

Short Takes Model Essays For Composition 11th Edition

The co-editor of *In Short* and *In Brief* presents short writings by seventy-five authors whose styles demonstrate the myriad ways that people tell the truth, in a collection that includes pieces by such individuals as David Sedaris, Dorothy Allison, and Salman Rushdie. Original. 17,000 first printing.

Demonstrates how postmodernism has affected stylistic and thematic characteristics of the short story genre.

"This lively collection of fifty-six short, readable essays on diverse and timely topics provides valuable models of the rhetorical modes."--Back cover.

In *Black Mosaic: Essays for Post-Racial America*, Richard Kenyada assesses the progress we've made in our quest to find the key element that unites us as Americans and, further, as human beings. The term "post racial" popped up after the first Obama victory, but the mood of the country has not reflected that kind of hope. In many ways, Americans seem to be drawing their own lines in the sand. But it's no longer the historic us-against-them of the Cold War era. The lines are being drawn between Americans - races, classes, genders, and sexual orientation.

For *The Thinking Sapiens*, presents musings about people, faith, success, love, hope, wisdom, fortitude, truth, money and work. It will certainly make you re-think about what matters in life and offer a model for daily living. The short essays have been deliberately choreographed such that there is a subtle link between the essays in the various chapters, including selected transcripts from movies. By the end of the book, an astute reader will have enjoyed tying the pieces together. Expect a dash of dry humor.

Short Takes Model Essays for Composition Longman Publishing Group

This reader is a collection of thirty-three very brief essays and twenty paragraphs that provides readily accessible models of the various rhetorical modes.

Metawriting—the writing about writing or writing that calls attention to itself as writing—has been around since Don Quixote and Tristram Shandy, but Jill Talbot makes that case that now more than ever the act of metawriting is performed on a daily basis by anyone with a Facebook profile, a Twitter account, or a webpage. *Metawritings: Toward a Theory of Nonfiction* is the first collection to combine metawriting in both fiction and nonfiction. In this daring volume, metawriting refers to writing about writing, veracity in writing, the I of writing and, ultimately, the construction of writing. With a prologue by Pam Houston, the anthology of personal essays, short stories, and one film script excerpt also includes illuminating and engaging interviews with each contributor.

Showcasing how writers perform a meta-awareness of self via the art of the story, the craft of the essay, the writings and interviews in this collection serve to create an engaging, provocative discussion of the fiction-versus-nonfiction debate, truth in writing, and how metawriting works (and when it doesn't). *Metawritings* provides a context for the presence of metawriting in contemporary literature within the framework of the digital age's obsessively self-conscious modes of communication: status

updates, Tweets, YouTube clips, and blogs (whose anonymity creates opportunities for outright deception) capture our meta-lives in 140 characters and video uploads, while we watch self-referential, self-conscious television (The Simpsons, The Daily Show with Jon Stewart, The Office). Speaking to the moment and to the writing that is capturing it, Talbot addresses a significant and current conversation in contemporary writing and literature, the teaching of writing, and the craft of writing. It is a sharp, entertaining collection of two genres, enhanced by a conversation about how we write and how we live in and through our writing. Contributors Sarah Blackman Bernard Cooper Cathy Day Lena Dunham Robin Hemley Pam Houston Kristen Iversen David Lazar E. J. Levy Brenda Miller Ander Monson Brian Oliu Jill Talbot Ryan Van Meter

"HELP! My Students Can't Write!" Why You Need a Writing Revolution in Your Classroom and How to Lead It. The Writing Revolution (TWR) provides a clear method of instruction that you can use no matter what subject or grade level you teach. The model, also known as The Hochman Method, has demonstrated, over and over, that it can turn weak writers into strong communicators by focusing on specific techniques that match their needs and by providing them with targeted feedback. Insurmountable as the challenges faced by many students may seem, TWR can make a dramatic difference. And the method does more than improve writing skills. It also helps: Boost reading comprehension Improve organizational and study skills Enhance speaking abilities Develop analytical capabilities TWR is as much a method of teaching content as it is a method of teaching writing. There's no separate writing block and no separate writing curriculum. Instead, teachers of all subjects adapt the TWR strategies and activities to their current curriculum and weave them into their content instruction. But perhaps what's most revolutionary about the TWR method is that it takes the mystery out of learning to write well. It breaks the writing process down into manageable chunks and then has students practice the chunks they need, repeatedly, while also learning content. From the students at the Yale Daily News, a book that highlights the essays that got students into Yale University, helping high school seniors get into the school of their choice The competition to get into a top-tier school becomes more and more fierce every year. Parents and students are searching for the best advice, and the final question they ask after joining clubs in high school and keeping the grades up is: How do I write a winning essay? 50 Yale Admission Success Stories and the Essays that Made Them Happen shows college applicants how to do exactly that, showcasing the Common App essays that got students into Yale, in addition to Yale-specific application essays and other supplemental aspects of the Yale application, like short statements and short answers. But this book does more than just show students what kind of essays got college students through the door; it profiles each student who contributed to the collection and puts those essays into context. We meet Edgar Avina, a political science major from Houston who worked odd jobs to support his family, who immigrated from Mexico. Madeleine Bender, a New York City native, is a "jack of all trades" who writes for the Daily News, plays clarinet for a concert band, and majors in both Classics and Ecology & Evolutionary Biology. These profiles set this book apart from other college essay books, reminding students that in order to write a strong essay, you must be yourself and understand how the university you're applying to will help you make your greatest dreams into a reality.

This lively collection of fifty-three short, readable selections by both student and professional writers provides useful models of the rhetorical modes. In addition to familiar names such as Barbara Ehrenreich, Richard Rodriguez, and William Raspberry, this reader features many fresh voices such as Anchee Min, Thomas Sowell, Anna Quindlen, Michael Chabon, and Dave Barry. Detailed chapter openers offer strategies for using each rhetorical mode, including short examples from the readings within each chapter. Headnotes for each essay give a brief biography

of its author, explain its context, and pinpoint one of the writer's techniques. Questions on "Organization and Ideas" and "Technique and Style" and many suggestions for writing journal entries and essays follow each selection. Each chapter ends with additional writing assignments that ask students to compare two or more of the essays.

A world list of books in the English language.

Can science fiction--especially sci-fi cinema--save the world? It already has, many times. Retired officers testify that films like *Doctor Strangelove*, *Fail-Safe*, *On the Beach* and *War Games* provoked changes and helped prevent accidental war. *Soylent Green* and *Silent Running* recruited millions of environmental activists. *The China Syndrome* and countless movies about plagues helped bring attention to those failure modes. And the grand-daddy of "self-preventing prophecy"--*Nineteen Eighty-Four*--girded countless citizens to stay wary of Big Brother. It's not been all dire warnings. While optimism is much harder to dramatize than apocalypse, both large and small screens have also encouraged millions to lift their gaze, contemplating how we might get better, incrementally, or else raise grandchildren worthy of the stars. Come along on a quirky quest for unusual insights into the power of forward-looking media. How the romantic allure of feudalism tugs at men and women who benefited vastly from modernity. Or explore why almost every Hollywood film preaches Suspicion of Authority, along with tolerance, diversity and personal eccentricity, and how those messages helped keep us free. No one is spared scrutiny! Not Spielberg or Tolkien or Cameron or Costner... nor *Dune* or demigods or zombie flicks. Certainly not George Lucas or Ayn Rand! Though some critiques are offered from a lifetime of respect and love... and gratitude.

This unique collection considers the nature of writing groups inside and outside the academic environment. Exploring writing groups as contextual literacy events, editors Beverly J. Moss, Nels P. Highberg, and Melissa Nicolas bring together contributors to document and reflect on the various types of collaborations that occur in writing groups in a wide range of settings, both within and outside the academy. The chapters in this volume respond to a variety of questions about writing groups, including: *What is the impact of gender, race, and socioeconomic class on power dynamics in writing groups? *When is a writing group a community and are all writing groups communities? *How does the local community of a writing group impact the participation of group members in other local or global communities? *How does the local community of a writing group impact the participation of group members in other local or global communities? *What actions contribute to a strong community of writers and what actions contribute to the breakdown of community? *When and for whom are writing groups ineffective? *What is it about belonging to a community of writers that makes writing groups appealing to so many within and beyond the academy? Each chapter highlights how writing groups, whether or not they are labeled as such, function in various spaces and locations, and how collaboration works when writers from a variety of backgrounds with diverse interests come together. *Writing Groups Inside and Outside the Classroom* illustrates that writing groups outside of the academy are worthy of study and serve as important sites of writing and literacy instruction. Offering significant insights into the roles of writing groups in literacy and writing practice, this volume is appropriate for scholars and teachers of writing, rhetoric, composition, and literacy; for writing center administrators and staff; and for writing

group participants.

The impetus for this Approaches to Teaching volume on *The Taming of the Shrew* grew from the editors' desire to discover why a play notorious for its controversial exploration of conflicts between men and women and the challenges of marriage is enduringly popular in the classroom, in the performing arts, and in scholarship. The result is a volume that offers practical advice to teachers on editions and teaching resources in part 1, "Materials," while illuminating how the play's subtle and complex arguments regarding not just marriage but a host of other subjects--modes of early modern education, the uses of clever rhetoric, intergenerational and class politics, the power of theater--are being brought to life in college classrooms. The essays in part 2, "Approaches," are written by English and theater instructors who have taught in a variety of academic settings and cover topics including early modern homilies and music, Hollywood versions of *The Taming of the Shrew*, and student performances.

A collection of provocative essays on politics, social meaning, and law from Critical Legal Studies scholar and magazine columnist Peter Gabel, *The Bank Teller* presents a unique and powerful analysis of the psychological and spiritual dimension of U.S. political culture and society. In this series of strikingly original essays, Gabel sheds new light on a wide range of subjects based on what he calls "the longing for mutual recognition," including the meaning of American politics from 1960, health care, affirmative action, the SAT (abolish it!, Gabel declares), deadly job culture, and the spiritual dimension of public policy. He takes on the adversarial roles of the legal system, including a nationally publicized debate with Alan Dershowitz on the moral obligation of criminal defense lawyers, as well as the meaning of the Holocaust and the social psychology underlying the modern media. Passionate, insightful and profound, *The Bank Teller* fundamentally challenges our existing social institutions and presents a political strategy that invents new forms of working, friendship, and community. It was well reviewed and much discussed -- and in some quarters much disputed -- upon its print release in 2000, and has since been assigned to classes on politics, law, and religion.

This lively collection of fifty-two short, readable selections by both student and professional writers provides useful models of the rhetorical modes. "Provides useful models of the rhetorical modes." Includes essays organized around the rhetorical modes: narrative, definition, cause and effect, classification, and argument. General Interest

Offers seventy-three essays and excerpts, each about two thousand words long, describing some aspect of personal experience, by M. Scott Momaday, Ariel Dorfman, Frank McCourt, Cynthia Ozick, Edwige Danticat, and others

Here is a fascinating blend of prose, lyrics and poetry that probes a range of human expression from reverent to somewhat less than fully reverent This is a presentation of so many topics that it can be described as a morph of almost any conceivable blend of genres. Some lyrics have already been set to music. Feel free to hum, whistle and sing as you enjoy this book of glad to sad and back again to glad Enjoy

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