

COMPANION  
WEBSITE  
[WWW.ABACON.COM/ROSEN](http://WWW.ABACON.COM/ROSEN)

THE  
ALLYN  
&  
BACON  
HANDBOOK

FOURTH  EDITION

LEONARD J. ROSEN    LAURENCE BEHRENS

The  
**ALLYN & BACON**  
Handbook  
Fourth Edition

---

**LEONARD J. ROSEN**

Harvard University, Graduate School of Education

**LAURENCE BEHRENS**

University of California, Santa Barbara

**Allyn & Bacon**

Boston London Toronto Sydney Tokyo Singapore

---

*Vice President, Humanities:* Joseph Opiela  
*Developmental Editor:* Allen Workman  
*Editorial Assistant:* Mary Varney  
*Executive Marketing Manager:* Lisa Kimball  
*Sr. Editorial Production Administrator:* Susan McIntyre  
*Editorial Production Service:* Kathy Smith  
*Interior Text Designer:* Darci Mehall, Aureo Design  
*Composition Buyer:* Linda Cox  
*Manufacturing Buyer:* Megan Cochran  
*Cover Administrator:* Linda Knowles  
*Electronic Composition:* Omegatype Typography, Inc.



Allyn & Bacon  
A Pearson Education Company  
160 Gould Street  
Needham Heights, MA 02494

Internet: [www.abacon.com](http://www.abacon.com)

Copyright © 2000, 1997, 1994, 1992 by Leonard J. Rosen. All rights reserved. No part of the material protected by this copyright notice may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without the written permission of the publisher.

Between the time web site information is gathered and published, some sites may have closed. Also, the transcription of URLs can result in typographical errors. The publisher would appreciate notification where these occur so that they can be corrected in subsequent editions.

### **Library of Congress Cataloging-in-Publication Data**

Rosen, Leonard J.

The Allyn & Bacon handbook / Leonard J. Rosen ; Laurence Behrens. — 4th ed.

p. cm.

ISBN 0-205-29856-7

1. English language—Rhetoric Handbooks, manuals, etc. 2. English language—Grammar Handbooks, manuals, etc. 3. Report writing Handbooks, manuals, etc. I. Behrens, Laurence. II. Title.

PE1408.R677 1999

808'.042—dc21

99-39238

CIP

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1 03 02 01 00 99

Credits appear on page 815, which should be considered an extension of the copyright page.

In Memoriam

E.R.R.

## The Allyn & Bacon Handbook— A Reference You'll Never Outgrow



**A**s someone who's been out of college and working in marketing for several years, I don't find it easy to write an introduction for a book about grammar, mechanics, and other such imposing topics. Imagine the pressure of knowing your writing will precede 800 some pages of *dos* and *don'ts* about writing—especially when you haven't taken an English class since freshman year.

On the other hand, I'm fortunate to have next to me on the couch a comprehensive, easy-to-understand handbook about writing on any subject, for any purpose and in any situation. In fact, it's the handbook you're holding right now.

Whether you're a college freshman or the president of a large corporation, writing is a skill you will use almost every day of your life. You'll be assigned essays in your freshman composition course. You'll be required to write a thesis to complete your graduate study in psychology. Your boss may ask you to write a marketing proposal for a prospective client. Your twelve-year-old son will ask for your help on his research paper about insects of the rainforest.



*The Allyn & Bacon Handbook*

It's a grammar reference.

It's a reference on the writing process.

It's a reference on documentation.

It's a reference for all of your classes.

It's a reference for business writing.

Sources such as an encyclopedia or the Internet will provide you with the facts, and a dictionary will give you the words and their definitions. But where do you look for help on putting your thoughts together? On how to write sentences that effectively communicate your ideas? On the right way to construct paragraphs that are clear and concise, and that have an impact on the reader?

Just as you need a dictionary and reference books as part of your permanent library, you also need a handbook. It's something to which you'll refer when you have a question about when to use a semicolon or how to document a source—you know, those pesky questions that you won't find answered in a dictionary.

The more you write, the more you'll learn, and your writing situations will always be changing. *The Allyn & Bacon Handbook* is designed for writers at all levels, so you'll never outgrow it.



**H**ow is *The Allyn & Bacon Handbook* specifically geared for use beyond your freshman composition course?

**It's a grammar reference.** There will be times when you'll want to make sure you're not splicing your commas or putting a quotation mark in the wrong place. Perhaps you can't remember when to use *lay* rather than *lie*. Through features such as "Spotlight on Common Errors," you'll be able to find answers to your questions on grammar and usage both quickly and easily. If you're a nonnative speaker, you'll find Part XII, the *ESL Reference Guide*, particularly useful.

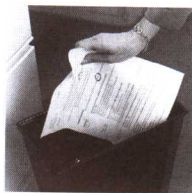


**It's a reference on the writing process.** Having problems narrowing your topic for your ten-page sociology paper? Can't come up with an appropriate thesis sentence? Refresh your memory by reading Chapters 3 and 4 in Part II, *Writing as a Process*.

**It's a reference on documentation.** You'll probably have to write several research papers during your college career. Part IX, *Writing the Research Paper*, will help you whether you're taking notes from a book or gathering information on the World Wide Web. Most importantly, you'll have a handy reference that will remind you how to document a journal, a book with two authors, and even a movie or a CD-ROM.

**It's a reference for all of your classes.** Throughout the text, "Across the Curriculum" boxes will show you writing strategies for a variety of courses in the sciences, social sciences, and humanities. Turn also to Part X, *Writing and Reading in the Disciplines*, for more detailed, discipline-specific information.

**It's a reference for business writing.** How many résumés do you think get tossed because they are poorly written? Plenty! Before you send out that application, read Chapter 43, *Writing in a Business Environment*, to make sure your résumé ends up in the "interview" pile and not in the trash. Refer to this section throughout your career for reminders on how to write specific types of letters and memos, and to make sure your proposals and reports are on target, as well as error-free.



Take a look at the next two pages and get a feel for the organization of *The Allyn & Bacon Handbook*. It's inherently simple to use, with several ways to find what you need to know. Think of some questions and flip through to find the answers. Once you're familiar with the *The Allyn & Bacon Handbook*, you'll want to hang on to it beyond Freshman Composition. It's more than just a college handbook—it's a reference you'll never outgrow.

Lisa Linard  
Webmaster, Allyn & Bacon

# How to Use This Book

## ■ TO SPOT-CHECK FOR COMMON ERRORS

■ **Check the back endpaper chart.** The nine sections in this chart cover over 90 percent of the most common sentence and punctuation errors you are likely to make. Look in these sections for sentence patterns and word forms close to what you have written. If any of the examples or explanations lead you to suspect an error in your work, follow the references to one of the text chapters.

## SPOTLIGHT ON COMMON ERRORS

### I. FORMS OF NOUNS AND PRONOUNS See the SPOTLIGHT (page 184), Chapter 8.

**Apostrophes can show possession or contraction. Never use an apostrophe with a possessive pronoun.**

#### *Faulty Forms*

The scarf is *Chris's*. It is *her's*.  
Give the dog *it's* collar.  
*Its* a difficult thing.

#### *Revised*

The scarf is *Chris's*. It is *hers*.  
Give the dog *its* collar.  
*It's* [it is] a difficult thing.

8a (1)

### Spotlight on Common Errors—CASE FORMS



These are the errors most commonly associated with a pronoun's case. For full explanations and suggested revisions, follow the cross-references to chapter sections.

**CASE FORM ERRORS** occur when writers misunderstand a pronoun's function in a sentence as a subject, object, or indicator of possession. These common situations lead to errors.

**When a noun or an indefinite pronoun (such as *one*, *anyone*, *somebody*) shows possession, use an apostrophe (see 27a-b).**

#### **Faulty**

This is Albert's signature.  
Ronda's team is impressive.  
The families' decision was final.  
Somebody's book is here.  
This is nobody's business.

#### **Revised**

This is Albert's signature.  
Ronda's team is impressive.  
The family's decision was final.  
Somebody's book is here.  
This is nobody's business.

**A personal pronoun that shows possession (such as *his*, *her*, *mine*, *ours*) uses NO apostrophe (see 8c-1 and 27a-2).**

#### **Faulty**

This coat is *her's*.  
Give the cat *it's* food.  
These coats are *their's*.  
Your's are the first hands to touch this.

#### **Revised**

This coat is *hers*. (This is her coat.)  
Give the cat *its* food.  
These coats are *theirs*. (These are their coats.)  
Yours are the first hands to touch this.  
(Your hands are the first hands to touch this.)

**After a form of the verb *be* (*is*, *are*, *was*, *were*), use a pronoun's subjective form (*I*, *you*, *he*, *she*, *we*, *they*) or its possessive form (*mine*, *yours*, *his*, *hers*, *theirs*, *ours*) with no apostrophe (see 8a-2 and 8c-1).**

#### **Faulty**

This is *her*. This is *him*.  
Is that *her's*? It is *me*.  
This is *our's*. That is *her's*.

#### **Revised**

This is *she*. This is *he*.  
Is that *she's*? It is *I*.  
This is *ours*. That is *hers*.

■ **Go to the orange-tinted "spotlight" summary page that matches your situation.** Colored "spotlight" pages in nine chapters give basic recognition patterns and sentences that fit common error situations.

■ **Narrow the search. Find a sentence or situation that more closely resembles a sentence you have written.** Note the revision suggested. Do you suspect a possible error? If so, note the reference to the chapter section where this revision is explained.

■ **Go to the Handbook section; find a usage guideline and example that describes the possible error in your work.** Challenge your sentence: Does it meet the Handbook's usage guideline? Make a decision about revising your sentence.

## ■ TO FIND KEY TERMS AND TOPICS

### ■ Use these information locators:

*Front endpapers:* The compact contents chart provides an overview of the section and page numbers of the major topics.

*Main contents:* This detailed listing shows sections and pages for all topics and usage guidelines.

*Index:* This alphabetical listing shows the page numbers of every key term, word, or topic.

*Revision symbols—inside back endpaper:* This guide to common instructor markings will help locate discussions of revision topics.

*Useful checklists, summaries, and boxes—inside front endpaper:* Locates the special panels that provide rapid checklists of basic procedures.

*“Spotlight on Common Errors”:* See page vii.

### ■ To narrow the search, look for these features on each page:

*Tab* shows the section-number combination for every topic. A *symbol* next to the tab shows typical instructor markings used to call attention to the topic.

*Section number* gives chapter and section letter accompanying the *heading* that states or identifies a usage guideline.

*Subsection number* identifies sub-topics.

*Explanations* describe how or why processes or usage guidelines operate. *Cross-references* lead to related background or definitions found elsewhere in the Handbook. *Bold type* identifies key terms being defined on location or in a cross-reference.

*Revision examples* are labeled to identify problems and the best revisions. In the nine chapters devoted to the most common errors, additional examples appear beneath the headings as an aid to spotting errors.

*Boxed checklists, summaries* or “critical decisions” boxes are in shaded panels.

*Footer* briefly identifies chapter section topics.

Renamed subject Clinton's attempt to explain the difference between "malaise" and "funk," even with the coaching of his advisors, only served to show that both parties—the and the reporters—had failed to do their homework.

Confusing Both parties—*him* and the reporters—had failed to do their homework.

Simplified *He* and the reporters failed to do their homework.

**8f** Choose the appropriate form of the pronouns *whose, who, whom, whoever, and whomever* depending on the pronoun's function.

The basic forms of the relative pronouns *whose, who, whom, whoever, and whomever* are shown in the following table. A relative pronoun's form depends on its function within its own clause.

Forms of the Relative Pronoun <i>Who(m)/Whomever</i>		
Subject <i>who</i> <i>whoever</i>	Objective <i>whom</i> <i>whomever</i>	Possessive <i>whose</i> —

**1** In a question, choose a subjective, objective, or possessive form of *who(m)* or *who(m)ever* according to the pronoun's function.

*Who* is going? To *whom* are you writing? If *whose* birthday is it?

To test the correct choice for these pronouns at the beginning of a question, mentally *answer* the question, substituting the personal pronouns *I/me, we/us, he/him, or she/her* for the relative pronoun. Your choice of the subjective or objective form in the answer sentence will likely be quite clear, and it will be the same choice to make for the form of *who(m)* or *who(m)ever*.

**Question** (Who/whom) are you addressing?  
**Answer** You are addressing (he/him). [The choice of the objective form is clear.]  
**Revised** Whom are you addressing? [The objective form is correct.]

**Question** For (who/whom) are you writing?  
**Answer** You are writing for (she/her). [The choice of the objective form is clear.]  
**Revised** For whom are you writing? [The objective form is correct.]

The possessive form *whose* can begin a question if the pronoun shows possession of the noun that immediately follows. To determine whether a possessive pronoun is correct for a sentence, replace the initial pronoun in the question with *what*, and then mentally answer that question. If the answer requires that you use *his, her, their, or its* in place of the relative pronoun, then choose the possessive form, *whose*.

Choose the Appropriate Form of *Who/Whom* 191



# Preface to the Instructor

## Welcome to the Fourth Edition

In its first three editions, *The Allyn & Bacon Handbook* was unique in linking for students the skills of critical thinking, reading, and writing—in the composition classroom and throughout the curriculum. The success of this approach has encouraged us to build further on what has proved most useful. We have continued to strengthen the book's signature features—critical thinking and writing across the curriculum—by adding an extensive section on evaluating Web-based sources and over twenty new panel features to enhance the well-received “Across the Curriculum” and “Critical Decisions” boxes of the third edition. Students will find a new chapter devoted to Internet-based research as well as the latest MLA guidelines for citing electronic sources. Chapter 34 (“Using Electronic Sources”) provides the following important information:

- a catalog of resources available on the Internet,
- strategies for formulating good queries,
- strategies for conducting *multiple* searches using different (specialized) search engines and directories,
- criteria for evaluating Internet-based sources, and
- a catalog of excellent general and discipline-specific Web sites.

The fourth edition offers a second new Internet-based chapter on “Writing for the Web,” which introduces students to the fundamentals of Web-page design and construction, as well as the rhetorical considerations students should bear in mind when developing Web pages. Also new to this edition is the example argumentative essay in Chapter 6, where the student writer takes an alternate point of view on the topic (Technology and Gender) developed by the essay writer in Chapters 3 and 4. More has been added on writing and developing theses; example essays in Chapters 4 and 36 have been revised to show a deductive arrangement; and a section on writing electronic résumés now appears in the business-writing chapter. Notwithstanding these important changes, the fourth edition retains *The Allyn & Bacon Handbook's* comprehensive core features.

## Core Features

**Critical thinking** With its opening chapters—“Critical Thinking and Reading” and “Critical Thinking and Writing”—*The Allyn & Bacon Handbook* continues to mark a departure in the world of handbooks. We open with specific strategies for developing critical thinking skills that students can apply immediately to their reading assignments and to the writing that follows from these assignments. This approach, based on a survey of current research in the field, follows our conviction that writing at the college level is most often based on reading. If students want to write well, they must also read well. We develop these points on critical thinking and its relation to the writing process in two key places: in the rhetoric

section (Chapters 1–4) and in the research section (Chapters 33–37). The evolving papers in both places show student writers changing their thinking, and their theses, as they work through a real writing process. Chapters 1 and 2 use a refined group of fresh examples (focused on the topic of women and computers) to serve as continuous source readings for demonstrating student thinking and writing skills.

The new reading selections in Chapters 1 and 2 provide occasions for critical thinking, but also serve as background material for the essay developed in Chapters 3 and 4, where the student writer's emerging ideas are sparked by earlier reading.

**Writing as a process** Chapters 3 through 6 on writing processes are designed to serve both as a quick-reference tool and as a mini-rhetoric, with assignments that call on students to write and revise paragraphs and whole papers. *Revision*, here, is key: the process of writing, discovery, and rediscovery through revision yields an example student paper that undergoes fundamental changes in its thinking—changes that would have been impossible had the writer not worked recursively from invention to multiple drafts through to a final effort. Similarly, the student paper in the research chapters (Part IX, Chapters 33–37) demonstrates how a writer's thinking evolves through reading, writing, and rewriting. Throughout these sections of the text, and in the sections devoted to sentence construction and word choice, we emphasize the role of revision in clarifying meaning and achieving a clean, spare style.

Because we have found that writing improves significantly when students give careful and sustained attention to a paper's governing sentence, we have made our discussion of thesis far more extensive than is commonly found in handbooks.

**Writing across the curriculum and argumentation** Our comprehensive cross-curricular chapters (38, 39, and 40) orient students to the kinds of thinking, reading, and writing they will be called on to do in their various courses. After a general introduction devoted to characteristic assumptions and questions, each cross-curricular chapter reviews patterns for writing to inform and for making arguments in its discipline area; it reviews typical kinds of reading and audience situations; and it presents types of assignments found in the discipline, a complete student paper, and a listing of specialized reference materials. Two of the student papers in these chapters explore the topic of alcohol (from differing disciplinary perspectives). The third paper is a literary analysis of Kate Chopin's "A Shameful Affair"; the story appears in its entirety in the chapter.

*Writing about literature.* A guiding assumption of this book is that college-level writing is based to a great extent on reading. Recognizing that for some composition classrooms reading involves literature as a context for writing, Chapter 38 includes material on writing about literature. The chapter retains its unique detail on making arguments throughout the humanities, but it also develops principles for writing about literature by providing specific guidelines and examples, including the story and student paper on Kate Chopin's "A Shameful Affair."

*Argumentation in the disciplines.* As an outgrowth of this book's pervasive attention to critical thinking and its emphasis on writing and evaluating arguments, Chapters 38–40 provide the only handbook treatment of foundations for making claims in each discipline across the curriculum. Chapter 6, the first in a handbook

to offer a Toulmin-based model for constructing arguments, uses basic terminology that composition students can put to use in any discipline. Combined, these chapters offer more depth than any handbook available in constructing claims and arguments across the disciplines.

Our “Across the Curriculum” panels highlight the ways in which writers beyond the composition classroom use strategies discussed in the handbook to advance their written work. Twenty such boxes examine an element of the writer’s craft being put to use in a specific disciplinary context—for instance, the use of analogies by a physicist, or the use of subordination and coordination by an economist. To expand our already distinctive discussion of claims and evidence for writing in each of the disciplines, we wanted to demonstrate how the specific, writerly strategies we emphasize in the composition classroom are highly valued when students write in other courses. Finally, student researchers using the cross-curricular chapters will find dozens of discipline-specific Web sites new to this edition.

**The research paper** Integrating discussions found elsewhere on critical thinking, the writing process, and writing across the curriculum, this *Handbook*’s five chapters on research offer a wealth of practical, direct advice for launching college-level research projects. The research section draws heavily on critical thinking concepts from Chapters 1 and 2 in the use of sources; it incorporates phases of the writing process from Chapters 3–6; it also looks ahead to research assignments in the three major discipline areas (Chapters 38 through 40). The result is a strong treatment on the use and evaluation of sources and their integration into students’ writing. In addition, the documentation coverage in Chapter 37 treats four different conventions: the MLA system, the APA system, the footnote style (based on the *Chicago Manual of Style*), and the CBE systems used in the sciences. Also addressed are the most current conventions from the Modern Language Association for citing electronic sources: CD-ROMs and online materials. These sections, with their research paper samples from a variety of discipline areas, provide comprehensive coverage on research.

Forming the backbone of the research chapters is the continuing example of a student paper, entitled “What Do We Want at the Mall?”—an examination of mall culture and the issue of community. In developing the sample paper, student writer Jason Koman discovers that his source materials—some found in the library, some found on the Internet—do not support the argument he is expecting to write. The sources require Jason to rethink his premises, adjust his research question, and conduct additional research before completing his effort. These chapters on research clearly emphasize what we want our students to know: that the process of research is a process of challenging and clarifying one’s thinking through a judicious use of source materials. The example paper has been revised for this edition to include more Internet sources; its thesis has been fronted and now appears in the paper’s opening paragraphs.

The fourth edition presents an extremely thorough introduction to the Internet and to using Internet resources in research. Based on the work of Rick Branscomb (Salem State College, Massachusetts), Keith Gresham (University of Colorado at Boulder), and Michael Bergman (The WebTools Company), Chapter 34 is designed to help students understand that the Internet is a resource that is as important as the school library. Students receive direct, practical advice for

forming effective search queries, launching and revising multiple searches, and evaluating Internet-based sources.

**Guidelines and choices in sentence revision** Any experienced writer knows that there is often more than one solution to a common sentence error. Therefore, when appropriate, we discuss alternative solutions and encourage students in their role as writers to make decisions. When usage is a matter of strict convention, we offer firm, clear guidelines for eliminating common errors and understanding key concepts of grammar, usage, and style. We have used student and professional writing from the disciplines as the basis for more than 90 percent of the exercises *and* example sentences. Both exercises *and* examples almost always feature connected discourse from a variety of disciplines—on topics as varied as micro-breweries and Elizabethan stagecraft. To make the book easy to use as a reference tool and visually appealing, we have created numerous boxes that summarize important information, provide useful lists, or apply critical thinking to decisions and choices.

**The “Spotlight” system: An alternative way to locate errors** To help students identify remedies for the most common trouble spots in grammar and usage, this handbook has developed the unique “Spotlight on Common Errors.” This system offers an alternative for students who may be uncomfortable or unfamiliar with the formal terminology of grammar needed to locate errors in a traditional index. Students can find their way to remedies for common errors using the three parts of the “Spotlight” system:

1. The Spotlight chart on the back endpaper, with its broad view of error patterns, refers students to
2. The color-tinted “Spotlight” summary pages in selected chapters, which provide error recognition and brief remedies, in turn referring students to
3. Chapter sections with detailed explanations and revisions.

A few basic recognition examples are featured in all three elements of the “Spotlight” system. The use of the “Spotlight” system is described on the back endpaper, on the “Spotlight” summary pages, and in the “How to Use This Book” section following the title page.

**Comprehensive ESL coverage** Students whose native language is not English have been entering mainstream composition courses in increasing numbers, with varying degrees of prior preparation from specialized English as a Second Language (ESL) courses. As a result, composition instructors have been called on to help international students cope with features of English that have not traditionally caused problems for native speakers. This handbook provides international students with unique help at three levels:

*ESL notes in the text:* These notes briefly identify troublesome English language features before referring readers to pertinent descriptive units in ESL Chapters 45–47.

*Three ESL chapters:* The chapters of the ESL section, developed with help from Will Van Dorp of Northern Essex Community College, summarize troublesome features of English language usage in three functional areas: nouns and related structures (Chapter 45); verbs and related structures (Chapter 46); and modifying structures (Chapter 47). Idioms and constructions with prepositions and particles—

especially troublesome forms for international students—are treated in appropriate sections in all three chapters.

### Supplements for the Student

For students who need a self-help study workbook and for instructors who want to assign work that parallels the handbook, *The Allyn & Bacon Workbook*, 4th Edition, by Kathleen Shine Cain of Merrimack College, continues to serve as a distinctive source for student supplementary work. With its abridged topical explanations keyed to handbook sections, it offers a set of illustrative examples and an abundance of additional exercises. Most distinctively, these exercises include new readings and assignment materials suited to in-class or self-study work on critical thinking. Exercises also provide extensive supplementary work on the writing process, paragraph structure, sentence construction, punctuation and mechanics, and material on ESL features.

Three self-help supplements are available for students working on computers: first, a new *Interactive Edition*, a CD-ROM that contains the complete book as well as contextualized media links that provide audio and video clips, practice exercises, links to relevant Web sites and a search function; second, *Grammar Coach*, a set of computer-based tutorial exercises; and finally, a Web site with an online study guide, Web links, a message board, and a chat room. For other software materials for students, consult your Allyn & Bacon representative.

Finally, special workbooks are available to prepare students for writing and usage topics in English sections of the CLAST competency tests as given in Florida.

### Supplements for the Instructor

The *Instructor's Manual* of the handbook features succinct comments for each chapter to provide instructional help in a wide variety of areas, including ESL, the writing process, teaching with text examples, suggested assignments, and extensive professional references. This material has evolved over three editions with contributions from several individuals, notably Kathleen Shine Cain of Merrimack College.

The ESL Cues in the *Instructor's Manual* promote individualized help for international students, especially if their first language may encounter grammatical interference from linguistic features of English, or if their cultural conventions of writing, rhetoric, and research may differ from those prevailing in American colleges. The “ESL Cues” were developed by Andrew and Gina Macdonald of Loyola University in New Orleans, based on extensive practical experience in both composition and ESL programs.

The *Instructor's Resource Manual* provides background material for both new and experienced instructors. It contains suggested syllabi and exercise sequences, extensive sections on teaching critical thinking and writing across the curriculum, and practical ideas and materials for teaching writing processes, research processes, writing about literature, and argumentation. The manual includes a separate section of “Notes on Teaching Composition to International Students” and also a complete bibliography of key topics in the composition curriculum.

Testing and exercise instruments in computerized form and in booklet form are also available to support the instructor's composition program. Two Diagnos-



tic Tests are keyed to the text; a test analysis for every error item identifies a topic and handbook or workbook section to which students can be referred for specific help. Second, a computerized Exercise Bank contains hundreds of exercise examples keyed to grammar and usage topics in the handbook, providing extra material for students needing practice either independently or in a class or lab setting.

Adopters may also receive copies of *The Allyn & Bacon Sourcebook for College Writers*, 2/e by James C. McDonald, *Teaching College Writing* by Maggy Smith, and *An Introduction to Teaching Composition in an Electronic Environment* by Eric Hoffman and Carol Scheidenhelm.

### Acknowledgments

A number of people have helped us with special contributions to key elements of the text and supplements of this edition. Special thanks go to Sarah Lefton for her help in designing and creating Chapter 41, "Writing for the Web." Thanks to Eric Wirth of the Modern Language Association, who patiently answered our questions concerning recent changes in MLA recommended style for researchers. Thanks to Kathleen Shine Cain of Merrimack College for her fine work on the instructor's annotations, and to Professors Andrew and Gina Macdonald of Loyola University for their wisdom and experience in the "ESL Cue" notes based on work with both ESL and composition sections over many years. In the text we are most grateful to H. Eric Branscomb of Salem State College for contributions on electronic resources, and also to Will Van Dorp of Bradford College and Northern Essex Community College, for his apt examples and descriptions on ESL topics in Part XII.

To the many reviewers who took time to critique our work both in the earlier editions and in this revision we give warm thanks. The following reviewers were both generous and realistic in their comments; we are grateful for the force and insight of their arguments, which led us to rethink and improve on countless dimensions of this text. For their reviews of the first edition, many thanks go to Chris Anson, University of Minnesota; Phillip Arrington, Eastern Michigan University; Kathleen Shine Cain, Merrimack College; Barbara Carson, University of Georgia; Thomas Copeland, Youngstown State University; Sallyanne Fitzgerald, University of Missouri, Saint Louis; Dale Gleason, Hutchinson Community College; Stephen Goldman, The University of Kansas; Donna Gorrell, St. Cloud State University; Patricia Graves, Georgia State University; John Hanes, Duquesne University; Kristine Hansen, Brigham Young University; Bruce Herzberg, Bentley College; Vicki Hill, Southern Methodist University; Jeriel Howard, Northeastern Illinois State University; Clayton Hudnall, University of Hartford; David Joliffe, University of Illinois at Chicago; Kate Kiefer, Colorado State University; Nevin Laib, Franklin and Marshall University; Barry Maid, University of Arkansas at Little Rock; Thomas Martinez, Villanova University; Mary McGann, University of Indianapolis; Walter Minot, Gannon University; Jack Oruch, University of Kansas; Twyla Yates Papay, Rollins College; Richard Ramsey, Indiana/Purdue University at Fort Wayne; Annette Rottenberg, University of Massachusetts, Amherst; Mimi Schwartz, Stockton State College; Louise Smith, University of Massachusetts, Boston; Sally Spurgin, Southern Methodist University; Judith Stanford, Rivier College; Barbara Stout, Montgomery College; Ellen Strenski, University of California, Los Angeles; Christopher Thaiss, George Mason Uni-

versity; Michael Vivion, University of Missouri, Kansas City; and Barbara Weaver, Ball State University.

For their reviews of the second edition, thanks to Bruce Appleby, Southern Illinois University; Linda Bensel-Myers, University of Tennessee; Melody Brewer, University of Toledo; Therese Brychta, Truckee Meadow Community College; Christopher Burnham, New Mexico State University; Peter Carino, Indiana State University; Neil Daniel, Texas Christian University; Virginia Draper, Stevenson College; Ray Dumont, University of Massachusetts, Dartmouth; Kathy Evertz, University of Wyoming; Barbara Gaffney, University of New Orleans; Ruth Greenberg, Jefferson Community College; Stephen Hahn, William Paterson College; Kathleen Herndon, Weber State University; Maureen Hoag, Wichita State University; Ralph Jenkins, Temple University; Rodney Keller, Ricks College; Judith Kohl, Dutchess Community College; Douglas Krienke, Sam Houston State University; Wendell Mayo, Indiana University–Purdue University Fort Wayne; Charles Meyer, University of Massachusetts, Boston; Joan Mullin, University of Toledo; Patricia Murray, California State University, Northridge; Richard Nordquist, Armstrong State University; Jon Patton, University of Toledo; Randall Popken, Tarleton State University; Kirk Rasmussen, Utah Valley Community College; Sally Barr Reagan, University of Missouri; David Roberts, Samford University; John Shea, Loyola University; Margot Soven, La Salle University; Ann Taylor, Salem State College; Elizabeth Tentarelli, Merrimack College; and Richard Zbaracki, Iowa State University.

For their reviews of the third edition, thanks to John Clark, Bowling Green State University, as well as Patsy Callaghan, Central Washington University; Michel deBenedictis, Miami Dade Community College; Kathryn Fitzgerald, University of Utah; Nancy Jermark, Hutchinson Community College; Todd Lundberg, Cleveland State University; Kevin Morris, Greenville Technical College; Ruth Morris, Greenville Technical College; Donna Nelson, Bowling Green State University; Carol Scheidenhelm, Northern Illinois University; Nancy Schneider, University of Maine, Augusta; Margaret Shaw, Kent State University; Laura Yowell, Hutchinson Community College; and Trudy Zimmerman, Hutchinson Community College. Reviewers of the fourth edition reminded us that a widely used handbook is always a candidate for improvement. We wish to thank Anne Bliss, University of Colorado; Eric Branscomb, Salem State College; Jane Dugan, Cleveland State University; Rima Gulshan, University of Maryland, Eastern Shore; Julie Hagemann, Purdue Calumet; Bill Lalicker, West Chester University; Roarke Mulligan, Christopher Newport University; Steven Szilagyi, University of Alabama, Huntsville; Marilyn Valentino, Lorain County Community College; Lisa Williams, Jacksonville State University; and Lynn Zimmerman, Kent State University. Most of these reviewers used their experiences with the third edition to make many helpful comments that led directly to important revisions in this new edition.

Many others helped us along the way; their particular contributions are too numerous to list, but we gratefully acknowledge their assistance. From Bentley College, we thank Tim Anderson, Christy Bell, Lindsey Carpenter, Robert Crooks, Nancy Esposito, Barbara Gottfried, Sherman Hayes, Tom Heeney, Richard Kyte, Donald McIntyre, Kathy Meade, and George Radford. We thank other colleagues as well: John Clarke of the University of Vermont, whose work

on critical thinking aided the formulating of our pedagogy for the book, and Carol Gibbens of the University of California, Santa Barbara, for suggestions on the reference unit. Thanks also go to Burke Brown, University of Southern Alabama; Eric Godfrey, Ripon College; Clarence Ivie, University of Southern Alabama; John Laucus, University Librarian, Boston University; William Leap, The American University; Larry Renbaum; Carol G. Schneider, Association of American Colleges; Alison Tschopp, Boston University; and Arthur White, Western Michigan University.

As writers we are indeed fortunate to work with an editorial, production, marketing, and sales staff as fine as the team at Allyn & Bacon. Joe Opiela, Vice President and Editor-in-Chief for Humanities, shared and helped to shape our vision for this book. Throughout the manuscript's writing and rewriting, Joe proved himself a tireless advocate and a steady source of helpful ideas. Allen Workman, with his more than twenty years of experience, again showed himself to be one of the industry's premier developmental editors. Susan McIntyre and Kathy Smith shepherded the manuscript through production with an unfailing eye for style and detail.

Major support for this handbook has come from the Allyn & Bacon marketing team: Lisa Kimball, Executive Marketing Manager and John Gilman, Vice President for Sales. Bill Barke, President, and Sandi Kirshner, Senior Vice President of Allyn & Bacon have generously committed the editorial, production, and marketing resources needed to make this a project in which all concerned can take pride. To all we give hearty and warm thanks.

Leonard Rosen, Harvard University, Graduate School of Education  
Laurence Behrens, University of California, Santa Barbara

# Contents

*Preface to the Instructor* xxi

## I Thinking Critically I

### ▶ I CRITICAL THINKING AND READING I

#### Active, Critical Habits of Mind I

- a Active, critical thinkers search for and question similarities and differences. 1
- b Active, critical thinkers challenge and are challenged by sources. 4
- c Active, critical thinkers set issues in a broader context. 7
- d Active, critical thinkers will form and support opinions. 8

#### Components of a Close, Critical Reading 9

- e Critical reading (1): Reading to understand 9
- f Critical reading (2): Reading to respond 14
- g Critical reading (3): Reading to evaluate 17
- h Critical reading (4): Reading to synthesize 25

### ▶ 2 CRITICAL THINKING AND WRITING 29

- a Writing a summary 30
- b Writing an evaluation 34
- c Writing an analysis (an application paper) 42
- d Writing a synthesis 45

## II Writing as a Process 50

### ▶ 3 PLANNING, DEVELOPING, AND WRITING A DRAFT 50

- a Discovering your topic, purpose, and audience 51
- b Generating ideas and information 58
- c Reviewing and categorizing ideas and information 65
- d Writing a thesis and sketching your paper 68
- e Writing a draft 77
- f Student paper: Rough draft 82

### ▶ 4 THE PROCESS OF REVISION 87

- a Early revision: Rediscovering your main idea 87
- b Later revision: Bringing your main idea into focus 92
- c Final revision 95
- d Responding to editorial advice from peers or professors 96
- e Sample paper: Final draft 99