



**THIRD  
EDITION**

# **Models for Writers**

**Short Essays  
for Composition**

Edited by  
**ALFRED ROSA**  
and  
**PAUL ESCHHOLZ**

# MODELS FOR WRITERS

SHORT ESSAYS FOR COMPOSITION

Third Edition

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## **Acknowledgments**

### *I. The Elements of an Essay*

#### **1. Thesis**

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# Preface

*Models for Writers* offers sixty-six short, lively essays that represent particularly appropriate models for use by beginning college writers. Most of our selections are comparable in length to the essays students will write themselves, and each clearly illustrates a basic rhetorical element, principle, or pattern. Just as important, the essays deal with subjects that we know from our own classroom experience will spark the interest of most college students. In making our selections, we have sought a level of readability that is neither so easy as to be condescending nor so difficult as to distract the reader's attention from the rhetorical issue under study. And, although we have included a few older classics, most of the essays have been written in the last ten years. Drawn from a wide range of sources, they represent a variety of contemporary prose styles.

This third edition of *Models for Writers* has been revised in a manner that is based on our own experiences as well as on the many suggestions made by instructors who adopted and liked the first two editions. We have added a second student essay to the introduction which explains the purpose of the text and shows students how it can be used to improve their writing. The new student essay, an explanation of the main reasons for the cockroach's durability, is expository and exemplifies the traditional five-paragraph format. This expository essay and the second student essay, which argues against the use of Astroturf, demonstrate the types of writing students will be doing at the beginning of the semester as well as later in the term. In addition, we have increased the number of study questions following each reading to an average of six per selection; the new questions generally focus on content and nicely complement the rhetorical emphasis for which the text has become known. Finally, well over one-third of the essays in this edition are new, many of them written in the last two or three years. At the suggestion of past users and reviewers, we have replaced selections with ones that we believe will prove even more workable, being careful in every case that the new essays meet the essen-

tial qualifications of brevity, clarity, and suitability for student writers.

As in the second edition, the essays in *Models for Writers*, Third Edition, are grouped into eighteen chapters, each devoted to a particular element or pattern. Chapters 1–7 focus on the concepts of thesis, unity, organization, beginnings and endings, paragraphs, transitions, and effective sentences. Next, Chapters 8 and 9 illustrate some aspects of language: the effects of diction and tone and the uses of figurative language. Finally, Chapters 10–18 explore the various types of writing most often required of college students: illustration, narration, description, process analysis, definition, division and classification, comparison and contrast, cause and effect, and argument. The arrangement of the chapters suggests a logical teaching sequence, moving from the elements of the essay to its language to the different types of essays. An alternative teaching strategy might be to structure the course around Chapters 10–18, bringing in earlier chapters as necessary to illustrate various individual elements. Each chapter is self-contained, so that instructors may easily devise their own sequences, omitting or emphasizing certain chapters according to the needs of a particular group of students. Whatever sequence is followed, thematic comparisons among the selections will be facilitated by the alternate *Thematic Table of Contents* at the beginning of the book.

The chapters all follow a similar pattern. Each opens with an explanation of the element or principle to be considered, many including paragraph-length examples. We then present three or four essays, each of which has its own brief introduction providing information about the author and directing the student's attention to specific rhetorical features. Every essay is followed by study materials in three parts: *Questions for Study and Discussion*, *Vocabulary*, and *Suggested Writing Assignments*.

The *Questions for Study and Discussion* focus on the content, the author's purpose, and the rhetorical strategy used to achieve that purpose. Some questions allow brief answers, but most are designed to stimulate more searching analysis and to promote lively classroom discussion. In order to reinforce the lessons of other chapters and remind students that good writing is never one-dimensional, at least one question at the end of

each series focuses on a writing concern other than the one highlighted in the chapter at hand. Whenever it seemed helpful, we have referred students to the *Glossary of Useful Terms*, which provides concise definitions of rhetorical and other terms. The *Vocabulary* exercise draws from each reading several words that students will find worth adding to their vocabularies. The exercise asks them to define each word as it is used in the context of the selection and then to use the word in a new sentence of their own.

The *Suggested Writing Assignments* provide two writing assignments for each essay. The first calls for an essay closely related to the content and style of the essay it follows, in effect encouraging the use of the reading selection as a direct model. The second writing assignment, while ranging a little further afield in subject, gives the student yet another opportunity to practice the particular rhetorical element or principle being illustrated.

We are indebted to many people for their criticism and advice as we prepared this third edition of *Models for Writers*. We are especially grateful to:

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It was once again our good fortune to have the editorial guidance of Mark Gallaher of St. Martin's Press as we worked on this new edition. Our greatest debt, as always, is to our students, for all that they have taught us.

Alfred Rosa  
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