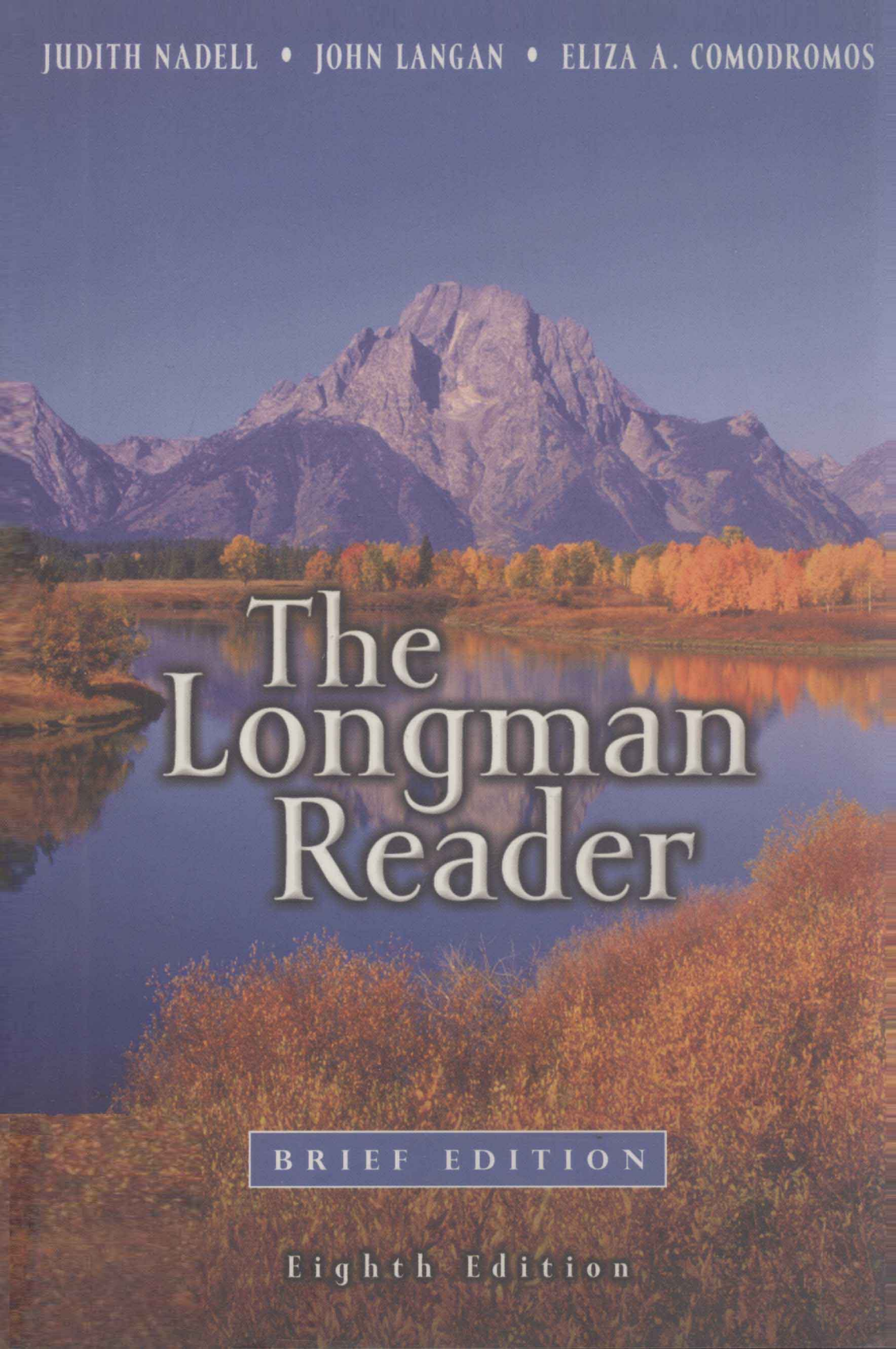


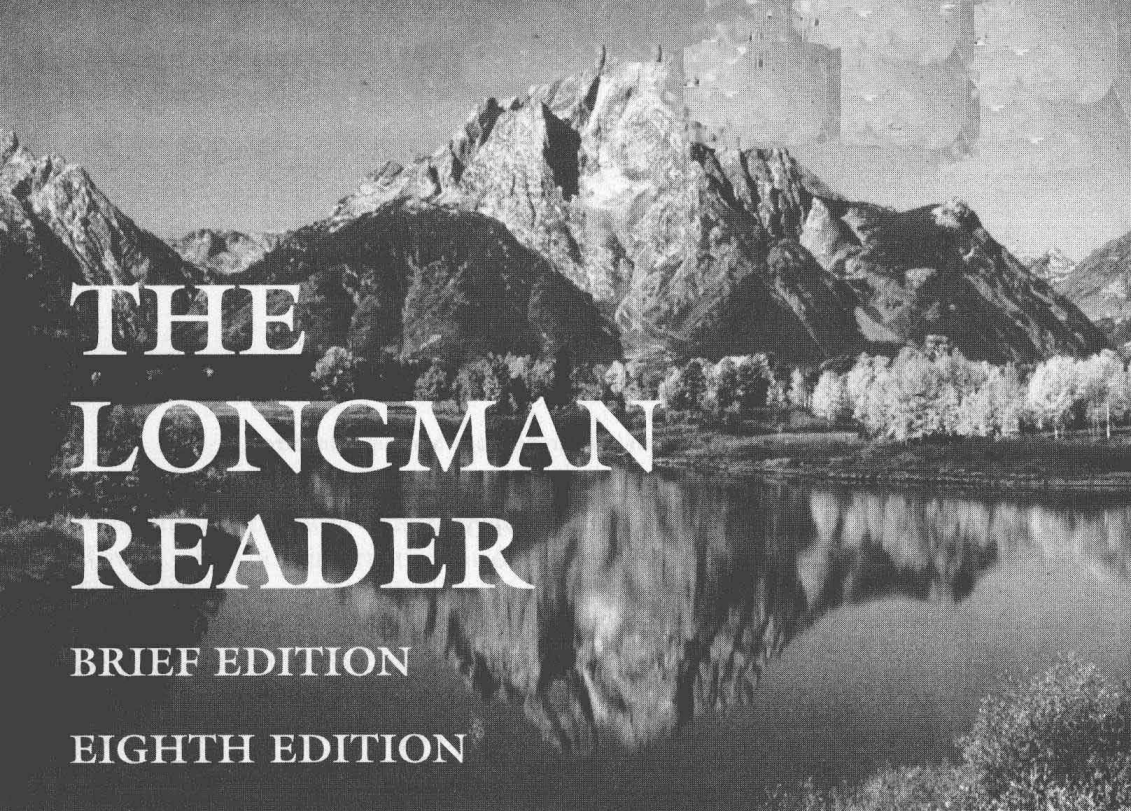
JUDITH NADELL • JOHN LANGAN • ELIZA A. COMODROMOS

The background of the cover is a scenic landscape photograph. In the foreground, there are dense, golden-brown bushes. A calm lake reflects the surrounding landscape. In the middle ground, a line of trees with vibrant autumn foliage in shades of orange, yellow, and red stands along the shore. In the background, a large, rugged mountain range with sharp peaks is visible under a clear, pale blue sky. The overall atmosphere is peaceful and natural.

The Longman Reader

BRIEF EDITION

Eighth Edition



THE LONGMAN READER

BRIEF EDITION

EIGHTH EDITION

Judith Nadell

John Langford

Atlantic Cape Community College

江苏工业学院图书馆
藏书章

Eliza A. Comodromos



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PREFACE

The landscape of the college classroom has certainly evolved since the publication of the first edition of this book. The Internet has transformed not only how students acquire and communicate information but even how many instructors teach. Still, despite the forward march of technology, some things in education remain the same. Perhaps the most fundamental of these is the need for students to develop sound writing skills. It's to this mission that we continue to be committed.

When we first began working on the original full version of *The Longman Reader*, we aimed for a different kind of text—one that would offer fresh examples of professional prose, one that would take a more active role in helping students become stronger readers, thinkers, and writers.

As in the full version, our primary goal in this brief edition has been to enliven the mix of selections commonly appearing in readers. *The Longman Reader*, Eighth Edition, Brief Edition, continues to include widely read and classic essays, as well as fresh new pieces, such as David Helvarg's "The Storm This Time" and Leslie Savan's "Black Talk and Pop Culture." We've been careful to choose selections that range widely in subject matter and approach, from the humorous to the informative, from personal meditation to polemic. We've also made sure that each selection captures students' interest and clearly illustrates a specific pattern of development or combination of patterns.


Our second concern has remained the quality of instruction in the book. As before, our objective has been to help students bridge the gap between the product and process approaches to reading and writing. Throughout, we

describe possible sequences and structures but emphasize that such steps and formats are not meant to be viewed as rigid prescriptions; rather, they are strategies for helping students discover what works best in a particular situation. Buoyed by compliments about the previous editions' teachability, we haven't tinkered with the book's underlying format. Such a structure, we've been told, does indeed help students read more critically, think more logically, and write more skillfully.

Gratified by enthusiasm for the many editions of *The Longman Reader* in its original long version, we have not tinkered with the book's essential structure in this brief edition. The main change we've made is to reduce the number of reading selections from five to three in Chapters 3–10, from eleven to six in Chapter 11, and from six to three in Chapter 12, which yields a total of 34 (as opposed to 58) highly engaging readings. Apart from this change, the brief edition is exactly the same as the long version. Here is the book's basic format.

- **Chapter 1, “The Reading Process,”** is designed to reflect current theories about the interaction of reading, thinking, and writing. The chapter provides guided practice in a three-part process for reading with close attention and a high level of interpretive skill. This step-by-step process sharpens students' understanding of the book's selections and promotes the rigorous thinking needed to write effective essays. An activity at the end of the chapter gives students a chance to use the three-step process. First, they read an essay by the journalist Ellen Goodman. The essay has been annotated both to show students the reading process in action and to illustrate how close critical reading can pave the way to promising writing topics. Then they respond to sample questions and writing assignments, all similar to those accompanying each of the book's selections. The chapter thus does more than just tell students how to sharpen their reading abilities; it guides them through a clearly sequenced plan for developing critical reading skills.
- **Chapter 2, “The Writing Process,”** introduces students to essay writing. To make the composing process easier for students to grasp, we provide a separate section for each of the following stages: prewriting, identifying a thesis, supporting the thesis with evidence, organizing the evidence, writing the first draft, and revising. From the start, we point out that the stages are fluid. Indeed, the case history of an evolving student paper illustrates just how recursive and individualized the writing process can be. Guided activities at the end of each section give students practice taking their essays through successive stages in the composing process.

To illustrate the link between reading and writing, the writing chapter presents the progressive stages of a student paper written in response to Ellen Goodman's “Family Counterculture,” the selection



presented in Chapter 1. An easy-to-spot symbol in the margin () makes it possible to locate—at a glance—this evolving student essay. Commentary following the student paper highlights the essay's strengths and points out spots that could use additional work. In short, by the end of the second chapter, the entire reading-writing process has been illustrated, from reading a selection to writing about it.

- **Chapters 3–11** of *The Longman Reader*, Eighth Edition, Brief Edition, contain selections grouped according to **nine patterns of development**: description, narration, exemplification, division-classification, process analysis, comparison-contrast, cause-effect, definition, and argumentation-persuasion. The sequence progresses from the more personal and expressive patterns to the more public and analytic. However, because each chapter is self-contained, the patterns may be covered in any order. Instructors preferring a thematic approach will find the Thematic Contents helpful.

The Longman Reader, Eighth Edition, Brief Edition, treats the patterns separately because such an approach helps students grasp the distinctive characteristics of each pattern. At the same time, the book continually shows the way writers usually combine patterns in their work. We also encourage students to view the patterns as strategies for generating and organizing ideas. Writers, we explain, rarely set out to compose an essay in a specific pattern. Rather, they choose a pattern or combination of patterns because it suits their purpose, audience, and subject.

Each of the nine pattern-of-development chapters follows this format:

1. A **detailed explanation of the pattern** begins the chapter. The explanation includes (a) a definition of the pattern, (b) a description of the way the pattern helps a writer accommodate his or her purpose and audience, and (c) step-by-step guidelines for using the pattern.
2. Next, we present **an annotated student essay** using the pattern. Written in response to one of the professional selections in the chapter, each essay illustrates the characteristic features of the pattern discussed in the chapter.
3. **Commentary** after each student essay points out the blend of patterns in the piece, identifies the paper's strengths, and locates areas needing improvement. "First draft" and "revised" versions of one section of the essay reveal how the student writer went about revising, thus illustrating the relationship between the final draft and the steps taken to produce it.
4. The **professional selections** in the pattern-of-development chapters are accompanied by these items.

- *A biographical note and “Pre-Reading Journal Entry”* give students a perspective on the author and create interest in the piece. The journal assignment “primes” students for the selection by encouraging them to explore—in a loose, unpressured way—their thoughts about an issue that will be raised in the selection. The journal entry thus motivates students to read the piece with extra care, attention, and personal investment.
- *Questions for Close Reading*, five in all, help students dig into and interpret the selection. The first question asks them to identify the selection’s thesis; the last provides work on vocabulary development.
- *Questions About the Writer’s Craft*, four in all, deal with such matters as purpose, audience, tone, organization, sentence structure, diction, and figures of speech. The first question in the series (labeled “The Pattern”) focuses on the distinctive features of the pattern used in the selection. And usually there’s another question (labeled “Other Patterns”) that asks students to analyze the writer’s use of additional patterns in the piece.
- *Writing Assignments*, five in all, follow each selection. Packed with suggestions on how to proceed, the assignments use the selection as a springboard. The first two assignments ask students to write an essay using the same pattern as the one used in the selection; the next two assignments encourage students to experiment with a combination of patterns in their own essay; the last assignment helps students turn the raw material in their pre-reading journal entries into fully considered essays. By the time students reach this final assignment, the rough ideas in their journals will have been enriched by a careful reading of the selection, setting the stage for more rigorously conceived essays. *The value of collaborative learning is underscored throughout*, as many assignments encourage students to investigate various sides of an issue by brainstorming with classmates, questioning friends, speaking with family members, or interviewing “experts.” Such assignments help students formulate sound, well-reasoned opinions and steer them away from reflexive, off-the-cuff positions. Frequently, the assignments are preceded by the symbol , indicating a cross-reference to at least one other selection in the book. By encouraging students to make connections among readings, such assignments broaden students’ perspective and give them additional material to draw on when they write. These “paired assignments” will be especially welcome to instructors stressing recurring ideas and themes. In other cases, assignments are preceded by the symbol , indicating that students might benefit from conducting library and/or Internet research.

5. **Prewriting and revising activities**, placed in shaded boxes at the end of each chapter, help students understand the unique demands posed by the pattern being studied.
 6. At the end of each pattern-of-development chapter are two sets of **Additional Writing Assignments**: “General Assignments” and “Assignments With a Specific Purpose, Audience, and Point of View.” The first set provides open-ended topics that prompt students to discover the best way to use a specific pattern; the second set develops their sensitivity to rhetorical context by asking them to apply the pattern in a real-world situation.
- **Chapter 12, “Combining the Patterns,”** offers a sample student essay as well as an essay each by three very different prose stylists. Annotations on the student essay and on one of the professional selections show how writers often blend patterns of development in their work. The chapter also provides guidelines to help students analyze this fusing of patterns.
 - **Appendix A, “A Concise Guide to Finding and Documenting Sources,”** provides guidelines for conducting library and Internet research and for citing print and electronic sources.
 - **Appendix B, “Avoiding Ten Common Writing Errors,”** targets common problem areas in student writing and offers quick, accessible solutions for each.

The Longman Reader, Eighth Edition, Brief Edition, also includes a glossary that lists all the key terms presented in the text.

WHAT’S NEW IN THE EIGHTH EDITION

In preparing this edition, we looked closely at the questionnaires completed by instructors using the full version. Their comments helped us identify new directions the book might take. Here are some of the new features of this edition of *The Longman Reader*.

- *Striking new visuals now open every pattern-of-development chapter.* Far from being just window dressing, these visuals have *real pedagogical value*. Chapters (3–11) begin with an engaging photo, which reappears in thumbnail form following the “How [*name of pattern*] Fits Your Purpose and Audience” section. There, the image prompts a pattern-related writing activity that encourages students to consider issues of purpose and audience in a piece of real-world writing.
- *In other ways, too, the book’s design is more attractive and user-friendly than ever. A new vibrant color format makes key information, such as annotations more accessible.*

- *Nearly one-third of the selections are new.* Many of these readings were suggested by instructors across the country; others were chosen after a lengthy search through print and online magazines, nonfiction collections, newspapers, autobiographies, and the like. Whether written by a well-known figure such as Stanley Fish (“Free-Speech Follies”) or a relative newcomer such as Charmie Gholson (“Charity Display?”), the new selections are bound to stimulate strong writing on a variety of topics—family life, education, technology, race, mass culture, and morality, to name a few. When selecting new readings, we took special care to include pieces written from the first- and the second-person point of view (for example, David Shipley’s “Talk About Editing”) as well as those written from the third-person point of view (for example, Natalie Angier’s “The Cute Factor”). Honoring the requests of many instructors, we also made an effort to find compelling pieces on education and on technology. David Brooks’s “Psst! ‘Human Capital’ ” is one such piece. Finally, we’re pleased to include thought-provoking selections examining the issue of illegal immigration. For example, a new set of paired essays (Roberto Rodriguez’s “The Border on Our Backs” and Star Parker’s “*Se Habla* Entitlement”) debates the hotly contested question of how the U.S. government should handle the nation’s large number of illegal immigrants.
- *The comprehensive argumentation-persuasion chapter further expands coverage of refutation strategies by presenting a provocative new pair of professional essays on illegal immigration.*
- *The research paper has been updated to reflect the most recent MLA guidelines regarding the use of electronic sources.*
- *Appendix A, “A Concise Guide to Finding and Documenting Sources,” has been updated and includes additional citation examples for students.* This chapter includes *up-to-date information on both library and Internet research, highlighting the most useful and authoritative research tools and sources.* The sample MLA bibliographic entries have been revised to reflect the most recent guidelines regarding the documentation of print and electronic sources.

Supplements for Students and Instructors

A comprehensive *Instructor’s Manual* contains the following: in-depth answers to the “Questions for Close Reading” and “Questions About the Writer’s Craft”; suggested activities; pointers about using the book; a detailed syllabus; and an analysis of the blend of patterns in the selections in the “Combining the Patterns” chapter.

A *Companion Website* (www.ablongman.com/nadell), written by Karen Grandy, offers a number of *helpful features*, including review and writing exercises and thematic groupings of links to other sites of interest. The

Instructor's Resources section includes links of interest to instructors, a sample syllabus, and sample grading rubrics.

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Our work on this edition was influenced too by the many students who took advantage of the questionnaire at the back of the seventh edition to tell us which selections they preferred.

Thanks also go to Jennifer Druce and the staff of very knowledgeable research librarians at the Camden County Library in Voorhees, New Jersey, for sharing their expertise on library and Internet research.

Some individuals from our at-home office deserve special thanks. During the preparation of the eighth edition, Marion Castellucci provided valuable assistance with the apparatus. Finally, as always, we're thankful to our students. Their reaction to various drafts of material sharpened our thinking and helped focus our work. And we are especially indebted to the eleven students whose essays are included in the book. Their thoughtful, carefully revised papers dramatize the potential of student writing and the power of the composing process.

Judith Nadell

John Langan

Eliza A. Comodromos

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