



THIRD EDITION

The

PRENTICE HALL

READER

GEORGE
MILLER

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The Prentice Hall Reader

GEORGE MILLER

University of Delaware



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Preface

The Prentice Hall Reader is predicated on two premises: that reading plays a vital role in learning how to write and that writing and reading can best be organized around the traditional division of discourse into a number of structural patterns. Such a division is not the only way that the forms of writing can be classified, but it does have several advantages.

First, practice in these structural patterns encourages students to organize knowledge and to see the ways in which information can be conveyed. How else does the mind know except by classifying, comparing, defining, or seeking cause and effect relationships? Second, the most common use of these patterns occurs in writing done in academic courses. There students are asked to narrate a chain of events, to describe an artistic style, to classify plant forms, to compare two political systems, to tell how a laboratory experiment was performed, to analyze why famine occurs in Africa, to define a philosophical concept, or to argue for or against a nuclear freeze. Learning how to structure papers using these patterns is an exercise that has immediate application in students' other academic work. Finally, because the readings use these patterns as structural devices, they offer an excellent way in which to integrate reading into a writing course. Students can see the patterns at work and learn how to use them to become more effective writers and better, more efficient readers.

To these ends, the third edition of *The Prentice Hall Reader* includes 63 selections, ranging from classic to contemporary

essays. Some of the selections and nearly all of the writers are old friends, but some fresh selections by young writers are included as well. Each reading was chosen to demonstrate the pattern under discussion and to be accessible to the college freshman.

What Is Different About This Book?

Even though rhetorically organized readers have similar tables of contents, they are not all alike. The third edition of *The Prentice Hall Reader* contains a number of unique or substantially different features that make it easier for students to use in learning how to write.

Prose in Revision

As every writing instructor knows, getting students to revise is never an easy matter. Having written a paper, most students do not even want to see it again, let alone revise it. Furthermore, for many students revising means making word substitutions and correcting grammatical and mechanical errors—changes that instructors rightfully regard as proofreading, not revising. To help make the need for revision more vivid and to show how writers revise, the third edition of *The Prentice Hall Reader* includes four features.

1. Each chapter now contains a selection by a professional writer showing a final version and an earlier draft. These selections were *not* commissioned for this reader; they are actual drafts of previously published works. Each example is accompanied by discussion questions that focus attention on *how* the writer revised. The writers represented in these examples of revision include Andrew Ward, Susan Allen Toth, Scott Momaday, James Villas, William Ouchi, Nora Ephron, Brent Staples, Susan Orlean, and Patricia McLaughlin.
2. The introduction to each chapter of readings includes a first draft of a student essay, a comment on the draft's strengths and weaknesses, and a final, revised version. These essays, realistic examples of student writing, model the student revision process.

3. An introductory essay on "How to Write an Essay" includes advice to students on how to revise a paper. This section, intended to supplement classroom activities, is written to the student and provides some simple tips on what to do when revising.
4. The second writing suggestion after each selection, which asks students to write an essay, is accompanied by prewriting and rewriting activities. In all, the text provides about 180 specific rewriting activities. These activities are designed to help students to organize ideas and to revise what they have written.

Selections

The third edition of *The Prentice Hall Reader* includes a large number of selections to offer the instructor maximum flexibility in choosing readings. No chapter has fewer than five selections and most have six or more. The readings are scaled in terms of length and sophistication. The selections in each chapter begin with a student essay. The student essay is then followed by several professional essays that gradually increase in length and difficulty. Each chapter concludes with a professional essay in both early and revised drafts.

Writing Suggestions

Each selection is followed by three writing suggestions: the first calls for a paragraph-length response; the second, an essay; and the third, an essay involving research. Each of the three suggestions is related to the content of the reading to which it is attached, and each calls for a response in the particular pattern being studied. The emphasis on the writing process is increased through the addition of prewriting and rewriting activities after the second writing suggestion for each selection.

Introductions

The introduction to each chapter offers clear and succinct advice to the student on how to write that particular type of paragraph or essay. The introductions anticipate students' questions, provide answers, and end with a checklist, titled "Some Things to

Remember," to remind students of the major concerns they should have when writing in a particular pattern.

How to Write an Essay

A new introductory section, "How to Write an Essay," offers an overview of every stage of the writing process, starting with advice on how to define a subject, purpose, and audience and an explanation of a variety of prewriting techniques. This section also suggests how to write a thesis statement, how to decide where to place that statement in an essay, and how to approach the problems of revising an essay. Finally, it contains a student essay as well as two drafts of the student's two opening paragraphs.

How to Read an Essay

A second introductory section offers advice on how to read an essay, following prereading, reading, and rereading models. A sample analysis of a professional essay shows how to use this reading model to prepare an essay for class.

Annotated Instructor's Edition

An annotated edition of *The Prentice Hall Reader* is available to instructors. Each of the selections in the text is annotated with teaching suggestions, additional classroom activities, important background information, and sample responses to the discussion questions. Emphasis is placed on how to teach each selection, how to develop class discussions and keep attention focused on how the selection works as a piece of writing. Tips on "related readings" suggest how to pair essays in the reader. At least one additional writing suggestion is provided with every essay. Many new class and collaborative activities have been added to the annotated instructor's edition. The third edition also introduces a new feature—"Links to Writing." This feature offers at least one and, often many, suggestions on how to use the reading to teach specific grammatical, mechanical, and rhetorical issues involved in writing. These "links" provide a bridge between your handbook and *The Prentice Hall Reader*.

The Structure of This Book

After an introductory chapter on writing and reading and the writing process, the next nine chapters follow a similar approach. Each chapter begins with an introduction to the pattern, which includes two drafts of a student essay and ends with a checklist.

The writing selections begin with example because example is essential in any type of effective writing. Narration and description are treated next, with a special emphasis on how each is used in expository writing. The key patterns of expository development—division, comparison and contrast, process, and cause and effect—follow. Definition, because it can include all of the other patterns, is placed at the end of the expository section. Argumentation and persuasion is the last and largest chapter.

Each selection has three groups of questions: a set on subject and purpose, directing the student to what was written about and why; a set on strategy and audience, asking the student to analyze how the essay is structured and how it is influenced by its intended audience; and a set on vocabulary and style, focusing attention on how style and language contribute to purpose. The apparatus after each reading also includes three writing suggestions. For the second of these three, specific prewriting and rewriting activities are given.

A glossary of terms can be found at the back of the text. For those instructors who wish to use the readings in a way other than by the rhetorical organization, an additional thematic table of contents is included. Sample syllabi keyed to the text and suggestions for how to handle collaborative and class activities can be found in the supplement *Teaching Composition with The Prentice Hall Reader*, available on request from your Prentice Hall representative.

What Is New in the Third Edition

The third edition of *The Prentice Hall Reader* features 63 selections, 18 of which are new. As in the previous editions, the readings are chosen on the basis of several criteria: how well

they demonstrate a particular pattern of organization, appeal to a freshman audience, and promote interesting and appropriate discussion and writing activities. Some of the discussion questions have been changed; others have been reworded in more precise ways. Several new student essays have been added, including one that is followed through the writing process. Each chapter now contains an example of "prose in revision," two versions of a published selection by a professional writer. Also new are two introductory sections, "How to Write an Essay" and "How to Read an Essay," that offer advice on writing and reading and how the two processes are linked. The Annotated Instructor's Edition contains additional class and collaborative activities, as well as a new feature—"Links to Writing." These links show how the essays can be used to teach writing, providing a link or bridge between a handbook and the reader. For the instructor, additional teaching materials are provided in a new supplement, *Teaching Composition with The Prentice Hall Reader*, available from your Prentice Hall representative.

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Although writing is a solitary activity, no one can write without the assistance of others. This text owes much to many people: To the staff at Prentice Hall who have continued to play a large role in helping to develop this reader, especially Phil Miller, Editor in Chief, Humanities; Tracy Augustine and Kate Morgan, Senior Editors, English, who have been supportive, sympathetic, and enthusiastic; Deborah Roff and Heidi Moore, Editorial Assistants; Susan Alkana, the Development Editor on this edition who watched my every word; Frank Hubert, the Production Editor; and Gina Sluss, Senior English Marketing Manager.

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Preface

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George Miller
University of Delaware

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