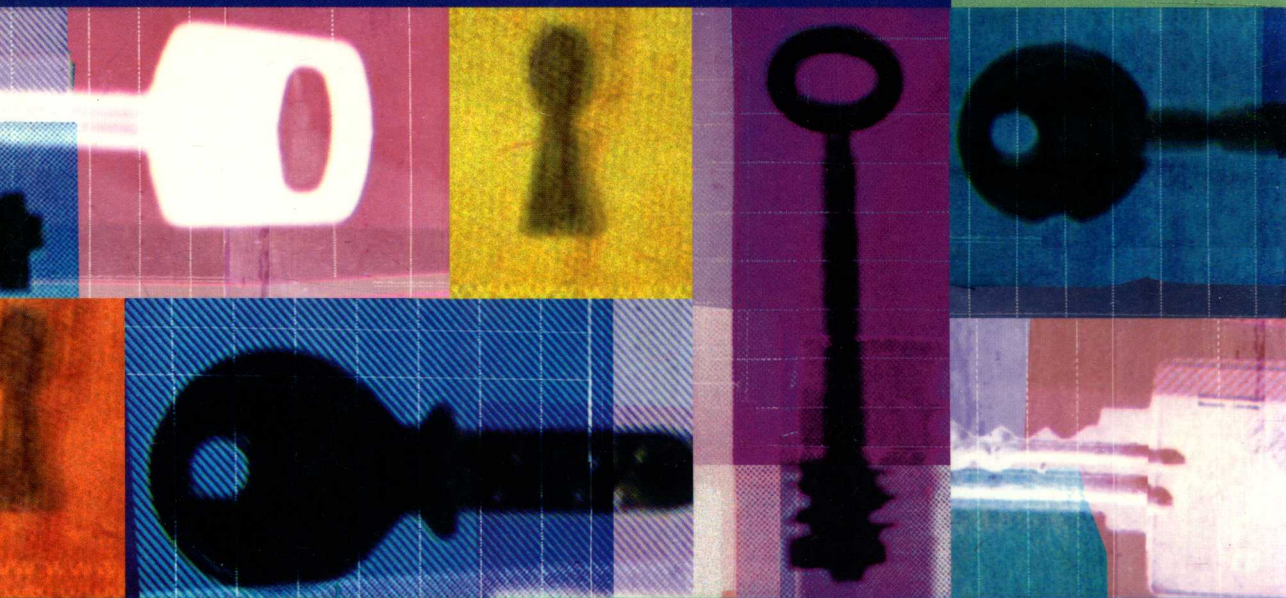


Keys to Successful Writing

Fourth Edition

Unlocking the Writer Within



Marilyn Anderson

169119



西文 302049244

Keys to Successful Writing

Unlocking the Writer Within

FOURTH EDITION

Marilyn Anderson

El Camino College



New York • San Francisco • Boston
London • Toronto • Sydney • Tokyo • Singapore • Madrid
Mexico City • Munich • Paris • Cape Town • Hong Kong • Montreal

Acquisitions Editor: Melanie Craig
Senior Supplements Editor: Donna Campion
Media Supplements Editor: Jenna Egan
Marketing Manager: Thomas DeMarco
Production Manager: Eric Jorgensen
Project Coordination, Text Design and Electronic Page Makeup: Pre-Press Company, Inc.
Cover Design Manager: Wendy Ann Fredericks
Cover Designer: Joseph DePinho
Cover Art: Nanette Hooslag/Getty Images
Photo Researcher: Clare Maxwell
Senior Manufacturing Buyer: Alfred C. Dorsey
Printer and Binder: Courier Corporation, Westford
Cover Printer: The Lehigh Press

For permission to use copyrighted material, grateful acknowledgment is made to the copyright holders on pp. 486–487, which are hereby made part of this copyright page.

Copyright © 2008 by Pearson Education, Inc.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Printed in the United States.

Please visit us at **www.ablongman.com**

ISBN 0-205-51941-5

ISBN 13 9780205519415

1 2 3 4 5 6 7 8 9 1 0—CRW—10 09 08 07

Preface for Instructors

What led me to write this text? Observation of students in my classroom, frustration with existing texts, and discussions with colleagues who shared similar concerns gave me the desire to write a text that would meet students' complex needs. This new textbook, I decided, would:

- Entice students to participate in the community of college readers and writers;
- Familiarize students with the essay writing process, offering them plenty of practice in the skills and strategies necessary to build competency and confidence;
- Empower students to communicate clearly in written and electronic modes, both on the job and in their civic and personal lives.

The first, second, and third editions of *Keys to Successful Writing* have helped meet all these diverse needs while using a friendly and assuring tone. *Keys* addresses students not as individuals lacking in certain skills but as writers about to embark on an odyssey of self-discovery. *Keys* also provides flexibility and support to the instructor through many excellent student models and professional readings on a variety of thought-provoking topics, computer activities adaptable to the ever-changing technology on campus, and a rubric—the five “keys”—allowing relevant and clear evaluation of student writings.

Keys unlocks the composing process for students by offering practical, class-tested solutions to their problems. It also makes clear the connection between classroom assignments and workplace writing.

NEW TO THIS EDITION

Every chapter in Parts One and Two now features cross-references to applicable handbook activities, which taken in sequence permit students to complete numerous grammar and mechanics practice exercises, including paragraph and essay editing.

Throughout this edition, the coverage of audience has been expanded in relation to the “five keys” and the writing process. Each chapter includes expanded writing options, including those labeled “Film and Literature” and “Service Learning.” In addition, the writing options for Part Two chapters covering two methods of essay organization feature “Challenge Options,” encouraging students to use multiple rhetorical strategies in these assignments.

Expanded in Chapter 4 is the coverage of thesis statements; “Evaluating Thesis Statements” presents students with several alternative theses, explaining the strengths and weaknesses of each.

New to Chapter 5 are presentation and practice in avoiding unclear use of the pronouns “this” and “it.” The chapter explains primary and secondary support, and students examine a paragraph with these support levels clearly mapped. A blank paragraph map allows students to diagram their own body paragraph based on levels of sentence specificity.

Throughout this edition, the Using the Computer sections have been updated and expanded.

Chapter 7 now features a comma rules chart that encourages students to use an acronym to memorize correct comma usage. This chapter has also been expanded to include tips and practice in eliminating wordiness. Chapter 8’s new section “Use ‘the Sandwich’ with Quotes” offers explanation and practice in avoiding a dropped quotation and achieving smooth integration of quoted material with student essays. This chapter also features expanded coverage of paraphrase, summary, and avoidance of plagiarism, ending with a new MLA-formatted student research essay.

Chapter 13 contains a new section on logical fallacies and how to avoid them.

Part Three now features Writing about Film and Literature, which introduces students to key terms and offers questions for analyzing film, prose, and poetry. A brief fiction reading, a poem, and a student essay model are included.

Part Four readings have been updated—over one quarter of these are new to this edition. Each reading is followed by several questions on content and strategy to ensure that students understand a reading’s content as well as think about why the writer uses particular tactics in his or her essay development.

FEATURES

Like the first three editions, this text continues to be practical and pedagogically sound, yet innovative. I hope that instructors and students will appreciate the traditional organization of *Keys* and the support it lends to the following dynamic features:

A Strong Process-plus-skills Orientation, in a 3-in-1 Format

Keys describes the recursive process of essay writing, offering writing instruction, a wide range of readings, and a concise handbook, all in one package.

An Appreciation of the Real-world Goals of Student Writers

Today’s students face many challenges and opportunities in their course work, their career planning, and their personal lives. *Keys* is deeply concerned with making the work of the writing classroom relevant to all that today’s students do. Each chapter includes photographs and profiles of students who share their essays, journals, and goals to help make the link.

Toolkit of Practical Applications

Part 3 offers specific strategies for using the five “keys” in special writing situations, from timed classroom writing to writing about film and literature to public speaking.

A Distinctive Five “Keys” Heuristic to Ease Learning and Retention

The text offers a system for teaching writing (and becoming a writer) that is easily grasped through repetition and reinforcement. The following five “keys” are defined and consistently applied to the formal elements of the writing process:

PURPOSE: The writer’s primary goal in writing.

FOCUS: The writer’s choice of subject and the main point the writer makes about the subject.

MATERIAL: The writer’s content, including details, facts, and supporting evidence.

STRUCTURE: The writer’s organization or arrangement of material to support the main point clearly and completely.

STYLE: The writer’s sentence structure, sentence variety, word choice, and placement of words within sentences to present a unique piece of writing.

This class-tested set of principles helps students become better readers as well as develop their writing skills. Reviewers and instructors who have used *Keys* have responded enthusiastically to the structure and consistent application of the “keys” throughout the text, noting that the five “keys” lead to greater student writing success and ease in essay evaluation. Students affirm that the “keys” are easy to grasp and applicable to a variety of college and real-world writing situations.

An Emphasis on Using Computers

“Using the Computer” activities in each chapter show students how the computer can enhance their writing process, help them do research, and find a job. This fourth edition of *Keys* offers computer activities that go beyond enhanced typing—encouraging students to join online communities, to research areas of personal and professional interest, to report back to the class on their findings, and ultimately to use the vast resources of the Web to achieve their goals. All activities use straightforward, nontechnical language, and many are designed to be fun as well as practical.

A Wide Variety of Engaging Writing Assignments

The writing opportunities in *Keys* are geared to student sensibilities and popular culture, using interesting contemporary content as the prompt for journal writing, collaboration, critical reading, and analysis. Within each chapter, there are numerous and varied assignments that can be used to complete in-class writing, as well as complex or reflective prompts that could lead to longer essays. Each chapter has three kinds of assignments:

Options for Writing: Innovative, thoughtful, and absorbing prompts for writing compositions. These essay choices, newly expanded, build on the chapter’s discussion of an aspect of the writing process or a specific pattern of development. One writing option focusing on the use of film and literature and another option using service learning are included in all of the chapters.

Some writing options ask students to respond to one of the student models or professional readings as a point of reference, some challenge students to

consult an outside source or conduct an interview, and others suggest personal experience and/or the experiences of others in the class as material. All prompts have been classroom-tested. Many are collaborative.

Journal Writing: These prompts include advice on working with a journal, as well as exercises for journal writing. Both reflective and suggestive, these prompts are casual enough to allow for a wide range of student response, yet close enough to chapter content to be useful as the starting point for essay drafts.

Responding to Writing: Students learn to become critical readers as they reflect upon and write in response to a wide range of texts, from the work of other students to the essays of professional writers. Many prompts can be used for either individual or collaborative work. In the “Responding” section of each chapter, students see the “keys” at work in the writings of others, and then they are asked to apply the strategies and principles in these models to their own drafts or to the drafts of their peers.

Solid, Provocative, and Varied Readings

Keys features student and professional models of writing on issues of both contemporary and enduring interest, ranging from career planning, AIDS awareness, 9/11, and social justice to pets, roommates, and car repair. A rhetorical table of contents allows students and instructors to find readings that use specific patterns of development.

Opportunities for Critical Thinking and Collaboration

Critical thinking and reading are given extensive attention throughout *Keys*. Chapter 1, “Reading, Thinking, and Writing for College,” affirms the reading/writing connection that continues to be emphasized throughout the text. Six strategies for active reading—including previewing and annotating texts—are introduced in Chapter 1 and are stressed consistently throughout the text in examining readings, student models, and peer drafts.

Critical Thinking in Connecting Texts activities at the end of each chapter challenge students to synthesize reading from student and professional models. In this collaborative brainstorming activity, students are asked to make connections in themes, points of view, and subjects presented within each chapter and occasionally between different chapters. Critical thinking and collaborative activities are the goals here.

Collaborative Work and Peer Editing also appear frequently in the “Options for Writing” section as well as in several “Responding to Writing” sections with the inclusion of peer editing strategies and helpful peer editing worksheets.

ORGANIZATION

Recognizing the diversity of departmental and individual approaches to developmental writing, the structure of *Keys* allows for a variety of classroom, lab, and writing conference uses. Instructors can easily adapt chapters and chapter sections

to course schedules, instructional emphases, and programs that vary from 10 to 18 weeks in length. In addition, instructors will appreciate the quick assessment of student in-text response and the general comprehension the book offers.

- Part 1 focuses on the reading-writing connection, the parts of the essay, and the stages of the composing process.
- Part 2 builds on this knowledge by introducing specific patterns of essay development and encouraging writers to explore these patterns in their reading and writing.
- Part 3 provides a toolkit of models and strategies for future academic and professional writing: timed in-class writing, writing about film and literature, and public speaking/public writing.
- Part 4 features a thematically organized collection of 22 readings, each accompanied by questions on content and strategy.
- Part 5, the handbook, begins with a diagnostic test, followed by an overview of basic grammar and usage. The handbook then focuses on helping students to pinpoint and solve habitual errors in grammar, usage, sentence boundaries, punctuation, mechanics, and format. Numbered practice items as well as student-generated practice paragraphs and essays for editing help students reinforce their skills.

Keys is easy to use and teach from. A **predictable organizational structure** increases familiarity from chapter to chapter. Each chapter's opening "Preview" concisely presents the strategies and content to be covered in the chapter. Following the "Characteristics" and "Guidelines" sections, each chapter's "Strategies" section applies the five "keys" to the particular structure or process under discussion. The student models early in each chapter provide a starting-off point to teach the writing process and build toward the writing assignments. A format that allows each chapter and section to stand alone enhances flexibility, and the great variety of reading and exercise options in each chapter provides instructors with multiple choices of how to adapt the text to their particular classroom needs. A glossary further assists students and instructors in locating specific content and concepts for classroom discussion and individual study. Most important, this is a text that has been written for the student, in language that is refreshingly accessible, honest, engaging, and clear. *Keys* takes a friendly approach toward writing and academic work, emphasizing explanation and reassurance over prescriptive formulas.

TEXT SPECIFIC SUPPLEMENTS

Instructor's Manual. The instructor's manual (0-321-49603-5) includes teaching tips, sample syllabi, and suggested answers.

THE LONGMAN DEVELOPMENTAL ENGLISH PACKAGE

Longman is pleased to offer a variety of support materials to help make teaching developmental English easier on teachers and to help students excel in their coursework. Many of our student supplements are available free or at a

greatly reduced price when packaged with *Keys to Successful Writing*, 4e. Contact your local Longman sales representative for more information on pricing and how to create a package.

Additional Support Materials For Writing Instructors

Printed Test Bank for Developmental Writing (Instructor / 0-321-08486-1).

Features more than 5,000 questions in all areas of writing, from grammar to paragraphing through essay writing, research, and documentation.

Electronic Test Bank for Developmental Writing (Instructor / CD 0-321-08117-X).

Features more than 5,000 questions in all areas of writing, from grammar to paragraphing through essay writing, research, and documentation. Instructors simply choose questions from the electronic test bank, then print out the completed test for distribution OR offer the test online.

Diagnostic and Editing Tests, 6/e (Instructor / Print ISBN 0-321-19647-3/CD ISBN: 0-321-19645-7).

This collection of diagnostic tests helps instructors assess students' competence in standard written English to determine placement or to gauge progress.

The Longman Guide to Classroom Management (Instructor / 0-321-09246-5).

This guide is designed as a helpful resource for instructors who have classroom management problems. It includes helpful strategies for dealing with disruptive students in the classroom and the "do's and don'ts" of discipline.

The Longman Instructor's Planner (Instructor / 0-321-09247-3).

This planner includes weekly and monthly calendars, student attendance and grading rosters, space for contact information, Web references, an almanac, and blank pages for notes.

For Writing Students

The Longman Writer's Portfolio and Student Planner (0-321-29609-5).

This unique supplement provides students with a space to plan, think about, and present their work. In addition to the yearly planner, this portfolio includes an assessing/organizing area (including a grammar diagnostic test, a spelling quiz, and project planning worksheets), a before and during writing area (including peer review sheets, editing checklists, writing self-evaluations, and a personal editing profile), and an after-writing area (including a progress chart, a final table of contents, and a final assessment), as well as a daily planner for students including daily, weekly, and monthly calendars.

Longman English Tutor Center Access Card (VP: 0-201-71049-8 or Stand Alone: 0-201-72170-8).

Unique service offering students access to an in-house writing tutor via phone and/or email. Tutor available from 5pm-12am Sun-Thurs.

The Longman Writer's Journal, by Mimi Markus (Student / 0-321-08639-2).

Provides students with their own personal space for writing and contains helpful journal writing strategies, sample journal entries by other students, and many writing prompts and topics to get students writing.

ESL Worksheets, 3/e (Student / 0-321-07765-2). These worksheets provide ESL students with extra practice in areas they find the most troublesome. Diagnostic tests, suggested writing topics, and an answer key are included.

Peer Evaluation Manual, 7/e (Student / 0-321-01948-2). Offers students forms for peer critiques, general guidelines, and specific forms for different stages in the writing process and for various types of papers.

Learning Together (Student / 0-673-46848-8). This brief guide to the fundamentals of collaborative learning teaches students how to work effectively in groups.

Longman Editing Exercises (Student / 0-205-31792-8). 54 pages of paragraph editing exercises give students extra practice using grammar skills in the context of longer passages.

100 Things to Write About (Student / 0-673-98239-4). This brief book contains over 100 individual writing assignments, on a variety of topics and in a wide range of formats, from expressive to analytical writing.

Research Navigator Guide for English, H. Eric Branscomb & Doug Gotthofer (Student/ 0-321-20277-5). Designed to teach students how to conduct high-quality online research and to document it properly, Research Navigator guides provide discipline-specific academic resources; in addition to helpful tips on the writing process, online research, and finding and citing valid sources. Research Navigator guides include an access code to Research Navigator™—providing access to thousands of academic journals and periodicals, the NY Times Search by Subject Archive, Link Library, Library Guides, and more.

Penguin Discount Novel Program. In cooperation with Penguin Putnam, Inc., Longman is proud to offer a variety of Penguin paperbacks at a significant discount when packaged with any Longman title. Excellent additions to any English course, Penguin titles give students the opportunity to explore contemporary and classical fiction and drama. To review the complete list of titles available, visit the Longman-Penguin-Putnam website: <http://www.ablongman.com/penguin>.

The New American Webster Handy College Dictionary (Student / 0-451-18166-2). A paperback reference text with more than 100,000 entries.

Oxford American College Dictionary (Student / 0399144153). Drawing on Oxford's unparalleled language resources, including a 200-million-word database, this college dictionary contains more than 175,000 entries and more than 1000 illustrations, including line drawings, photographs and maps. *Available at a significant discount when packaged with a Longman textbook.*

The Oxford American Desk Dictionary and Thesaurus, 2/e (ISBN 0-425-18068-9). From the Oxford University Press and Berkley Publishing Group comes this one-of-a-kind reference book that combines both of the essential language tools—dictionary and thesaurus—in a single, integrated A-to-Z volume. The 1,024 page book offers more than 150,000 entries, definitions, and synonyms so you can find the right word every time, as well as appendices of

valuable quick-reference information including: signs and symbols, weights and measures, presidents of the U.S., U.S. states and capitals, and more.

Multimedia Offerings

Interested in incorporating online materials into your course? Longman is happy to help. Our regional technology specialists provide training on all of our multimedia offerings.

MyWritingLab (www.mywritinglab.com)

This complete online learning system is the first that will truly help students become successful writers—and therefore, successful in college and beyond.

- **A Comprehensive Writing Program:** MyWritingLab includes over 9,000 exercises in grammar, writing process, paragraph development, essay development, and research.
- **A Customized Study Plan:** Based on their text in use, students are automatically provided with a customized learning path that complements their textbook table of contents and extends textbook learning.
- **Diagnostic Testing:** MyWritingLab includes a comprehensive diagnostic test that thoroughly assesses students' skills in grammar. Based on the diagnostic test results, the students' study plan will reflect the areas where they need help the most and those areas that they have mastered.
- **Recall, Apply, and Write Exercises:** The heart of MyWritingLab is this progression of exercises within each module of the learning path. In completing the *Recall*, *Apply* and *Write* exercises, students move from literal (*Recall*) to critical comprehension (*Apply*) to demonstrating concepts to their own writing (*Write*).
- **Progress Tracker:** All student work in MyWritingLab is captured in the site's Progress Tracker. Students can track their own progress and instructors can track the progress of their entire class in this flexible and easy-to-use tool.
- Other resources for students in MyWritingLab: access to an interactive **Study Skills website**, access to **Research Navigator**, and a complimentary subscription to our **English Tutor Center**, which is staffed by live, college instructors.

For more information and to view a demo, go to www.mywritinglab.com!

STATE SPECIFIC SUPPLEMENTS

For Florida Adopters

Thinking Through the Test: A Study Guide for the Florida College Basic Skills Exit Test, by D.J. Henry (FOR FLORIDA ADOPTIONS ONLY). This workbook helps students strengthen their reading skills in preparation for the

Florida College Basic Skills Exit Test. It features both diagnostic tests to help assess areas that may need improvement and exit tests to help test skill mastery. Detailed explanatory answers have been provided for almost all of the questions. *Package item only—not available for sale.*

Available Versions:

Thinking Through the Test A Study Guide for the Florida College Basic Skills Exit Tests: Reading and Writing, with Answer Key, 3/e	0-321-38739-2
Thinking Through the Test A Study Guide for the Florida College Basic Skills Exit Tests: Reading and Writing (without Answer Key), 3/e	0-321-38740-6
Thinking Through the Test A Study Guide for the Florida College Basic Skills Exit Tests: Writing, with Answer Key, 3/e	0-321-38741-4
Thinking Through the Test A Study Guide for the Florida College Basic Skills Exit Tests: Writing (without Answer Key) 3/e	0-321-38934-4

Writing Skills Summary for the Florida State Exit Exam, by D. J. Henry (Student / 0-321-08477-2). FOR FLORIDA ADOPTIONS ONLY. An excellent study tool for students preparing to take Florida College Basic Skills Exit Test for Writing, this laminated writing grid summarizes all the skills tested on the Exit Exam. *Package item only—not available for sale.*

CLAST Test Package, 4/e (Instructor/Print ISBN 0-321-01950-4). These two, 40-item objective tests evaluate students' readiness for the Florida CLAST exams. Strategies for teaching CLAST preparedness are included.

For Texas Adopters

The Longman THEA Study Guide, by Jeannette Harris (Student / 0-321-27240-0). Created specifically for students in Texas, this study guide includes straightforward explanations and numerous practice exercises to help students prepare for the reading and writing sections of THEA Test. *Package item only—not available for sale.*

TASP Test Package, 3/e (Instructor / Print ISBN 0-321-01959-8). These 12 practice pre-tests and post-tests assess the same reading and writing skills covered in the Texas TASP examination

For New York/CUNY Adopters

Preparing for the CUNY-ACT Reading and Writing Test, edited by Patricia Licklider (Student/ 0-321-19608-2). This booklet, prepared by reading and writing faculty from across the CUNY system, is designed to help students prepare for the CUNY-ACT exit test. It includes test-taking tips, reading passages, typical exam questions, and sample writing prompts to help students become familiar with each portion of the test.

Preface for Students

"All good writing is swimming under water and holding your breath."

—F. Scott Fitzgerald, author of *The Great Gatsby* and other novels

PERSONAL INVENTORY

If you were to answer truthfully, what would you say in response to the following set of questions:

1. Do you believe good writers are born, not made?
2. Do you enjoy personal writing?
3. Do you worry about your ability to succeed in a college writing class?
4. How long has it been since you've been in a classroom situation?
5. Was your last classroom writing experience positive, negative, or a little of both? (Explain briefly.)
6. What are two specific things you'd like to learn from this course?

HOW THIS TEXT CAN HELP YOU

No matter how you have answered these questions—regardless of your concerns, hopes, expectations, or fears upon beginning this course—rest assured that you can use *Keys to Successful Writing: Unlocking the Writer Within* to improve your skills and confidence. Just as metal keys are instruments for unlocking and opening doors, the five “keys” presented in this text will offer you access into the realm of effective college, workplace, and everyday writing. Please consider this preface your personal invitation to embark on an exciting journey of self-discovery through reading, writing, and thinking.

You may have less than pleasant memories of past classes involving writing, or you may worry that you've been “away” from classrooms or from writing assignments too long to succeed in college. Although you might not feel confident about your writing now at the beginning of your course, your careful reading and interaction with this book, its clear explanations, and its engaging writing options will enable you to succeed in this writing course.

As you watch your writing abilities increase, you will undoubtedly find that, even though you may already enjoy writing in some circumstances, you will take even more pleasure from being able to write clearly and effectively in many writing situations. As you progress in your reading and application of

Keys, you'll be gratified that the skills you've learned through study of this text will lead directly to your increased success in other college courses and on the job. Regardless of your college major or future career plans, clear writing is crucial. You'll be able to transfer the guidelines and rules from *Keys* to almost all writing situations because although every writing circumstance is unique, almost all real-world writing situations ask you to read actively, think critically, and write clearly. Your understanding of the five "keys" and your knowledge of how the composing process really works will enable you to do just that.

MARILYN ANDERSON

ACKNOWLEDGMENTS

Keys to Successful Writing: Unlocking the Writer Within would not exist without the talent and work of a large number of dedicated people. Although I'll never be able to thank them adequately, I want to acknowledge their invaluable contribution to the creation of this text.

Heartfelt thanks to all the reviewers of the first edition of this book: Kelly Belanger, Youngstown State University; Bob Brannan, Johnson County Community College; Kathleen Britton, Florence-Darlington Technical College; Alice Cleveland, College of Marin; Sally Crisp, University of Arkansas; Norma Cruz-Gonzales, San Antonio College; Scott Douglass, Chattanooga State Technical Community College; Eileen Eliot, Broward Community College; Doug Fossek, Santa Barbara City College; Joe Fulton, Dalton College; Clifford Gardiner, Augusta College; Timothy Giles, Georgia Southern University; Rima Gulshan, University of Maryland; Mary Hart, Laramie County Community College; Christine Hubbard, Tarrant County Junior College, Southeast Campus; Judy Hubbard, De Anza Community College; Lee Brewer Jones, DeKalb College; Laurie Knox, Kennesaw State College; Patricia J. McAlexander, University of Georgia; Michael McKay, Community College of Denver; Patricia Malinowski, Finger Lakes Community College; Marilyn Martin, Quinsigamond Community College; Elizabeth Meehan, San Diego City College; Tim Miank, Lansing Community College; Elizabeth Ott, El Camino College; Sylvia Pack, Weber State University; Richard Rawnsley, College of the Desert; Julie Segedy, Chabot College; Karen Standridge, Pike's Peak Community College; David Steinhart, Community College of Allegheny County; Dreama Stringer, Marshall Community College; Elaine Sundberg, Sonoma State University; Bill Sweet, Lane Community College; Carolyn Varvel, Red Rocks Community College; Martha Vertreace, Kennedy-King College; Michael Warren, Maple Woods Community College; Richard W. White, Edison Community College; and Sam Zahran, Fayetteville Technical Community College.

In addition, I am indebted to Karen Standridge not only for her review, but for her enthusiasm, her helpful comments, suggestions, and the kind sharing of her own strategies and assignments in the "Using the Computer" sections of this text.

For the second edition, I am grateful to the following reviewers: Roger Bailey, San Antonio College; Jessica Carroll, Miami-Dade Community College,

Wolfson Campus; Frank Cronin, Austin Community College; Patricia Dungan, Austin Community College; Julia Ferganchick, University of Arkansas, Little Rock; Nadine Gandia, Miami-Dade Community College, InterAmerican Campus; Susanmarie Harrington, Indiana University, Purdue University, Indianapolis; James E. Hodges, Thomas University; John Hubanks, University of Arkansas, Little Rock; Suzanne M. Kaylor, Craven Community College; Sara McKinnon, Pueblo Community College; Catherine Schaff-Stump, Kirkwood Community College; Kathryn Sheffield, Phoenix College; Patricia Wangler, University of La Verne; and Kenneth E. Wilson, Cuyahoga Community College.

For this fourth edition, I want to express appreciation to the following reviewers: Isabel Baca, El Paso Community College; Margaret Johnson, Idaho State University; Ted E. Johnston, El Paso Community College; Gregory Palmerino, Mitchell College; and Sandy Vogel, Utah Valley State College.

I am forever grateful for the privilege of working with and learning from such wonderful students. Some are still on my campus and they drop by to say “hello.” Some are now studying in other colleges and universities, while still others are out in the workforce pursuing careers in various fields. These student writers had the faith in me and in this project to share their writing, their photographs, and their informal comments on writing, college, career, and personal goals. I thank them and wish them success in all their future endeavors: Robert Amerson, Sherie Amos, Emily Anderson, Jorge Arellano, Laura Ballesteros, Dawn Beverly, Rafieki Boykin, Leilani Bryant, Bryant Burns, Ginell Cabanilla, Darlene Cabrales, Victoria Castaneda, Matt Cirillo, Dylan Covert, Patty Crippen, Douglas Cwiak, Olasumbo Davis, Carlos De Jesus, Ravinder Degun, Jinnie Delacruz, Cyrus Doherty, Letictia Elder, Desirea Espinoza, David Estrada, Margarita Figueroa, Leah Ford, Russell Fullerton, Jose Garcia, Candi German, Rachel Gibson, Yen Glassman, Brenda Grant, Shelly Grieve, Nicoll Grijalva, Preston Hollister, Daniel Hollywood, Tommy Honjo, Peter Huang, Elias Kary, Frederick Kessie, Charles Kim, Edwin Ksiezopolski, Sandra Lee, Joel Lopez, Jessica Madrid, Cenovio Maeda, Lucy Mardirossian, Cinthya Martinez, Shawn Marzulli, Deanna McAmis, Greg McMillan, Dax Mears, Brent Monicello, Brian Morton, Rebecca Obidi, Chuks Ofoegbu, Taiwo Olukunle, Grethel Peralta, Swarupa Reddy, David Redmond, Greg Reilly, Corona Reynolds, Laura Rezende, Courtney Risdon, Vanessa Rivas, Sam Roham, Keith Seigman, Cindy Sharp, Charles Singson, Jeremy Smith, In Sung Song, Erika Staggers, Carmen Tull, Tori Ueda, Janet Vidaurre, Brian Villapudua, Mitchell Wexler, Monifa Winston, and Azucena Zepeda.

My foremost note of gratitude goes to Wendy Wright who designed the splendid diagram for the composing process that appears in Chapter 2. Thanks to Elizabeth Ott, another office mate, who bravely volunteered to use the manuscript in her classroom and offered excellent feedback in the form of a daily journal.

My gratitude also goes to Alice Grigsby, El Camino College reference librarian, who put on her supersleuth hat and tracked down several sources for me.

I want to thank the tutors I continue to work with in many English A classes while various editions of the book are being tested. These people—talented teachers and writers—have been through trial-and-error with me to discover

what works and what does not in the classroom and in the writing conference scenario. They deserve a round of applause: Martin Addleman, Lynn Johnson, Susan Mrazek, Sean Patrick, Kim Runkle, Beth Shibata, Mark Sundeen, and Judy Sunderland.

A special note of gratitude goes to Barbara Budrovich, Writing Center Coordinator, for lending me textbooks on several occasions, for having such wonderful support staff, and for the terrific resource and backup support the Writing Center offers to students on our campus. Thanks go also to the Special Resource Center and to the Learning Resource Center.

My gratitude to Dean Tom Lew, who over the years has continued to inspire me with his calm intelligence, his dedication, and his love of the humanities.

I don't really know if many textbook authors establish such a solid e-mail relationship with their editors, but everyone I have worked with at Longman has put up with my many e-mail queries and comments. Looking back, I have been graced with what I am sure many textbook writers envy: people who share my vision and want to see it unfold clearly. I thank everyone at Longman for unlocking the writer within me.

MARILYN ANDERSON

Brief Contents

Detailed Contents	v
Rhetorical Contents	vii
Thematic Contents	xix
Preface for Instructors	xx
Preface for Students	xxix

PART ONE

Exploring the Realm of College Reading and Writing 1

Chapter 1	Reading, Thinking, and Writing for College	2
Chapter 2	Defining the Essay and the Composing Process	23
Chapter 3	Discovering Through Prewriting	48
Chapter 4	Finding a Thesis and Drafting	64
Chapter 5	Using Body Paragraphs to Develop Essays	88
Chapter 6	Creating Effective Introductions and Conclusions	111
Chapter 7	Revising and Polishing the Essay	128
Chapter 8	Writing with Sources	156

PART TWO

Exploring Development Options: Choosing Patterns to Fit Purpose 183

Chapter 9	Writing About Events: Narration and Illustration	184
Chapter 10	Observing the World: Description and Definition	208
Chapter 11	Making Connections: Process and Cause/Effect	233
Chapter 12	Showing Relationships: Comparison/Contrast and Division/Classification	259
Chapter 13	Taking a Stand: Argument	282

PART THREE

Exploring Other Options: A Writer's Toolkit 305

Unit 1	Timed Writing	306
Unit 2	Writing about Film and Literature	313
Unit 3	Connecting with Your Audience: Public Speaking and Public Writing	321

PART FOUR

Exploring Other Writers: A Collection of Readings 333

PART FIVE

Editing Essays: A Concise Handbook 403

Glossary	481
Credits	486
Index	488