

THE  
**Brief  
Penguin  
Handbook**

**Third Edition**

**LESTER FAIGLEY**

*University of Texas at Austin*



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# Preface

**T**he third edition of *The Brief Penguin Handbook* grows out of my experiences as a writing teacher at a time when the tools for writing, the uses of writing, and the nature of writing itself are undergoing astounding and rapid transformation. Yet with millions of words, images, and graphics now dashing around the planet at speeds measured in nanoseconds, the traditional qualities of good writing—clarity, brevity, readability, consistency, effective design, accurate documentation, freedom from errors, and a human voice—are prized more than ever.

Each edition of *The Brief Penguin Handbook* has started with the question: How do students learn best? Stated simply, the answer is that students learn best when they can find the right information when they need it without being overwhelmed with detail. To accomplish this goal, the design of *The Brief Penguin Handbook* makes key points stand out visually and verbally, allowing students to browse to find content and keeping them oriented. Complicated subjects are broken down into processes, giving students strategies for dealing with problems in their writing. Many thousands of students have become better writers with the help of *The Brief Penguin Handbook*.

## What's new in this edition?

*The Brief Penguin Handbook* has been revised extensively in order to give students the best, most up-to-date writing instruction available.

### Expanded coverage of research

- New chapters on database sources and Web sources guide students on where to find worthwhile information and how to recognize what is not reliable.
- A new chapter on field research gives strategies for interviewing, observing, and conducting surveys.

### **New and expanded documentation coverage**

- A new guide at the beginning of Part 6 provides an overview of the five key steps needed to cite any source to help students better understand the documentation process before moving on to the specifics of MLA, APA, CMS and CSE styles.
- New citation examples cover an even wider range of sources, from YouTube videos to podcasts and wikis.

### **New coverage of writing in the disciplines**

- In an all-new Part 3, Chapter 10 introduces students to the general expectations and conventions for writing in all of their courses.
- A new Chapter 11 features mini-guides, pointers, and examples of an essay examination, an observation, a case study, a lab report in the sciences, a letter of application, and a résumé.

### **Expanded coverage of argument**

- Part 2 gives added instruction and student examples for writing position and proposal arguments.

### **New guides give students an overview of the writing process**

- New writing guides in Part 2 offer specific advice on critical issues such as taking into account the knowledge and beliefs of the audience, providing the necessary background, and addressing other points of view.

### **Innovative new features keep students on track**

- New Staying on Track boxes offer concrete advice with examples.
- Tabbed dividers now feature detailed tables of contents for each section.

### **Expanded coverage of images and graphics in writing**

- New coverage of using visuals effectively throughout the writing process shows how to explain with visuals, how to use visuals as evidence, and how to create effective visuals for presentations.

### **More samples of student writing throughout**

- *The Brief Penguin Handbook* now includes a new sample informative essay (Chapter 8), a new sample position argument (Chapter 9), new model documents for writing in the disciplines (Part 3), and a new sample student APA research paper (Chapter 24).

## Students learn best when complicated processes are explained step by step.

Wherever possible, this handbook breaks down complicated information into uncomplicated steps and elements. For example, a new “Five Steps for Documenting Sources” guide in Part 6 gives students everything they need to understand the basics of this process. Also, the innovative illustrated source samples and citation models have been updated and augmented with additional online and media examples such as blogs, wikis, and podcasts.



### 1 Which documentation style do I use?

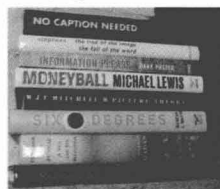
Different disciplines use different styles of documentation. If you are unsure about which documentation style to use, ask your instructor.

- **MLA** (Modern Language Association) is the preferred style in the humanities and fine arts (see Chapter 23).
- **APA** (American Psychological Association) is followed in the social sciences and education (see Chapter 24).
- **CMS** (*Chicago Manual of Style*) offers flexibility in documentation style and the option of using footnote documentation (see Chapter 25).
- **CSE** (Council of Science Editors) covers all scientific disciplines (see Chapter 26).

The examples in this guide follow MLA style documentation.

### 2 What kind of source am I using?

The major types of sources are



- **Books** are mostly in print but are migrating to online and audio formats. A book source can mean either an entire book or a chapter inside a book.



- **Scholarly journals** have traditionally been printed but now are increasingly available on online library databases.

## Students learn best when they can see examples of what does and doesn't work in writing.

By showing both effective and ineffective examples, this handbook helps students see and learn the key patterns for successful writing in college. For example, new Staying on Track boxes focus on various common writing and research problems that students encounter, offering “on track” and “off track” examples to help students deal with such problems.

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Write and Revise the Research Project

### STAYING ON TRACK

#### Weave sources into your paper

Sources should be well integrated into your paper. A common mistake is to drop in quotations without introducing them or indicating their significance. We don't know how the following long quotation fits into the writer's argument.

#### Off track

Cell phones and the Internet have not made the world a more harmonious place just because people have the increased potential to talk with each other.

I see a world where people can't talk to each other in any meaningful way. Global networking will be a tool of business communication, consumerism, propaganda, banal conversations, and mindless entertainment. We will have forgotten how to tell stories or how to hear them. The majority of the world's population will be very young people without extended families or intact cultures, with fanatical allegiances to dead religions or live dictatorships. We have what Jonas Salk called a “wisdom deficit.” (Laurel 102)

Introduce each quotation and make clear its significance to your text. Compare the following paragraph with the paragraph above.

#### On track

Cell phones and the Internet have not made the world a more harmonious place just because people have the increased potential to talk with each other. The tone of public discourse—be it in political campaigns, opinion in print and in pixels, talk radio, and discussion boards—has taken a turn toward the ugly. More information seems to have led to less understanding. Brenda Laurel, one of the more insightful commentators on the effects of digital media, fears we are moving toward “a world where people can't talk to each other in any meaningful way,” a world where “we will have forgotten how to tell stories or how to hear them” (102). Laurel uses Jonas Salk's description of our culture as suffering from a “wisdom deficit” to sum up her point (103).

The second example introduces Brenda Laurel in relation to the writer's claim that more information has led to less understanding. The writer weaves Brenda Laurel's words into his own but preserves Laurel's distinctive voice.

**Remember:** Quotations don't speak for themselves.

## Students learn best from looking at models and examples of real writers at work in college.

This handbook is written with the understanding that students learn best by seeing *examples* of what writers do, not by just reading long descriptions of what they do. For example, a new Chapter 11 features documents from across the disciplines, such as essay exams, observations, case studies, lab reports, letters of application, and résumés, with mini-guides to writing each of these genres and examples of each.

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11b

Write in Specific Genres

### 11b Write an Observation

Observations are common in the natural sciences and in social science disciplines such as psychology, sociology, and education. They begin as notes taken firsthand by the writer as he or she observes an event, phenomenon, or place. Observations should include as many relevant and specific details as possible.

#### Elements of an observation

<b>Title</b>	<p>Include a precise title.</p> <p><b>EXAMPLE</b></p> <p>Doppler Profile of the Structure of Tornadoes Near Attila, Kansas, on 12 May 2004</p>
<b>Description and context</b>	<p>Be specific about what or whom you are observing. How did you limit your site or subject? What background information do readers need? How will a deeper understanding of your subject help people?</p> <p><b>EXAMPLE</b></p> <p>Eleven mixed-breed puppies six weeks old were observed during feeding and play periods over a five-week period. Each puppy's tendency to exhibit alpha- or omega-dog behaviors changed readily five over this period.</p>
<b>Record of observations</b>	<p>Report what you observed in some logical order: chronologically, from most obvious features to least obvious, or some other pattern.</p> <p><b>EXAMPLE</b></p> <p>On the second day of observation, between 8:00–11:00 a.m., a significantly higher number of migratory birds were seen in the feeding area.</p>
<b>Conclusion or summary</b>	<p>Give your readers a framework in which to understand your observations. What conclusions can you draw from them? What questions are left unanswered?</p> <p><b>EXAMPLE</b></p> <p>It appears that the toddlers observed were often aware of social expectations even when they were unable to meet those expectations in their own behavior. This indicates that an awareness of norms probably develops independently from an individual's ability to control impulsive behavior.</p>

#### What you need to do

- Carry a notebook and make extensive field notes. Provide as much information as possible about the situation in which your observations occurred.
- Record in your notebook exactly when you arrived and left, where you were, and exactly what you saw and heard.
- Analyze your observations before you write about them. Identify patterns, and organize your report according to those patterns.

Write an Observation

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### Sample observation

#### Animal Activity in Barton Springs Pool from 15 April to 22 April 2007

Barton Springs Pool is a 225-meter-long, natural spring-fed pool in a limestone creek bed in Austin, Texas. It is both a wildlife habitat and a busy hub of human activity. Because of the constant flow from the springs, the water temperature is constant at 68°F (20°C), allowing swimmers to use the pool year around.

My first observation was on 15 April from 1:45–4:00 p.m. on a warm sunny day with the air temperature at 74°F (23°C). I used a mask and snorkel to observe below the water. It was remarkable how oblivious people and wildlife were of each other. While from forty to fifty-five *Austinites* splashed on the surface, many fish (mostly smallmouth bass with two large channel catfish on the bottom) swam below them, and large numbers of crayfish crept along the rocky portion of the pool's bottom. Eight small turtles (red-eared sliders) alternately swam at the surface or dove below near the dam at the deep end. Twelve endangered Barton Springs salamanders (*Eurycea sosorum*), ranging in color from bright orange to paler yellow, were active by the larger spring at the center of the pool.

At the times when humans are not present or nearly absent, animal activity noticeably increases. From the side of the pool on 16 April (clear, 72°F) from 7:25 p.m. until closing at 8 p.m., I observed smallmouth bass schooling near the dam and feeding on mosquitoes and mayflies. Nine ducks (seven lesser scaup and two mallards) landed on the pool at 7:40 p.m. and remained when I left. (Lesser scaup migrate to the area in large numbers in the winter; the mallards are likely domesticated ducks.) A pair of wood ducks (male and female) were also on the cliff above the shallow end.

Specific times, weather conditions, numbers of individual species, and behaviors are recorded.

To hear audio commentary on this piece of writing, visit this page of the E-book at [www.mycomplan.com](http://www.mycomplan.com).



## Students learn best when they can quickly find answers to common writing questions.

*The Brief Penguin Handbook* is designed to be browsed in addition to being accessed through the table of contents and the Index. Common Errors boxes make it easy for students to find guidance on grammar, punctuation, and mechanics issues. Writing Smart boxes give practical tips, including advice on using computers.

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34c

Subject-Verb Agreement

### 34c Indefinite Pronouns as Subjects

The choice of a singular or plural pronoun is determined by the **antecedent**—the noun that a pronoun refers to. For instance, the sentence *My friend likes soup* might be followed by another sentence, *She makes a new kind daily*. The pronoun must be singular because *she* refers to the singular noun *friend*.

Indefinite pronouns, such as *some, few, all, someone, everyone*, and *each*, often do not refer to identifiable subjects; hence they have no antecedents. Most indefinite pronouns are singular and agree with the singular forms of verbs. Some, like *both* and *many*, are always plural and agree with the plural forms of verbs. Other indefinite pronouns are variable and can agree with either singular or plural verb forms, depending on the context of the sentence.

#### COMMON ERRORS



##### Agreement errors using *each*

The indefinite pronoun *each* is a frequent source of subject-verb agreement errors. If a pronoun is singular, its verb must be singular. This rule holds true even when the subject is modified by a phrase that includes a plural noun.

A common stumbling block to this rule is the pronoun *each*. *Each* is always treated as a singular pronoun in college writing. When *each* stands alone, the choice is easy to make:

**Incorrect** Each are an outstanding student.

**Correct** Each is an outstanding student.

But when *each* is modified by a phrase that includes a plural noun, the choice of a singular verb form becomes less obvious:

**Incorrect** Each of the girls are fit.

**Correct** Each of the girls is fit.

**Incorrect** Each of our dogs get a present.

**Correct** Each of our dogs gets a present.

**Remember:** *Each* is always singular.



For step-by-step discussion, examples, and practice exercises, visit this page of the E-book at [www.mycomplab.com](http://www.mycomplab.com).

## Students learn best when they have an overview of the writing process with specific strategies for invention, drafting, and revising.

All-new guides for organizing and writing a rhetorical analysis, a reflective essay, an informative essay, and position and proposal arguments are included in Part 2. For example, the guide for writing a rhetorical analysis in Chapter 6 gives strategies for analyzing the text, the immediate context, and the larger cultural context. Each guide is accompanied by a model example of student writing.



### Examine the language and style

- Is the style formal? informal? academic?
- Does the author use humor or satire?
- What metaphors are used?

### 6c Organize and Write a Rhetorical Analysis

When you have completed your initial analysis, you are ready to begin writing. Expect to discover additional ideas you can use in the analysis while you are writing and to go back and forth with your analysis.

#### 1 Before you write

##### Take stock of your initial analysis

- If your selected text isn't working for the assignment, find one that works better.
- Look at your notes on the author, the audience, the circumstances of original publication or delivery, what other texts the author was responding to, and what else was going on at the time.
- Spend some time thinking about how to organize your analysis.

##### Think about your readers

- How much do readers know about your text? the author? the events surrounding the text? other texts like it?
- What will readers gain from reading your analysis?

#### 2 Write an introduction

##### Begin your analysis by giving the necessary background

- Inform your readers about the author and why the author selected this particular topic.
- Tell readers about the original audience and the conversation about the topic that was going on at the time the text was written.

##### Make a claim

- Make a claim about how the text you are analyzing uses rhetoric for particular purposes.

#### 3 Organize and write the body of your paper

##### Support your claim with your detailed analysis of the text and context

- Give examples from the text to show how the author builds credibility with the audience, appeals to their values and beliefs, and convinces them with facts and evidence.

(continued)

## Students learn best when concepts are explained using clear, accessible language.

Since the first edition, *The Brief Penguin Handbook* has been praised by teachers and students alike for the way that it “talks” to students. Whenever possible, writing, research, and grammar terms are defined simply and key concepts are presented with concise, to-the-point explanations.

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### 33a Fragments, Run-ons, and Comma Splices

#### Complex sentences

Complex sentences have one main clause and one or more subordinate clauses.

— MAIN CLAUSE ——— SUBORDINATE CLAUSE —  
Mike walked to his car when he got out of class.

#### Compound-complex sentences

Compound-complex sentences have at least two main clauses and at least one subordinate clause.

— MAIN CLAUSE ——— SUBORDINATE CLAUSE ——— MAIN CLAUSE —  
Mike walked to his car when he got out of class, but he had to go back for his briefcase.

## Chapter 33

### Fragments, Run-ons, and Comma Splices

Avoid these three common sentence errors.

#### 33a Fragments

##### Fragments in speech and writing

Fragments are incomplete sentences. They are punctuated to look like sentences, but they lack a key element—often a subject or a verb—or else are a subordinate clause or phrase. In spoken language we usually pay little attention to fragments.

Missing subject; Missing verb	Nothing like a hot shower when you're cold and wet.
Missing subject	I was completely hooked on the game. And played it constantly.
Missing verb	You too?
Subordinate clause	If you think so.

## Supplements


Accompanying *The Brief Penguin Handbook* is an array of supplements for both instructors and students, including book-specific resources.

### MyCompLab E-book


An E-book of *The Brief Penguin Handbook*, available within Longman's premier composition Web site, *MyCompLab*, provides a complete, engaging multimedia experience for students:

- MyCompLab is a Web application that offers comprehensive and integrated resources for every writer. With MyCompLab, students can access a dynamic e-book version of *The Brief Penguin Handbook*; learn from interactive tutorials and instruction; practice and develop their skills with grammar, writing, and research exercises; share and collaborate on their writing with peers; and receive comments on their writing from instructors and tutors. Go to **www.mycomplab.com** to register for these premier resources and much more!
- The E-book of *The Brief Penguin Handbook* includes hyperlinks to relevant MyCompLab tutorials, quizzes, and other instruction.
- In the E-book students will also find unique, interactive, book-specific resources that support and supplement the chapters of *The Brief Penguin Handbook* such as:
  - **Student Writing Samples with Audio Commentary**, offering complete papers in a number of disciplines with additional audio commentaries by the author.
  - **Writing in the World Projects**, providing complete scenarios and situations for a variety of writing and research assignments.
  - **Writing and Researching Worksheets**, which help students focus on particular stages of the writing, design, and research process and can be used independently or in conjunction with a specific project.
  - **Common Errors Workbook**, providing additional exercises and activities directly related to the most frequent problem areas encountered by student writers.
  - **Common ESL Errors Workbook**, providing additional practice and exercises to help nonnative speakers and writers recognize common grammar and style problems.

- **Punctuation Personality Quiz**, offering students a fun way to discover how punctuation adds personality to their writing.

References to this E-book can be seen throughout the handbook, where this icon is displayed . Please visit the E-book at [www.mycomplab.com](http://www.mycomplab.com).

## VangoNotes

 Students can study on the go with VangoNotes. They just download chapter reviews from the text and listen to them on any mp3 player. Now wherever they are—whatever they're doing—they can study by listening to the lessons following the grammar and punctuation chapters in this handbook:

- **Big Ideas:** The “need to know” for each chapter
- **Practice Test:** A gut check for the Big Ideas—tells students if they need to keep studying
- **Key Terms:** Audio flash cards to help to review key concepts and terms
- **Rapid Review:** A quick drill session—students can use it right before the test

VangoNotes are **flexible**; students can download all the material or only the chapters they need. And they're **efficient**. Use them in a car, at the gym, walking to class, wherever. Find out more at [VangoNotes.com](http://VangoNotes.com).

## Instructor's Resource Manual

An *Instructor's Resource Manual*, by Susan Schorn of the University of Texas at Austin, offers guidance to new and experienced teachers for using the handbook and its ancillary package to the best advantage.

To see a complete listing of the student supplements and instructor support materials available upon adoption of *The Brief Penguin Handbook*, please visit the book's online catalog page, which can be accessed at [www.pearsonhighered.com](http://www.pearsonhighered.com).

## Exercises

A booklet of exercises to accompany *The Brief Penguin Handbook* provides practical activities for developing writers.

## Acknowledgments

The scope and complexity of a handbook require a talented, experienced team, and I have been extremely fortunate to have three of the best editors in

the country on my team. Executive Editor Lynn Haddon and I have worked together on ten previous books and editions—none of which would have achieved success without Lynn’s creative mind and hard work. Joseph Opiela, editor-in-chief, has contributed a great deal to the previous two editions, indeed to all of my books with Longman, and I have greatly benefited from working with him directly on the third edition. My immediate collaborator has been Mary Ellen Curley, director of development, who has brought a wealth of knowledge, thoroughness, and the attention to detail that a handbook demands. She has been a superb editor throughout the long process. I could not be blessed with better colleagues.

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I thank Susan “George” Schorn, who made major contributions to the chapters on writing in the disciplines and elsewhere in the book, and also helped update and improve the online resources available for this edition in the E-book. Victoria Davis created new exercises for the third edition, and John Jones helped with the new APA example paper along with offering many good ideas. I am grateful for the students I have been fortunate to teach at the University of Texas at Austin and who produced the splendid work that is included in this edition. I also appreciate the help and support of numerous colleagues in the Departments of English and Rhetoric and Writing and in the Undergraduate Writing Center at Texas.

I would like to thank the many students who provided feedback and who gave us suggestions for this new edition of *The Brief Penguin Handbook*, particularly the students from the University of South Florida, the University of Texas at El Paso, Lower Columbia College, and San Jose State University.

Over the years I’ve learned and continue to learn from colleagues around the country. I am fortunate to have an expert group of reviewers, who were not only perceptive in their suggestions but could imagine a handbook that breaks new ground. They are Jeanette Adkins, Tarrant County Community College; Martha Ambrose, Edison College; Michelle Auerbach, Front Range Community College; Diana Calhoun Bell, University of Alabama—Huntsville; Jeffrey P. Cain, Sacred Heart University; Jo Ann Dadisman, West

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As always, my greatest debt of gratitude is to my wife, Linda, who makes it all possible.

LESTER FAIGLEY

## Chapter 1

# Think as a Writer

*Learning to write well is the most valuable part of your college education.*

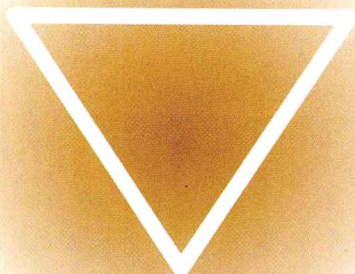
### 1a Think About the Process of Communication

Whether you are writing a research paper for a political science course, designing a Web site for a small business, or preparing slides for a sales presentation, you are participating in a complex process. That process—communication—involves the interaction of three essential elements: the writer or speaker, the audience, and the subject. These three elements are often represented by a triangle (Figure 1.1).

Speaker, subject, and audience are each necessary for an act of communication to occur. These three elements interact with one another. Speakers make adjustments to their presentations of a subject depending on the audience (think of how you talk to small children). Just as speakers adjust to audiences, audiences continually adjust to speakers (think of how your attitude toward speakers changes when they are able to laugh at themselves).

writer or speaker

audience



subject

**Figure 1.1** The rhetorical triangle

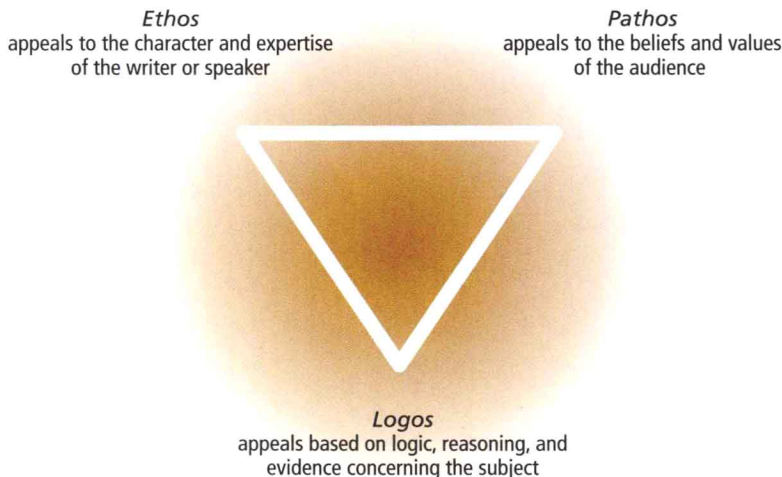




## 1b Think About How to Persuade Others

The ancient Greeks recognized that the dynamic nature of the **rhetorical triangle** is the key to understanding how an audience is persuaded. The most important teacher of rhetoric in ancient Greece, Aristotle (384–323 BCE), defined rhetoric as the art of finding the best available means of persuasion in any situation. He set out three primary tactics of persuasion: appeals based on the trustworthiness of the speaker (*ethos*); appeals to the emotions and deepest-held values of the audience (*pathos*); and appeals to logic, reasoning, and evidence (*logos*). These appeals likewise can be represented using the rhetorical triangle (Figure 1.2).

Aristotle's insight into how people can be persuaded remains relevant today. To give an example, imagine that you drive every day on Lakeside Boulevard, a divided highway with a grass median. You've read about numerous accidents on Lakeside Boulevard and witnessed two horrible accidents, when cars skidded across the median and collided head-on with traffic in the opposite lanes. You want your city council to vote to erect a concrete barrier that will prevent these frequent head-on collisions. One approach would be to use logic and evidence, documenting that Lakeside Boulevard has far more fatal accidents per mile than other streets in your city (*logos*). Another would be to invite an expert on traffic safety to speak to the city council (*ethos*). A third way would be to appeal to the council about the unnecessary loss of life caused by the unsafe street (*pathos*). Often you will use all of these appeals to gain support from an audience.



**Figure 1.2** Persuasive appeals