms of grades. However, academic accomplishment is not the only measure of success in one's life. What are your own strengths and successes in life, beyond what you may have achieved in school? Who or what has inspired you to undertake each of these pursuits? Take a few minutes to respond to these questions in your journal.

PSST! “HUMAN CAPITAL”

1 Help! I’m turning into the “plastics” guy from *The Graduate*.¹ I’m pulling people
aside at parties and whispering that if they want to understand the future, it’s just two
words: “Human Capital.”

2 If we want to keep up with the Chinese and the Indians, we’ve got to develop our
Human Capital. If we want to remain a just, fluid society: Human Capital. If we want
to head off underclass riots: Human Capital.

3 As people drift away from me at these parties by pretending to recognize long-lost
friends across the room, I’m convinced that they don’t really understand what human
capital is.

4 Most people think of human capital the way economists and policy makers do—as
the skills and knowledge people need to get jobs and thrive in a modern economy.
When President [George W.] Bush proposed his big education reform, he insisted on
tests to measure skills and knowledge. When commissions issue reports, they call for
longer school years, revamped curriculums and more funds so teachers can transmit
skills and knowledge.

5 But skills and knowledge—the stuff you can measure with tests—is only the most
superficial component of human capital. U.S. education reforms have generally failed
because they try to improve the skills of students without addressing the underlying
components of human capital.

6 These underlying components are hard to measure and uncomfortable to talk about,
but they are the foundation of everything that follows.

7 There’s cultural capital: the habits, assumptions, emotional dispositions and
linguistic capacities we unconsciously pick up from families, neighbors and ethnic
groups—usually by age 3. In a classic study, James S. Coleman found that what
happens in the family shapes a child’s educational achievement more than what
happens in school. In more recent research, James Heckman and Pedro Carneiro
found that “most of the gaps in college attendance and delay are determined by
early family factors.”

8 There’s social capital: the knowledge of how to behave in groups and within insti-
tutions. This can mean, for example, knowing what to do if your community college
loses your transcript. Or it can mean knowing the basic rules of politeness. The
University of North Carolina now offers seminars to poorer students so they’ll know
how to behave in restaurants.

9 There’s moral capital: the ability to be trustworthy. Students who drop out of
high school, but take the G.E.D. exam, tend to be smarter than high school
dropouts. But their lifetime wages tend to be no higher than they are for those with

¹Refers to an oft-cited scene in the 1967 film, *The Graduate*. The main character, Benjamin Braddock, has just graduated college and feels adrift about the future. At a family party, the character of Mr. McGuire cryptically “tips off” Benjamin about the plastics industry. He says, “There’s great future in plastics. Think about it. Will you think about it? . . . Shh! Enough said.” (editors’ note).

no high school diplomas. That's because many people who pass the G.E.D. are less organized and less dependable than their less educated peers—as employers soon discover. Brains and skills don't matter if you don't show up on time.

There's cognitive capital. This can mean pure, inherited brainpower. But important cognitive skills are not measured by IQ tests and are not fixed. Some people know how to evaluate themselves and their abilities, while others with higher IQ's are clueless. Some low-IQ people can sense what others are feeling, while brainier peers cannot. Such skills can be improved over a lifetime.

Then there's aspirational capital: the fire-in-the-belly ambition to achieve. In his book *The Millionaire Mind*, Thomas J. Stanley reports that the average millionaire had a B-minus collegiate G.P.A.—not very good. But millionaires often had this experience: People told them they were too stupid to achieve something, so they set out to prove the naysayers wrong.

Over the past quarter-century, researchers have done a lot of work trying to understand the different parts of human capital. Their work has been almost completely ignored by policy makers, who continue to treat human capital as just skills and knowledge. The result? A series of expensive policy failures.

We now spend more per capita on education than just about any other country on earth, and the results are mediocre. No Child Left Behind treats students as skill-acquiring cogs in an economic wheel, and the results have been disappointing. We pour money into Title 1 and Head Start, but the long-term gains are insignificant.

These programs are not designed for the way people really are. The only things that work are local, human-to-human immersions that transform the students down to their very beings. Extraordinary schools, which create intense cultures of achievement, work. Extraordinary teachers, who inspire students to transform their lives, work. The programs that work touch all the components of human capital.

There's a great future in Human Capital, buddy. Enough said.

Questions for Close Reading

1. What is the selection's thesis? Locate the sentence(s) in which Brooks states his main idea. If he doesn't state his thesis explicitly, express it in your own words.
2. According to Brooks, why do policies that focus on teaching children skills and knowledge ultimately fail to develop human capital? What policies does he use as examples of such failure?
3. In Brooks's view, what role does the family play in the development of human capital?
4. What type of human capital do many millionaires possess, and how did they acquire it?
5. Refer to your dictionary as needed to define the following words used in the selection: *capital* (paragraph 1), *revamped* (4), *cognitive* (10), *aspirational* (11), *naysayers* (11), *per capita* (13), and *immersions* (14).

Questions About the Writer's Craft

1. Brooks opens this essay by comparing himself to a character in the 1967 movie *The Graduate*. What are the benefits and risks of using such a reference to frame the contents of an essay? In your opinion, is this a successful opening? Why or why not?
2. **The pattern.** How does Brooks organize his explanation of what human capital really consists of? What cues guide the reader in following Brooks's discussion?
3. **Other patterns.** In paragraphs 7 through 11, Brooks develops his ideas about the components of human capital. What patterns does he use in each of these paragraphs?
4. This essay was published as a newspaper op-ed column, a type of writing that is relatively short—about 750 words. How does the limited length of the piece affect the development of Brooks's ideas and evidence? If the piece were longer, how could Brooks strengthen its argument?

Writing Assignments Using Division-Classification as a Pattern of Development

1. Choose one of the elements of human capital that Brooks describes, and write an essay in which you *divide* it further into its component parts. For example, if you choose cognitive capital, you can write about specific cognitive skills such as memorizing, learning, problem solving, and creativity.
2. According to economists, capital is any human-made resource used to produce goods and services. For example, capital includes buildings, factories, machinery, equipment, parts, tools, roads, and railroads. Do some research on the concept of capital as used by economists, and write an essay *explaining* how economists categorize various types of capital, including the human capital Brooks discusses in his essay.

Writing Assignments Combining Patterns of Development

3. Brooks indicates that the results of the government programs No Child Left Behind, Title I, and Head Start fail to improve human capital. Select one of these programs, and do some research on it at the library or on the Internet. Write an essay that *explains* how aspects of the program are designed to solve specific problems. *Compare* and *contrast* the goals of the program with its actual *effects*.
4. Brooks's concept of moral capital is closely tied to the moral values that society holds important and that children learn from their families and others



with whom they interact. Write an essay in which you *narrate* the story of a moral issue you have faced, *comparing* and *contrasting* the choices you had. Explain the *process* you went through to resolve the problem.

Writing Assignment Using a Journal Entry as a Starting Point



5. Review your pre-reading journal entry about your successes and strengths beyond what you may have achieved in school. Select the two or three most significant ones, and write an essay in which you divide and classify these achievements. Are these achievements athletic, artistic, or service- or family-oriented—or do they belong to some other category? As you write about each achievement, consider who or what has *caused* or inspired you to strive for that accomplishment. To see how other writers address the issue of how children’s character can be influenced, read Ellen Goodman’s “Family Counterculture” (page 6), Gordon Parks’s “Flavio’s Home” (page 182), and Buzz Bissinger’s “Innocents Afield” (page 407).



ADDITIONAL WRITING TOPICS: DIVISION-CLASSIFICATION

General Assignments

Choose one of the following subjects and write an essay developed wholly or in part through division-classification. Start by determining the purpose of the essay. Do you want to inform, compare and contrast, or persuade? Apply a single, significant principle of division or classification to your subject. Don’t switch the principle midway through your analysis. Also, be sure that the types or categories you create are as complete and mutually exclusive as possible.

Division

1. A shopping mall
2. A video and/or stereo system
3. A particular kind of team
4. A school library
5. A playground, gym, or other recreational area
6. A significant event
7. A college campus
8. A meeting

9. A basement or attic
10. A television show or movie

Classification

1. People in a waiting room
2. Parents
3. Holidays
4. Roommates
5. Students in a class
6. Summer movies
7. College courses
8. Television watchers
9. Commercials
10. Computer or Internet users

Assignments with a Specific Purpose, Audience, and Point of View

On Campus

1. You're a dorm counselor. During orientation week, you'll be talking to students on your floor about the different kinds of problems they may have with roommates. Write your talk, describing each kind of problem and explaining how to cope.
2. As your college newspaper's TV critic, you plan to write a review of the fall shows, most of which—in your opinion—lack originality. To show how stereotypical the programs are, select one type (for example, situation comedies or crime dramas). Then use a specific division-classification principle to illustrate that the same stale formulas are trotted out from show to show.
3. Asked to write an editorial for the campus paper, you decide to do a half-serious piece on taking “mental health” days off from classes. Structure your essay around three kinds of occasions when “playing hooky” is essential for maintaining sanity.

At Home or in the Community

4. Your favorite magazine runs an editorial asking readers to send in what they think are the main challenges facing their particular gender group. Write a letter to the editor in which you identify at least three categories of problems that

your sex faces. Be sure to provide lively, specific examples to illustrate each category. In your letter, you may adopt a serious or lighthearted tone, depending on your overall subject matter.

On the Job

5. As a driving instructor, you decide to prepare a lecture on the types of drivers that your students are likely to encounter on the road. In your lecture, categorize drivers according to a specific principle and show the behaviors of each type.
6. A seasoned camp counselor, you've been asked to prepare, for new counselors, an informational sheet on children's emotional needs. Categorizing those needs into types, explain what counselors can do to nurture youngsters emotionally.

For additional writing, reading, and research resources, go to www.mycomplab.com and choose **Nadell/Langan/Comodromos' *The Longman Writer, 7e.***