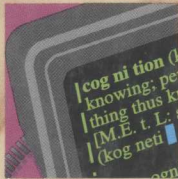
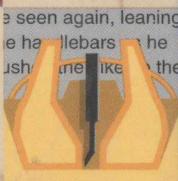
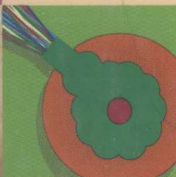
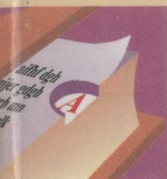


# The Borzoi Handbook for WRITERS

THIRD  
EDITION



**Frederick Crews**  
**Sandra Schor**  
**Michael Hennessy**

# THE BORZOI HANDBOOK FOR WRITERS

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THIRD EDITION

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## ABOUT THE AUTHORS

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**Frederick Crews**, Professor of English and chair of his department at the University of California, Berkeley, received the Ph.D. from Princeton University. In his career he has attained many honors, including a Guggenheim Fellowship, appointment as a Fulbright Lecturer in Italy, an essay award from the National Council on the Arts and Humanities, election to membership in the American Academy of Arts and Sciences, and, from his own university, recognition as a Distinguished Teacher and as Faculty Research Lecturer. His writings include the widely used *Random House Handbook* as well as highly regarded books on Henry James, E. M. Forster, and Nathaniel Hawthorne; the best-selling satire *The Pooh Perplex*; and three volumes of his own essays, *Out of My System*, *Skeptical Engagements*, and *The Critics Bear It Away: American Fiction and the Academy*. Professor Crews has published numerous articles in *Partisan Review*, *The New York Review of Books*, *Commentary*, *Tri-Quarterly*, *The American Scholar*, and other important journals. He has twice been Chair of Freshman Composition in the English Department at Berkeley.

Until her death in 1990, **Sandra Schor** was Associate Professor of English at Queens College (City University of New York), where she served as director of the writing program. Her essays and reviews on the theory of composition and the teaching of writing have appeared in *College English* and *College Composition and Communication* and in *The Writer's Mind*, *What Makes Writing Good*, *Audits of Meaning*, and *Linguistics, Stylistics, and the Teaching of Composition*. Her writings also include *The Random House Guide to Writing* (with Judith Summerfield) and a novel, *The Great Letter E*. Professor Schor received both a Mellon Fellowship and a grant from the Fund for the Improvement of Postsecondary Education for composition studies. In recognition of her contributions as a teacher of writing, the City University of New York named her a Master Teacher; for her academic writing, she received the Mina P. Shaughnessy Writing Award.

**Michael Hennessy** is Professor of English at Southwest Texas State University, where he directs the first-year writing program and teaches courses in beginning and advanced composition, modern literature, and the teaching of writing. He holds a Ph.D. in English literature from Marquette University and has taught at Memphis State University and John Carroll University. His publications include *The Random House Practice Book* and *The Borzoi Practice Book for Writers*. He is also the author of numerous articles and reviews on composition pedagogy and on the work of Shakespeare, W. H. Auden, and the contemporary British poet Charles Tomlinson. Professor Hennessy has served as chair of the Texas Association of Directors of Writing Programs and was recently awarded the Faculty Senate Award for Excellence in Teaching at Southwest Texas State University.

# PREFACE

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In writing this third edition of *The Borzoi Handbook for Writers*, we have aimed once again to make the book a positive, comprehensive, and flexible guide to composition. Above all, the *Handbook* urges students to improve their work by stages, drafting and revising without allowing anxiety over correctness to interfere with the flow of ideas. At the same time, the book maintains its usefulness as a reference tool, a resource students can consult as needed for advice about the fine points of clear and effective expression.

While retaining its essential design and purpose, the *Handbook* includes improvements in every chapter: simplified explanations, fresh examples, and new boxes that summarize and graphically display key information. The sections on composing essays and writing research papers have been revised extensively to give full yet compact coverage of the entire writing process. Among the many significant changes in the book, several deserve special mention:

1. Much of the student writing is new, including full essays as well as shorter excerpts. The book now provides sample analytic and argumentative essays in both draft and final form as well as two complete student research papers illustrating MLA and APA style.
2. The opening chapter, "Arriving at a Topic," gives expanded advice about discovering ideas for an essay—a crucial but often neglected aspect of the writing process.
3. Chapter 2, now called "Developing a Thesis," includes more examples to show students the importance of building an essay around a limited, definite, and engaging idea.
4. The advice about organization, now in its own chapter (3), urges students to remain flexible as they plan their essays. The chapter includes additional sample outlines and a new section on using tree diagrams to organize.
5. Chapter 4, on drafting, brings together advice formerly scattered through three chapters. An expanded discussion of reasoning and logical fallacies is now grouped conveniently in two sections at the end of the chapter.

6. The chapter on revision (5), now entitled "Collaborating and Revising," gives new emphasis to peer editing. By studying a peer edited essay-in-progress, students learn that revision involves far more than tidying up minor errors.
7. Another new sample essay appears in "One Essay from Start to Finish," illustrating within a single chapter (6) the entire process of composition, from seeking a topic to making editorial revisions.
8. The chapters of stylistic advice on paragraphs, sentences, and words (7–16) contain new or expanded sections on, among other topics, paragraph continuity, idioms, levels of diction, and sentence variety.
9. A revised Chapter 37, now called "Conducting Research," outlines procedures for finding a research topic and gives more emphasis to on-line catalogs and CD databases. The chapter also contains new material on using field research and evaluating sources.
10. A new Chapter 38, "Writing from Sources," supplements earlier chapters on the writing process by focusing specifically on what students need to know as they draft and revise a research paper, including techniques for using quotation, summary, and paraphrase. The chapter also includes an expanded discussion about avoiding plagiarism.
11. The second edition's chapter on documentation is now two chapters: "Using MLA Documentation" (39) and "Using APA Documentation" (40). This arrangement means maximum clarity and ease of reference for students as they document their sources. Each chapter includes a sample student research paper.
12. Chapter 41, "Examination Answers and In-Class Essays," includes new student essays written for history and political science examinations.
13. Chapter 42, now called "Business Writing," includes new sections on writing business memos and designing cover sheets for facsimile transmissions.
14. Finally, a minor change in design improves the book's usefulness as a reference tool: Highlighted passages in examples are now shown in unmistakable boldface type.



Instructors should know that every new copy of the *Borzoï Handbook* comes shrink-wrapped with the third edition of *The Borzoï Practice Book for Writers*, an innovative workbook that goes beyond mere drill. the *Practice Book* offers exercises for individual instruction as well as material for group work and class discussion, including several student essays. As a package, the *Handbook* and *Practice Book* now provide a total of four sample research papers—two using MLA style and two APA style.

Along with the *Practice Book*, McGraw-Hill offers a full range of supplements to *Borzoï*. These include a new Instructor's Manual, *The Borzoï On-Line Handbook* (IBM and Macintosh versions), IBM and Macintosh diagnostic testing systems and practice programs, a Macintosh style-checking program (available for free duplication), the *EDIT!* IBM style checker, and an Answer Key for the *Practice Book*. *The Random House College Dictionary* is also available with the *Handbook* at a special discounted package price.

We remain grateful to many colleagues, students, and editors who helped shape earlier editions of this book, and we thank all those who showed us how this new edition could be improved. Student writers whose work is represented here include, among others, Jaime Baczkowski, Melanie Cain, Chad Campbell, Angela Day, Scott Diamond, Carol Dougherty, Craig Harris, Gary Hartman, John Higgins, Louise Hope, Chris Jenkins, Thomas Maggio, George McCoy, Alex Miller, Bryan Mills, Irene Patowski, Stephani Pont, Patricia Rodriguez, and Lovell White.

We owe special thanks to Steve Pensinger for his superb editorial guidance and to James Belser, Anita Kann, Rich Ausburn, and Laura Givner for skillfully turning a bulky manuscript into a finished book. And the following experts on composition offered advice that helped shape this edition in useful ways: Marlene S. Bosanko, Tacoma Community College; Wayne A. Buchman, Rose State College; Roger Christeck, Belleville Area College; Virgil Cook, Virginia Polytechnic Institute; Barbara Daniels, Camden County College; Gary L. Goodno, Community College of the Finger Lakes; M. Kip Hartvigsen, Ricks College; Mary-Lou Hinman, Plymouth State College; James L. Johnson, Eastern New Mexico University; William B. Lalicker, Murray State University; Anne Laskaya, University of Oregon; Susan Monroe



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Helpful advice was also received from the following instructors: Craig F. Ash, Sophia B. Blaydes, Phyllis Brooks, Mary Burns, David J. Burt, Christopher L. Couch, Gerald Evans, Philip Greene, Duane A. Grimme, Andrew Halford, Morgan Y. Himmelstein, Francis X. Jordan, David Kann, Shelby J. Kipplen, Martin Ley, Mary Meiser, Hazel Pierce, Ruth F. Redel, Donetta Suchon, Barbara Traister, Elaine D. Travenick, Margaret Whitt, Johnny Wink, and Richard Zbaracki. Finally, we wish to dedicate this edition to the memory of our friend Sandra Schor, coauthor of the first and second editions of the *Handbook*. In preparing this third edition, we have tried to stay mindful of her high standards.

Frederick Crews  
Michael Hennessy

# TO THE STUDENT WRITER

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*The Borzoi Handbook for Writers* is at once a reference work, to be consulted as needed, and a guide to writing essays—a book of advice about finding a topic and maneuvering successfully through the whole process of composition, including the constructing of effective sentences and paragraphs. Chapters 1–16 in particular cover the principles of **rhetoric**, the art of arranging ideas and choosing language to achieve a particular effect. You can profitably read these chapters straight through. You may want to examine other chapters more selectively, either to resolve a point of usage or to refresh your memory about the best way to handle quotations, punctuation marks, and the like. If you will be asked to write a research paper, however, you should study Chapters 37 and 38 as a unit and consult Chapter 39 or 40 for advice about documenting your paper.

Any part of this book can be understood independently of the others, and you will find cross references to any unfamiliar terms. But you should also have a general sense of the *Handbook's* features. Before going further, turn to the following pages:

1. The **inside front cover** contains a Checklist for Revision, a series of questions you can run through before submitting a paper; a guide to Frequently Consulted Advice; and a guide to Useful Lists found throughout the text.
2. The **Table of Contents** (pps. vii–xi) shows how the whole book is organized into parts and chapters.
3. The **inside back cover** provides a list of Symbols for Comment and Revision that your instructor may use in marking your papers. Note that problems such as a comma splice can be marked either by a symbol (*cs*) or by a section number (*18b*). Since section numbers accompany the symbols on the inside back cover, you can always find the relevant discussion by locating its *thumb index*—the colored box in the margin.
4. The **index** (p. 639) is your surest means of locating any point you need to look up.
5. The **Index of Usage** (p. 585) is a handy alphabetical list that

can help you resolve common problems of word choice—for example, *affect* versus *effect*.

6. The **Glossary of Terms** (p. 606) offers definitions of grammatical and rhetorical terms and indicates where you can find a fuller treatment of each term.

Once you grasp the various ways in which this book can be consulted, you should find it of lasting value to your writing in college and beyond.

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# I

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# COMPOSING

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# ESSAYS

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1. Arriving at a Topic
2. Developing a Thesis
3. Organizing
4. Drafting
5. Collaborating and Revising
6. One Essay from Start to Finish