LESTER FAIGLEY

WRITING

A Guide for College and Beyond

BRIEF EDITION

REFLECTING · OBSERVING

ANALYZING · ARGUING

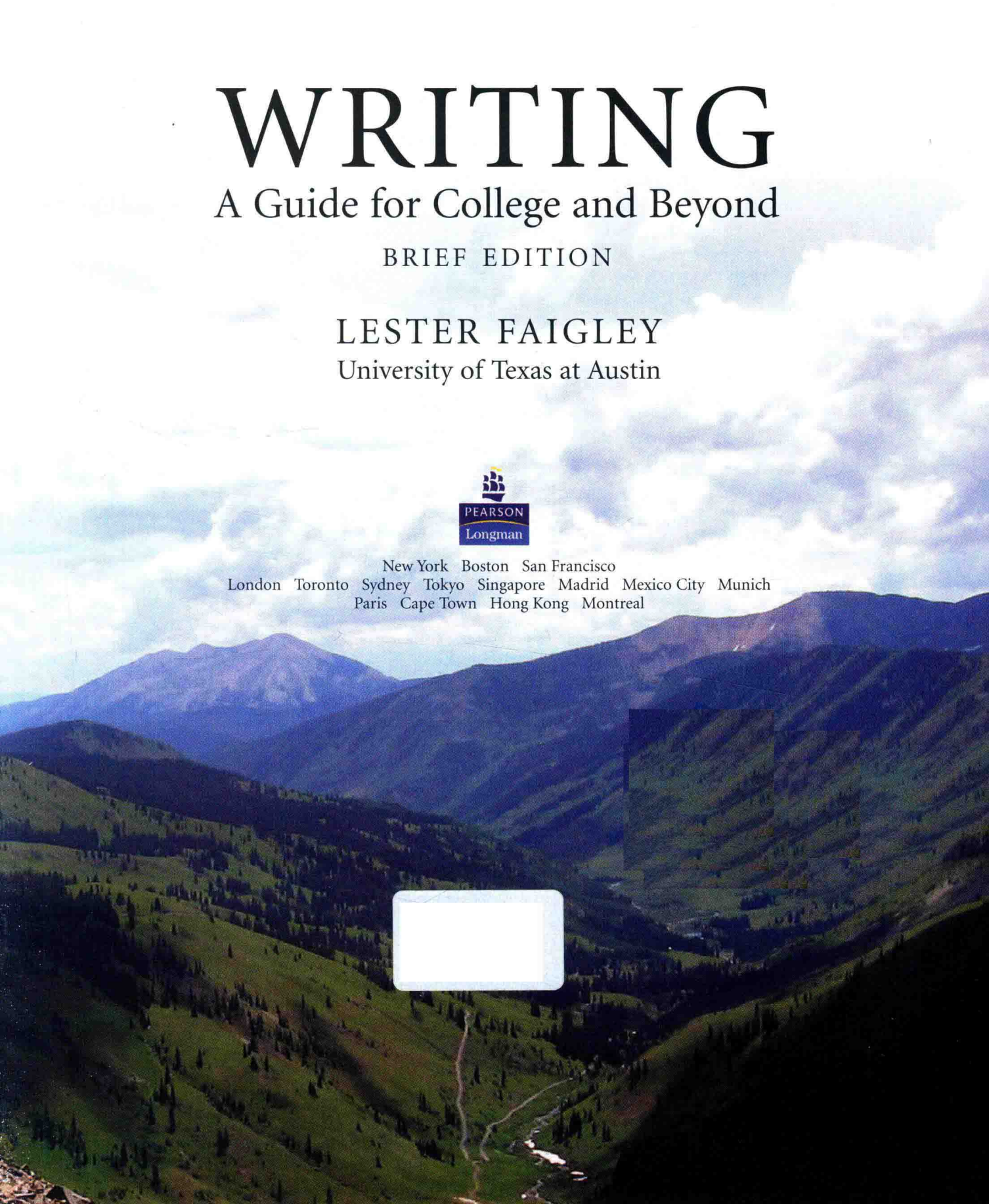
EVALUATING · INFORMING

WRITING

A Guide for College and Beyond

BRIEF EDITION

LESTER FAIGLEY
University of Texas at Austin



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Dorling Kindersley Education
Text design and page layout by Stuart Jackman
DTP: David McDonald
Cover design by Stuart Jackman

Longman Publishers
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Printer and Binder: Quebecor World/Taunton
Cover Printer: Phoenix Color Corporation

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Library of Congress Cataloging-in-Publication Data
Faigley, Lester, (date)
Writing : a guide for college and beyond / Lester Faigley.
p. cm.
Includes index.
ISBN 0-321-39626-X (full-length ed.) – ISBN 0-321-40896-9 (brief ed.)
1. English language–Rhetoric. 2. English language–Grammar. 3. Academic writing. 4. Critical thinking. I. Title.
PE1408.F255 2006
808'.042--dc22
2006025510

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ISBN 0-321-40896-9

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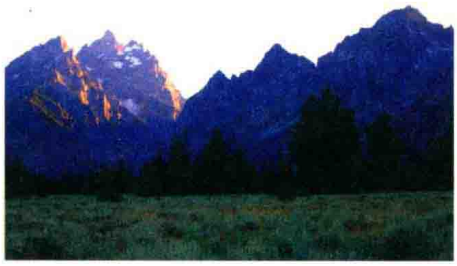
Become an engaged, effective writer in college and beyond



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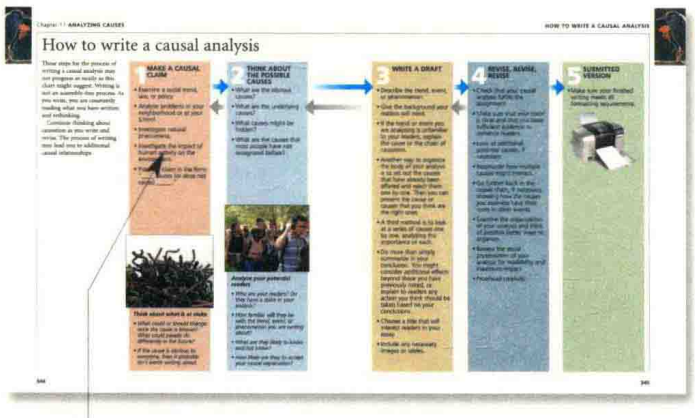

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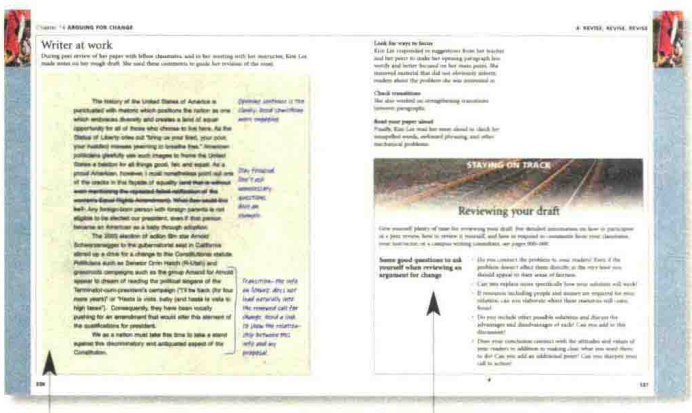

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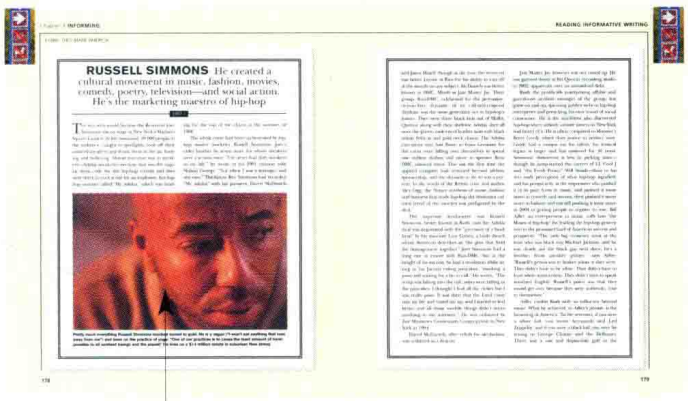

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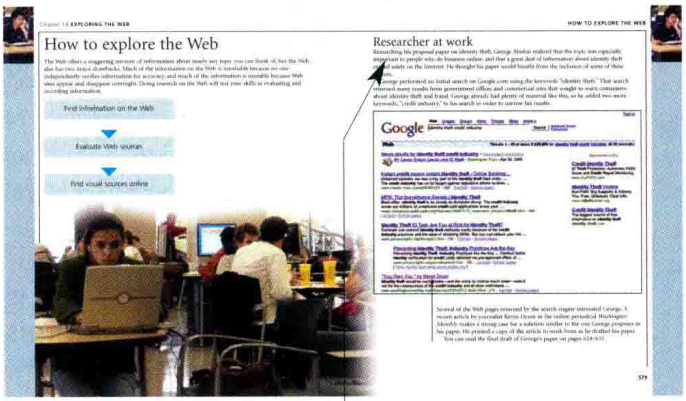

Examples of a student, "Researcher at work"

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A TEXT & TECHNOLOGY SYSTEM FOR WRITING & RESEARCH SUCCESS

Lester Faigley's writing guide offers a unique, integrated text and technology learning system that combines the power of the textbook's instruction with the interactive tools of MyCompLab, Longman's market-leading online composition resource.

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Set yourself on the path to writing and research success today. Register for the Faigley *Writing* version of MyCompLab!

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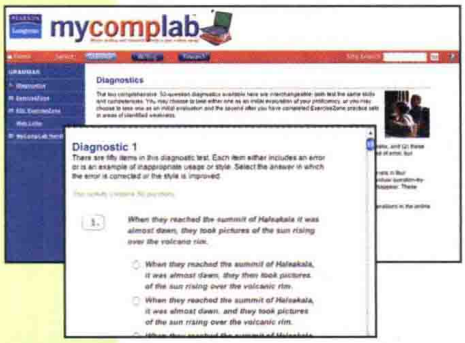
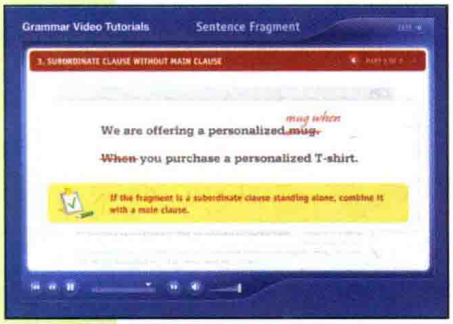
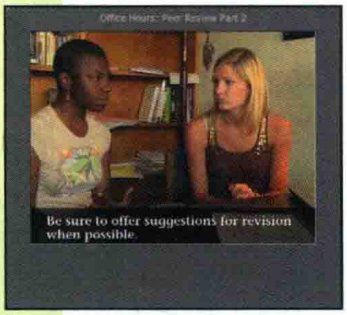
PLEASE NOTE: Access to MyCompLab comes packaged with your text at no additional cost only if your instructor has ordered it that way. If your text did not come with an access card, you can ask your bookstore to order one for you, or you can purchase access at www.mycomplab.com using a credit card.

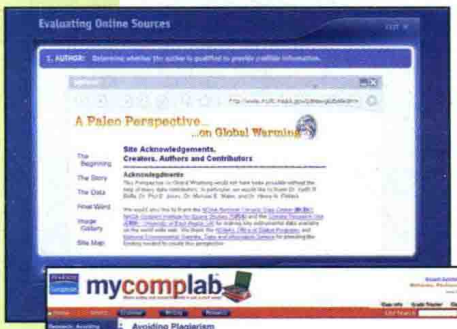
RESOURCES TO HELP YOU SUCCEED!

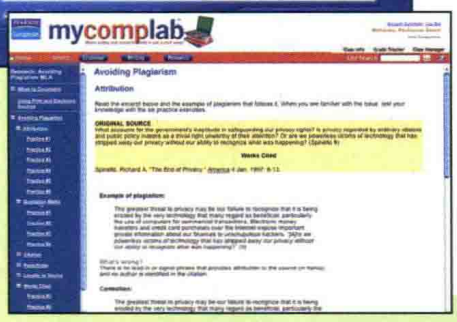
Not all resources are listed here. For the full list of resources, go to www.mycomplab.com

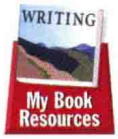












- **My Book Resources.** Additional activities and materials (downloadable worksheets, additional readings) that supplement Faigley's *Writing*.

GRAMMAR

- **Diagnostics.** Two Comprehensive and four Targeted Diagnostics test student skills in basic grammar, sentence grammar, style/usage and punctuation/mechanics. For both types of Diagnostics, results pages provide a study plan for the student with overall proficiency scores, question-by-question feedback, and links to appropriate areas in ExerciseZone to improve skills.
- **ExerciseZone.** Over 4,600 self-grading questions allow students to improve skills in basic grammar, sentence grammar, punctuation and mechanics, and usage and style.
- **Grammar Video Tutorials.** For each of the 20 most common grammar errors, an animated clip with voiceover shows students on-screen editing, including tips for identifying and correcting errors.

WRITING

- **"Office Hours" Writing Video Tutorials.** This unique and engaging video series shows real students tackling the stages of the writing process (prewriting, drafting, editing, revising, peer review) and learning useful strategies from their instructor.
- **Writing Process Exercises.** Offering in-depth instruction and practice opportunities for each stage of the writing process, this section also provides a series of "guided" exercises that walk students from one step to the next, allowing them to bring a writing project to completion.

RESEARCH

- **Citation Diagnostics and Exercises.** Offering 2 MLA diagnostic tests and 2 APA diagnostic tests, this new section features follow-up, self-grading exercises in both styles.
- **Evaluating Sources Tutorial.** This section features instruction, exercises and an interactive tutorial that helps students master the challenging skills of using and evaluating sources.
- **Avoiding Plagiarism.** These self-guided tutorials—in both MLA and APA formats—offer strategies, self-tests and quizzes to help students recognize plagiarism and avoid it.
- **"Office Hours" Research Video Tutorials.** These videos show real students tackling stages of the research process (Avoiding Plagiarism, Evaluating Sources, Citing Sources, Finding and Narrowing a Topic) and learning useful strategies from their instructor.

Preface

When I was asked to serve as the founding director of the Division of Rhetoric and Writing at the University of Texas at Austin, I began regularly teaching the practicum course for new graduate instructors and, along with my colleagues, redesigning our curriculum. These tasks made me aware of how much I didn't know about what students were getting out of our courses. I began conducting exit interviews and organizing focus groups with students along with looking at many examples of their writing. I learned many things from these interviews and focus groups, but I always was struck by students' comments about their textbooks. Students found them frustrating to use and dull in content. The more I thought about the textbook problem, the more I became convinced that textbooks could be better if they were rethought from the students' perspective. I saw a need for a guide to writing that offers instruction to students both visually and verbally, and thus is better suited for students with different learning styles.

I started from these beliefs:

A guide to writing should be student oriented.	It should start from the student's point of view, not the teacher's.
A guide to writing should be easy to use.	No matter where you open the book, the content on a particular page and the place of that content in the overall organization should be evident.
A guide to writing should show what readers and writers actually do.	Students learn best by seeing what readers and writers do, not by reading discussions of what they do.
A guide to writing should be engaging.	Textbooks don't have to be dull. Furthermore, students learn faster and remember longer when a book is well designed.

I did not know if I could actually create the guide I imagined until the opportunity came to work with designers at Dorling Kindersley. You may not know the name, Dorling Kindersley (I didn't for a long time), but you probably recognize their books if you browse the travel and reference sections in your bookstore. DK books are easy to use and handsome in presentation. Their visual format allows readers to find quickly what they are looking for. They provide just the right amount of information in a stimulating format. In other words, the DK books typically achieve what we, as writing teachers, hope our students might achieve—to produce high-quality and engaging writing.

DK books are accessible and inviting because they pay a great deal of attention to how words and images work together on the page. The designers at DK think hard about how design can improve learning. They are experts in taking something complicated and breaking it down into uncomplicated steps and elements. I wanted to bring this expertise to guide students in the complex processes of reading, writing, and researching in college.

Most writing teachers agree that the broad goals for a first-year college writing course are those identified in the Outcomes Statement from the Council of Writing Program Administrators.

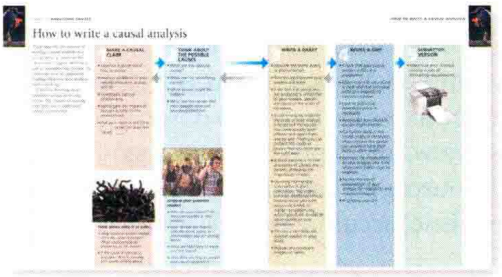
The WPA goals include:

1. Rhetorical knowledge.	Students should respond to different situations and the needs of different audiences, understand how genres shape reading and writing, and write in several genres.
2. Critical thinking, reading, and writing.	Students should find, evaluate, analyze, and synthesize sources and integrate their ideas with those of others.
3. Processes.	Students should develop flexible strategies for generating, revising, editing, and proofreading, and should understand how to collaborate effectively with others.
4. Knowledge of conventions.	Students should learn the common formats for different kinds of texts, practice appropriate documentation, and control surface features of grammar, mechanics, and spelling.

Writing: A Guide for College and Beyond helps students to achieve these goals by using a combination of concise, accessible instruction, visual explanations, plentiful examples, and appealing assignments and readings. Important concepts and processes are presented in concise spreads, letting students see at a glance the key points they should master.

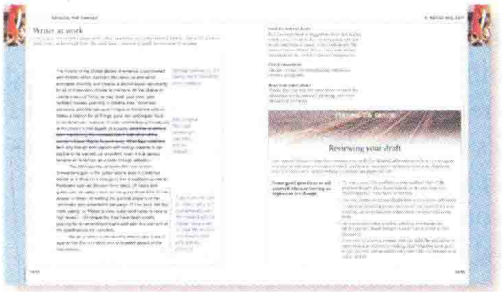
You'll find these key features in *Writing: A Guide for College and Beyond*

Process guides



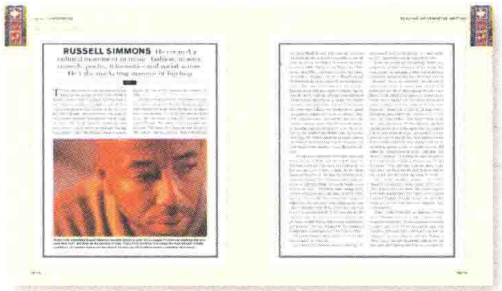
Like most writing teachers, I have found over my many years of teaching that students struggle most with writing when they lack effective strategies. When students internalize an overview of the process of writing, they are far better able to monitor what they need to do to produce successful writing. The writing guides in each of the eight chapters on writing aims in Part 2 are designed as "Process Maps" to give a visual organization. Students first see an overview of how to write in each of the eight major "aims," and then the process is presented in detail with specific strategies for invention, drafting and revising, all with reference to the process as a whole.

Writers at work



Even though strategies can guide the process of writing, the process is nevertheless messy and for any significant piece of writing nearly always involves going back and forth among activities. The "Writer at work" sections in Part 2 show examples of student writers working through the whole messy, creative process of writing. These examples demonstrate how strategies of invention can produce the necessary raw material that leads to a manageable topic, and how strategies for revision can focus and develop a writer's ideas. "Staying on Track" boxes focus on common writing problems and give students concrete advice for how to avoid such problems.

Dynamic readings



The experience of stimulating reading inspires good writing. The 57 readings offer diverse models of writing for different purposes, including selections by such well-known writers as Bharati Mukherjee, David Sedaris, Amy Tan, Annie Dillard, Dagoberto Gilb, Alice Walker, Edward Tufte, Frederick Douglass, and Steven Johnson. Most reading selections are designed to look like original publications (an editorial looks like a page from a newspaper, a Web article looks like a Web page, and so on), reminding students of the original context and the importance of design and visual elements.

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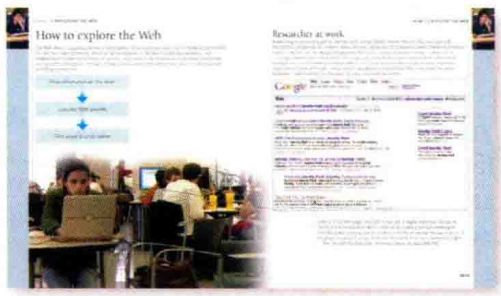
Engaging writing projects

More and more, college students are expected to be able to write in different genres as well as for different purposes. Furthermore, I have discovered in my teaching that students better grasp the conventions of the academic essay if they have opportunities to write in more than one genre. The "Projects" that conclude the eight aims chapters in Part 2 offer a variety of assignments, ranging from essays to a field observation paper, a profile, a film review, and a position argument. Eleven student papers, all with sources and citations and many with images, give students realistic, accurate models to learn from.

Guides for researching



I concluded from my interviews with students and discussions with colleagues that the processes of research and documenting sources are the most confusing aspects of college writing. Students in my classes best learn these processes by seeing concrete examples. In Part 3, students see a "Researcher at work" complete an assignment by using the strategies given in the chapters, including avoiding plagiarism, evaluating sources, and using the Internet as a research tool. Documentation guidelines for MLA and APA styles are provided in Chapters 21 and 22, as well as model research papers in both formats. These chapters feature several visual "source samples," which show students how to find the essential information needed to put together a citation.

Practical instruction on design and using visuals

Concise chapters on design and using visuals are included in Part 4, which encourage students to think of design and images to be rhetorically motivated and which offer practical advice for making design and visuals part of the composing process.

Resources for teachers and students

Writing: A Guide for College and Beyond is accompanied by many helpful supplements for both teachers and students. Please contact your local Longman representative for a complete listing of all available supplements.

Instructor's Resource Manual

The *Instructor's Resource Manual,* prepared by Susan Schorn of the University of Texas at Austin, offers detailed chapter-by-chapter suggestions to help both new and experienced instructors. For every chapter in the student text, this manual includes chapter goals and chapter challenges, suggestions for different ways to use the assignments and boxed tips in the chapter, additional activities and resources, and more. It also features an overall discussion of teaching a writing class, including discussion of the Writing Program Administrators Outcomes for first-year composition. Finally, the manual offers suggested syllabi and ideas for teaching students with different learning styles.

MyCompLab

MyCompLab, Longman's premier site for college writing teachers and students, provides the best multimedia resources for writing, research, and grammar in one easy-to-use site. In this site, students will find guided assistance through each step of the writing process; interactive tutorials and videos that illustrate key concepts; over 30 model documents from across the curriculum; "Exchange", Longman's online peer-review program; the "Avoiding Plagiarism" tutorial; diagnostic grammar tests and thousands of practice questions; and Research Navigator™, a database with thousands of magazines and academic journals, the subject-search archive of the *New York Times*, "Link Library," library guides, and more. Tour the site at www.mycomplab.com.

E-book

An E-book of *Writing: A Guide for College and Beyond*, available within MyCompLab, offers a complete, engaging multimedia learning experience for students. In almost every chapter of the E-book, students will find links to relevant MyCompLab tutorials, quizzes, and instruction. In addition, students can access unique, book-specific materials that supplement the key writing chapters in this text (look for the "My Book Resources" icon in the E-book), including downloadable worksheets, writing activities, additional readings and more. Visit the site at www.mycomplab.com and select Lester Faigley's *Writing.*

Acknowledgments

It takes a village to create a book, and for this book the village was global, relying on daily collaboration with my co-creators in London, New York, New Jersey, Massachusetts, Maine, and here at home in Austin. The list of people to thank is long. I'll begin with Lynn Huddon, executive editor for Longman Publishers, with whom I have written seven previous books and editions and whom I have come to know as one of the best in her profession. Lynn is an extraordinarily talented editor, and this book results from those talents: her vision of taking a radical new approach to a guide for writing, her managerial ability in assembling and organizing a diverse group of people, and her editorial skills and attention to detail. I told her at the outset that I would not attempt to write this book with anyone else because it seemed way too ambitious for the time we allowed ourselves, but I knew that if she began the project, she would do everything necessary to make it happen. My development editor, Katharine Glynn, has been a delight to write with because she is not only highly competent but also makes the process fun. She has kept stress to a minimum in what could have been a highly stressful project. And she too is one of the best at what she does.

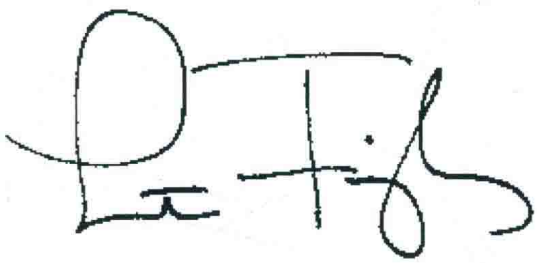
Others at Longman who contributed their wisdom and experience include Roth Wilkofsky, president; Tim Stookesberry, vice president of marketing; Joseph Opiela, editorial director; Megan Galvin-Fak, executive marketing manager; Sandra McGuire, senior marketing manager; Laura Coaty, market research director; Donna Campion, senior supplements editor; Jenna Egan, media supplements editor; Mary Ellen Curley, director of development for English; Wendy Ann Fredericks, cover design manager; Rona Tuccillo, photo researcher; Bob Ginsberg, production manager; Michael Greer, development editor; and Nicole Solano, editorial assistant. At Pre-Press, two other excellent people whom I have enjoyed working with in the past guided the book into print: Melissa Mattson, production manager, and copy editor Elsa van Bergen. Margery Niblock compiled the index.

The process of writing this book has been unlike anything I have ever done before because the book was designed in London at Dorling Kindersley at the same time it was written in Austin, with megabytes of pixels crossing the Atlantic day and night. The experience of working with Stuart Jackman, design director of DK Education, was nothing short of magical. While writing this book, my first act of the morning, even before coffee, was to see what creative gifts Stuart had sent me overnight. Even more than his artistry, Stuart taught me a great deal about using effective design for learning. Sophie Mitchell, publisher for DK Education, also made editorial contributions and helped to initiate and keep the DK collaboration running smoothly.

I also benefited from collaborators in Austin, especially Susan "George" Schorn, who contributed ideas and her prose in many places in the first three parts of the book and has written the Instructor's Resource Manual. Grace Bernhardt and Kelly Kessler also helped in the early stages. Russell Cobb created resources to accompany the E-book version of this text. I cannot say enough about how much I have learned over the years from colleagues and students at the University of Texas, a few of whom are represented by their writing here. Colleagues across the country have also given me advice and encouragement by reviewing chapters, testing chapters in their classes, and participating in focus group. And special thanks go to the students who participated in the class tests and contributed their thinking to the book.

I am most grateful to these colleagues:
Melissa P. Aaron, *California State Polytechnic University, Pomona;* Susan Achziger, *Community College of Aurora;* Diana Marie Agy, *Jackson Community College;* Jeffrey Andelora, *Mesa Community College;* Melissa Batai, *Triton College;* David Beach, *George Mason University;* Adrienne Bliss, *Ball State University;* Louise Bown, *Salt Lake Community College;* Virginia Brackett, *Park University;* Stuart Brown, *New Mexico State University;* Sandra Camillo, *Finger Lakes Community College;* Ron Christiansen, *Salt Lake Community College;* Kevin Eric De Pew, *Old Dominion University;* Stephanie Dowdle, *Salt Lake Community College;* Anthony Edgington, *University of Toledo;* Gary Enns, *Cerro Coso Community College;* Kristin Garaas-Johnson, *North Dakota State University;* Beth Erika Gulley, *Johnson County Community College;* Ella Hairston, *Guilford Technical Community College;* Rick Hansen, *California State University, Fresno;* Kimberly Harrison, *Florida International University;* Anne Helms, *Alamance Community College;* Jeffrey Hillard, *College of Mount St. Joseph;* Maurice Hunt, *Baylor University;* Richard A. Iadonisi, *Grand Valley State University;* Deborah Kehoe, *Northeast Mississippi Community College;* Bonnie Kyburz, *Utah Valley State College;* Bill Lamb, *Johnson County Community College;* John Larkin, *Castleton State College;* Nancy(Ramirez) Lenihan, *Pima College Downtown;* Shawna Lichtenwalner, *Eastern Tennessee State University;* Peggy Lindsey, *Wright State University;* Brett McInelly, *Brigham Young University;* Bryan Moore, *Arkansas State University;* Martha Petry, *Jackson Community College;* Larry Riley, *Ball State University;* Deidre Farrington Schoolcraft, *Pikes Peak Community College;* Liz Skrabacz, *Laramie County Community College;* Regina St. John, *Ball State University;* Lynn Sykes, *College of DuPage;* Teresa Trevathan, *South Plains College;* Pat Tyrer, *West Texas A&M University;* Janice Vierk, *Metropolitan Community College;* Patricia Webb, *Arizona State University;* Dan Wiley, *Hastings College;* Kristen Yonko, *Delaware Technical and Community College;* Pavel Zemliansky, *James Madison University;* and William Ziegler, *J. Sargeant Reynolds Community College.*

Finally, without my wife Linda's deep reserves of patience in putting up with a husband who becomes distracted and grumpy when he is writing, the book would never have been written.



PART 1

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