Think of a person about or for whom you have strong feelings - perhaps of love or hate, respect or contempt, envy or superiority, whatever. Your task in this description is to use your feelings for this person as the basis for a description of him or her eating. Your selection of the repast will of course be linked to your feelings for the eater; for instance, someone you do not care for too much might be stuck coping with onion soup gratinee on a first date, while someone you like may relish a fine French pastry. While your selection of the actual food will be important, make sure to use it only as a vehicle for a description of the person actually eating it.

Do not explicitly state your feelings for the person under scrutiny, rather, let your description convey your perspective. In other words, this is an exercise in *showing* your reader what you mean, rather than just *telling* him/her. In class on Tuesday, we will be reading the descriptions out loud and figuring out together what your feelings toward the eater really are.

The most important aspect of your description will be the richness of the details you use. To come up with lots of fabulous details, exploit the strategies we have studied - try "desperation writing", systematic exploration of your topic, and Flower's strategies (for instance, brainstorm a list of details). This material - your invention notes - is called "pre-writing." For this assignment, I will be collecting your pre-writing also to make sure you have a good command of the strategies we've learned.

Your description should be one to two pages (more if necessary), and you'll probably end up with five or so pages of prewriting if you try each of the strategies.

Due at the beginning of class, Tuesday, 9/22.
The procedure is quite simple. First you arrange things in 2 different groups. Of course one pile may be sufficient, depending on how much there is to do. If you have to do something else due to lack of facilities, that is the next step, otherwise you are pretty well set. It is important not to overdo things. That is, it is better to do too few things at once than too many. In the short run this may not seem important, but complications can easily arise. A mistake can be expensive as well. At first the whole procedure will seem complicated.

Soon, however, it will become just another fact of life. It is difficult to foresee any end to the necessity for this task in the immediate future, but then one can never tell. After the procedure is completed, one arranges the materials into different groups again. Then they can be put into their appropriate places. Eventually they will be used once more and the whole cycle will have to be repeated. However, that is a part of life.

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Ellen Wolff

When teaching **process analysis**:

1. Have them each take out 3 sheets of paper.
2. With one, make a paper airplane.
3. On second, write a process analysis: How to Flake a Paper Airplane.
4. Have them trade process analyses with other class members.
5. With the 3rd piece of paper: make the paper airplane described in the analysis you have.

I like this assignment because:

It gets them over thinking the process analysis is necessarily an "easy" paper.

I tell the writers to assume their audience knows nothing about paper airplanes, and I tell the aeronautic engineers to remember that they are beginners who know nothing. This gives them practice taking audience and audience knowledge into account, and makes them question their assumptions when writing.

It underlines the need for clear, exact writing -- defuses the "If I know what I mean that's enough" ploy.

It's fun. It loosens them up, so is great at the start of the term.
We are studying directions and process analysis to focus on the needs of the reader. Process analysis brings the reader to the forefront, since one of its main purposes is to guide the reader in the completion of something about which the writer knows more. In writing directions/process analysis, we must both analyze the reader, and provide explicit information which can easily be followed.

Writing process analysis is another exercise of showing the reader our perspective on the process under consideration — by the details we select, and the way in which we analyze the process, we guide the reader's thinking and outlook on the subject. This function of process essays will become clearer after you do the assigned reading and we discuss it in class.

After thinking about what makes directions successful or unsuccessful, please select one of the following approaches to a process analysis:

1) Think of a subject to which you could provide an innovative, off-beat approach. Write an essay in which you instruct the reader in what you've figured out — for instance, how to conduct a successful courtship, how to survive your first two weeks at college. (This essay follows in the tradition of Train's "How to Get Rich").

2) Think of an irreversible process (such as "Unchopping a Tree"), and pretend it's reversible. Tell your reader how to undo it.

These essays will probably be around three pages — more or less as appropriate.

Due at the beginning of class, Thursday, 10/1.
Self-Evaluation: Process Essay

1) What do you like about your essay?

2) What would you still like to improve about it?

3) What changes did you make between drafts?

4) What did your reviewer suggest during class exchange? Did you agree with his/her advice?

5) Your favorite detail?
PEER CRITIQUE: PROCESS ANALYSIS

1) SUMMARIZE BRIEFLY THE PROCESS AND ITS ANALYSIS (HOW TO DO IT).

2) WHAT KNOWLEDGE DOES THE AUTHOR ASSUME THE READER ALREADY HAS ABOUT THE PROCESS?

3) ARE THESE ASSUMPTIONS APPROPRIATE? DID YOU KNOW EVERYTHING THE WRITER ASSUMED YOU WOULD?

4) IS THE ESSAY CLEAR? COULD YOU NOW DO THE PROCESS FROM THE DESCRIPTION GIVEN?

5) WERE THERE ANY TERMS THAT THE AUTHOR SHOULD HAVE DEFINED? (LOOK BACK THROUGH THE ESSAY TO FIND THEM).

6) THINK ABOUT THE PRESENTATION OF THE PROCESS ITSELF. DID THE SEQUENCING (ORDER) OF THE STEPS MAKE SENSE?

7) (ON BACK) ANY OTHER COMMENTS, SUGGESTIONS? SHOULD THE AUTHOR ADD ANYTHING?
Carefully read your colleague's essay, studying the advertisement analyzed as well. Answer the following questions, then discuss your answers with him or her, offering suggestions for improving the strategy, coherence, and style of each other's papers. At the end of class, give this sheet, and your marked-up draft, to your writing partner. On Wednesday, 2/8, pass in your marked-up rough draft, your partner's critique (this sheet) of your work, AND your final draft. And, of course, the ad.

What is the author's thesis? Is it clear?

What is the identified strategy of the advertisement? To what values and feelings does the author say it appeals?

How does the ad accomplish this? Using what techniques/effects?

Does the author logically organize the evidence to support his point? If so, how is the information organized?

What kind of evidence does the author use to convince you? Is it convincing? What are the flaws in his reasoning?
Advertising Analysis

Length: 4-5 pages + prewriting
Due: 2/6 (no extensions) Bring two copies for peer review!
Purpose: to develop your analytical skills and to teach you the basic principles of persuasion.
Audience: a foreigner, unfamiliar with American advertising, who does not have a copy of the ad.

Peruse a magazine you enjoy, studying its ads. Find an ad that seems to you particularly powerful or interesting or ridiculous. Choose one that has more than a single line of copy (that is, more than just a headline or a few short headlines). Write a paper that analyzes its attempt to persuade: that is, what does the ad try to do and how does it do it?

First, identify what the ad tries to sell and the strategy it uses to persuade the prospective buyer. What kind of agreement does it seek with the reader? To what values does it try to appeal? How do you know? Be very specific--your paper's success will depend largely on how well you determine the ad's strategy since the rest of your paper will analyze how the strategy works.

Second, prepare your argument, collecting your evidence to prove your point. Consider all of these questions carefully:

What design techniques does the ad use to attract or involve the reader? Talk about the use of colors (or tones, in black and white ads), the spatial structure of the ad, what images it presents. Describe these techniques in as great detail as possible, always tying that detail to the message. (Remember your audience is unfamiliar with American advertising, so be sure to describe the ad at some point in the paper.)

Analyze the copy, examining the language. To what values and feelings does it appeal? How? Examine the style and tone of the message--to what audience is it directed? How do you know? Describe it specifically--does it use short punchy phrases or seductive puns or is it matter of fact?

What characterizes the audience for this ad, and how do you know? How old are they? Male or female? What kinds of jobs might they hold? How much money might they make? What kinds of products would they buy? What kinds of products does the magazine promote? (Be sure to name the magazine.) What does that tell you about its audience? What anxieties or desires does the ad seek to appeal to? How does it attempt to answer them?

FOCUS OF ALL PAPERS: Identify the purpose of the ad and the various techniques--graphic, textual, color, image, design--used to achieve it. Do not evaluate the ad's effectiveness; analyze what it does and how. Bring 2 COPIES (including the ad AND a copy of it) TO CLASS.
At last, guitar lessons that are specially designed for you, the individual student.

You have heard claims by instructors of emphasis on your individual interests, abilities, and goals... well, we have distilled the essence of this idea to its most perfect form: lessons which focus only upon what you already know how to play.

Soon, through the use of patented Musical Autism Augmentation Techniques, you will be playing more like yourself than ever! Best of all, you won’t have to go through the arduous and time-consuming process of actually learning anything at all!

So just smile, lay back, and wallow in that rut you’ve been fighting for so long. Learn to enjoy your own personal rut that makes you the unique musician that you are. And, of course, if you’re a rank beginner, there is nothing I can teach you... you have achieved the course objective already!
Berserk Guitar Teacher demonstrates an 8 fret stretch while simultaneously flossing his teeth!

Sheer technical instrumental prowess is no longer enough in today's competitive music market. Proper dental hygiene is *de rigueur*, especially when you consider all the &*%$@!? you must eat to get to the top!

Indentured Guitarist
Sam Davis
497-0830

Aural Hygienist
Sam Davis
497-0830

4 out of 5 students recommend . . .
Sam Davis
497-0830

Dentally Insane Guitar Lessons
Sam Davis
497-0830

Prevent Truth Decay
Sam Davis
497-0830
All new guitar channel teaching method!

Mel Bay, the greatest and most respected guitar instructor, speaks again!

Hear human conduit spout Incredible Truths!

The only certified Mel Bay Channeller in the Boston area.

Set your crown chakra aglow with this pipeline to pure inter-dimensional consciousness!

Call now, and experience the wit and wisdom of this great pedagogue, as if he were still with us.
George Gudger, 31-year-old Alabama tenant farmer, and his wife Annie Mae, 27, are no strangers to hard living. As a sharecropper with no land, no mule, and no tools, Gudger is financially dependent on the landlord, who each spring loans him equipment to work the land and rations money to support him and his family while the crop is growing. This debt is paid back, with interest, through the labor of Gudger and his family. The most the Gudger's have ever cleared after these annual transactions is $3125.

In the midst of the hurried world of white collar workers, factory men and women, and the others who fill up the melange of today's metropolitan society, it is reassuring to stop for a moment to remember that to the south of our industrial cities lies a countryside of quaint sharecroppers, earning a living off nature's soil. A visit to the area will leave one with an understanding of the important vision which inspired Markham's "Man with a Hoe." For here, a man's life is spent in toil.

In two rooms of bare boards and a kitchen slapped up against the side of the house, six human beings sleep, eat, work, grow, and die in the midst of dirt, filth, and insects that they can't get away from. These people are stuck here, trapped by the life they lead, forced to stay on the land, and forced to stay together.

Well, I'm finally here. I've begun to meet the people UI will be working with in the coming months. All the knowledge of an expert could not prepare me for these appalling conditions! One family, the Gudgers, lives in such a pathetic condition that I practically cried when I visited them. Their tiny shack is filthy and stinks of a combination of many, many odors. Their food is inedible and the beds are overrun with a variety of bugs. I saw the baby scratching!
Some of the really crazed religious "holy-roller" types say that abortion is murder. Well, it is obvious that none of these men have experienced an unwanted pregnancy. To refuse a woman the right to decide how to treat her own body is just unconstitutional.

People who commit murder should die themselves! They've already proven that they are a menace to society and will always pose a threat to honest, law-abiding citizens, so they shouldn't yet a second chance.

Mandatory drug testing is just plain stupid. It's not only an invasion of privacy, but it makes athletes take the rap for all drug-users. It could ruin someone's career unnecessarily.

Women are trying too much to be like men with this women's lib movement. If God created them to bear children, they should respect that and stay at home, and stop trying to compete in a man's business world.
source of the words; the reader has no access to an author's gestures or facial expressions. To reproduce this constraint, we erect a physical barrier between two people so that only one of the subjects can be heard and neither can see the other. Then we give these two subjects a communication task to perform. The speaker must explain to the listener the order in which the six following unfamiliar shapes must be listed.

Charts on pages 65-67 from R. M. Krauss and S. Glucksberg, "Social and Nonsocial Speech." Copyright © 1977 by Scientific American, Inc. All rights reserved.