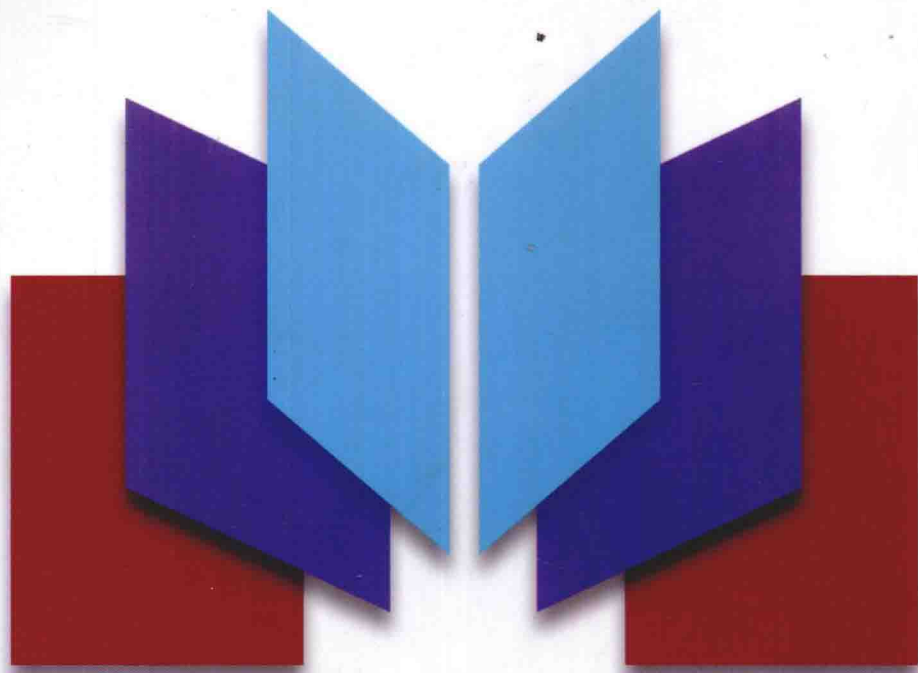


JUDITH NADELL LINDA McMENIMAN JOHN LANGAN



THE LONGMAN WRITER

B R I E F E D I T I O N

RHETORIC AND READER

F I F T H E D I T I O N

THE LONGMAN WRITER

RHETORIC AND READER

FIFTH EDITION
BRIEF EDITION



JUDITH NADELL

LINDA McMENIMAN

Rowan University

JOHN LANGAN

Atlantic Cape Community College



New York San Francisco Boston
London Toronto Sydney Tokyo Singapore Madrid
Mexico City Munich Paris Cape Town Hong Kong Montreal

SENIOR VICE PRESIDENT AND PUBLISHER:	Joseph Opiela
VICE PRESIDENT AND PUBLISHER:	Eben W. Ludlow
DEVELOPMENT MANAGER:	Janet Lanphier
DEVELOPMENT EDITOR:	Linda Stern
EXECUTIVE MARKETING MANAGER:	Ann Stypuloski
MEDIA SUPPLEMENTS EDITOR:	Nancy Garcia
SUPPLEMENTS EDITOR:	Donna Campion
PRODUCTION MANAGER:	Douglas Bell
PROJECT COORDINATION, TEXT DESIGN, AND ELECTRONIC PAGE MAKEUP:	Elm Street Publishing Services, Inc.
COVER DESIGNER/MANAGER:	John Callahan
SENIOR PRINT BUYER:	Dennis J. Para
PRINTER AND BINDER:	R.R. Donnelley & Sons Company
COVER PRINTER:	Coral Graphic Services, Inc.

For permission to use copyrighted material, grateful acknowledgment is made to the copyright holders on pp. 645–46, which are hereby made part of this copyright page.

Parts I through V are also published under the title *The Longman Writer: Rhetoric, Reader, Handbook*, Fifth Edition, by Judith Nadell, Linda McMeniman, and John Langman, copyright © 2003 by Pearson Education, Inc.

Library of Congress Cataloging-in-Publication Data

Nadell, Judith.

The Longman writer: rhetoric and reader/Judith Nadell, Linda McMeniman,
John Langan.—5th ed., Brief ed.

p. cm.

Includes bibliographical references and index.

ISBN 0-205-33457-1

1. English language—Rhetoric. 2. College readers. 3. Report writing. I. McMeniman, Linda.
II. Langan, John, 1942– III. Title.

PE1408 .N19 2003b

808'.0427—dc21

2002067763

Copyright © 2003 by Pearson Education, Inc.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Printed in the United States.

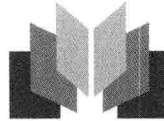
Please visit our website at <http://www.ablongman.com/nadell>

ISBN 0-205-33457-1 (Student Edition)

ISBN 0-321-12718-8 (Instructor's Edition)

2 3 4 5 6 7 8 9 10—DOH—05 04 03

ABOUT THE AUTHORS



Judith Nadell was until several years ago Associate Professor of Communications at Rowan University (New Jersey). During her eighteen years at Rowan, she coordinated the introductory course in the Freshman Writing Sequence and served as Director of the Writing Lab. In the past several years, she has developed a special interest in grass-roots literacy. Besides designing an adult-literacy project, a children's reading-enrichment program, and a family-literacy initiative, she has worked as a volunteer tutor and a tutor trainer in the programs. A Phi Beta Kappa graduate of Tufts University, she received a doctorate from Columbia University. She is the author of *Becoming a Read-Aloud Coach* (Townsend Press) and coauthor of *Doing Well in College* (McGraw-Hill), *Vocabulary Basics* (Townsend Press), and *The Longman Reader*. The recipient of a New Jersey award for excellence in the teaching of writing, Judith Nadell lives with her coauthor husband, John Langan, near Philadelphia.

Linda McMeniman taught in the College Writing Department in the College of Communication at Rowan University for more than twenty years. At Rowan, she taught courses in composition, research, business writing, advanced writing, and semantics. A Phi Beta Kappa graduate of New York University, she holds a Ph.D. from the University of Pennsylvania. She has been a freelance writer, an editorial consultant, and author of the Longman textbook *From Inquiry to Argument*. Linda McMeniman lives in Pennsylvania with her husband and family.

John Langan has taught reading and writing courses at Atlantic Cape Community College near the New Jersey shore for more than twenty years. He earned an advanced degree in reading at Glassboro State College and another in writing at Rutgers University. Active in a mentoring program, he designed a reading-enrichment program for inner-city high school students and recently wrote a motivational and learning skills guidebook, *Ten Skills You Really Need to Succeed in College* (McGraw-Hill). Coauthor of *The Longman Reader* and author of a series of college textbooks on both reading and writing, he has published widely with McGraw-Hill Book Company, Townsend Press, and Longman. His books include *English Skills*, *Reading and Study Skills*, and *College Writing Skills*.

PREFACE



In our more than sixty years of combined experience teaching composition, the three of us have gathered ideas from colleagues, journals, books, and conferences. Mindful of shifting trends in composition theory and practice, we've experimented with a variety of instructional methods. We've also risked the deflation of our egos as we've tested numerous hunches of our own. And so, when we started thinking about writing the first edition of this book, we looked as objectively as we could at our classroom experiences. Which approaches, we asked ourselves, had truly helped students become more confident, more skilled, more insightful writers?

Like the long version, the fifth edition of *The Longman Writer: Brief Edition* represents a distillation of what we've learned about writing these many years. We continue to adopt an eclectic approach in the book, bringing together the best from often conflicting schools of thought, blending in class-tested strategies of our own. The mix we've come up with works for our students; we think it will for yours, too.

In the book, as in our classes, we try to strike a balance between product and process. Stressing the connection between reading and writing, we describe possible sequences and structures. At the same time, we emphasize that these steps and formats shouldn't be viewed as rigid prescriptions but as strategies for helping students discover what works best for them. This flexibility means that the book can fit a wide range of teaching philosophies and learning styles.

The Longman Writer: Brief Edition includes everything that instructors and students need in a one- or two-semester first-year college composition course: a comprehensive *rhetoric*, including chapters on each stage of the writing process, discussions of the exam essay and the literary paper, and an in-depth treatment of the research paper; plus a *reader* with thirty-five *professional selections* and thirteen *student essays* integrated into the rhetoric. The *Brief Edition* thus contains everything that's in the long version *except* for the Handbook. In these classes where students are likely to have purchased a separate English handbook, the *Brief Edition* is especially appropriate.

Throughout the text, we aim for a supportive, conversational tone that inspires students' confidence without being patronizing. Numerous *activities* and *writing*

assignments—more than 350 in all—develop awareness of rhetorical choices and encourage students to explore a range of composing strategies.

THE BOOK'S PLAN

Gratified by the first four editions' warm, enthusiastic reception, we have—once again—decided not to tinker with the book's essential structure. The book's format remains as follows:

Part I, "The Reading Process," provides guided practice in a three-step process for reading with close attention and interpretive skill. An activity at the end of Chapter 1, "Becoming a Strong Reader," gives students a chance to put the sequence to use. First, they read Ellen Goodman's provocative essay "Family Counterculture." The essay has been annotated both to show the reading process in action and to illustrate how close critical reading can suggest promising writing topics.

Students then respond to sample questions and writing assignments, all similar to those that accompany the professional selections in Part III. Part I thus does more than just tell students how to sharpen their reading abilities; it guides them through a clearly sequenced plan for developing critical reading skills.

Part II, "The Writing Process," takes students, step-by-step, through a multi-stage composing sequence. To make the writing process easier for students to understand, we provide a separate chapter for each of the following stages:

- Chapter 2, "Getting Started Through Prewriting"
- Chapter 3, "Identifying a Thesis"
- Chapter 4, "Supporting the Thesis with Evidence"
- Chapter 5, "Organizing the Evidence"
- Chapter 6, "Writing the Paragraphs in the First Draft"
- Chapter 7, "Revising Overall Meaning, Structure, and Paragraph Development"
- Chapter 8, "Revising Sentences and Words"
- Chapter 9, "Editing and Proofreading"

In Chapter 2, we introduce students to a range of prewriting techniques, including brainstorming, mapping, and journal writing. Stressing the need for students to analyze their purpose and audience, we explain how to limit a broad topic and how to generate raw, preliminary material about the topic. Chapter 2, like the other chapters in Part II, ends with an array of practical activities.

At this point, students are ready for our discussion of thesis statements in Chapter 3. Numerous examples illustrate how to frame an effective thesis, how to position it in an essay, and what pitfalls to avoid. The chapter also encourages students to view their first thesis as tentative; they learn that as writing continues, new ideas emerge that may force them to reformulate their initial thesis.

Chapter 4 starts with a description of strategies for gathering evidence to support a thesis. Then we discuss techniques for evaluating the relevance, specificity,

accuracy, and persuasiveness of supporting material. Numerous suggestions for organizing evidence are presented in Chapter 5. Besides describing chronological, spatial, emphatic, and simple-to-complex methods for sequencing material, the chapter illustrates various approaches for preparing effective outlines.

In Chapter 6, students learn how to move from an outline to a first draft. Urging students to view the first draft as work in progress, we describe ways to avoid getting bogged down. Plentiful “before” and “after” examples show how to write unified, specific, and coherent paragraphs and essays. The chapter concludes with techniques for writing strong introductions, conclusions, and titles.

Emphasizing how helpful peer review can be, Chapters 7 and 8 introduce students to a multi-stage revising process. In Chapter 7, students learn how to respond to peer and instructor feedback and how to evaluate an essay’s overall content and structure. Once they know how to rework an essay at this level, they are ready to move ahead to Chapter 8. This chapter begins with abundant “before” and “after” examples that illustrate strategies for making sentences clear, concise, and emphatic. The chapter then describes approaches for refining word choice, with extensive examples showing how to make language natural, vigorous, and specific. Rounding out the chapter is a section on nonsexist language. Throughout Chapters 7 and 8, handy checklists make revision more manageable by focusing students on one rewriting stage at a time. And a series of structured activities helps them apply the checklists when they revise their own and other students’ papers. Chapter 9 offers hints for editing and proofreading.

We continually point out in Part II that the stages in the writing process are fluid. Indeed, the case history of an evolving student paper dramatically illustrates just how recursive and individualized the writing process can be. Similarly, we stress that there’s no single correct way to write. Focusing on the excitement and sheer fun of exploring ideas on paper, we explain that everyone must tailor the writing process to fit his or her own needs.

Throughout Part II, three instructional devices are used to strengthen students’ understanding of the writing process. *Checklists* summarize key concepts and keep students focused on the essentials. Extensive *end-of-chapter activities* also reinforce pivotal skills. Designed to highlight the way invention and revision come into play throughout the writing process, the activities involve students in making rhetorical decisions about such matters as purpose, audience, tone, point of view, organization, paragraph development, and sentence structure. And numerous *guided exercises* involve students in writing—right from the start—showing them how to take their papers through successive stages in the composing process.

Finally, to illustrate the interdependence of reading and writing, the chapters in Part II present—from prewriting through revision—the progressive stages of a student essay written in response to Ellen Goodman’s “Family Counterculture” (the professional selection in Part I). In short, *by the end of Part II, the entire reading-writing process has been illustrated*, from reading a selection to writing about it.

Part III, “The Patterns of Development,” opens with Chapter 10, which provides a concise overview that reinforces two key points: that the patterns come into play throughout the writing process and that most writers combine patterns in their work. The rest of Part III consists of nine chapters, each covering

a different pattern: description, narration, illustration, division-classification, process analysis, comparison-contrast, cause-effect, definition, and argumentation-persuasion. The first few chapters address the more personal and expressive patterns of development, while later chapters move to the more public and analytic patterns. However, because they are self-contained, the chapters can be covered in any order. Part III's thirty-one professional essays are grouped according to the nine patterns of development.

We recognize that some instructors are reluctant to teach the patterns of development as discrete forms; they fear that doing so implies that writers set out to prepare an essay using a specific pattern and that an essay contains only one pattern. Of course, writing usually doesn't work that way at all. So throughout Parts II and III, we provide numerous examples and activities to illustrate that writers select a pattern because it helps them generate material and organize their ideas—that is, it helps serve their rhetorical purposes. We also show that most writing combines two or more patterns, with one pattern usually providing the organizational framework for a piece.

The nine pattern-of-development chapters also illustrate that the multi-stage composing sequence described in Part II has relevance no matter which pattern or combination of patterns is used in an essay. Each chapter in Part II thus follows the same format:

- *A detailed explanation of the pattern* begins the chapter. The explanation includes these sections: (1) a definition of the pattern, (2) a description of the way the pattern helps writers accommodate their purpose and audience, (3) a Prewriting Checklist to spark creativity and help students get started, (4) step-by-step guidelines for using the pattern, and (5) a Revision/Peer Review Checklist to focus students' efforts when they rework their papers.

The argumentation-persuasion chapter is even more extensive. Besides the sections described above, it includes a clearly explained section on Toulmin logic, a chart on refutation strategies, and a full discussion of induction, deduction, and logical fallacies.

- Following the explanation of each pattern of development is an *annotated student essay, from prewriting through revision*. Written in response to one of the professional selections in the chapter, each essay clearly illustrates the pattern under discussion. By comparing successive stages of the essay, students come to appreciate the way material is progressively reshaped and refined.
- *Commentary* after the student essay points out the blend of patterns in the paper, identifies the paper's strengths, and pinpoints areas needing improvement. "First draft" and "revised" versions of one section of the essay reveal how the student writer went about revising, thus illustrating the relationship between the final draft and the steps taken to produce it.
- Next come *extensive prewriting and revising activities*. Together, these two sets of activities help students appreciate the distinctive features of the pattern being studied. The first prewriting activity asks students to generate raw material for an essay and helps them see that the essay may include more than one pattern of

development. The last revising activity gives students a chance to rework a paragraph that needs strengthening. Other activities encourage students, working alone or in groups, to examine rhetorical options, to anticipate the consequences of such choices, and to experiment with a variety of composing techniques.

- The *professional selections* follow the activities. Representing a variety of subjects, tones, and points of view, the selections include tried-and-true classics like George Orwell's "Shooting an Elephant" and E. B. White's "Once More to the Lake." Other selections have rarely, if ever, been included in a composition text. Among these are Beth Johnson's "Bombs Bursting in Air," Dave Barry's "The Ugly Truth About Beauty," and Ann McClintock's "Propaganda Techniques in Today's Advertising." Of course, each selection clearly illustrates a specific pattern of development or combination of patterns.

Extensive instructional apparatus accompanies each professional selection:

1. A *biographical note* and *Pre-Reading Journal Entry* give background on the author and create interest in the piece.
 2. *Questions for Close Reading* help students dig into and interpret the selection. The first question asks them to identify the selection's thesis; the last provides work on vocabulary development.
 3. *Questions About the Writer's Craft* deal with such matters as purpose, audience, tone, point of view, organization, sentence structure, diction, and figurative language. The first question (labeled "The Pattern") focuses on the distinctive features of the pattern(s) used in the selection. And often there's another question (labeled "Other Patterns") that asks students to analyze the writer's use of additional patterns in the piece.
 4. Next come *five writing assignments*, all prompted by the selection and packed with suggestions on how to proceed. The first two assignments ask students to write an essay using the same pattern(s) as the selection; the next two invite students to discover for themselves which pattern(s) would be most appropriate for an essay; the last assignment helps students turn the raw material in their journals into fully considered essays. Frequently, the writing assignments are preceded by a special symbol (∞), indicating a cross-reference to another professional selection in the book. By encouraging students to make connections between selections, these assignments broaden students' perspectives and give them additional material to draw upon when they write. Such paired assignments will be especially welcome to instructors stressing recurring ideas and themes.
- At the end of each pattern-of-development chapter are two sets of Additional Writing Topics: *General Assignments* and *Assignments with a Specific Purpose, Audience, and Point of View*. The first set provides open-ended topics that prompt students to discover for themselves the best way to use a specific pattern. The second set, problem-solving in nature, develops students' sensitivity to rhetorical context by asking them to apply the pattern in three different real-world settings: "On Campus," "At Home or in the Community," and "On the Job."

Part IV consists of two chapters on “**The Research Paper.**” In this practical, comprehensive guide, we demonstrate how to tailor the multi-stage composing process described in Part II to the demands of writing a research paper. This section is filled with hints on all of the following: using the library, drawing upon the Internet, taking notes, introducing quoted material, interpreting statistics, evaluating conflicting sources, documenting material, and avoiding plagiarism. The critical link between taking effective notes and writing a strong research paper is also underscored through a series of notecards based on an article pertinent to the essay’s topic. A fully annotated research paper illustrates MLA documentation, while a separate section provides guidelines for using the APA system. Activities at the end of both chapters help ensure mastery of key research skills.



Part V includes two chapters, “**Writing About Literature**” and “**Writing Exam Essays.**” Besides showing students how to adapt the composing process to fit the requirements of these highly specific writing situations, each chapter includes a student essay and commentary, as well as helpful end-of-chapter activities.

What’s New in the Fifth Edition

Before beginning work on the fifth edition of *The Longman Writer: Brief Edition*, we looked closely at the questionnaires completed by instructors using the book. Their comments, always discerning and constructive, helped us identify additional material the book might include. Indeed, even a quick glance at the fifth edition of *The Longman Writer: Brief Edition* reveals that this is a significant revision. Here are some of the new features of the fifth edition:

- Most importantly, *every selection in the book* (both new and retained) *is framed by a new set of assignments: a “Pre-Reading Journal Entry” assignment before the piece and a “Writing Assignment Using a Journal Entry as a Starting Point” after the piece. Taken together, these two “bookend” assignments illustrate not only the connection between reading and writing but also the process involved in shaping a piece of writing.* The pre-reading journal assignment “primes” students for the selection by encouraging them to explore—in a loose, unpressured way—their thoughts about an issue that will be raised in the selection. The journal entry thus motivates students to read the piece with extra care, attention, and personal investment. This assignment also paves the way to the “Writing Assignment Using a Journal Entry as a Starting Point.” This latter assignment helps students translate the raw material in their journals into a full-length essay. By the time students reach this final assignment, the rough ideas in their journal entry will have been enriched by a careful reading of the selection. This work will have set the stage for a more rigorously conceived essay.
- *More than one-third of the selections are new.* Many of these readings were suggested by instructors across the country; others were chosen after a lengthy search through magazines, nonfiction collections, newspapers, autobiographies, and the like. Whether written by a well-known figure such as Stephen

King (“Why We Crave Horror Movies”) or a relative newcomer such as Beth Johnson (“Bombs Bursting in Air”), the new selections are bound to stimulate strong writing on a variety of topics—gender, education, race, mass culture, family life, and morality, to name a few. When selecting new readings, we took special care to include humorous pieces (for example, Bill Bryson’s “Your New Computer”) as well as those written from the third-person point of view (for example, James Gleick’s “Life As Type A”). Honoring the requests of many instructors, we also made an effort to find compelling pieces on the way technology affects our everyday lives. Clifford Stoll’s “Why Computers Don’t Belong in the Classroom” is one of several such pieces.

- *Additional attention is given to the concept of peer review, including the use of e-mail to facilitate students’ responses to one another’s work.* An expanded discussion provides students with guidelines for reacting to other students’ work and for responding to the feedback they themselves receive. This emphasis on peer review encourages students to work together and learn from one another; it also helps students evaluate their own writing more incisively. In addition to emphasizing the usefulness of e-mail in exchanging student writing, this section also offers practical suggestions for exactly how students can go about using this technology to respond to each other’s work.
- *Many assignments (signaled by ) suggest that students might want to conduct research in the library and/or on the Internet as part of their preparation for an essay.* Most of these assignments are worded in such a way that the essay can be written without visiting the library or going online, but the research option is there for instructors and students who think an essay would benefit from the citation of outside sources. The Companion Website provides links to Internet sites that students will find helpful if they supplement an essay with research.
- *Writing in non-academic contexts receives greater emphasis.* The “Assignments with a Specific Purpose, Audience, and Point of View” sections at the end of each pattern chapter have been revised to focus on how a particular pattern can be used in three different real-life writing contexts: “On Campus,” “At Home or in the Community,” and “On the Job.”
- *The value of collaborative learning is underscored more than ever.* Many assignments encourage students to investigate various sides of an issue by brainstorming with classmates, questioning friends, speaking with family members, or interviewing “experts.” Such assignments help students formulate sound, well-reasoned opinions and steer them away from reflexive, off-the-cuff positions.
- *A greater number of linked assignments (indicated by ) help students make connections between selections, thus broadening their perspectives and giving them additional material to draw upon when they write.*
- *The argumentation-persuasion chapter, already more comprehensive than that of any comparable text, expands the discussion of refutation strategies by presenting a*

provocative new pair of professional essays, with one essay having been written in rebuttal to the other.

- The research paper has been updated to reflect the most recent guidelines regarding the use of electronic sources.
- The chapters on research and documentation have been updated as well as streamlined. These chapters now include up-to-date information on both library and Internet research, highlighting the most useful and authoritative research tools and sources. The sample MLA and APA bibliographic entries have also been revised to exemplify—in a highly user-friendly manner—the most recent guidelines regarding the documentation of print and electronic sources.
- A Companion Website (at www.ablongman.com/nadell) by Karen Grandy (University of Windsor) offers a number of helpful features, including the addresses of relevant Websites for assignments calling for Internet research, as well as a variety of supplementary activities.

TEACHING ANCILLARIES

An Instructor's Edition of *The Longman Writer: Brief Edition*, Fifth Edition, includes a comprehensive Instructor's Manual. The manual includes the following: a thematic table of contents; lists of the book's collaborative and/or problem-solving exercises; pointers about using the book; suggested activities; a detailed syllabus; and in-depth responses to the end-of-chapter activities, Questions for Close Reading, and Questions About the Writer's Craft.

A separate Instructor's Manual is available for instructors of this edition.

ACKNOWLEDGMENTS

Throughout our teaching and certainly in writing this book, we've drawn upon the expertise and wisdom of many composition scholars and practitioners. Although we cannot list all those who have influenced us, we owe a special debt to James Britton, Kenneth Bruffee, Frances Christensen, Edward P. J. Corbett, Peter Elbow, Janet Emig, Linda Flower, Donald Hall, Ken Macrorie, James Moffett, Donald Murray, Frank O'Hare, Mina Shaughnessy, Nancy Sommers, and W. Ross Winterowd.

Over the years, many writing instructors have reviewed *The Longman Writer*. These colleagues' hard-hitting, practical comments guided our work every step of the way. To the following reviewers we are indeed grateful: John C. Baker, Concord College; Thomas G. Beverage, Coastal Carolina Community College; Barry Brunetti, Gulf Coast Community College; Joyce L. Cherry, Albany State University; Tony C. Clark, Scottsdale Community College; Bruce Coad, Mountain View College; Beatrice I. Curry, Columbia State Community College;

Juanita Davis, Columbia State Community College; William Dyer, Mankato State University; Jo Nell Farrar, San Jacinto College Central; Adam Fischer, Coastal Carolina Community College; Andrea Glebe, University of Nevada, Las Vegas; Linda Hasley, Redlands Community College; M. Jean Jones, Columbia State Community College; Rowena R. Jones, Northern Michigan University; Leela Kapai, University of the District of Columbia; Anne M. Kuhta, Northern Virginia Community College; William B. Lalicker, West Chester University of Pennsylvania; Joe Law, Wright State University; Carol Owen Lewis, Trident Technical College; James L. Madachy, Gallaudet University; Jeffrey Maxson, Rowan University; Nancy McGee, Detroit College of Business; Rita M. Mignacca, State University of New York at Brockport; Margaret Kissam Morris, Mercy College; Betty P. Nelson, Volunteer State Community College; Douglas L. Okey, Spoon River College; Doris Osborn, Northern Oklahoma College; Mack A. Perry, Jackson State Community College; John S. Ramsey, State University of New York at Fredonia; Clay Randolph, Oklahoma City Community College; Gladys C. Rosser, Fayetteville Technical Community College; Peggy Ruff, DeVry Institute of Technology; Elizabeth Sarcone, Delta State University; Laura A. Scibona, State University of New York at Brockport; Marilyn Segal, California State University at Northridge; Rodger Slater, Scottsdale Community College; Richard Stoner, Broome Community College; Martha Coultas Strode, Spoon River College; Carole F. Taylor, University of Dayton; Delores Waters, Delgado Community College; Wendy F. Weiner, Northern Virginia Community College; Carol Wershoven, Palm Beach Community College; Stephen Wilhoit, University of Dayton; Gene Young, Morehead State University; and Richard C. Zath, DeVry Institute of Technology.

For help in preparing the fifth edition, we owe thanks to the perceptive comments of these reviewers: Michael Cronin, Northern Oklahoma College; Kathryn Henkins, Mt. San Antonio College; Tamara M. Karn, Chapman University; Austin Straus, Mt. San Antonio College; and Ellen K. Straw, Mt. San Antonio College.

At Longman, our thanks go to Eben Ludlow, who has played a key role in helping to shape the book from the very start. We're also indebted to Douglas Bell for skillfully handling the complex details of the production process.

Thanks go to the very knowledgeable librarians at the Camden County Library in Voorhees, New Jersey, for sharing their expertise on library and Internet research.

Several individuals from our in-home office deserve special thanks. Karen Beardslee and Frank Smigiel—two talented composition instructors—helped us with instructional apparatus. Janet M. Goldstein provided invaluable assistance when it came time to refine the journal-to-essay writing assignments. And special thanks go to Eliza A. Comodromos, new coauthor of *The Longman Reader*. Her insights and hard work influenced every phase of this edition.

Of course, much appreciation goes to our families. To both sides of Judy Nadell and John Langan's family go affectionate thanks for being so supportive of our work. To Linda McMeniman's husband, Larry Schwab, and their children, Laurel, Emily, and Jeremy, much love and thanks for their charm, playfulness, patience, and support.

Finally, we're grateful to our students. Their candid reactions to various drafts of the text sharpened our thinking and kept us honest. We're especially indebted to the thirteen students whose work is included in the book. Their essays illustrate dramatically the potential and the power of student writing.

Judith Nadell
Linda McMeniman
John Langan

BRIEF CONTENTS

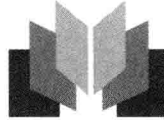


DETAILED CONTENTS		ix
PREFACE		xxi
<hr/>		
PART I	THE READING PROCESS	1
CHAPTER 1	BECOMING A STRONG READER	3
<hr/>		
PART II	THE WRITING PROCESS	13
CHAPTER 2	GETTING STARTED THROUGH PREWRITING	15
CHAPTER 3	IDENTIFYING A THESIS	38
CHAPTER 4	SUPPORTING THE THESIS WITH EVIDENCE	46
CHAPTER 5	ORGANIZING THE EVIDENCE	54
CHAPTER 6	WRITING THE PARAGRAPHS IN THE FIRST DRAFT	63
CHAPTER 7	REVISING OVERALL MEANING, STRUCTURE, AND PARAGRAPH DEVELOPMENT	92
CHAPTER 8	REVISING SENTENCES AND WORDS	105
CHAPTER 9	EDITING AND PROOFREADING	133
<hr/>		
PART III	THE PATTERNS OF DEVELOPMENT	145
CHAPTER 10	AN OVERVIEW OF THE PATTERNS OF DEVELOPMENT	147
CHAPTER 11	DESCRIPTION	155
CHAPTER 12	NARRATION	193
CHAPTER 13	ILLUSTRATION	228
CHAPTER 14	DIVISION-CLASSIFICATION	263

CHAPTER 15	PROCESS ANALYSIS	303
CHAPTER 16	COMPARISON-CONTRAST	344
CHAPTER 17	CAUSE-EFFECT	378
CHAPTER 18	DEFINITION	413
CHAPTER 19	ARGUMENTATION-PERSUASION	444
PART IV	THE RESEARCH PAPER	511
CHAPTER 20	SELECTING A SUBJECT, USING THE LIBRARY AND THE INTERNET, AND TAKING NOTES	513
CHAPTER 21	WRITING THE RESEARCH PAPER	564
PART V	THE LITERARY PAPER AND EXAM ESSAY	611
CHAPTER 22	WRITING ABOUT LITERATURE	613
CHAPTER 23	WRITING EXAM ESSAYS	634
INDEX		647

(A Detailed Contents follows this Brief Contents.)

DETAILED CONTENTS



PREFACE	xxi
---------	-----

PART I THE READING PROCESS	1
----------------------------	---

1 BECOMING A STRONG READER	3
----------------------------	---

STAGE 1: Get an Overview of the Selection	4
STAGE 2: Deepen Your Sense of the Selection	5
STAGE 3: Evaluate the Selection	5
Ellen Goodman, "Family Counterculture"	7

PART II THE WRITING PROCESS	13
-----------------------------	----

2 GETTING STARTED THROUGH PREWRITING	15
--------------------------------------	----

Observations About the Writing Process	15
Use Prewriting to Get Started	17
Keep a Journal	17
The Pre-Reading Journal Entry	19
Understand the Boundaries of the Assignment	20
Determine Your Purpose, Audience, Tone, and Point of View	21
Analyzing Your Audience: A Checklist	23
Discover Your Essay's Limited Subject	25
Generate Raw Material About Your Limited Subject	28
Organize the Raw Material	33
Activities: Getting Started Through Prewriting	35

3 IDENTIFYING A THESIS	38
------------------------	----

What Is a Thesis?	38
-------------------	----