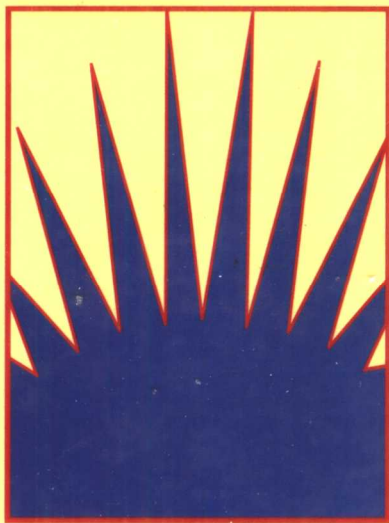


THE ALLYN & BACON HANDBOOK

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LEONARD J. ROSEN
LAURENCE BEHRENS

THIRD EDITION

THE
Allyn & Bacon
HANDBOOK
Third Edition

LEONARD J. ROSEN

*Harvard University
Expository Writing Program*

LAURENCE BEHRENS

University of California, Santa Barbara

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

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



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



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

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

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

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

*The Allyn &
Bacon Handbook*

*It's a grammar
reference.*

*It's a reference
on the writing
process.*

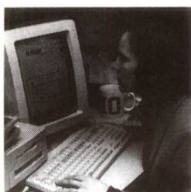
*It's a reference on
documentation.*

*It's a reference for
all of your classes.*

*It's a reference for
business writing.*

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

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

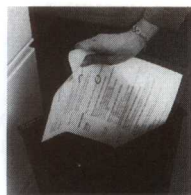


It's a reference on the writing process. Having problems narrowing your topic for your ten-page sociology paper? Can't come up with an appropriate thesis sentence? Refresh your memory by reading Chapters 3 and 4 in Part II, *Writing as a Process*.

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

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

It's a reference for business writing. How many résumés do you think get tossed because they are poorly written? Plenty! Before you send out that application, read Chapter 40, *Writing in a Business Environment*, to make sure your résumé ends up in the "interview" pile and not in the trash. Refer to this section throughout your career for reminders on how to write specific types of letters and memos, and to make sure your proposals and reports are on target, as well as error-free.



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

Lisa Linard
Ohio University, Class of 1994

To Spot-Check for Common Errors

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

SPOTLIGHT ON COMMON ERRORS

1. FORMS OF NOUNS AND PRONOUNS See the SPOTLIGHT (page 208, Chapter 8).

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

FAULTY FORMS

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

REVISED

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

8a ca

Spotlight on Common Errors—CASE FORMS

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

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

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

FAULTY	REVISION
This is Alberto's signature.	This is Alberto's signature.
Ronda's team is impressive.	Ronda's team is impressive.
The families' decision was final.	The family's decision was final.
Somebody's book is here.	Somebody's book is here.
This is nobodies business.	This is nobody's business.
- A personal pronoun that shows possession (such as *his*, *her*, *mine*, *ours*) uses NO apostrophe (see 8c-1 and 27a-2).

FAULTY	REVISION
This coat is her's.	This coat is <u>hers</u> . (This is her coat.)
Give the cat it's food.	Give the cat <u>its</u> food.
These coats are their's.	These coats are <u>theirs</u> . (These are their coats.)
Your's are the first hands to touch this.	<u>You're</u> are the first hands to touch this.
	(Your hands are the first hands to touch this.)
- After a form of the verb *be* (*is*, *are*, *was*, *were*), use a pronoun's subjective form (*I*, *you*, *he*, *she*, *we*, *they*) or its possessive form (*mine*, *yours*, *his*, *hers*, *theirs*, *ours*) with no apostrophe (see 8a-2, 8c-1).

FAULTY	REVISION
This is her. This is him.	This is <u>she</u> . This is <u>he</u> .
Is that her? It is me.	Is that <u>she</u> ? It is <u>I</u> .
This is our's. That is her's.	This is <u>ours</u> . That is <u>hers</u> .

208

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

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

4 Go to the Handbook section; find a usage guideline and example that describes the possible error in

your work. Challenge your sentence: Does it meet the Handbook's usage guideline? Make a decision about revising your sentence.

P137 60/86

To find key terms and topics

1 Use these information locators:

- **Front endpapers:** The compact contents chart provides an overview of the section and page numbers of the major topics.
- **Main contents:** This detailed listing shows sections and pages for all topics and usage guidelines.
- **Index:** This alphabetical listing shows the page numbers of every key term, word, or topic.
- **Revision symbols—inside back endpaper:** This guide to common instructor markings will help locate discussions of revision topics.
- **Useful checklists, summaries, and boxes—inside front endpaper:** Locates the special panels that provide rapid checklists of basic procedures.
- **"Spotlight on Common Errors":** See the facing page.

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

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

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

- **Subsection number** identifies subtopics.

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

- **Revision examples** are labeled to identify problems and the best revisions. In the nine

chapters devoted to the most common errors, additional examples appear beneath the headings as an aid to spotting errors.

- **Boxed checklists, summaries** or "critical decisions" boxes are in shaded panels.

- **Footer** briefly identifies chapter section topics.

8c

ca

WITH INFINITIVE Babe Ruth's 60 home runs in 1927 helped *him* to reach a level of stardom unmatched by other athletes of his era. [The objective-form pronoun appears between the verb *helped* and the infinitive *to reach*.]
Babe Ruth's home runs helped *him* reach stardom. [The subject of the infinitive *reach* uses the objective form, *him*.]

8c

Using nouns and pronouns in the possessive case

Use a possessive noun or pronoun before a noun to indicate ownership of that noun (or noun substitute).
Eleanor Roosevelt gave the Civil Works Administration *her* enthusiastic support for hiring 100,000 women by the end of 1933.
ESL Note Many English nouns are made possessive either with the possessive case form (a woman's voice) or with the noun as object of the preposition of (voice of a woman). With some inanimate nouns the prepositional form is standard and the possessive case form is seldom used (NOT a house's color BUT color of a house). See 42c-1.

Possessive Forms of Pronouns		
	Singular	Plural
1st person	my, mine	our, ours
2nd person	your, yours	your, yours
3rd person	his, her, hers, its	their, theirs

1

Certain possessive pronouns are used as subjects or subject complements to indicate possession.

Yours are the first hands to touch this. These are *theirs*.
The possessive pronouns *mine, ours, yours, his, hers, theirs* are used in place of a noun as subjects or subject complements.
Ours is a country of opportunity for both men and women, Eleanor Roosevelt argued. This opportunity is *ours*. (*mine, yours, his, hers, theirs*)

2

Use a possessive noun or pronoun before a gerund to indicate possession.

The group argued for *her* getting the new position.

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Case in Nouns and Pronouns

PREFACE TO THE INSTRUCTOR

The Allyn & Bacon Handbook in its first two editions was unique in offering students direct and accessible links among the skills of critical thinking, reading, and writing—in the composition classroom and throughout the curriculum. The success of this approach has encouraged us to build further on what has proved most useful. We now give added focus to the skills of critical thinking and their relation to writing processes, both for basic writing and for research writing. We emphasize how writers apply basic rhetorical and stylistic strategies in many disciplines, as highlighted in a new panel feature, “Across the Curriculum.” Most important, we have created an exceptionally thorough handbook-based introduction to the Internet and to using Internet resources in research. The third edition, while it replaces half of its examples, papers, and exercises with fresh material throughout the book, retains its comprehensive ESL coverage and its distinctive alternate reference (“Spotlight”) system designed to help students locate trouble spots in editing with minimal use of formal terms.

Critical thinking

With its opening chapters—“Critical Thinking and Reading” and “Critical Thinking and Writing”—*The Allyn & Bacon Handbook* continues to mark a departure in the world of handbooks. We open with specific strategies for developing critical thinking skills that students can apply immediately to their reading assignments and to the writing that follows from these assignments. This approach, based on a survey of current research in the field, follows our conviction that writing at the college level is most often based on reading. If students want to write well, they must also read well—a philosophy demonstrated in Chapters 1 and 2, where the reading materials that provide the basis for discussion and illustration become a key resource for the evolving paper in Chapters 3 and 4.

Writing as a process

Chapters 3 through 6 on writing processes are designed to serve both as a quick-reference tool and as a mini-rhetoric, with assignments that call on students to write and revise paragraphs and whole papers. *Revision*, here, is key: the process of writing, discovery, and rediscovery through revision yields an example student paper that undergoes fundamental changes in its thinking—changes that would have been impossible had the writer not worked recursively from invention to multiple drafts through to a final effort. Similarly, the student paper in the research chapters (Part IX, Chapters 33–36) demonstrates how a writer’s thinking evolves through reading, writ-

ing, and rewriting. Throughout these sections of the text, and in the sections devoted to sentence construction and word choice, we emphasize the role of revision in clarifying meaning and achieving a clean, spare style.

Because we have found that writing improves significantly when students give careful and sustained attention to a paper's governing sentence, we have made our discussion of thesis far more extensive than is commonly found in handbooks. Colleagues have found especially evocative our comparison of theses with one-, two-, or three-story levels of intellect, as envisioned by Oliver Wendall Holmes.

Writing across the curriculum and argumentation

Our comprehensive cross-curricular chapters (37, 38, and 39) orient students to the kinds of thinking, reading, and writing they will be called on to do in their various courses. After a general introduction devoted to characteristic assumptions and questions, each cross-curricular chapter reviews patterns for writing to inform and for making arguments in its discipline area; it reviews typical kinds of reading and audience situations; and it presents types of assignments found in the discipline, a complete student paper, and a listing of specialized reference materials. Two of the student papers in these chapters explore the topic of alcohol (from differing disciplinary perspectives). The third paper is a literary analysis of Kate Chopin's "A Shameful Affair"; the story appears in its entirety in the chapter.

Writing about literature. A guiding assumption of this book is that college-level writing is based to a great extent on reading. Recognizing that for some composition classrooms reading involves literature as a context for writing, Chapter 37 includes material on writing about literature. The chapter retains its unique detail on making arguments throughout the humanities, but it also develops principles for writing about literature by providing specific guidelines and examples, including the story and student paper on Kate Chopin's "A Shameful Affair."

Argumentation in the disciplines. As an outgrowth of this book's pervasive attention to critical thinking and its emphasis on writing and evaluating arguments, Chapters 37–39 provide the only handbook treatment of foundations for making claims in each discipline across the curriculum. Chapter 6, the first in a handbook to offer a Toulmin-based model for constructing arguments, uses basic terminology that composition students can put to use in any discipline. Combined, these chapters offer more depth than any handbook available in constructing claims and arguments across the disciplines.

The research paper

The research paper section of this handbook integrates critical thinking, the writing process, and writing across the curriculum. It draws heavily on critical thinking concepts from Chapters 1 and 2 in the use of sources; it incorporates phases of the writing process from Chapters 3–6; it also looks ahead to research assignments in the three major discipline areas (Chapters 37 through 39). The result is a strong treatment on the use and evaluation of

sources and their integration into students' writing. In addition, the documentation coverage in Chapter 36 treats four different conventions: the MLA system, the APA system, the footnote style (based on the *Chicago Manual of Style*), and the CBE systems used in the sciences. Also addressed are conventions for citing electronic sources: CD-ROMs and online materials. These sections, with their research paper samples from a variety of discipline areas, provide comprehensive coverage on research.

Guidelines and choices in sentence revision

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

The "Spotlight" system: An alternative way to locate errors

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

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

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

Comprehensive ESL coverage

Students whose native language is not English have been entering mainstream composition courses in increasing numbers, with varying degrees of prior preparation from specialized English as a Second Language (ESL)

courses. As a result, composition instructors have been called on to help international students cope with features of English that have not traditionally caused problems for native speakers. This handbook provides international students with unique help at three levels:

ESL notes in the text: These notes briefly identify troublesome English language features before referring readers to pertinent descriptive units in ESL Chapters 42–44.

Three ESL chapters: The chapters of the ESL section, developed with help from Will Van Dorp of Northern Essex Community College, summarize troublesome features of English language usage in three functional areas: nouns and related structures (Chapter 42); verbs and related structures (Chapter 43); and modifying structures (Chapter 44). Idioms and constructions with prepositions and particles—especially troublesome forms for international students—are treated in appropriate sections in all three chapters.

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

New to This Edition

Critical thinking: Expanded coverage

We have expanded coverage of critical thinking and its relation to the writing process in two key places: in the rhetoric section (Chapters 1–4) and in the research section (Chapters 33–35). The evolving papers in both places show student writers changing their thinking, and their theses, as they work through a real writing process. While following the same topic sequence as in the second edition, Chapters 1 and 2 now use a refined group of fresh examples (focused on the topic of women and computers) to serve as continuous source readings for demonstrating student thinking and writing skills.

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

Distinctive coverage for using Internet tools in research

In Chapter 33, "Understanding the Research Process," this edition presents an extremely thorough introduction to the Internet and to using Internet resources in research. Developed with help from H. Eric Branscomb of Salem State College (Massachusetts), this chapter is designed to help stu-

think of the Internet as a resource as important as the school library. Students are introduced to resources on the World Wide Web, gopher, ftp (file transfer protocol), and WAIS as well as user groups, listservs, and e-mail. Each focused section provides definitions and then discusses access and reliability. Students will also learn about the logic of keyword searches (a sample search is provided with examples of web pages uncovered in each step of a typical search), strategies for conducting searches (which tools to use when), and storing online sources (specifically, the trade-offs in downloading large files versus notetaking). In Chapter 36, students learn the conventions for citing electronic sources. We have tried to infuse our discussion of Internet research through the more general discussion of the research process. Our goal is to make the third edition of this handbook an industry leader in the use of Internet resources in student writing.

Substantially revised chapters on research

We have largely rewritten the chapters on research, improving accessibility, interweaving a discussion of the Internet, and using as a new backbone a paper entitled "What Do We Want at the Mall?"—an examination of mall culture and the issue of community. In developing the example paper, student writer Jason Koman discovers that his source materials—some found in the library, some found on the Internet—did not "give" him the argument he was expecting to write. The sources require Jason to rethink initial premises, to adjust his research question, and to conduct additional research before completing his effort. These chapters on the research process clearly emphasize what we want our students to know: that the process of research is a process of challenging and clarifying one's thinking—through a judicious use of source materials.

Substantially new examples and exercises

We have replaced 50 percent of all examples, exercises, and student papers in an effort to keep the book timely and fresh. Of special note is the new literary analysis in Chapter 37. Student writer Brandy Brooks analyzes color imagery in Kate Chopin's "A Shameful Affair." Users of the handbook will be able to read the story, printed in full, in the chapter.

Writing across the curriculum: Expanded coverage

We have added a new "Across the Curriculum" box feature that highlights the ways in which writers beyond the composition classroom use strategies discussed in the handbook to advance their written work. Twelve such boxes examine an element of the writer's craft being put to use in a specific disciplinary context—for instance, the use of analogies by a physicist, or the use of subordination and coordination by an economist. To expand our already distinctive discussion of claims and evidence for writing in each of the disciplines, we wanted to demonstrate how the specific, writerly strategies we emphasize in the composition classroom are highly valued when students write in other courses.

New appendix material

The revised Appendix A on computer writing updates the discussion on basic techniques for word processing, adding two new subsections on using disks or networks for collaborative learning and peer editing.

A new Appendix C on document design provides guidelines for using headings and graphics in report writing, and guidelines for choosing and using effective diagrams, charts, and graphs in research and technical documents.

Supplements for the student

For students who need a self-help study workbook and for instructors who want to assign work that parallels the handbook, *The Allyn & Bacon Workbook*, 3rd Edition, by Kathleen Shine Cain of Merrimack College, continues to serve as a distinctive source for student supplementary work. With its abridged topical explanations keyed to handbook sections, it offers a new set of illustrative examples and an abundance of additional exercises. Most distinctively, these exercises include new readings and assignment materials suited to in-class or self-study work on critical thinking. Exercises also provide extensive supplementary work on the writing process, paragraph structure, sentence construction, punctuation and mechanics, and material on ESL features.

Two self-help supplements are available for students working on computers: first, a new *On-line Handbook*; and second, *Grammar Teacher*, a set of computer-based tutorial exercises. (These are described under "software" below.) For other software materials for students, consult your Allyn & Bacon representative.

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

Supplements for the instructor

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

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

Testing and exercise instruments in computerized form and in booklet form are also available to support the instructor's composition program. Two Diagnostic Tests are keyed to the text; a test analysis for every error item identifies a topic and handbook or workbook section to which students can be referred for specific help. Second, a computerized Exercise Bank contains hundreds of exercise examples keyed to grammar and usage topics in the handbook, providing extra material for students needing practice either independently or in a class or lab setting.

Software and audiovisual supplements

"The Allyn & Bacon On-Line Handbook" is available in Macintosh and IBM Windows formats for students to install on word-processing software. It provides an easy-access window on the word-processing screen in which abridged sections of the handbook appear on request.

To help students with basic grammar and usage lessons, *Grammar Teacher*, a set of computer-based tutorial disks, has been authored by Professor Eva Thury of Drexel University. These tutorials, available in Macintosh and IBM Windows formats, can serve as computer-based workbook lessons for use in the classroom or in a learning lab setting.

A package of twenty transparency masters presents key text diagrams and exhibits along with examples for lectures and demonstration pieces for use in focusing classroom discussions. A custom series of ten professionally produced video teaching lessons, forming *The Allyn & Bacon Video Grammar Library*, is also available free to adopters for use in classrooms or learning laboratories. These 10-minute lessons present separate topics in grammar, mechanics, sentence structure, and special topics such as sexist language and plagiarism.

From the smallest details to the broadest themes that motivated us to undertake this project, we have aimed to make *The Allyn & Bacon Handbook* a single, coherent text that both demonstrates and celebrates the rich variety of academic writing. We invite you to continue contacting us with your comments and suggestions. It is through such welcome conversations that we continue to refine our work.

Acknowledgments

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

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