dianahacker.com/writersref

A Writer's Reference

SIXTH EDITION

University of San Francisco
Rhetoric and Composition Program

DIANA HACKER

SIXTH EDITION

A Writer's Reference

Diana Hacker

Contributing Authors

Nancy Sommers
Tom Jehn
Jane Rosenzweig
Harvard University

Contributing ESL Specialist

Marcy Carbajal Van Horn
Santa Fe Community College

BEDFORD / ST. MARTIN'S Boston ◆ New York

For Bedford/St. Martin's

Executive Editor: Michelle M. Clark
Senior Production Editor: Anne Noonan
Senior Production Supervisor: Joe Ford
Senior Marketing Manager: John Swanson
Associate Editors: Amy Hurd Gershman and Mara Weible
Editorial Assistant: Jennifer Lyford
Assistant Production Editor: Amy Derjue
Copyeditor: Barbara G. Flanagan
Text Design: Claire Seng-Niemoeller
Cover Design: Donna Lee Dennison
Composition: Monotype, LLC
Printing and Binding: R.R. Donnelley & Sons Company

President: Joan E. Feinberg
Editorial Director: Denise B. Wydra
Editor in Chief: Karen S. Henry
Director of Marketing: Karen Melton Soeltz
Director of Editing, Design, and Production: Marcia Cohen
Managing Editor: Elizabeth M. Schaaf

Library of Congress Control Number: 2006926009

Copyright © 2007 by Bedford/St. Martin's

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, except as may be expressly permitted by the applicable copyright statutes or in writing by the Publisher.

Manufactured in the United States of America.

1 0 9 8 7
f e d

For information, write: Bedford/St. Martin's, 75 Arlington Street, Boston, MA 02116 (617-399-4000)

ISBN-10: 0–312–45025–7
ISBN-13: 978–0–312–45025–0

ACKNOWLEDGMENTS

Scott Adams, "Dilbert and the Way of the Weasel." Copyright © 2000 by United Features Syndicate. Reprinted with permission of United Media.

American Heritage Dictionary, definition for "regard" from *The American Heritage Dictionary of the English Language, Fourth Edition*. Copyright © 2000 by Houghton Mifflin Company. Reprinted with permission.

Acknowledgments and copyrights are continued at the back of the book on page 509, which constitutes an extension of the copyright page. It is a violation of the law to reproduce these selections by any means whatsoever without the written permission of the copyright holder.

CORRECTNESS

Grammatical sentences

G1 Subject-verb agreement
G2 Other problems with verbs
G3 Problems with pronouns
G4 Adjectives and adverbs
G5 Sentence fragments
G6 Run-on sentences

ESL challenges

E1 Verbs
E2 Sentence structure
E3 Articles and types of nouns
E4 Using adjectives
E5 Prepositions and idiomatic expressions

Punctuation

P1 The comma
P2 Unnecessary commas
P3 The semicolon
P4 The colon
P5 The apostrophe
P6 Quotation marks
P7 Other marks

Mechanics

M1 Spelling
M2 The hyphen
M3 Capitalization
M4 Abbreviations
M5 Numbers
M6 Italics (underlining)

RESEARCH/BASIC GRAMMAR

Researching

R1 Conducting research
R2 Evaluating sources
R3 Managing information; avoiding plagiarism
R4 Choosing a documentation style

MLA papers

MLA-1 Supporting a thesis
MLA-2 Citing sources; avoiding plagiarism
MLA-3 Integrating sources
MLA-4 Documenting sources
MLA-5 Manuscript format
SAMPLE PAPER

APA and CMS papers

(Coverage parallels MLA's)

APA-1	CMS-1
APA-2	CMS-2
APA-3	CMS-3
APA-4	CMS-4
APA-5	CMS-5
SAMPLE PAPER	SAMPLE PAGES

Basic grammar

B1 Parts of speech
B2 Parts of sentences
B3 Subordinate word groups
B4 Sentence types

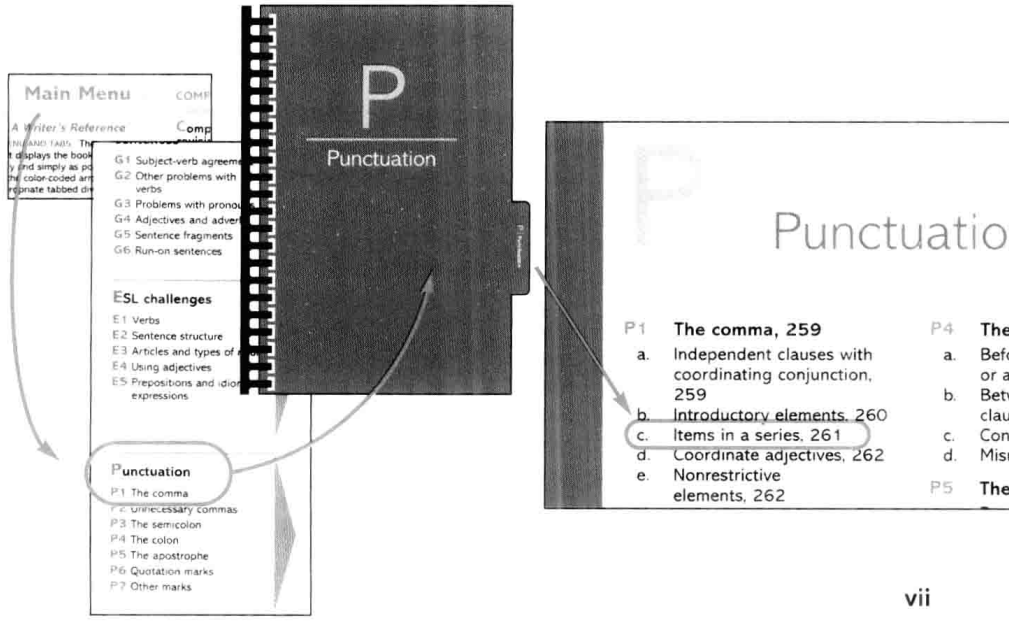
Index

How to use this book

A Writer's Reference is designed to save you time. As you can see, the book lies flat, making it easy to consult while you are revising and editing a draft. And the book's twelve section dividers will lead you quickly to the information you need.

Here are brief descriptions of the book's major reference aids, followed by a chart summarizing the content of the book's companion Web site.

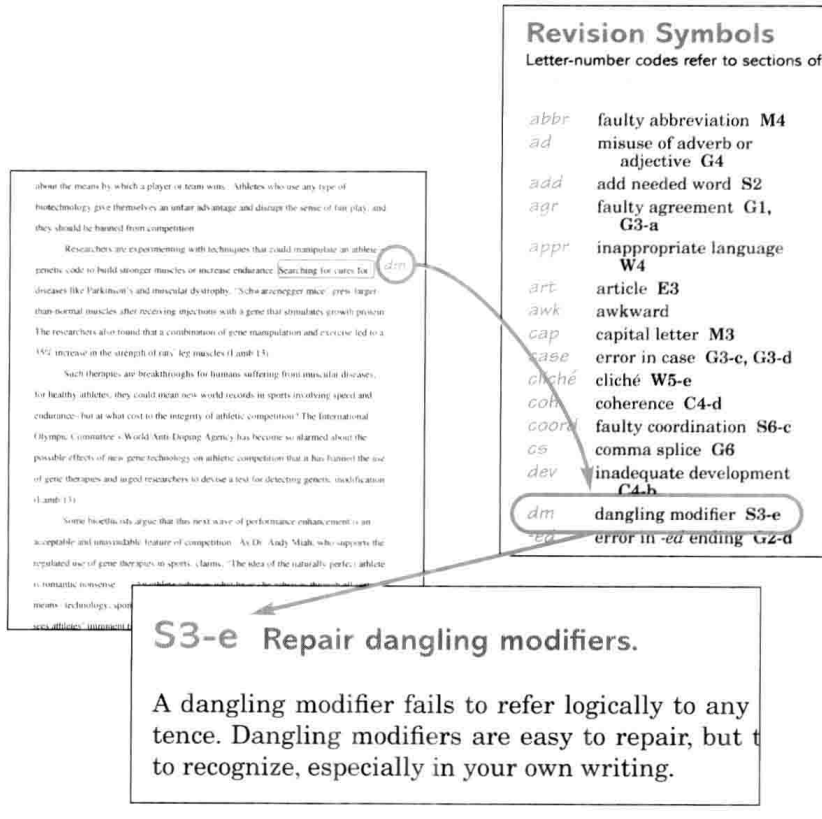
THE MENU SYSTEM. The main menu inside the front cover displays the book's contents as briefly and simply as possible. Each of the twelve sections in the main menu leads you to a color-coded tabbed divider, on the back of which you will find a more detailed menu. Let's say you have a question about the proper use of commas between items in a series. Your first step is to scan the main menu, where you will find the comma listed as the first item in section P (Punctuation). Next flip the book open to the blue tabbed divider marked P. Now consult the detailed menu for the precise subsection (P1-c) and the exact page number.



试读结束，需要全本PDF请购买 www.ertongbook.com

DETAILED MENU (inside the back cover). A menu more detailed than the main menu appears inside the back cover.

CODES AND REVISION SYMBOLS. Some instructors mark student papers with the codes given on the main menu and detailed menus — section numbers such as S1 or G3-d. When you are revising an essay marked with codes, tracking down information is simple. When you see G3-d, for example, flip to the G tab — and then let the blue tabs at the tops of the pages lead you to G3-d, clear advice about when to use *who* and *whom*. If your instructor uses an abbreviation such as *dm* or *cs* instead of a number, consult the list of revision symbols on the next to last page of the book. There you will find the name of the problem (*dangling modifier*; *comma splice*) and the section number that will help you solve the problem.



RULES, EXPLANATIONS, AND EXAMPLES. Once you use a code to find a section, such as G1-b, the text presents three main types of help to solve your writing problem. The section number is accompanied by a rule, which is often a revision strategy. The rule is followed by a clear, brief explanation and, in some sections, by one or more hand-edited examples.

Rule

Explanation

Examples

G1-b Make the verb agree with its subject, not with a word that comes between.

Word groups often come between the subject and the verb. Such word groups, usually modifying the subject, may contain a noun that at first appears to be the subject. By mentally stripping away such modifiers, you can isolate the noun that is in fact the subject.

The *samples* on the tray in the lab *need* testing.

▶ **High levels of air pollution causes damage to the respiratory tract.**

The subject is *levels*, not *pollution*. Strip away the phrase *of air pollution* to hear the correct verb: *levels cause*.

THE INDEX. If you aren't sure what topic to choose from the main menu, consult the index at the back of the book. For example, you may not realize that the issue of whether to use *has* or *have* is a matter of subject-verb agreement (G1 on the main menu). In that case, simply look up "*has* vs. *have*" in the index. The boldface letter in the index entry leads you to the tabbed section G, and the page numbers pinpoint the specific page numbers in G. In addition, a cross-reference suggests another helpful index entry, "Subject-verb agreement."

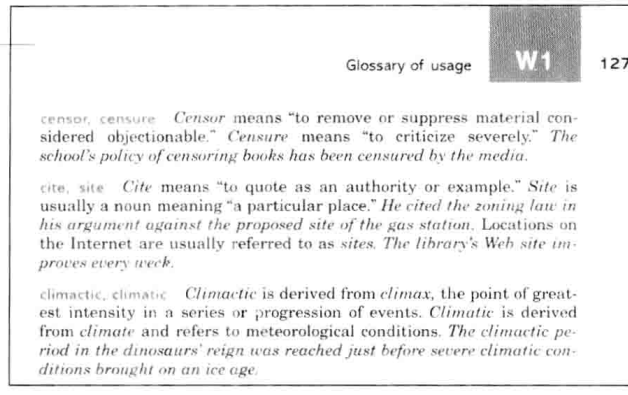
Each index entry includes a reference to a tab letter and a page number.

A

a, an. *See also* Articles (*a, an, the*)
  a vs. *an*, **W**: 123, **E**: 241
  ESL challenges with, **E**: 240–41, 243–49
  omission of, **S**: 99, **E**: 246–49
Abbreviations, **M**: 307–09
  capitalization of, **M**: 307
  Latin, 308–09
  periods with, **P**: 288–89, **M**: 308
  plurals of, **P**: 281
abide by (not *with*) *a decision*, **W**: 154
Absolute concepts, **G**: 203
Absolute phrases
  commas with, **P**: 266
  defined, **B**: 505
Abstract nouns, **W**: 152
Abstracts
  in APA papers, **APA**: 448, 452
  in databases, **R**: 324, 336–37
Academic writing, **A**: 55–90
  analysis papers, **A**: 57–67
Active reading, **A**: 57–66
Active verbs, **W**: 140–43. *See also* Active voice
Active voice
  vs. passive, **W**: 141–42
  passive transformations, **B**: 501
  shifts between passive and, **S**: 107–08
  and wordy sentences, **W**: 140
adapt, adopt, **W**: 124
AD, BC, **M**: 308
Addresses
  commas with, **P**: 268
  e-mail and Internet, dividing, **M**: 303
  numbers in, **M**: 311
ad hominem fallacy, **A**: 83
Adjective clauses
  defined, **B**: 505
  punctuation of, **P**: 263–64
  avoiding repetition in, **E**: 237–38
Adjective phrases
  infinitive, **B**: 504

THE GLOSSARY OF USAGE. When in doubt about the correct use of a particular word (such as *affect* and *effect* or *among* and *between*), flip to section W1 and consult the alphabetically arranged glossary for the word in question. If the word you are looking for isn't in the glossary of usage, it may be in the index.

The glossary of usage begins on page 123.



Glossary of usage W1 127

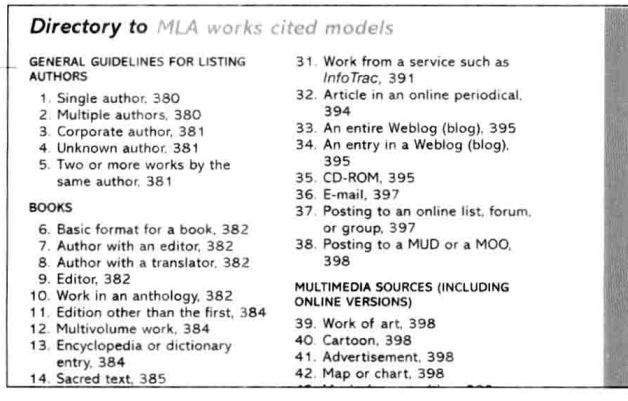
censor, censure *Censor* means "to remove or suppress material considered objectionable." *Censure* means "to criticize severely." *The school's policy of censoring books has been censured by the media.*

cite, site *Cite* means "to quote as an authority or example." *Site* is usually a noun meaning "a particular place." *He cited the zoning law in his argument against the proposed site of the gas station.* Locations on the Internet are usually referred to as *sites. The library's Web site improves every week.*

climactic, climatic *Climactic* is derived from *climax*, the point of greatest intensity in a series or progression of events. *Climatic* is derived from *climate* and refers to meteorological conditions. *The climactic period in the dinosaurs' reign was reached just before severe climatic conditions brought on an ice age.*

THE DIRECTORIES TO DOCUMENTATION MODELS. When you are writing a research paper, you don't need to memorize technical details about handling citations or constructing a list of works you have cited. Instead, you can rely on one of the book's directories to documentation models to help you find examples of the types of citations you will need to provide in your paper. If you are using the Modern Language Association (MLA) system of documentation, flip the book open to the tabbed section marked MLA and then scan the tab menu to find the appropriate directory. If you are using the American Psychological Association (APA) or the *Chicago Manual of Style* (CMS) system, scan the menu on the tab marked APA/CMS.

The directory to MLA works cited models begins on page 379.



***Directory to** MLA works cited models*

GENERAL GUIDELINES FOR LISTING AUTHORS

1. Single author, 380
2. Multiple authors, 380
3. Corporate author, 381
4. Unknown author, 381
5. Two or more works by the same author, 381

BOOKS

6. Basic format for a book, 382
7. Author with an editor, 382
8. Author with a translator, 382
9. Editor, 382
10. Work in an anthology, 382
11. Edition other than the first, 384
12. Multivolume work, 384
13. Encyclopedia or dictionary entry, 384
14. Sacred text, 385

31. Work from a service such as *InfoTrac*, 391
32. Article in an online periodical, 394
33. An entire Weblog (blog), 395
34. An entry in a Weblog (blog), 395
35. CD-ROM, 395
36. E-mail, 397
37. Posting to an online list, forum, or group, 397
38. Posting to a MUD or a MOO, 398

MULTIMEDIA SOURCES (INCLUDING ONLINE VERSIONS)

39. Work of art, 398
40. Cartoon, 398
41. Advertisement, 398
42. Map or chart, 398

COMPANION WEB SITE. The following chart describes student resources available on the book's companion Web site.

ON THE WEB > dianahacker.com/writersref

- **Writing exercises**

  Interactive exercises on topics such as choosing a thesis statement and conducting a peer review — with feedback for every correct and incorrect answer

- **Grammar exercises**

  Interactive exercises on grammar, style, and punctuation — with feedback for every correct and incorrect answer

- **Research exercises**

  Interactive exercises on topics such as integrating quotations, formatting in-text citations and bibliographic entries, and identifying elements needed for citing sources in MLA, APA, and CMS (*Chicago*) styles — with feedback for every correct and incorrect answer

- **Language Debates**

  Brief essays by Diana Hacker that explore controversial issues of grammar and usage, such as split infinitives

- **ESL help**

  Resources and strategies to help nonnative speakers improve their college writing skills

- **Model papers**

  Annotated sample papers in MLA, APA, CMS (*Chicago*), and CSE styles

- **Research and Documentation Online**

  Advice on finding sources and up-to-date guidelines for documenting print and online sources in MLA, APA, CMS (*Chicago*), and CSE styles

- **Tutorials**

  Interactive resources that teach essential skills such as navigating *A Writer's Reference*, integrating sources, and making the most of the writing center

- **Resources for writers and tutors**

  Handouts, revision checklists, and tips for visiting the writing center

- **Additional resources**

  Print-format exercises for practice and links to additional online resources

Tutorials

The following tutorials will give you practice using the book's menus, index, glossary of usage, and MLA directory. Answers to the tutorials begin on page xv.

TUTORIAL 1

Using the menus

Each of the following "rules" violates the principle it expresses. Using the brief menu inside the front cover or the detailed menu inside the back cover, find the section in *A Writer's Reference* that explains the principle. Then fix the problem. Examples:

▶ Tutors in
~~In~~ the writing center, ~~they~~ say that vague pronoun reference
^
is unacceptable. G3-b

▶ **Be alert for irregular verbs that have** come
~~came~~ to you in the
^
wrong form. G2-a

1. A verb have to agree with its subject.
2. Each pronoun should agree with their antecedent.
3. About sentence fragments. You should avoid them.
4. Its important to use apostrophe's correctly.
5. Check for *-ed* verb endings that have been drop.
6. Discriminate careful between adjectives and adverbs.
7. If your sentence begins with a long introductory word group use a comma to separate the word group from the rest of the sentence.
8. Don't write a run-on sentence, you must connect independent clauses with a comma and a coordinating conjunction or with a semicolon.
9. A writer must be careful not to shift your point of view.
10. When dangling, watch your modifiers.

TUTORIAL 2

Using the index

Assume that you have written the following sentences and want to know the answers to the questions in brackets. Use the index at the back of the book to locate the information you need, and edit the sentences if necessary.

1. Each of the candidates have decided to participate in tonight's debate. [Should the verb be *has* or *have* to agree with *Each*?]
2. We had intended to go surfing but spent most of our vacation lying on the beach. [Should I use *lying* or *laying*?]
3. We only looked at two houses before buying the house of our dreams. [Is *only* in the right place?]
4. In Saudi Arabia it is considered ill mannered for you to accept a gift. [Is it okay to use *you* to mean "anyone in general"?]
5. In Canada, Joanne picked up several bottles of maple syrup for her sister and me. [Should I write *for her sister and I*?]

TUTORIAL 3

Using the menu system or the index

Imagine that you are in the following situations. Using either the menus or the index, find the information you need.

1. You are Ray Farley, a community college student who has been out of high school for ten years. You recall learning to put a comma between all items in a series except the last two. But you have noticed that most writers use a comma between all items. You're curious about the current rule. Which section of *A Writer's Reference* will you consult?

2. You are Maria Sanchez, a peer tutor in your university's writing center. Mike Lee, a nonnative speaker of English, has come to you for help. He is working on a rough draft that contains a number of problems with articles (*a, an,* and *the*). You know how to use articles, but you aren't able to explain the complicated rules on their correct use. Which section of *A Writer's Reference* will you and Mike Lee consult?

试读结束，需要全本PDF请购买 www.ertongbook.com

3. You are John Pell, engaged to marry Sophia Ju. In a note to Sophia's parents, you have written, "Thank you for giving Sophia and myself such a generous contribution toward our honeymoon." You wonder if you should write "Sophia and I" or "Sophia and me." What does *A Writer's Reference* say?

4. You are Selena Young, an intern supervisor at a housing agency. Two of your interns, Jake Gilliam and Aisha Greene, have writing problems involving *-s* endings on verbs. Jake tends to drop *-s* endings; Aisha tends to add them where they don't belong. You suspect that both problems stem from nonstandard dialects spoken at home.

   Aisha and Jake are in danger of losing their jobs because your boss thinks that anyone who writes "the tenant refuse" or "the landlords agrees" is beyond hope. You disagree. Aisha and Jake have asked for your help. Where in *A Writer's Reference* can they find the rules they need?

5. You are Owen Thompson, a first-year college student. Your friend Samantha, who has completed two years of college, seems to enjoy correcting your English. Just yesterday she corrected your sentence "I felt badly about her death" to "I felt bad about her death." You're sure you've heard many educated people, including professors, say "I felt badly." Upon consulting *A Writer's Reference*, what do you discover?

TUTORIAL 4

Using the glossary of usage

Consult the glossary of usage (section W1) to see if the italicized words are used correctly. Then edit any sentences containing incorrect usage. If a sentence is correct, write "correct" after it. Example:

► **The pediatrician gave my daughter a injection for her allergy.**
an

1. Changing attitudes *toward* alcohol have *effected* the beer industry.
2. It is *mankind's* nature to think wisely and act foolishly.
3. This afternoon I plan to *lie* in my hammock and read.
4. Our goal this year is to *grow* our profits by 9 percent.
5. Most sleds are pulled by no *less* than two dogs and no more than ten.

TUTORIAL 5

Using the directory to MLA works cited models

Assume that you have written a short research essay on the origins of hip-hop music. You have cited the following sources in your essay, using MLA documentation, and you are ready to type your list of works cited. Turn to page 379 and use the MLA directory to locate the appropriate models. Then write a correct entry for each source and arrange the entries in a properly formatted list of works cited.

A book by Jeff Chang titled *Can't Stop, Won't Stop: A History of the Hip-Hop Generation.* The book was published in New York by St. Martin's Press in 2005.

An online article by Kay Randall called "Studying a Hip-Hop Nation." The article appeared on the University of Texas at Austin Web site, which you accessed on April 13, 2006. The last update was April 11, 2005, and the URL is <http://www.utexas.edu/features/archive/2003/hiphop.html>.

A journal article by H. Samy Alim titled "360 Degreez of Black Art Comin at You: Sista Sonia Sanchez and the Dimensions of a Black Arts Continuum." The article appears in the journal *BMa: The Sonia Sanchez Literary Review*, which is paginated by issue. The article appears on pages 15–33. The volume number is 6, the issue number is 1, and the year is 2000.

A sound recording entitled "Rapper's Delight" performed by the Sugarhill Gang on the LP *The Sugarhill Gang.* The album was released in 1979 by Sugarhill Records.

A magazine article accessed through the *InfoTrac* database *Expanded Academic ASAP.* The article, "The Roots Redefine Hip-Hop's Past," was written by Kimberly Davis and published in *Ebony* magazine in June 2003. The article appears on pages 162–64. You found this article at the Ray Cosgrove Library at Truman College in Chicago on April 13, 2006, using the URL <http://infotrac.galegroup.com>.

Answers to Tutorial 1

1. A verb has to agree with its subject. (G1-a)
2. Each pronoun should agree with its antecedent. (G3-a)
3. Avoid sentence fragments. (G5)
4. It's important to use apostrophes correctly. (P5-c and P5-e)
5. Check for *-ed* verb endings that have been dropped. (G2-d)
6. Discriminate carefully between adjectives and adverbs. (G4)
7. If your sentence begins with a long introductory word group, use a comma to separate the word group from the rest of the sentence. (P1-b)

8. Don't write a run-on sentence; you must connect independent clauses with a comma and a coordinating conjunction or with a semicolon. (G6)
9. A writer must be careful not to shift his or her [*not* their] point of view. *Or* Writers must be careful not to shift their point of view. (S4-a)
10. Watch out for dangling modifiers. (S3-e)

Answers to Tutorial 2

1. The index entry "*each*" mentions that the word is singular, so you might not need to look further to realize that the verb should be *has*, not *have*. The first page reference takes you to the entry for *each* in the glossary of usage, which directs you to G1-e and G3-a for details about why *has* is correct. The index entry "*has* vs. *have*" leads you to the chart in G1-a.
2. The index entry "*lying* vs. *laying*" takes you to section G2-b, where you will learn that *lying* (meaning "reclining or resting on a surface") is correct.
3. Look up "*only*, placement of" and you will be directed to section S3-a, which explains that limiting modifiers such as *only* should be placed before the words they modify. The sentence should read *We looked at only two houses before buying the house of our dreams.*
4. Looking up "*you*, inappropriate use of" leads you to the glossary of usage (W1) and section G3-b, which explain that *you* should not be used to mean "anyone in general." You can revise the sentence by using *a person* or *one* instead of *you*, or you can restructure the sentence completely: *In Saudi Arabia, accepting a gift is considered ill mannered.*
5. The index entries "*I* vs. *me*" and "*me* vs. *I*" take you to section G3-c, which explains why *me* is correct.

Answers to Tutorial 3

1. Section P1-c states that, although usage varies, most experts advise using a comma between all items in a series — to prevent possible misreadings or ambiguities. To find this section, Ray Farley would probably use the menu system.
2. Maria Sanchez and Mike Lee would consult section E3, on articles. This section is easy to locate in the menu system.
3. Section G3-c explains why *Sophia and me* is correct. To find section G3-c, John Pell could use the menu system if he knew to look under "Problems with pronouns." Otherwise, he could look up "*I* vs. *me*" in the index. Pell could also look up "*myself*" in the index or he could consult the glossary of usage (W1), where a cross-reference would direct him to section G3-c.
4. Selena Young's interns could turn to sections G1 and G2-c for help. Young could use the menu system to find these sections if she knew to look under "Subject-verb agreement" or "Standard English verb forms." If she wasn't sure about the grammatical terminology, she could look up "*-s*, as verb ending" or "Verbs, *-s* form of" in the index.
5. Section G4-b explains why *I felt bad about her death* is correct. To find section G4-b, Owen Thompson could use the menu system if he knew that *bad* versus *badly* is a choice between an adjective and an adverb. Otherwise he could look up "*bad, badly*" in the index or the glossary of usage (W1).

Answers to Tutorial 4

1. Changing attitudes toward alcohol have *affected* the beer industry.
2. It is *human* nature to think wisely and act foolishly.
3. Correct
4. Our goal this year is to *increase* our profits by 9 percent.
5. Most sleds are pulled by no *fewer* than two dogs and no more than ten.

Answers to Tutorial 5

Alim, H. Samy. "360 Degreez of Black Art Comin at You: Sista Sonia Sanchez and the Dimensions of a Black Arts Continuum." BMa: The Sonia Sanchez Literary Review 6.1 (2000): 15-33.

Chang, Jeff. Can't Stop, Won't Stop: A History of the Hip-Hop Generation. New York: St. Martin's, 2005.

Davis, Kimberly. "The Roots Redefine Hip-Hop's Past." Ebony June 2003: 162-64. Expanded Academic ASAP. InfoTrac. Ray Cosgrove Lib., Truman Coll., Chicago. 13 Apr. 2006 <http://infotrac.galegroup.com>.

Randall, Kay. "Studying a Hip-Hop Nation." University of Texas at Austin. 11 Apr. 2005. 13 Apr. 2006 <http://www.utexas.edu/features/archives/2003/hiphop.html>.

Sugarhill Gang. "Rapper's Delight." The Sugarhill Gang. LP. Sugarhill, 1979.

Preface for instructors

Publisher's note

> When Bedford and I invented the quick-reference format — with its main menu, tabbed dividers, and lie-flat binding — . . . we had no idea that *A Writer's Reference* would become so popular (or so widely imitated). My goals were more modest. I hoped that the format and the title would send a clear message: *A Writer's Reference* is meant to be consulted as needed; it is not a set of grammar lessons to be studied in a vacuum. . . . Instructors across the country tell me that their students can and do use the book on their own, keeping it flipped open next to their computers.
>
> Diana Hacker (1942–2004),
> from the Preface for Instructors,
> *A Writer's Reference,* Fifth Edition

In her trademark lucid style, Diana Hacker describes making publishing history. *A Writer's Reference* is not only the most widely adopted English handbook on the market but also the best-selling college textbook of any kind in any discipline. It literally revolutionized the handbook genre. Users of the book routinely tell us that *A Writer's Reference* is the easiest handbook to use — a book that helps students find what they need and understand what they find.

Like all of the innovations that Diana Hacker brought to the genre of handbooks, the innovations of *A Writer's Reference* came from her teaching. She was able to take everything she knew from her thirty-five years of teaching and put it to work on every page of her books. Diana carefully observed how students actually used handbooks — mainly as references — and designed a book that would work better for them. The tabbed dividers and comb binding, which allow *A Writer's Reference* to lie open on any page, make it easier for students to find the information they need as quickly as

possible. Once they get to the right page, the information is easy for them to understand on their own. The book's patient, respectful tone; its clear, concise explanations; and its hand-edited examples give students the help they need. Even though many other handbooks have imitated the format, no one understands as Diana did how format and content have to work together to make a truly useful handbook.

Although the first edition grew primarily out of Diana Hacker's own teaching experiences, subsequent editions reflect the experiences of the thousands of instructors using the books in their classrooms and of the millions of students who have found it helpful. For this new edition, we relied on advice from an extraordinary group of reviewers who kept reminding us what their students need. More than five hundred dedicated and experienced composition instructors reviewed the sixth edition. More than thirty of them served as an editorial advisory board; they read and commented on every word of this edition, making sure that it will work as well for their students as it always has and that the new material meets the high standards of a Hacker handbook.

With her team of Bedford editors, Diana had mapped out a plan for the sixth edition. Based on this plan, a talented group of contributing authors revised this edition, putting themselves at the service of the book while bringing their own classroom experience to everything they did. Nancy Sommers, Tom Jehn, and Jane Rosenzweig — all of whom teach in the Harvard Expository Writing Program — helped revise the coverage of the writing process and research. Marcy Carbajal Van Horn, teacher of composition and ESL at Santa Fe Community College (FL), revised the ESL coverage. Diana was a huge fan of Nancy Sommers's work because it focused on student writing, drawing on Nancy's teaching at the University of Oklahoma and Rutgers as well as at Harvard. Diana was eager to have insights from Nancy's recent longitudinal study of student writing in the book. Tom Jehn is the clear and patient writing teacher that Diana always was, especially in helping students work with sources. Jane Rosenzweig is the skilled writer Diana always hoped for in a coauthor. Marcy Carbajal Van Horn creates practical and accessible content for a broad range of students — starting with her own — as Diana always did.

A Writer's Reference has always been a team effort between Diana and her editors at Bedford/St. Martin's, and that team is still in place. I was Diana's editor on the first edition of every one of her handbooks, including *A Writer's Reference*, and have been a part of every book since. Special thanks go to Chuck Christensen for understanding what makes a great handbook author and for knowing

试读结束，需要全本PDF请购买 www.ertongbook.com