

SECOND EDITION

Simon & Schuster

HANDBOOK
for WRITERS

Lynn Quitman Troyka



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PREFACE

TO THE INSTRUCTOR

In its Second Edition, the *Simon & Schuster Handbook for Writers* once again reflects my belief that students are empowered by knowledge. Access to information about writing processes and writing products greatly increases students' chances to fulfill their potential and to function effectively in academic, business, and personal settings. I have written this handbook to reach out to all college freshmen, students like those I have been teaching for over twenty years. Designed as a classroom text and as a comprehensive reference source for college and beyond, the *Handbook* offers uncomplicated but complete discussions, a supportive tone, and an easy-to-use format.

Scholarship and practice in the teaching of writing are quite sophisticated today, especially compared to fifty years ago, when handbooks for writers began to be widely used. The *Simon & Schuster Handbook for Writers*, Second Edition, combines the best of traditional and contemporary theory, and it draws on practices confirmed by research and experience. Taking my cue from the very gratifying enthusiasm of faculty across the nation who have used the First Edition of this handbook, I have retained all the innovations that set this book apart, and I have added some to make the book even more useful to faculty and to students.

- The *Handbook* starts with six chapters about the whole essay, thereby giving students a context for studying writing.
- It sets the scene with a short opening chapter about purposes and audiences for writing, thereby explaining the *why* of writing before turning to the writing process and to written products.
- It explains the entire writing process, emphasizing that the steps of the process are rarely linear and that the process varies with the writer, the topic, and the writing situation.

- It illustrates variations of writing purposes and processes with two student papers, one with an informative purpose and one with a persuasive purpose. The former is shown in three drafts with student and instructor comments.
- **New for this edition**, an expanded discussion of the reading process adds to the already thorough chapter on critical thinking.
- **New for this edition**, a separate chapter on writing argument offers many helpful charts and two new student essays, each taking a different position on the same topic.
- It provides a complete chapter on avoiding plagiarism, including detailed guidance for paraphrasing, summarizing, and quoting.
- **New for this edition**, coverage of research writing is expanded to four chapters to give students added resources. These chapters treat the research process from two related perspectives: the research process *and* the writing process. A new, separate chapter on documenting sources provides a free-standing “mini-handbook” about using MLA style and APA style. Its pivotal section, with red-tinted edges for instant identification, features a directory for easy location of examples.
- **New for this edition**, innovative Process Notes accompany the student research paper. They narrate the student’s composing and decision-making processes, thus demonstrating that research writing calls for using critical thinking.
- **New for this edition**, coverage of writing across the curriculum is expanded to five chapters to give students additional information about the demands of writing in the different disciplines. Writing about literature receives more attention, including an added student paper of literary analysis using secondary sources.
- **New for this edition**, an appendix on writing with a computer explains the relation between word processing and the writing process.

To unify these necessarily varied materials and to establish a context in which students can make connections among elements, I am repeating and adding to the pedagogic innovations that characterized the First Edition of this handbook. My favorite addition is **Focus on Revising**, a unique feature that I created especially for the Second Edition. It applies concepts of revision covered early in the handbook to later chapters on grammar, language, and style. Focus on Revising directs students to reexamine their own writing, and then shows case studies of students revising. The case studies offer reinforcing opportunities to observe and participate in the revision process.

To enhance visual impact and to reinforce the conceptual framework of this handbook, a **four-color design** is new for the Second Edition. Burgundy remains the color for the main sections throughout the book and for the alphanumeric tabs on each page. Buff sets off all charts for easy location. Most important, blue is the color of revision (and also for occasional design elements). Blue is the color of all revised examples in explanations, and blue is the background shade for the Focus on Revising feature.

Charts in tinted boxes number over 160, a fifty percent increase from the First Edition. These charts present checklists, guidelines, sentence patterns, flow charts, and summaries. In this edition, an alphabetized list at the back of the book serves as a handy reference to the charts. Many faculty have confirmed my own happy experiences with my charts: Students often work their way into new information by first looking at a chart and then reading the section's explanation and examples; students use the charts as quick references when they want to refresh their memories; and faculty mark papers by directing students to consult particular charts.

Once again, 95 percent of the **exercises are in connected discourse** so that they replicate for students the processes of revising and editing. To keep the material fresh, almost half the exercises have new content. Rather than offering random examples in the explanations of grammar and style, I have composed **clusters of examples with related content** so that students can focus on the instruction and not be distracted by a new topic with each example. As before, I have drawn on **all subjects in the curriculum for the exercises and examples**.

Because student writers may sometimes feel overwhelmed by having to remember smaller matters in larger contexts, I introduced an **✦ ALERT ✦** system in the First Edition and have fine-tuned it in the Second Edition. In a discussion of coordination, for example, students find a brief Punctuation Alert that puts in context a particular function of a comma; similarly, students find a brief Capitalization Alert in a discussion of quotation marks. This system helps students see the interplay of elements, yet it does not take the place of the full chapters devoted to each element.

Also, I use a **degree symbol** (°) to signal that a technical term is defined in the *Handbook's* Glossary of Terms. Inaugurated in the First Edition, this system proved very popular because it allows students to concentrate on the material at hand, with the assurance that they can easily locate a definition they might need. For the Second Edition, I have created a new type of **response symbols for instructors**. Complimentary Symbols, designed to facilitate praise of student writing, now coexist with the correction symbols on the inside back cover.

As in the First Edition, the Second Edition purposely seeks to be inclusive rather than exclusive of all people. Explanations, examples, and exercises do not use sexist language. Role stereotyping is avoided, and *man* is not used generically for the entire human race. An approximately equal number of male and female writers are represented in the examples by professional writers and by student writers. Also, the number of student examples of writing is up by fifty percent. Model papers now number twelve instead of eight. Many more model paragraphs and sentences are by students. And the two case studies in each of the new Focus on Revising sections are by students.

The **supplementary materials** for the First Edition of this handbook set a new standard. Prentice Hall has added even more for the Second Edition. New supplements include *Strategies for Teaching Writing* (by Linda Julian), filled with information about practical matters such as course design, syllabi, evaluation, conferencing, and more; *Rough Drafts* (by Kathleen Shine Cain), an innovative book containing many first drafts so that students can practice planning, revising, and editing; *Teaching Writing Across the Curriculum: A Guide for Instructors in All Disciplines* (by Ann O. Gebhard); specially prepared study guides for the CLAST and TASP exams, in Florida and Texas, respectively; the *Prentice Hall/Simon & Schuster Transparencies for Writers* (by Duncan Carter), a boxed set of one-, two-, and four-color acetates to coordinate with and supplement the *Handbook*; and a specially produced videotape on the writing process and research writing, called *Writing: A Video Guide*.

The package of materials updated for the Second Edition includes the groundbreaking *Annotated Instructor's Edition* (with Emily R. Gordon and Ann B. Dobie), which is now available in hardback and includes the pages of the student text accompanied by a wealth of resources in the extended margins. The volume starts with five specially commissioned bibliographic essays (two new and three updated for this edition), written by experts in their fields, that discuss the scholarly underpinnings I drew upon in writing this handbook. Also revised are the *Simon & Schuster Workbook for Writers*, Second Edition (co-authored by Emily R. Gordon and me), which is closely coordinated with the *Handbook*; the very popular, acclaimed software program *Blue Pencil*, available for IBM and Macintosh computers, that offers uniquely interactive editing exercises in many skills areas; a collection of diagnostic and competency tests available in print and software versions; and a book of 100 transparency masters that includes the major tinted charts from the Second Edition of the *Handbook*. For more information, contact your Prentice Hall representative or write the Marketing Manager for Humanities, Prentice Hall College Book Division, Englewood Cliffs, NJ 07632.

When I was a college student, handbooks for writers were not mentioned by my instructors, nor were they stocked by the campus bookstore. Questions about writing and written products nagged at me; so when I discovered handbooks in graduate school, I took to them instantly. I greatly enjoyed browsing through them, looking up what I wanted to know as well as happening upon new material. I dove enthusiastically into handbook-based class discussions concerning written conventions and writers' choices. I have written this *Simon & Schuster Handbook for Writers*, Second Edition, for this more enlightened time, when college faculty encourage their students to become active, independent learners who are empowered by knowledge.

Acknowledgments

Writing is an intensely private yet social activity, and I am deeply grateful to students, colleagues, friends, and family who sustained me with their valuable reactions and suggestions. Responsibility for whatever flaws remain in this book rests with me, not with the many people I thank here.

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The outstanding team at Prentice Hall understood my purpose and lent me vital support. Stephen K. Deitmer, Managing Editor of College Book Editorial Development, a man of uncommon grace and superb skill as a close reader, magically transformed my revision process for the Second Edition into an intellectually stimulating endeavor. Phil Miller, Humanities Editor in Chief, once again gave of his energy, optimism, and keen judgment. Virginia Rubens is every author's dream of a production editor: steady, skilled, wise, and gently tolerant of the foibles of writers. Jennifer Plane, Marketing Manager for Humanities, gave generously of her insight and enthusiasm. Others at Prentice Hall mattered much: Ed Stanford, President of the College Division, inspired me to accept the invitation to write this handbook; Bud Therien, former Executive Editor for Humanities, helped me begin; Joyce Perkins, Senior Development Editor, encouraged me and strengthened the First Edition immeasurably; Nancy Perry, Executive Editor for English, helped me think and stay on track; Carol Carter, Director of College Marketing, kept me invigorated; and Jane Baumann, former Assistant to Phil Miller, agilely solved knotty problems.

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TO THE STUDENT

I hope that you find this handbook a companion and trusted friend. You, the student, were always on my mind as I wrote this book. I have asked students in my classes and in classes of colleagues to help me plan the Second Edition. My purpose is to give you full, direct, accessible answers to your questions; to offer you the chance to think about aspects of writing that might be new to you; and to provide you with a helpful, stimulating resource for your college years and afterwards.

This handbook offers you information about the *conventions* of written English so that you have a complete collection of rules and standard practices concerning grammar, punctuation, spelling, and mechanics. You will also find an honest presentation of the *choices* that all writers have when drafting essays and paragraphs, crafting sentences, and selecting words.

To gain access easily to the information in this handbook, you can use any of a number of systems. When you first have this book in hand, take an hour or so to get to know its format so that you can make it work for you.

- The **inside front cover** (sometimes called *front endpapers* or *chart of organization*) gives you an overview of the book's contents. A number/letter code next to each entry lists the location of the material in the book.
- The **table of contents** gives you more detail about the book's contents. The corresponding number/letter codes on the inside front covers and the tabs also appear here.
- The red **tabs** at the top corner of each page give the number/letter code of that section of the *Handbook*. Thumb through the corners of this handbook to locate material according to the number/letter code you want to find.
- The **index** provides a detailed listing of every topic covered in the book. It has been extensively class-tested to make sure that all terms and concepts in this book, along with alternate ways of naming them, are included. Each entry shows the number/letter code as well as the page number for the material.
- The list of **charts in tinted boxes**, starting on the page that faces the inside back cover of the book, alphabetically presents the topics in the 160 charts that include guidelines, checklists, summaries, sentence patterns, and other convenient capsules of information.

You might want to read the section in the Preface called "To The Instructor" to understand the rationale of this handbook. One feature

discussed there that you might want to note in particular is my special use of the **degree symbol** (°). I hope it helps you feel more comfortable with the technical terms about grammar and writing that are necessary in a handbook. **A term is defined when it is introduced for the first time. When it is used subsequently, it is marked with a degree symbol to signal that its definition can be found in the Glossary of Grammatical and Selected Composition Terms toward the back of the book.** Whenever you encounter an unfamiliar term, you can feel confident that you can locate its meaning easily.

While you are gaining experience as a student writer, you are often likely to want to ask new questions. Sometimes an instructor will be available to answer them, but often the questions will occur to you when you are writing with no one around. I have, therefore, designed this handbook so that you can learn from it with your class as well as on your own. Throughout your college career and beyond, keep this handbook close by so that you can always look up what you need to know. It belongs in your permanent library, alongside your dictionary and other reference books. I welcome your reactions. Please feel free to write me about a small detail or a large issue. Use this address: Lynn Quitman Troyka, c/o English Editor, Prentice Hall, Englewood Cliffs, NJ 07632. I promise to answer.

LYNN QUITMAN TROYKA
Beechhurst, New York

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