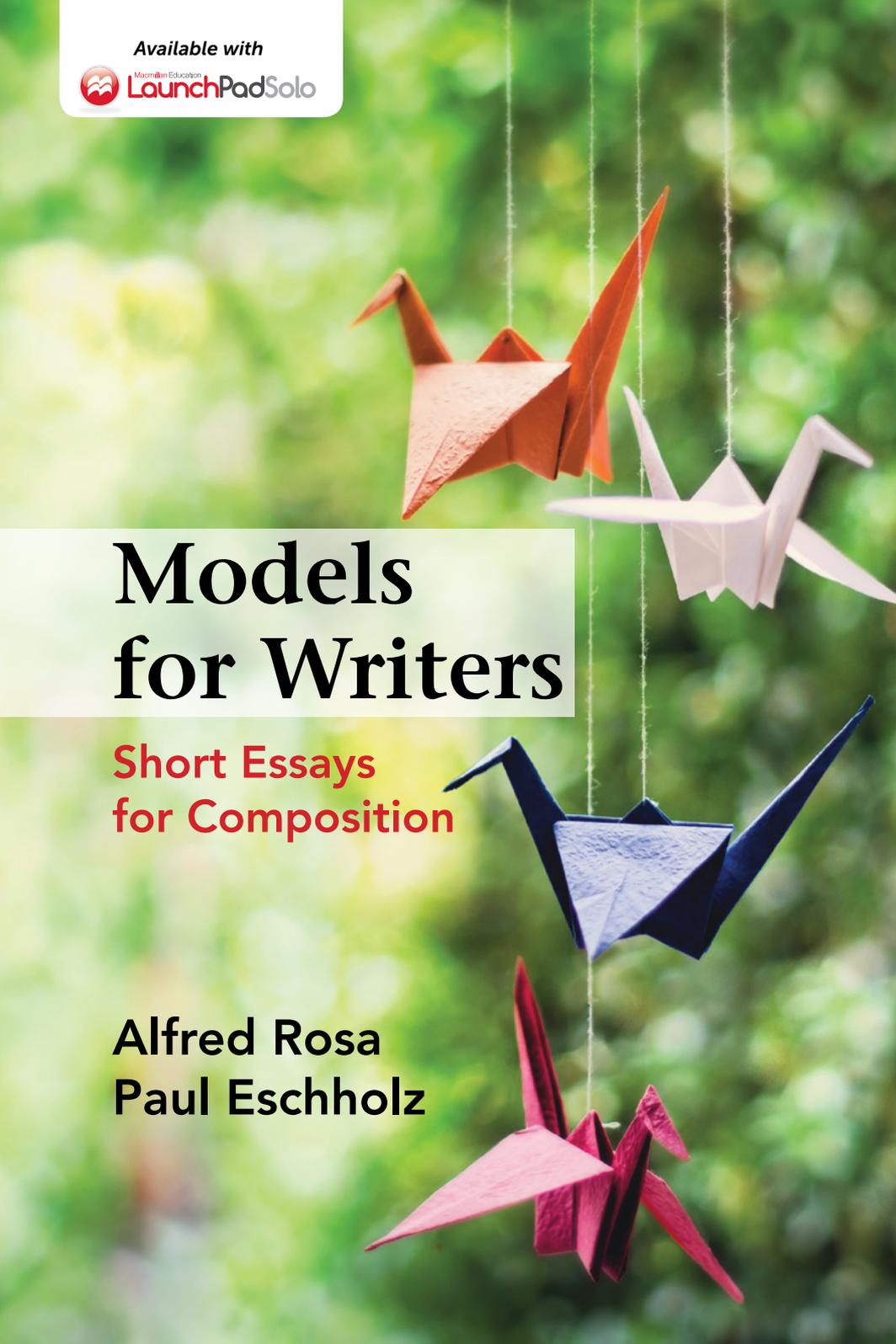


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Models for Writers

**Short Essays
for Composition**

**Alfred Rosa
Paul Eschholz**

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Models for Writers

Short Essays for Composition

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Short Essays for Composition

TWELFTH EDITION

Alfred Rosa
Paul Eschholz

University of Vermont

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Preface

Models for Writers continues to offer students and instructors brief, accessible, high-interest models of rhetorical elements, principles, and patterns. As important as it is for students to read while they are learning to write college-level essays, *Models for Writers* offers more than a collection of essays. Through the abundant study materials that accompany each selection, students master the writing skills they will need for all their college classes. Writing activities and assignments give students the chance to stitch together the various rhetorical elements into coherent, forceful essays of their own. This approach, which has helped several million students become better writers, remains at the heart of the book.

In this edition, we continue to emphasize the classic features of *Models for Writers* that have won praise from teachers and students alike. In addition, we have strengthened the book by introducing new selections and new voices as well as new instruction for some of the more challenging writing concepts.

■ FAVORITE FEATURES OF MODELS FOR WRITERS

- **Brief, lively readings that provide outstanding models.** Most of the seventy-two professional selections and all six of the sample student essays in *Models for Writers* are comparable in length (two to three pages) to the essays students will write themselves, and each clearly illustrates a basic rhetorical element, principle, or pattern. Just as important, the essays deal with subjects that we know from our own teaching experience will spark the interest of most college students. In addition, the range of voices, cultural perspectives, and styles represented in the essays will resonate with today's students. They will both enjoy and benefit from reading and writing about selections by many well-known authors, including Judith Ortiz Cofer, Stephen King, Anne Lamott, Amy Tan, Maya Angelou, David Sedaris, Martin Luther King Jr., and Steven Pinker.

- **Introductory chapters on reading and writing.** Throughout the chapters in Part One, students review the writing process from fresh

angles and use the essays they read to improve their own writing. Chapter 1, *The Writing Process*, details the steps in the writing process and illustrates them with a student essay in progress. Chapter 2, *From Reading to Writing*, shows students how to use the apparatus in the text, provides them with guidelines for critical reading, and demonstrates with three student essays (narrative, responsive, and argumentative) how they can generate their own writing from reading.

- **An easy-to-follow rhetorical organization.** Each of the twenty rhetorically based chapters in *Models for Writers* is devoted to a particular element or pattern important to college writing. Chapters 3 through 10 focus on the concepts of thesis, unity, organization, beginnings and endings, paragraphs, transitions, effective sentences, and writing with sources. Chapter 11 illustrates the importance of controlling diction and tone, and Chapter 12, the uses of figurative language. Chapters 13 through 21 explore the types of writing most often required of college students: illustration, narration, description, process analysis, definition, division and classification, comparison and contrast, cause and effect, and argument. The final chapter is a brief guide to writing a research paper, which now includes both MLA and APA documentation guidelines.

- **Abundant study materials.** To help students use the readings to improve their writing, every essay is accompanied by ample study materials.

Reflecting on What You Know activities precede each reading and prompt students to explore their own ideas and experiences regarding the issues presented in the reading.

A *Thinking Critically about This Reading* question follows each essay. It encourages students to consider the writer's assumptions, make connections not readily apparent, or explore the broader implications of the selection.

Questions for Study and Discussion focus on the selection's content and on the author's purpose and the particular strategy used to achieve that purpose. To remind students that good writing is never one-dimensional, at least one question in each series focuses on a writing concern other than the one highlighted in the chapter.

Classroom Activities provide brief exercises that enable students to work (often in groups) on rhetorical elements, techniques, or patterns. These activities range from developing thesis statements to using strong action verbs and building argumentative evidence, and

they encourage students to apply concepts modeled in the readings to their own writing. Additionally, several new activities throughout the book provide students with examples of career-related writing to demonstrate that critical reading, writing, and thinking skills are crucial beyond the college classroom.

Suggested Writing Assignments provide at least two writing assignments for each essay, with one encouraging students to use the reading selection as a direct model and another asking them to respond to the content of the reading.

- **Concise and interesting chapter introductions.** Writing instructors who use *Models for Writers* have continued to be generous in their praise for the brief, clear, practical, and student-friendly chapter introductions, which explain the various elements and patterns. In each introduction, students will find illuminating examples—many written by students—of the feature or principle under discussion.

- **Practical instruction on working with sources.** One of the biggest challenges student writers face is incorporating supporting evidence from other writers into their essays. In Chapter 1, *The Writing Process*, students find clear advice on developing strong thesis statements and marshaling evidence and support. Chapter 10 models strategies for taking effective notes from sources; using signal phrases to integrate quotations, summaries, and paraphrases smoothly; synthesizing sources; and avoiding plagiarism. Further reviewing the steps and skills involved in research and synthesis, Chapter 22, *A Brief Guide to Writing a Research Paper*, provides one full-length MLA-style model student research paper and the cover sheet, first page, and list of references for one APA-style model student research paper (the entire paper is offered online in LaunchPad Solo). Thus, students become more confident in joining academic conversations and in writing the kinds of essays that they will be called on to write in their college courses.

- **Targeted instruction on sentence grammar.** Chapter 1, *The Writing Process*, addresses editing concerns that instructors across the country have identified as the most problematic for their students, such as run-on sentences, verb tense shifts, comma splices, sentence fragments, and dangling and misplaced modifiers. Brief explanations and hand-edited examples show students how to find and correct these common errors in their own writing. Also available in this new edition are a host of online tutorials and self-paced, adaptive activities for further practice with grammatical and mechanical concepts.

- **Flexible arrangement.** Each chapter is self-contained so that instructors can easily follow their own teaching sequences, omitting or emphasizing certain chapters according to the needs of their students or the requirements of the course.
- **Alternate table of contents showing thematic clusters.** The alternate table of contents (pp. xxvii–xxxii) groups readings into twenty-four clusters, each with three to eight essays sharing a common theme. Students and instructors attracted to the theme of one essay in *Models for Writers* can consult this alternate table of contents to find other essays in the book that address the same theme.
- **Glossary of Useful Terms.** Cross-referenced in many of the questions and writing assignments throughout the book, this list of key terms defines rhetorical and literary terms that student writers need to know. Terms that are explained in the Glossary (pp. 651–63) are shown in boldface the first time they appear in a chapter.

■ NEW TO THE TWELFTH EDITION OF *MODELS FOR WRITERS*

- **Engaging, informative, and diverse new readings.** Twenty-nine of the book’s seventy-two readings are new to this edition of *Models for Writers*—ideal models by both new and established writers. We selected these essays for their brevity and clarity, for their effectiveness as models, and for their potential to develop critical thinking and writing. Among the new readings are Robert G. Lake-Thom’s “An Indian Father’s Plea,” Judith Ortiz Cofer’s “My Rosetta,” Michael Dirda’s “Listening to My Father,” Susan Orlean’s “The American Man: Age Ten,” and Marion Winik’s “Guacamole Is a Cruel Mistress.”
- **Carefully curated multimodal readings.** Fifteen multimodal e-readings go beyond the print page, with support for analyzing a variety of texts, such as video, images, and audio. Clear cross-references at the end of chapter introductions direct students to the e-readings for that strategy or topic. You and your students can access the e-readings at macmillanhighered.com/mfw12e. See the LaunchPad Solo description on pages ix–x of this preface to learn more about the online resources available to you and your students.
- **Compelling new examples of argument.** The argument chapter now features a revised cluster on crime and punishment (Crime: Finding an Effective Punishment) and two brand-new clusters: one

that debates the effectiveness of activism through social media (Slacktivism: Social Media Meets Activism) and an entirely online multimodal cluster that examines the effects of media and society on self-image (Body Image: How We See Ourselves). These three argument clusters are designed to spark lively debate, both in class discussions and in students' writing. Additionally, the argument chapter now includes expanded explanations and examples of each of the most common logical fallacies to help students better understand these kinds of errors, advice on anticipating and fixing logical fallacies, and a new activity on identifying and correcting fallacies.

- **New and enhanced research coverage.** In Chapter 22, new material on detecting bias and understanding the differences between fact and opinion helps students better evaluate and analyze sources in their research writing. A new section in Chapter 22 includes APA documentation guidelines and an accompanying annotated model student paper.

- **New strategies for developing a strong thesis statement.** A new section in Chapter 1, Develop Your Thesis, includes a clear five-step process to help students through the challenge of arriving at an effective thesis statement from a broad topic.

■ GET THE MOST OUT OF YOUR COURSE WITH MODELS FOR WRITERS

Bedford/St. Martin's offers resources and format choices that help you and your students get even more out of your book and course. To learn more about or to order any of the following products, contact your Macmillan sales representative, e-mail sales support (sales_support@bfwpub.com), or visit the website at macmillanhighered.com/mfw/catalog.

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Instructor Resources

You have a lot to do in your course. Bedford/St. Martin's wants to make it easy for you to find the support you need—and to find it quickly.

- *The Instructor's Manual for Models for Writers*, Twelfth Edition, contains suggested answers for each selection's critical reading and study questions. The Instructor's Manual also includes essay analysis and discussion, as well as tips to help students think critically about what they have read. Also included in the manual are two sample course plans for first-year composition courses—one fifteen weeks, the other, ten weeks—and a complete sample syllabus for a fifteen-week developmental English course. This manual may be found in the Instructor's Edition of *Models for Writers*, Twelfth Edition, and is also available as a separate booklet or as a downloadable PDF from macmillanhighered.com/mfw/catalog.

- *Teaching Central* (macmillanhighered.com/teachingcentral) offers the entire list of Bedford/St. Martin's print and online professional resources in one place. You will find landmark reference works, sourcebooks on pedagogical issues, award-winning collections, and practical advice for the classroom—all free for instructors.

- *Bits* (bedfordbits.com) collects creative ideas for teaching a range of composition topics in an easily searchable blog. A community of teachers—leading scholars, authors, and editors—discusses revision, research, grammar and style, technology, peer review, and much more. Take, use, adapt, and pass the ideas around; then, come back to the site to comment or share your own suggestions.

■ ACKNOWLEDGMENTS

In response to the many thoughtful reviews from instructors who use this book, we have maintained the solid foundation of the previous edition of *Models for Writers* while adding fresh readings and writing topics to stimulate today's student writers.

We are indebted to many people for their advice as we prepared this twelfth edition. We are especially grateful to Nancy Beasley, Georgia College & State University; Mara Beckett, Glendale Community College/Los Angeles City College; Brody Bluemel, The Pennsylvania State University; Stefanie Book, Vines High School; Susan Browning, Central Piedmont Community College; Connie Bubash, The Pennsylvania State University; Adam Burningham, Snow College; Shawn Durso, Milford High School; Taylor Emery, Austin Peay State University; Sherry Faithful, Carteret Community College; Kathleen Flynn, Glendale Community College; Lynee Gaillet, Georgia State University; Cynthia Galvan, Milwaukee Area Technical College; Elizabeth Genovise, Roane State Community College; Rose Gubele, University of Central Missouri; Nile Hartline, Des Moines Area Community College; Amy Havel, Southern Maine Community College; Robin Havenick, Linn-Benton Community College; Waddle Joette, Roane State Community College; Justine Keltz, South Hagerstown High School; Michael Kuelker, St. Charles Community College; Laurie Lyda, Georgia College & State University; Charla Major, Austin Peay State University; Cheryl Presswood-Hunter, Middle Georgia Technical College; Doug Rigby, Lehigh Carbon Community College; Heather Rodgers, Saint Charles Community College; Robin Runyan, Linn-Benton Community College; Joshua Taft, University of Central Missouri; Jon Tuttle, Francis Marion University; Vita Watkins, Glendale Community College; Maggie Whitehead, Lakeland High School; Melissa Williams, Central Georgia Technical College; and Katherine Woodbury, Southern Maine Community College.

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Thanks also to Sarah Federman, who authored the new material for the *Instructor's Manual*, and to Brian Kent, Cara Simone Bader, Tom Juvan, and Betsy Eschholz, who have shared their experiences using *Models for Writers* in the classroom. Our greatest debt is, as always, to our students—especially James Duffy, Trena Isley, Jake Jamieson, Zoe Ockenga, and Jeffrey Olesky, whose papers appear in this text—for all they have taught us over the years. Finally, we thank each other, partners in this writing and teaching venture for over four decades.

Alfred Rosa
Paul Eschholz

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Models for Writers

Short Essays for Composition

Introduction for Students

Models for Writers is designed to help you learn to write by providing you with a collection of model essays — that is, essays that are examples of good writing. Good writing is direct and purposeful and communicates its message without confusing the reader. It doesn't wander from the topic, and it answers the reader's questions. Although good writing is well developed and detailed, it also accomplishes its task with the fewest possible words and with the simplest language appropriate to the writer's topic and thesis.

We know that one of the best ways to learn to write and to improve our writing is to read. By reading, we can see how other writers have communicated their experiences, ideas, thoughts, and feelings. We can study how they have used the various elements of the essay (words, sentences, paragraphs, organizational patterns, transitions, examples, evidence, and so forth) and thus learn how we might effectively do the same. When we see how a writer like James Lincoln Collier develops his essay “Anxiety: Challenge by Another Name” from a strong thesis statement, for example, we can better appreciate the importance of having a clear thesis statement in our own writing. When we see the way Russell Baker uses transitions in “Becoming a Writer” to link key phrases and important ideas so that readers can recognize how the parts of his essay fit together, we have a better idea of how to write coherently.

But we do not learn only by reading. We also learn by doing — that is, by writing — and in the best of all situations, we engage in reading and writing in conjunction with each other. *Models for Writers* therefore encourages you to practice what you are learning and to move from reading to writing.

Part One of *Models for Writers* provides you with strategies to do just that. Chapter 1, The Writing Process, introduces you to the

important steps of the writing process, gives you guidelines for writing, and illustrates the writing process with a student essay. It also includes online tutorials on important digital writing skills as well as online LearningCurve activities on important grammar topics that will help you better edit your own writing. Chapter 2, *From Reading to Writing*, shows you how to use the apparatus that accompanies each selection in this text, provides you with guidelines for critical reading, and demonstrates with three annotated student essays how you can generate your own writing from reading. Also included in Chapter 2 are online tutorials on active reading strategies and reading visuals, as well as an online LearningCurve activity for practicing critical reading. (Icons and instructions at the bottom of the page will direct you to these online activities.) You will soon see that an effective essay has a clear purpose, often provides useful information, has an effect on the reader's thoughts and feelings, and is usually a pleasure to read. The essays that you will read in *Models for Writers* were chosen because they are effective.

All well-written essays share a number of structural and stylistic features that are illustrated by the various essays in *Models for Writers*. One good way to learn what these features are and how you can incorporate them into your own writing is to look at each of them in isolation. For this reason, we have divided the readings in *Models for Writers* into three major parts and, within these parts, into twenty chapters, each with its own particular focus and emphasis.

Part Two, *The Elements of the Essay*, includes eight chapters on the elements that are essential to a well-written essay, but because the concepts of thesis, unity, and organization underlie all the others, they come first in our sequence. Chapter 3, *Thesis*, shows how authors put forth, or state, the main ideas of their essays and how they use such statements to develop and control content. Chapter 4, *Unity*, shows how authors achieve a sense of wholeness in their essays, and Chapter 5, *Organization*, illustrates some important patterns that authors use to organize their thinking and writing. Chapter 6, *Beginnings and Endings*, offers advice on and models of ways to begin and conclude essays, while Chapter 7, *Paragraphs*, concentrates on the importance of well-developed paragraphs and what is necessary to achieve them. Chapter 8, *Transitions*, concerns various devices writers use to move from one idea or section of an essay to the next, and Chapter 9, *Effective Sentences*, focuses on techniques to make sentences powerful and to create stylistic variety. Finally, Chapter 10, *Writing with Sources*, provides proven strategies for taking

effective notes from sources; for using signal phrases to integrate quotations, summaries, and paraphrases smoothly into the text of an essay; and for avoiding plagiarism.

Part Three, *The Language of the Essay*, starts with Chapter 11, *Diction and Tone*, which shows how writers carefully choose words either to convey exact meaning or to be purposely suggestive. In addition, this chapter shows how the words a writer uses can create a particular tone or relationship between writer and reader—one of irony, humor, or seriousness, for example. This part also includes Chapter 12, *Figurative Language*, which concentrates on the usefulness of the special devices of language—such as simile, metaphor, and personification—that add richness and depth to writing.

Part Four of *Models for Writers*, *Types of Essays*, is made up of Chapters 13 to 22, which focus on the types of writing that are most often required of college writing students—illustration (how to use examples to illustrate a point or an idea), narration (how to tell a story or give an account of an event), description (how to present a verbal picture), process analysis (how to explain how something is done or happens), definition (how to explain what something is), division and classification (how to divide a subject into its parts and place items into appropriate categories), comparison and contrast (how to explain the similarities and differences between two or more items), cause and effect (how to explain the causes of an event or the effects of an action), argument (how to use reason and logic to persuade someone to your way of thinking), and the research paper. These types of writing are referred to as *organizational patterns* or *rhetorical modes*.

Studying and practicing the organizational patterns are important in any effort to broaden your writing skills. In *Models for Writers*, we look at each pattern separately because we believe that this is the simplest and most effective way to introduce them. However, it does not mean that the writer of a well-written essay necessarily chooses a single pattern and sticks to it exclusively and rigidly. Confining yourself to cause-and-effect analysis or definition throughout an entire essay, for example, might prove impractical and may yield an awkward or unnatural piece of writing. In fact, it is often best to use a single pattern to organize your essay and then to use other patterns as your material dictates. As you read the model essays in this text, you will find that a good many of them use one dominant pattern in combination with other patterns.

Combining organizational patterns is not something that you usually think about when you first tackle a writing assignment. Rather, such combinations of patterns develop naturally as you organize, draft, and revise your materials. Combinations of patterns also make your writing more interesting and effective. See [Chapter 1](#) (pp. 20–22) for a discussion of combining patterns.

Chapters 3 to 21 are organized in the same way. Each opens with an explanation of the element or principle under discussion. These introductions are brief, clear, and practical and usually provide one or more short examples of the feature or principle being studied, including examples from students such as yourself. Following the chapter introduction, we present three or four model essays (Chapter 21, with ten essays, is an exception). Each essay has a brief introduction of its own, providing information about the author and directing your attention to the way the essay demonstrates the featured technique. A Reflecting on What You Know prompt precedes each reading and invites you to explore your own ideas and experiences regarding some issue presented in the reading. Each essay is followed by four kinds of study materials—Thinking Critically about This Reading, Questions for Study and Discussion, Classroom Activity, and Suggested Writing Assignments. Read [Chapter 2](#), *From Reading to Writing*, for help on improving your writing by using the materials that accompany the readings.

In addition to the model essays you'll find in Chapters 13–21, we have carefully chosen one multimodal reading (a video, an infographic, a speech, an audio clip) to illustrate each of the rhetorical modes. Look for this icon  and directions for accessing these multimodal readings at the end of the introductions for Chapters 13–20. Chapter 21, *Argument*, has an entirely multimodal argument cluster — *Body Image: How We See Ourselves* — offered online. You will find an introduction to this argument cluster on pages 609–10, along with directions for accessing the online cluster.

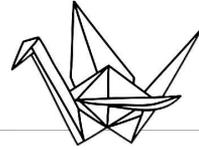
Chapter 22, *A Brief Guide to Writing a Research Paper*, offers an annotated MLA-style student research paper, “An Argument for Corporate Responsibility,” and an annotated APA-style student research paper, “The Role of Spirituality and Religion in Mental Health” (available online). This chapter provides clear guidance on establishing a realistic schedule for a research project, conducting research on the Internet using directory and keyword searches, evaluating sources, analyzing sources, developing a working bibliography, taking useful

notes, and using MLA and APA citation styles to document your paper. This chapter, in combination with Chapter 10, *Writing with Sources*, helps you build confidence in your academic writing skills.

Models for Writers provides information, instruction, and practice in writing effective essays. By reading thoughtfully and critically and by applying the writing strategies and techniques you observe other writers using, you will learn to write more expressively and effectively.

p a r t ■ o n e

On Reading and Writing Well



The Writing Process

The essays in this book will help you understand the elements of good writing and provide ample opportunity for you to practice writing in response to the model essays. As you write your essays, pay attention to your writing process. This chapter focuses on the stages of the writing process—prewriting, writing the first draft, revising, editing, and proofreading. It concludes with a sample of one student’s writing process that you can model your own writing after. The strategies suggested in this chapter for each stage of the writing process will help you overcome many of the challenges you may face while writing essays.

■ PREWRITING

Writers rarely rely on inspiration alone to produce an effective piece of writing. Good writers prewrite or plan, write the first draft, revise, edit, and proofread. It is worth remembering, however, that often the process is recursive, moving back and forth among the five stages. Moreover, writing is personal; no two people go about it exactly the same way. Still, it is possible to learn the steps in the process and thereby have a reliable method for undertaking a writing task.

Reading can give you ideas and information, of course. But reading also helps expand your knowledge of the organizational patterns available to you; consequently, it can help direct all your prewriting activities. During *prewriting*, you select your subject and topic, gather ideas and information, and determine the thesis and organizational pattern or patterns you will use. Once you have worked through the prewriting process, you will be ready to start on your first draft. Let’s explore how this works.

Understand Your Assignment

When you first receive an assignment, read it over several times to make sure you understand what you are being asked to do. Try restating the assignment in your own words to make sure you understand it. For example, consider the following assignments:

1. Narrate an experience that taught you that every situation has at least two sides.
2. Explain what is meant by *theoretical modeling* in the social sciences.
3. Write a persuasive essay in which you support or refute the following proposition: “Violence in the media is in large part responsible for an increase in violence in American society today.”

Each of these assignments asks you to write in different ways. The first assignment asks you to tell the story of an event that showed you that every situation has more than one perspective. To complete the assignment, you might choose simply to narrate the event, or you might choose to analyze it in depth. In either case, you will need to explain to your reader how you came to this new understanding of multiple perspectives and why it was important to you. The second assignment asks you to explain what theoretical modeling is and why it is used. To accomplish this assignment, you will first need to read about the concept to gain a thorough understanding of it, and then you’ll need to define it in your own words and explain its purpose and usefulness to your readers. You will also want to demonstrate the abstract concept with concrete examples to help your readers understand it. Finally, the third assignment asks you to take a position on a controversial issue for which there are many studies on both sides of the question. You will need to research the studies, consider the evidence they present, and then take a stand of your own. Your argument will necessarily have to draw on the sources and evidence you have researched, and you will need to refute the arguments and evidence presented by those experts who take an opposing position.

If, after reading the assignment several times, you are still unsure about what is being asked of you or about any additional requirements of the assignment, such as length or format, be sure to consult with your instructor.

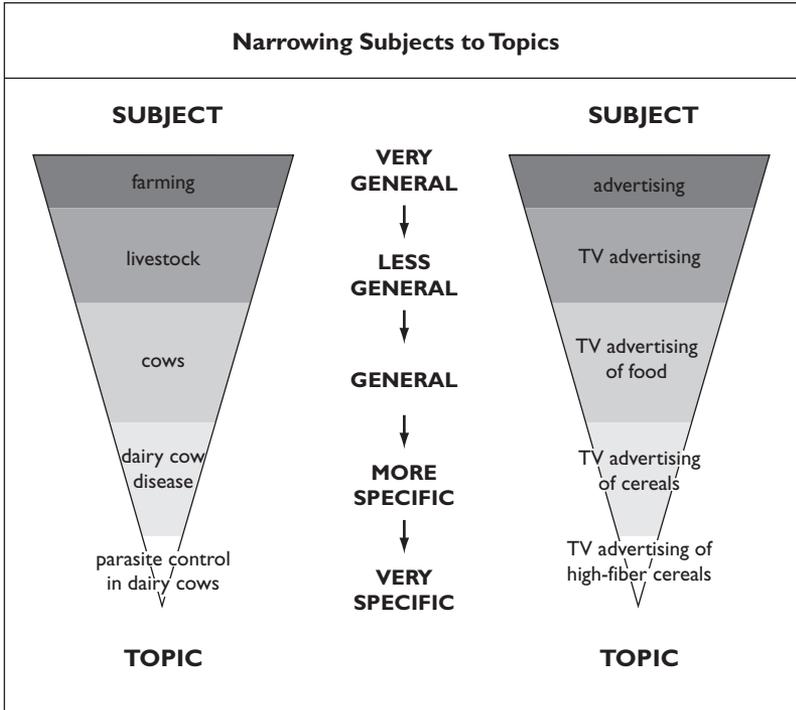
Choose a Subject Area, and Focus on a Topic

Although you will usually be given specific assignments in your writing course, you may sometimes have the freedom to write on any subject that interests you. In such a case, you may already have a specific idea in mind. For example, if you are interested in sports, you might argue against the use of performance-enhancing drugs by athletes. What happens, however, when you are free to choose your own subject and cannot think of anything to write about? If you find yourself in this situation, begin by determining a broad subject that you might enjoy writing about—a general subject like medical ethics, amateur sports, or foreign travel. Also consider what you've recently read—essays in *Models for Writers*, for example—or your career ambitions when choosing a subject. Select several likely subjects, and let your mind explore their potential for interesting topics. Your goal is to arrive at an appropriately narrowed *topic*.

A topic is the specific part of a subject on which a writer focuses. Subjects such as the environment, literature, and sports are too broad to be dealt with adequately in a single essay. Entire books are written about these and other subjects. Start with your broad subject, and make it more specific.

Suppose, for example, you select farming and advertising as possible subject areas. The examples on the following page illustrate how to narrow these broad subjects into manageable topics. Notice how each successive topic is more narrowed than the one before it. Moving from the general to the specific, the topics become appropriate for essay-length writing.

In moving from a broad subject to a particular topic, you should take into account any assigned constraints on length or format. You will also want to consider the amount of time you have to write. These practical considerations will affect the scope of your topic.



Get Ideas and Collect Information

Once you have found your topic, you will need to determine what you want to say about it. The best way to do this is to gather information. Your ideas about a topic must be supported by information, such as facts and examples. The information you gather about a topic will influence your ideas about the topic and what you want to say. Here are some of the ways you can gather information:

1. *Brainstorm.* Jot down the things you know about a topic, freely associating ideas and information as a way to explore the topic and its possibilities. (See p. 38 for an example.) Don't censor or edit your notes, and don't worry about spelling or punctuation. Don't write your notes in list form because such an organization will imply a hierarchy of ideas, which may hamper your creativity and