The Scott,

Maxine Hairston

Foresman

John Ruszkiewicz

Handbook

Christy Friend

for Writers

Sixth Edition

The Scott, Foresman
Handbook for Writers

SIXTH EDITION

Maxine Hairston

University of Texas at Austin

John Ruszkiewicz

University of Texas at Austin

Christy Friend

University of South Carolina

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Preface

Readers may not stand in line for the new edition of a reference work as they do for the latest Tom Clancy thriller or Harry Potter adventure. Yet volumes like *The Scott, Foresman Handbook for Writers,* aren't quite the staid items they once were. The world is changing too fast, especially for writers and readers producing documents with technologies that would have seemed like science fiction a generation ago. *The Scott, Foresman Handbook* remains the friendly, thorough guide to English composition, grammar, mechanics, punctuation, research, and documentation that has made it a best seller since its debut in 1987. But this sixth edition, like its predecessors, once again breaks new ground.

After all, innovation has been a hallmark of *The Scott, Foresman Handbook.* In matters large and small, it has accurately mapped the terrain that writers (and writing instructors) have been exploring for the past decade and more. It featured the first serious treatment of document design in a college handbook, the first appearance in a handbook of Alliance for Computers and Writing (ACW) and Columbia Online Style conventions for citing electronic sources, the first extended discussion of civic and public writing, and a groundbreaking discussion of Web and online research. It was also the first reference work of its kind to address readers in an informal style, the first to take a problem-solving approach to issues of writing, and even the first to index and color-code its documentation pages for quick reference. *The Scott, Foresman Handbook* is, we believe, the most imitated book in its field.

We expect the sixth edition to be similarly flattered. Our mantra for this revision has been "writer friendly," and we have interpreted that theme in dozens of ways to keep a popular volume surprising and fresh. We have introduced new material that we believe writers need today, and we have renovated familiar sections to make them clearer, more inviting, and more efficient. Here are the highlights.

- **Concerned about grades?** *The Scott, Foresman Handbook* is the first book of its kind to offer a full chapter exploring how writing is evaluated: Chapter 6, "How Is Writing Evaluated?" Designed to demystify an activity that scares or demoralizes many writers, this important new chapter provides answers to writers' questions about grading processes and criteria. Chapter 6 examines both traditional

grading systems and writing portfolios. The chapter also outlines a writer's rights and responsibilities in the evaluation process.

- **Hope to make a difference?** The fifth edition of *The Scott, Foresman Handbook* provided support for writers reaching beyond academic assignments to do work in their local communities. This concern for civic and public writing is augmented in the sixth edition with new "Going Public" materials and enhanced attention to both service learning and distance learning programs. In addition to a newly expanded Chapter 8, "How Do You Write for the Public?" the handbook emphasizes civic and public issues throughout. For instance, in the new model MLA paper, a student teacher explores the consequences of using competency examinations in high school courses. It's an issue that matters to him because he faces it every day.

- **Need to craft a Web page?** Long a leader in explaining how contemporary technology is changing the way people write, *The Scott, Foresman Handbook* now includes a full chapter on creating Web pages: Chapter 20, "How Do You Create Documents and Web Sites?" This fully illustrated chapter is designed to serve both Web novices and more experienced writers. For instance, it offers a flow chart to provide writers with a step-by-step sequence to Web site creation, whether they choose to work with a basic HTML editor or more helpful Web authoring software. Web design never looked quite so easy.

- **Want to look good?** The handbook that introduced document design to college writing classes takes the next step to examine the process

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The following appears in the left-column figure reproductions:

Writing Outside the Classroom 121

don't allow the directness of writing to a public audience scare you into confining your ideas to the classroom. But be prepared: *Before* you publish or mail your piece, think through the possible responses your writing might elicit. When you've anticipated these consequences, you can decide how you want to address them.

6 Be professional. You'll be taken seriously as a writer if you submit attractive, polished, and carefully edited and proofread documents. That rule applies to virtually every writing situation. See Section 5a-6 for more on this topic.

8a public

Going Public *Shaping an Argument for a Public Audience*

As you read this letter that student writer Jesse Faleris addressed to NRA leaders at the group's annual national convention, note how he shapes his argument to defuse potential negative responses from his readers. Consider, too, the ways in which his letter differs from an academic research paper on gun control.

To Fellow Members of the National Rifle Association:

I am greatly concerned about the current escalation of gun legislation and how our organization's position may affect the rights of American citizens to own firearms. Unfortunately, I believe that our organization's current philosophy of "Guns do not kill—people do" is no longer an effective stance, and that if the Second Amendment is to survive future abolition legislation, our organization must transform its image.

Before I continue with my suggestions, let me offer a summary of my background. I am a military careerist with ten years' United States armed forces active duty service. I am the son of an accomplished gunsmith who is actively involved in Canadian firearms legislation. I have four years' experience in military relations, and I am currently a public relations and law philosophy student at the University of South Carolina. I am the coach of the

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364 How Do You Create Documents and Web Sites?

A PERSONAL HOME PAGE WITH A VISUAL EDITOR

Menus and toolbars vary with each visual editor, but all are based on standard Web design features.

The **body** looks almost exactly as it would if you were viewing it in a browser. But the editor allows you to modify text, insert pictures and tables, format fonts, and change colors.

Header information, such as page title and author, does not appear in the main window of visual editors. Instead you edit this information through the menus of your program.

20n Web

A PERSONAL HOME PAGE WITH AN HTML TEXT EDITOR

Menus and toolbars are often much simpler in text editors.

Header information appears like the rest of the document, in coded letters.

The **body** includes a mix of HTML **tags** (special snippets of text enclosed by angle brackets: < >) and text. Textual styles, images, colors, hypertext links, paragraph breaks, horizontal rules—all are added through standard HTML tags, which won't appear when you look at the page in the browser.

3 Choose a single-page or a multi-page format. Decide early in your design process how you want to organize your Web page: will you create a single, scrolling page or multiple pages connected by links? If you have a limited amount of information to present—as in a personal home page, a *résumé*, or a brief report—consider choosing a single, scrolling page. A single page is simple and clear: readers need only move down the page to find information. But most readers online

of document design for both paper and electronic texts. The sophisticated tutorial in Chapter 19, "What Is Document Design?" asks writers to consider design the same way they treat writing, as a process shaped by rhetorical strategies and choices. Chapter 20, "How Do You Create Documents and Web Sites?" and Chapter 21, "Model Documents," follow up with specific advice on everything from choosing fonts to selecting a color palette and are richly illustrated with models that embody principles of successful design.

- **Want a book that practices what it preaches?** The sixth edition of *The Scott, Foresman Handbook for Writers* features a new four-color look that embodies the best features of contemporary design. Every effort has been made to create a more open and writer-friendly handbook, one less cluttered and *textbookish* than previous editions. Headings and fonts are crisper, graphic elements are more stylish, and colors used throughout the four-color volume are both more vivid and better coordinated. Even the reference system used to locate information in the book has been simplified, eliminating or reducing complicated cross-references.

- **Believe that less is more?** To make the new writer-friendly design work, we rethought the sequence and length of many chapters, hoping to give each section a distinct focus. For instance, we've broken the slightly mysterious and bulging "Problems with Other Punctuation Marks?" into three concise chapters with far more helpful titles: "Questions About Quotation Marks and Ellipses?" "Questions About Parentheses and Brackets?" and "Questions About Dashes, Hyphens, and Slashes?" (Note, too, that "Questions" replaces "Problems"—a more upbeat way of looking at these issues, we think.) A more serious restructuring occurs in the section on research, where we've broken three long chapters into a more manageable and inviting five. And throughout the book we've looked for similar opportunities to reframe material for clarity and efficiency.

- **Want to see real writers at work?** We wanted to fill this edition of *The Scott, Foresman Handbook* with images of writers. So, whenever possible, we've collected photographs of the students and professionals whose work appears in this volume. (Some writers chose not to appear.) We are happy to put a more human expression on a reference volume. We've also introduced illustrations to make memorable points about issues of writing, style, and mechanics. A few of the photographs are mainly for fun, but we suspect most readers won't mind.

Organizing Paragraphs 199

EXERCISE 13.2 Examine critically one or two paragraphs of a draft you're currently working on: Do the paragraphs seem adequately unified? What unifying strategies have you used? Can you think of others that might be useful?

13b How can you organize paragraphs?

We don't know how many skilled writers consciously choose specific organizational patterns when they draft their essays or articles. Perhaps during the writing process certain patterns just emerge because they so closely resemble typical ways of thinking. Or perhaps some writers say to themselves, "I think I'll try a comparison-and-contrast pattern here" or "This would be a good place to use cause and effect." Whatever their origins, the paragraph patterns discussed in this section are common, and writers looking for a way to get started on a draft can profit by trying them.

SUMMARY *Common Paragraph Patterns*	
illustration	classification
question and answer	comparison and contrast
narration or process	cause and effect
definition	analogy

☐ 1 Illustration. A paragraph of illustration begins with a general statement or claim and develops it with supporting details, evidence, or examples. This paragraph opens an essay by the professional writer Anna Quindlen; she follows a general statement about interaction between boys and girls with vivid descriptive details.

Perhaps we all have the same memory of the first boy-girl party we attended. The floors were waxed, the music loud, the air thick with the smell of cologne. The boys stood on one side of the room and the girls on the other, each affecting a nonchalance belied by the shuffling male loafers and the occasional high bird-like sound of a female giggle.
—Anna Quindlen, "Between the Sexes, a Great Divide"

In an argument paper, writers often follow a general claim with one or more pieces of supporting evidence.

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200 *What Makes Paragraphs Work?*

The popularity of McDonald's holds true across the world except, ironically, in the United States, where sales have slumped. McDonald's now makes 50 percent of its profit outside the United States, [company spokesperson Brad] Trask said. In Moscow, where the world's busiest McDonald's opened in 1990, lines still spill out the door.
—Lini Kadaba, "No Beef"

☐ 2 Question and answer. Asking and answering a question is another way to organize a paragraph. Here's an example from the well-known science writer Carl Sagan.

What do we actually see when we look up at the Moon with the naked eye? We make out a configuration of irregular bright and dark markings—not a close representation of any familiar object. But almost irresistibly, our eyes connect the markings, emphasizing some, ignoring others. We seek a pattern, and we find one. In world myth and folklore, many images are seen: a woman weaving, stands of laurel trees, an elephant jumping off a cliff, a girl with a basket on her back, a rabbit, . . . a woman pounding tapa cloth, a four-eyed jaguar. People of one culture have trouble understanding how such bizarre things could be seen by the people of another.
—Carl Sagan, *The Demon-Haunted World*

When you're having real trouble finding an opening sentence, beginning with a question will often get your paragraph started.

☐ 3 Narration or process. One popular and simple way to develop a paragraph is to relate events or the steps of a process in chronological order. This pattern is obviously appropriate for writing personal or historical accounts, but you can also use it effectively to describe a scientific or technical process. Here is a narrative written by a naturalist studying wolves.

Quite by accident I had pitched my tent within ten yards of one of the major paths used by the wolves when they were going to, or coming from, their hunting grounds to the westward; and only a few hours after I had taken up residence one of the wolves came back from a trip and discovered me and my tent. He was at the end of a hard night's work and was clearly tired and anxious to go home to bed. He came over a small rise fifty yards from me with his head down, his eyes half-closed, and a preoccupied air about him. Far from being the preternaturally alert and suspicious beast

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- **Need to look it up?** No part of *The Scott, Foresman Handbook* has been more admired (or imitated) than its chapters on research and documentation. This leadership is enhanced in the sixth edition with a thorough reworking of material that long ago anticipated professional calls to take undergraduate research more seriously. (*The Scott, Foresman Handbook* has always done that.) The restructured chapters now give more focused attention to the design and planning phase of a research project. There is enhanced coverage of field research too, as well as updated and expanded mater-

ial on electronic tools and resources. Even more attention is given to techniques for evaluating and using sources than in the previous edition, which set a new standard for this coverage. All the documentation chapters have been refined and simplified to make it easier to figure out how to document an item. Once again, we cover a full range of documentation styles: MLA, APA, Chicago, CBE, and COS.

• **Want to search online?** For the first time, *The Scott, Foresman Handbook* supplements its discussions of writing processes, research, and mechanics with Web links called "E-Tips" that guide writers to valuable information online. We've resisted the temptation to provide URLs at every possible opportunity; instead, we've selected links that genuinely extend the discussion in *The Scott, Foresman Handbook* and offer writers more than we can fit into the handbook. We've also looked for links that should age gracefully, though we can't guarantee their longevity. Web addresses change about as often as the weather.

• **Need to know how English does it?** We wanted to offer more help to writers whose native language is not English. So we revised our material significantly, dividing one lengthy chapter into three more focused ones. The material is more engaging too, with the rhetorical issues faced by ESL writers addressed more directly.

• **How has *The Scott, Foresman Handbook* been revised in this sixth edition?** When we began this revision, we compiled a list of changes as we made them—and soon found ourselves slowed down by the effort to record all refinements. Suffice to say that every chapter has been reviewed and hundreds of items have been improved. Some changes are major ones—for example, the addition of lively new models of undergraduate writing in Chapter 11,

Articles and Number Agreement 535

NONCOUNT NOUNS Joe drank a lot of **milk** as a teenager.
"Give me **liberty** or give me **death**!"

Some nouns that are noncount in English may seem like things that you can count, such as *money*. Many other noncount nouns in English can confuse ESL students: *furniture, hair, traffic, information, advice*. It is always a good idea to consult an ESL dictionary or grammar book when you are unsure whether a noun is count or noncount.

Unlike count nouns, noncount nouns be singular or plural, noncount nouns have only the singular form. In addition, since you can't count these nouns, you can't use numbers or words that express number (*several, many*) to describe them. You will use other types of expressions to indicate quantity for noncount nouns: these expressions, called *quantifiers*, are discussed in Section 33b-5.

Most nouns are either count or noncount. However, some noncount nouns can change to have a count meaning. Using a noncount noun as a count noun usually limits the noncount noun in some way. For example, imagine you are at a restaurant and your English-speaking friend asks the waiter, "Can we have three waters, please?" You are confused because you learned that *water* is a noncount noun, but your friend has used it in the plural form, with a number. In this case, *three waters* means *three glasses of water*, and it is acceptable to say that. Other instances in which a noncount noun changes to a count noun include when you mean *an instance of, a serving of,* or *a type of* the noncount noun.

His grandmother started a **business**. *one instance of business*
I'd like two **coffees** to go, please. *two servings of coffee*
There are three new **wines** on the menu. *three kinds of wine*

2 Decide whether the count noun requires a definite article (*the*) or an indefinite article (*a/an*). When the count noun is singular, you'll need an article, either *a/an* or *the*, in front of it. How do you know which article to use? Generally, when you introduce the noun, without having referred to it before, then you will use the *indefinite* article, *a* or *an*. (See Section 25d for the difference between *a* and *an*.)

INDEFINITE MEANING
Bob: I just signed up for a literature class.
Ted: Oh, really? I didn't know you were interested in that.
This is the first time Bob has mentioned the class to Ted.

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536 ESL Questions About Gerunds, Infinitives, Articles, or Number?

After that, when both of them know what is being discussed, Bob will use the *definite* article, *the*.

DEFINITE MEANING
Bob: Can you believe the class meets on Friday evenings?
Both Bob and Ted now share the same information.

Note how the same guidelines apply to written English in the following sentences on homelessness.

There are several reasons why a person may end up homeless. Perhaps the person lost his or her job and could not pay for an apartment. Or perhaps the apartment was sold to a new owner who raised the rent. The new owner may not realize how expensive the rent is for that person.

Certain other situations also require the definite article, *the*.

• When there is only one of the noun.
  The earth is round. *There is only one earth.*

• When the noun is superlative.
  This is the best thing you can buy. *There can only be one brand that is the best.*

• When the noun is limited. You will usually use *the* before a noun that has been limited in some way to show that you are referring to a *specific* example of the noun.
  The book that I read is informative. *That I read limits the book to a specific one.*
  The book on George W. Bush is out. *On George W. Bush limits the book.*

If you are making a *generalization*, however, *the* is not always used.

  A book on plants can make a nice gift. *On plants limits the noun, but the sentence does not refer to a specific book on plants—it refers to any or all books on plants. The definite article, the, would not be correct here.*

3 Choose articles before general nouns carefully. When you want to make generalizations, choosing the correct article can be tricky. As a rule, use *a/an* or *the* with most *singular count nouns* to make generalizations.

  A dog can be good company for a lonely person. *Use a/an to mean any dog, one of many dogs.*

"How Can You Write Powerful Arguments?" and Chapter 12, "How Do You Write a Literary Analysis?" Other changes are more limited but no less important. Exercises have been improved, cultural references have been updated, and the style has been smoothed in section after section. Again and again, our list of changes records modifications made "for clarity and economy." Many changes reflect the fact that the authors of *The Scott, Foresman Handbook* teach writing to undergraduates (especially first-year students) every semester, year after year. We want this book to work for them.

• **What's not new?** *The Scott, Foresman Handbook for Writers* retains its authoritative discussion of the writing process; its full coverage of critical thinking, argumentation, and academic writing; its engaging coverage of grammar, mechanics, and usage; its lively discussion of research; and its exhaustive treatment of documentation. Perhaps most important, it retains its commitment to writers, addressing them throughout in language that is both personal and encouraging. We realize that writing is hard work and that even a volume as thick as this one just begins to address the complexities writers face in sharing their ideas. We want them to succeed.

Supplements

An extensive package of supplements accompanies *The Scott, Foresman Handbook for Writers,* Sixth Edition, for both instructors and students.

For Instructors

- *The Instructor's Resource Manual: Creating a Community of Writers,* by John Clark and Ann Recker Westrick of Bowling Green University and Christy Friend, offers guidance to new and experienced teachers in using the handbook and the ancillary package to its best advantage.
- A separate *Answer Key for The Scott, Foresman Handbook for Writers,* Sixth Edition, provides answers to all the exercises in the book.
- *An Introduction to Teaching Composition in an Electronic Environment,* by Eric Hoffman and Carol Scheidenhelm of Northern Illinois University, offers a wealth of computer-related classroom activities. It also provides detailed guidance for both experienced and inexperienced instructors who wish to make creative use of technology in a composition environment.
- An extensive assessment package includes Competency Profile tests, and sample CLAST and TASP exams. In addition, *Diagnostic and Editing Tests,* Third Edition, includes diagnostic tests for analyzing common errors. The additional exercise sets on grammar, punctuation, and mechanics topics supplement those found in the handbook. (It is also available in computerized Windows and Macintosh formats.)
- *Model Research Papers Across the Disciplines,* Fifth Edition, by Diane Gould of Shoreline Community College, is a collection of student papers in the humanities, social sciences, and natural sciences, and contains photo-reproducible material that can be distributed to students.
- *The Allyn & Bacon Sourcebook for College Writing Teachers,* Second Edition, edited by James McDonald of the University of Louisiana at Lafayette, provides instructors with a varied selection of readings written by composition and rhetoric scholars on both theoretical and practical subjects.
- Longman Resources for Instructors also includes these helpful texts: *Teaching in Progress: Theories, Practices, and Scenarios,* Third Edition; *Using Portfolios,* by Kathleen McClelland; *Comp Tales,* a collection of writing teachers' accounts of their teaching

experiences, edited by Richard Haswell and Min-Zhan Lu; and the videos *Writing, Teaching, and Learning,* by David Jolliffe and *Writing Across the Curriculum: Making It Work,* produced by Robert Morris College and the Public Broadcasting System.

For Students

- A handy *Documentation Guide* offers up-to-date documentation guidelines for MLA, APA, CMS, CBE, and COS styles, as they are presented in *The Scott, Foresman Handbook for Writers,* Sixth Edition. It also includes complete sample MLA and APA student papers.

- *Researching Online,* Fifth Edition, by David Munger and Shireen Campbell of Davidson College, gives students detailed, step-by-step instructions for performing electronic searches; for using e-mail, listservs, Usenet newsgroups, IRC, and MUDs and MOOs to do research; and for assessing the validity of electronic sources.

- *ESL Worksheets,* Third Edition, by Jocelyn Steer and Dawn Schmid of California State University, San Marcos, provides non-native speakers with extra practice in areas that tend to be more troublesome for them.

- The Literacy Library Series (*Public Literacy,* by Elizabeth Ervin; *Workplace Literacy,* by Rachel Spilka; and *Academic Literacy,* by Stacia Neeley) offers additional models and instruction for writing for each of these three different contexts.

- *The Longman Writer's Journal* by Mimi Markus, provides students with their own personal space for writing. It contains journal writing strategies, sample journal entries by other students, and many writing prompts and topics to help get students writing.

- Additional Longman Resources for Students include: *The Longman Researcher's Journal,* by Mimi Markus; *Visual Communication,* Second Edition, by Susan Hilligoss and Tharon Howard; *A Guide for Peer Response,* by Tori Haring-Smith, Brown University and Helon Raines; *Analyzing Literature: A Guide for Students,* by Sharon James McGee; and *Reading Critically: Text, Charts, Graphs,* Second Edition, by Judith Olson-Fallon.

- This handbook may also be packaged with other books at a discount. Two dictionaries are available: *Merriam-Webster's Collegiate Dictionary,* Tenth Edition, a hardcover desk dictionary; and *The New American Webster Handy College Dictionary,* Third Edition, a briefer paperback. Also, in conjunction with Penguin Putnam, Longman is proud to offer a variety of Penguin titles, such as Arthur Miller's *Death of a Salesman,* Julia Alvarez's *How the Garcia Girls Lost Their Accents,* and Mike Rose's *Lives on the Boundary.*

For Instructors and Students

- A companion website, *The Scott, Foresman Handbook for Writers Online* (at <www.ablongman.com/sfhandbooks>), offers chapter overviews, self-testing exercises, and Web links for each chapter of the handbook. Students will also find several additional model research projects, and tutorials on topics like drafting and revising, oral presentations, analyzing visuals, academic responsibility, and more. Sample syllabi, sample quizzes and assignments, teaching suggestions, and other resources are also provided for instructors.

- A complete **e-book edition** of *The Scott, Foresman Handbook for Writers,* Sixth Edition, is also available via this companion website.

- *The Scott, Foresman Handbook for Writers Interactive Edition CD-ROM* contains the complete, searchable text of the Sixth Edition, with additional live Web links, some audio and video explanations of key concepts, and interactive exercises.

- *The Longman English Tutor Center* is a new service being offered by Longman. Students who register with our Tutor Center can receive feedback to their draft writing assignments from experienced college instructors of English composition.

- *The Longman ExerciseZone and Plagiarism Tutorial CD-ROM* is a cross-platform CD-ROM that offers two interactive resources in one. "Exercise Zone" has over 2,500 exercises in ten topic areas of grammar, style, and punctuation with a diagnostic test to help students identify the areas where they need the most practice. The "Plagiarism Tutorial" includes a series of modules which allow students to explore issues of plagiarism, with advice, self-scoring tests, and sample papers to help them learn to avoid and recognize plagiarism.

- *Take Note!* is a complete research information-management tool for students working on projects that require the use of outside sources. This cross-platform CD-ROM integrates note taking, outlining, and bibliography management into one easy-to-use package.

- *The Writer's ToolKit Plus* is a cross-platform CD-ROM offering a wealth of tutorials, exercises, and reference material for writers and is flexible enough to be used either occasionally for practice or regularly in class lab sessions.

- *CourseCompass* is a nationally-hosted, dynamic, interactive online course management system powered by BlackBoard. This easy-to-use and customizable program enables professors to tailor content and functionality to meet individual course needs. Every CourseCompass course includes a range of pre-loaded content such as testing and assessment questions, chapter-level objectives,

chapter summaries, illustrations, web activities and the complete text in electronic form—all designed to help students master core course objectives. For more information, or to see a demo, visit <www.coursecompass.com>.

- *Daedalus Online* (<http://daedalus.pearsoned.com>) is the next generation of the highly regarded Daedalus Integrated Writing Environment (DIWE), uniting writing pedagogy with the inherently cooperative tools of the Web. Students can explore online resources, participate in real-time conferences, and use "Invent" and "Respond" prompts to develop their ideas and collaborate with their peers. *Daedalus Online's* online course management tools also enable instructors to create and post assignments effortlessly, link them to online educational resources, tie lessons to a specific textbook, and customize materials for their classroom.

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Since a project of this size and scope is necessarily (and fortunately) a collaborative effort, we have many people to thank for their work on *The Scott, Foresman Handbook.* Our acquisitions editor Lynn Huddon supported the new ideas we presented at the proposal stage and provided sound guidance as the book developed and grew. Leslie Taggart, our developmental editor, brought her wealth of experience to this complex effort, coordinating the hundreds of changes we were making with precision and good cheer. Text designer Wendy Ann Fredericks gave our pages a handsome new look and helped us to incorporate dozens of new images into the project. Kay Petronio designed the striking new cover and Donna Campion coordinated the massive package of text supplements. And then there is Bob Ginsberg, our senior production manager who, edition after edition, leaves us in awe of his patience, skill, and book-making sensibility. He is the consummate professional.

We owe a special debt, too, to Carol Rhoades for her fine update of our ESL chapters and to Dan Seward who is largely responsible for the three chapters in *The Scott, Foresman Handbook* on document design. Dan crafted not only the chapters themselves, but the detailed illustrations that accompany them and make them come alive. We would like to thank Lee Bauknight for his fine work on the answer key and Chris Fosen, Eileen Hart, and Ray McManus for useful editing suggestions. Our sincere thanks goes to all the students whose papers, projects,

and smiling faces appear in these pages. It is an honor to publish their work. Finally, we thank all of the instructors who have used *The Scott. Foresman Handbook* over its many editions, most especially those reviewers whose comments contributed directly to this latest revision:

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Maxine Hairston

John J. Ruszkiewicz

Christy Friend

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