# SIMON & SCHUSTER & HANDBOOK For WRITERS

Lynn Quitman Troyka

1999100367

**FOURTH EDITION** 

J03

## SIMON SCHUSTER CLUSTER HANDBOOK FOR WRITERS

Lynn Quitman Troyka

Prentice Hall
Upper Saddle River, New Jersey 07458

#### Library of Congress Cataloging-in-Publication Data

Troyka, Lynn Quitman,

Simon and Schuster handbook for writers/Lynn Quitman Troyka

Includes indexes

ISBN 0-13-204215-0

English language—Rhetoric—Handbooks, manuals, etc.

2. English language—Grammar—Handbooks, manuals, etc. I. Title.

PE1408.T696 1996

808'.042-dc20

95-35914

CIP

#### For David, who makes it all great fun

President, Humanities and Social Sciences: J. Philip Miller Development Editor: Joyce Perkins Assistant Development Editor: Kara Hado Production Editor: Andrew Roney Executive Editor: Alison Reeves Creative Design Director: Leslie Osher Interior Design and Page Layout: Susan Walrath Cover Design: Susan Walrath and Leslie Osher Supervisor of Production Services: Lori Kane Prepress and Manufacturing Buyer: Mary Ann Gloriande



Copyright © 1996, 1993, 1990, 1987 by Lynn Quitman Troyka Simon & Schuster, A Viacom Company Upper Saddle River, New Jersey 07458

All rights reserved. No part of this book may be reproduced, in any form or by any means, without permission in writing from the publisher.

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

#### ISBN 0-13-204215-0

Prentice-Hall International (UK) Limited, London Prentice-Hall of Australia Pty. Limited, Sydney Prentice-Hall Canada Inc., Toronto Prentice-Hall Hispanoamericana, S.A., Mexico Prentice-Hall of India Private Limited, New Delhi Prentice-Hall of Japan, Inc., Tokyo Simon & Schuster Asia Pte. Ltd., Singapore Editora Prentice-Hall do Brasil, Ltda., Rio de Janeiro

## **Preface**

#### TO INSTRUCTORS

As evolving writers, students merit clarity, unwavering support, and respect. In that spirit, I offer the pages of the fourth edition of the Simon & Schuster Handbook for Writers. I believe that students are empowered, not intimidated, by knowledge. Information about writing processes and products provides students access to critical habits of mind that dramatically increase their chances to fulfill their academic, business, and personal potentials. I therefore have conceptualized the Simon & Schuster Handbook for Writers, Fourth Edition, to serve multiple roles in the intellectual lives of students: classroom text, source for students' self-instruction, and comprehensive reference volume for college and afterward.

As in the previous editions, I draw on many conversations—in person and on paper—with instructors and with students at dozens of colleges about what works best in a writer's handbook. I rely also on respected traditional and contemporary rhetorical theory, composition research, language studies, learning theory, and modern practice in the teaching of writing.

This fourth edition of the Simon & Schuster Handbook for Writers retains the innovations that have always set this Handbook apart, and it adds significant new features.

- It starts with six chapters about the whole essay, thus establishing contexts for writing.
- It sets the scene with a short first chapter about purposes, audiences, and tone. New for this edition, using sources for writing is introduced early and connected explicitly to detailed discussions of source-based writing in later chapters.
- It explains that the writing process is rarely linear and always varies with the writer, the topic, and the writing situation.
- It illustrates the variety of writing processes and purposes with four complete student essays. **New for this edition**, the essay with an informative purpose has a new topic: women pumping iron; its three drafts evolve from planning through a final draft, with the student's and the instructor's comments on interim drafts. **Also new for this**

- **edition** is a student's critical response essay based on her reaction to, and synthesis of, an outside source.
- New for this edition, the *Handbook* presents a greatly revised Chapter 5, Critical Thinking, Reading, and Writing. This chapter offers a sequence for critical thinking; differentiation of the separate processes of summary and synthesis; concrete advice on reading systematically and closely; and specific guidance on writing critically in response to a source (illustrated by the student's response essay mentioned above).
- It devotes an entire chapter to writing argument, with two student essays, each taking a different position on the same topic. New for this edition, the Toulmin model for argument is introduced, with its explanations linked to one of the chapter's student essays.
- It covers all topics of grammar, style, language, punctuation, and mechanics, with explanations and examples to facilitate visual as well as verbal learning. Focus on Revising sections apply concepts of revision to matters of grammar, punctuation, and style.
- New for this edition, research writing is reconceived as three processes: conducting research, understanding the results of that research, and writing a paper based on that understanding. Thus, critical thinking and reading are explicitly integrated into the research process.
- New for this edition, the *Handbook* gives greater attention to the roles of synthesis and critical assessment in the context of using sources. Also **new for this edition**, its research writing coverage includes accessing electronic sources and presents a "layering strategy" to help even first-time researchers pursue productive research and locate worthwhile sources. Two complete student research papers—one in MLA style and one in APA style—are accompanied by narratives of the students' processes. With the MLA-style research paper, Commentary featuring Process Notes illuminates the student writer's decision-making and composing processes.
- New for this edition, the *Handbook* presents comprehensive coverage of four major documentation styles: MLA, APA, Chicago Manual, and CBE. The pages for each style are edged in a different color for instant access. Also, for each style a detailed chart lays out format requirements and other conventions.
- It includes five chapters on writing across the curriculum. Writing about literature is illustrated with three complete student essays, one each on fiction, drama, and poetry. The last is a literary research paper analyzing two sonnets by Jamaican-born poet Claude McKay.

■ It addresses the concerns of students for whom English is a second language, offering ESL Notes throughout the text to augment six separate chapters on matters deserving longer discussion. New for this edition are additional ESL notes, more information in some ESL chapters, and a list for locating ESL Notes.

In writing this new edition of the Simon & Schuster Handbook for Writers, I continued to strive to be inclusive of all people. Role stereotyping and sexist language are avoided; man is not used generically for the human race; male and female writers are represented equally in examples; and many ethnic groups are represented in the mix of student and professional writing examples. Also, my pedagogic innovations from prior editions, and some new features, help deliver information to students efficiently and clearly.

- New for this edition, an access bar runs down the outside edge of each page. In that bar, modeled on a software toolbar, are all chapter numbers, section codes, chart titles, and signals for ESL Notes (ESL) and Computer Tips and Alerts (!).
- The ♣ ALERT ♣ system makes students aware of small matters in larger contexts. For example, a brief Punctuation Alert in an explanation of coordination puts into context a particular function of a comma. Full chapters on topics distilled in Alerts complete this dual-entry system, which helps students handle the interplay of variables during writing.
- New for this edition, terms shown in SMALL CAPITAL LETTERS throughout the text are defined in the Terms Glossary. This identification feature allows students to concentrate on the material at hand, with the assurance that they can easily locate a definition they might need; students no longer need feel frustrated by what might seem a pileup of unfamiliar words that explain some aspect of writing or language.
- Inside the back cover, a guide on how to use the *Handbook* leads students through four steps for locating information; it also visually displays *Handbook* page elements.
- Response symbols, at the back of the *Handbook*, include notations to acknowledge and praise good student writing as well as to coexist with traditional correction symbols.

As a college student, I never encountered a handbook for writers. Questions about writing nagged at me, so I took to handbooks instantly when I discovered them in graduate school. I'd browse through them, sometimes to locate specific information and sometimes simply to root around and make discoveries. I could not have imagined then that I might some day set my hand to composing such a book. Now that I have

completed this fourth edition of the Simon & Schuster Handbook for Writers, I am amazed that I ever had the audacity to start the first edition. This history proves, it seems to me, that anyone can write as long as she or he begins; that a handbook can be an evolving text as long as colleagues and students graciously join in the conversations its pages seek to invite; and that students, empowered by knowledge, can write effectively, even joyfully.

#### TO STUDENTS

You, along with each student I have ever taught in my writing classes, were in my mind's eye as I wrote this fourth edition of the Simon & Schuster Handbook for Writers. My goal is to serve you with uncomplicated, yet complete, explanations; contexts for you to enjoy (sometimes even smile at) in the examples and exercises; and a format that gives you quick, easy access to all the information you might want to help you write effectively. If I have succeeded, you will want to keep my handbook as a reference source throughout your college years and afterward.

Given the variety of information that the *Handbook* includes, where might you begin? Few people read it straight through from beginning to end. They browse. I suggest that you become familiar with the contents by scanning the Overview of Contents on the inside front cover, or the more complete Contents list before this Preface, or the detailed Index. When you spot the topic you want, you can turn to it immediately.

You might also want to read the section of this Preface addressed to your instructor. Note especially the explanation of my use of small capital letters: all words in small capital letters—WHICH LOOK LIKE THIS—are defined in the *Handbook's* Terms Glossary. Whenever you encounter an unfamiliar term printed in small capital letters, rest assured that you can locate its meaning quickly.

The course for which you have bought this book can greatly influence your future. Writing is a skill you need for whatever career path you pursue. The ability to write and communicate clearly is crucial in the modern workplace and in life. I hope my handbook proves to be a trusted companion and friendly resource for many years. Hold onto it throughout your college career and beyond so that you can always look up whatever information you might need as a writer. Keep it close at hand in your permanent library, along with a dictionary and other reference books. As you use it, please feel welcome to write me with reactions, suggestions, and questions. Here's the address: Lynn Quitman Troyka, c/o English Composition Editor, Prentice Hall, 1 Lake Street, Upper Saddle River, NJ 07458. I promise to answer.

#### **ACKNOWLEDGMENTS**

Behind the pages of the fourth edition reside many voices—of students, colleagues, friends, and family. I treasure each and thank all.

Most substantively, Jo Ellen Coppersmith, Utah Valley State College, has added centrally to the rigor of concept and practice concerning research writing and critical thinking. Victoria Nelson contributed importantly with drafts of new exercise content and streamlining of some chapters. Barbara Gaffney lent her considerable expertise to an analysis of my treatment of English as a Second Language (ESL). Judith A. Stanford, Rivier College, oversaw the fourth edition of the Annotated Instructor's Edition with her special brand of grace and interest in students. Other colleagues whose valued contributions are reflected in the fourth edition include Jay Don Coppersmith, National Training Specialist in Technology and Research, Jostens Learning Corporation, advisor on documentation updates; Michael J. Freeman, Director of the Utah Valley State College Library, advisor on library use in this age of electronic information; Warren Herendeen, Mercy College, advisor on ESL, Scott Leonard, Youngstown State University, advisor on drafting and revision; Darlene Malaska, Youngstown Christian University, advisor on the critical response essay; Mary Ruetten, University of New Orleans, advisor on ESL; and Matilda Delgado Saenz, Northlake College, advisor on the Toulmin model for argument. To these major advisors to the prior edition, I renew my gratitude: Duncan Carter, Portland State University; Ann B. Dobie, University of Southwestern Louisiana; Emily R. Gordon. Queensborough Community College; Dorothy V. Lindman, Brookhaven College; Alice Maclin, DeKalb College; and Patricia Morgan, Louisiana State University.

Among my greatest pleasures in acknowledging others is to thank the many students who generously have given me permission to show their writing as exemplary models in the fourth edition. I appreciate also the opportunities I have had to meet with hundreds of students across the United States to hear their ideas for new editions of my handbooks, and I warmly thank all students who have written me letters in which they gracefully shared with me their reactions to and suggestions for my handbooks.

Many other faculty helped shape my decisions for the fourth edition. I am particularly grateful to members of the "Regional Advisory Board for Prentice Hall and Lynn Troyka" who set aside precious days in their busy lives to discuss key issues with me. In the Southeast, they are Peggy Jolly, University of Alabama at Birmingham; Stephen Prewitt, David Lipscomb University; Mary Anne Reiss, Elizabethtown Community College; Michael Thro, Tidewater Community College at

Virginia Beach; and Sally Young, University of Tennessee at Chattanooga. In the Southwest, they are Jon Bentley, Albuquerque Technical-Vocational Institute; Kathryn Fitzgerald, University of Utah: Maggy Smith, University of Texas at Él Paso; Martha Smith, Brookhaven College; Donnie Yeilding, Central Texas College. I thank also those colleagues who have made specific suggestions in formal reviews as well as letters, e-mail, and relayed messages. They include Susan Ahrens, Valencia Community College; Virginia Anderson, University of Texas at Austin; Christopher Baker, Armstrong State College; Judy L. Burke, Macomb Community College; Jolayne Call, Utah Valley State College; James A. Coleman, Three Rivers Community & Technical College; Paula Gillespie, Marquette University; Jane Hikel, Central Connecticut State University; Sheila McGrory-Klyza, University of Vermont; Patricia McKeague, Moraine Valley Community College; Stuart Morton, Macomb Community College; Marcia Peabody, Mira Costa College; Blue Perry, Valenica Community College; and Don Tighe, Valencia Community College. Special thanks go to Michael Hassett for careful, thorough work, while he was a graduate student, on the writing of student research papers.

Over the course of my writing the prior edition of the *Handbook*, the reviews of many colleagues helped me draft and revise. I renew my thanks to all of them, including Nancy Westrich Baker, Southeast Missouri State University; Norman Bosley, Ocean Community College: Phyllis Brown, Santa Clara University; Robert S. Caim, West Virginia University at Parkersburg; Joe R. Christopher, Tarleton State University; Thomas Copeland, Youngstown State University; Joanne Ferreira, State University of New York at New Paltz and Fordham University; Michael Goodman, Fairleigh Dickinson University; Mary Multer Greene, Tidewater Community College at Virginia Beach; John L. Hare, Montgomery College; Lory Hawkes, DeVry Institute of Technology, Irving; Janet H. Hobbs, Wake Technical Community College; Frank Hubbard, Marquette University; Rebecca Innocent, Southern Methodist University; Ursula Irwin, Mt. Hood Community College; Denise Jackson, Southeast Missouri State University; Margo K. Iang, Northern Kentucky University; Myra Jones, Manatee Community College; Judith C. Kohl, Dutchess Community College; James C. McDonald, University of Southwestern Louisiana; Susan I. Miller. Santa Fe Community College; Jon F. Patton, University of Toledo; Pamela T. Pittman, University of Central Oklahoma: Kirk Rasmussen. Utah Valley State College; Edward J. Reilly, St. Joseph's College; Peter Burton Ross, University of the District of Columbia, Eileen Schwartz, Purdue University at Calumet; Lisa Sebti, Central Texas College: John S. Shea, Loyola University at Chicago; Tony Silva, Purdue University; Bill M. Stiffler, Harford Community College; Jack Summers, Central

Piedmont Community College; Vivian A. Thomlinson, Cameron University; Carolyn West, Daytona Beach Community College; and Roseanna B. Whitlow, Southeast Missouri State University.

The staff at Prentice Hall/Simon & Schuster continues to facilitate my writing with their extraordinary energy and talent. Central credit goes to Joyce F. Perkins, Senior Development Editor for English, whose voice joins and enhances mine on many pages. She is the dean of English development editors in college publishing today, and as all who have worked with her attest, to collaborate with her is a huge honor. Alison Reeves, Executive Editor for English, a woman of uncommon dedication and ethics, participated vigorously and wisely. Kara Hado, Assistant Development Editor for English, a gifted newcomer to our team, contributed much with unfailing skill. Andrew Roney, Senior Project Manager, shepherded this complex, multifaceted undertaking with gentle humor, a firm hand, and solid professionalism. Hilda Tauber, who will always be part of Prentice Hall for me, shared her keen eye and mind. Gina Sluss, Executive Marketing Manager for Humanities, informally but crucially part of our editorial team, clarified patiently and inspired frequently. Other people in indispensable roles included J. Phillip Miller, President, Humanities and Social Sciences; D. Anthony English, Editor in Chief for English; Carol Carter, Director of Student Programs; Leslie Osher, Creative Director, Susan Walrath, Designer; Lori Kane, Supervisor of Production Services; Mary Ann Gloriande, Manufacturing Buyer; Bud Therien, Publisher for Art and Music; Kane Tung, Editorial Assistant; and Jennifer Weinberg, Marketing Assistant.

Closer to home are many people who give delightful texture to my life. Ida Morea, my assistant, helps in ways both large and small with her warmth and excellence. Dear friends and family whose understanding and love grace my life include Susan Bartlestone; Kristen Black, with Dan, Lindsey, and Ryan Black; Rita and Hy Cohen; Ruth Davis; Elaine Gilden Dushoff, my cousin; Elliott Goldhush; Warren Herendeen; Kate Morgan Jackson; Edith Klausner, my sister; Myra Kogen; Jo Ann Lavery; Lisa Lavery; Marie Jean Lederman; Marilyn Maiz; Jerrold Nudelman; Belle and Sidney Quitman, my parents; Betty Renshaw; Magdalena Rogalskaja; Shirley and Don Sterns; Marilyn and Ernest Sternglass; Elsie Tischler; Muriel Wolfe; and Gideon and Tzila Zwas. Most of all, I thank my husband, David Troyka, my anchor, sweetheart, and best friend.

Lynn Guilman Troyta

#### SUPPLEMENTARY MATERIALS

As in other editions, the supplementary materials for the fourth edition of the *Simon & Schuster Handbook for Writers* assist teachers and students alike to use the text easily and to enhance the learning experience. The following list suggests the range of supplements available with this edition.

#### **Print Supplements for Instructors**

- Annotated Instructor's Edition, Fourth Edition, by Lynn Quitman Troyka with Judith Stanford, Ann Dobie, and Emily R. Gordon
- Strategies & Resources for Teaching Writing by Linda Julian with Patricia Kelvin and Scott A. Leonard, Laurel Black, Cynthia L. Myers, and Edgar V. Roberts
- Teaching Writing Across the Curriculum by Ann O. Gebhard
- Computers and Writing by Dawn Rodrigues
- Teaching Writing by Phyllis Hastings
- Answer Key to the Simon & Schuster Workbook for Writers
- Diagnostic Tests
- Response Symbols Chart

#### **Print Supplements for Students**

- Simon & Schuster Workbook for Writers, Fourth Edition, by Lynn Quitman Troyka
- Simon & Schuster Guide to Research and Documentation
- Prentice Hall/New York Times Contemporary View Program:
   Writing
- Rough Drafts by Kathleen Shine Cain
- Model Research Papers, Second Edition, by Janette S. Lewis
- The Research Organizer by Sue D. Hopke
- Supplementary Essays for Writers
- Preparing for the TASP by Matilda Delgado Saenz
- Preparing for the CLAST by Sybil Patterson
- Webster's Dictionary offers

#### Software Supplements

- On-Line Handbook
- Blue Pencil interactive editing program by Bob Bator
- Bibliotec bibliography generator

#### **Audio-Visual Supplements**

- Prentice Hall/Simon & Schuster Transparencies for Writers by Duncan Carter
- Profiles of a Writer Video Series
- Prentice Hall Critical Thinking Skills audiocassette

For more information, contact your Prentice Hall representative or write to: Marketing Manager for English Composition, Prentice Hall, 1 Lake Street, Upper Saddle River, NJ 07458.

Prentice Hall and The New York Times proudly cosponsor A Contemporary View, a program designed to enhance student access in the classroom to relevant current information. Through this program, a collection of timely articles from *The New York Times*, one of the world's most distinguished newspapers, supplements the core subject matter of a course. These articles demonstrate the vital, ongoing connection between what is learned in the classroom and what is happening in the world around us. In newspaper format, with a range of articles and opinion pieces on topics of interest to today's students, *A Contemporary View: Writing* not only demonstrates purposeful writing but can serve to initiate it as well.

#### **CREDITS**

We gratefully acknowledge permission to reprint from the following sources:

CLARA BENNETT: Excerpt from a letter to the editor of *Newsday* by Clara Bennett, President of the Board of Trustees, Nassau County Library System. Reprinted with the kind permission of Clara Bennett.

HOUGHTON MIFFLIN COMPANY: "Sports Only Exercise Our Eyes" from *The Best of Sydney J. Harris*, pp. 111-112. Copyright © 1975 by Sydney J. Harris. Reprinted by permission of Houghton Mifflin Company. All rights reserved.

#### THE NEW YORK TIMES COMPANY

"The Emasculation of Sports," by Robert J. Lipsyte, *The New York Times Sunday Magazine*, May 2, 1995. Copyright © 1995 by The New York Times Company. Reprinted by permission.

Excerpt from "Personal Computers" by Erik Sanberg, *The New York Times*, June 18, 1985. Copyright © 1985 by The New York Times Company. Reprinted by permission.

Excerpt from "What Brand of Laughter Do You Use?" by Roger Rosenblatt, *The New York Times*, November 17, 1991. Copyright © by 1991 by The New York Times Company, Reprinted by permission.

Excerpt from "Safe Lifting Techniques" by John Warde. *The New York Times*, March 11, 1990. Copyright © 1990 by The New York Times Company. Reprinted by permission.

Excerpt from "Older than Forks, Safer than Knives" by Dena Kleimman, *The New York Times*, January 17, 1990. Copyright © 1990 by The New York Times Company. Reprinted by permission.

Excerpt from "A Hoarder's Life: Filling the Cache—and Finding It!" by Jane E. Brody, *The New York Times*, November 19, 1991. Copyright © 1991 by The New York Times Company. Reprinted by permission.

Excerpt from "Researchers Trace Empathy's Roots to Infancy" by Daniel Goleman, *The New York Times*, March 28, 1989. Copyright © 1989 by The New York Times Company. Reprinted by permission.

#### NEWSDAY

Excerpt from "Fighting Racism with Inclusion" by Randolph H. Manning in *Newsday*, 7 October 1990. Copyright © 1990 by Newsday. Reprinted by permission.

Excerpt from "Depth of Field" by Susan Howard in *Newsday*, 1 January 1991. Copyright  $\odot$  1991 by Newsday. Reprinted by permission.

Excerpt from "If Lightning Strikes" by Gerald Secor Couzens in Newsday, 13 August 1988. Copyright © 1988 by Newsday, Reprinted by permission.

Excerpt from "A Slice of History" by Lisa Pratt from *The Newsday Magazine*, 29 April 1990. Copyright © 1990 by Newsday. Reprinted by permission.

OXFORD UNIVERSITY PRESS: Entry for *celebrate* excerpted from the *Oxford English Dictionary* (new edition, 1989). Reprinted by permission of Oxford University Press.

RANDOM HOUSE INC. and FABER & FABER: W. H. Auden. "Prologue: The Birth of Architecture." *Collected Poems* edited by Edward Mendelson. Copyright 1965 by W. H. Auden. Reprinted by permission of Random House and Faber & Faber.

READER'S DIGEST: Excerpt from "That Astounding Creature—Nature" by Jean George in Reader's Digest, January 1984. Copyright © 1984 by Reader's Digest Association and reprinted by permission.

SIMON & SCHUSTER, INC.: The entry for *celebrate* is from *Webster's New World Dictionary*, Third College Edition, Victoria Newfield, Editor in Chief. © 1994, 1991, 1988 by Simon & Schuster, Inc. Reprinted by permission of the publisher.

UNIVERSITY OF OKLAHOMA PRESS: Excerpt from "What Is Poverty?" by Jo Goodwin Parker in *America's Other Children* by George Henderson. Copyright © 1971. Published by the University of Oklahoma Press and reprinted with their permission.

Two poems by Claude McKay, "In Bondage" and "The White City," used by permission of The Archives of Claude McKay.

We also acknowledge the following writers, whose material supplied information used in various exercises.

Exercise 8-8 draws on information in "1 Part Earnestness, 1 Blast of Laughter" by James R. Oestreich, *The New York Times*, 21 Sep. 1994, C1, C6.

Exercise 8-11 draws on information in "Fantasy Coffins of Ghana" by Carol Beckwith with Angela Fisher, National Geographic, vol. 86, no. 3, Sep. 1994, 120-30.

Exercise 10-2 draws on information in "What Is Love?" by Paul Gray,  $\it Time$ , 15 Feb. 1993, pp. 47-51.

Exercise 11-2 draws on information in "Using Self-Esteem to Fix Society's Ills" by Lena Williams, *The New York Times*, 28 April 1990, C1+.

Exercise 11-4 draws on information in "Greetings! Have You Ever Sent a Louie?" by Ron Alexander, *The New York Times*, 20 May 1990, 48.

Exercise 11-5 draws on information in "Star Quality" by Perry W. Buffington, Ph.D., Sky, September 1990, pp. 101-4.

Exercise 12-1 draws on information in "TV, Seriously" by Larry Hartsfield, Sky, September 1990, pp. 84+.

## About the Author

Lynn Quitman Troyka earned her Ph.D. at New York University and has taught for many years at the City University of New York (CUNY), including Queensborough Community College, the Center for Advanced Studies in Education at the Graduate School, and the graduate program in Language and Literacy at City College.

Dr. Troyka is an author in composition/rhetoric for the Encyclopedia of Rhetoric, 1994. Former editor of the Journal of Basic Writing, she has published in journals such as College Composition and Communication, College English, and Writing Program Administration and in books from Southern Illinois Press, Random House, and Heineman/Boynton/Cook.



Dr. Troyka is the author of the Simon & Schuster Quick Access Reference for Writers, Prentice Hall, 1995; the Simon & Schuster Concise Handbook, Prentice Hall, 1992; and Structured Reading, Fourth Edition, Prentice Hall, 1995. She is co-author (with John Gerber, Richard Lloyd-Jones, et al.) of A Checklist and Guide for Reviewing Departments of English, ADE of the Modern Language Association, 1985; and of Steps in Composition, Sixth Edition (with Jerrold Nudelman), Prentice Hall, 1994.

Dr. Troyka has conducted seminars at numerous colleges and universities and at national and international meetings. She is a past chair of the Conference on College Composition and Communication (CCCC), of the College Section of the National Council of Teachers of English (NCTE), and of the Writing Division of the Modern Language Association. Named Rhetorician of the Year in 1993, she was given the 1995 Picket Service Award by CCCC and the NCTE Two-Year College Association. She currently serves as Chair of the Task Force on the Future of CCCC.

"All this information," says Dr. Troyka, "tells what I've done, not who I am. I am a teacher. Teaching is my life's work, and I love it."

## **Contents**

**PREFACE:** To Instructors xviii

	To Students xxi		
PART I:	WRITING AN ESSAY 1		
1	Thinking About Purposes and Audiences 2		
la	Understanding the elements of writing 3		
1 <b>b</b>	Understanding purposes for writing 3		
1 <b>c</b>	Understanding audiences for writing 9		
1d	Understanding the effect of tone 11		
le	Using sources for writing 14		
	700 Miles St. 1800 - 1800 - 1800 - 1800 - 1800 - 1800 - 1800 - 1800 - 1800 - 1800 - 1800 - 1800 - 1800 - 1800 -		
2	Planning and Shaping 16		
2a	Understanding the writing process 16		
$2\mathbf{b}$	Adjusting for each writing situation 18		
2c	Choosing a topic for writing 21		
2d	Gathering ideas for writing 23		
$2\mathbf{e}$	Keeping an idea book and a journal 24		
<b>2f</b>	Freewriting 26		
2g	Brainstorming 27		
2h	Using the journalist's questions 28		
2i	Mapping 29		
2j	Using incubation 30		
2k	Shaping ideas 31		
<b>2</b> l	Grouping ideas 31		
2m	Sequencing ideas for writing 33		
2n	Shaping writing by drafting a thesis statement 34		
20	Knowing how to outline 38		

hake in all liberaries (ES)		
	3	Drafting and Revising 46
	3a	Getting started 46
	<b>3b</b>	Drafting 48
	<b>3c</b>	Revising 50
	3d	Editing 58
	<b>3e</b>	Proofreading 59
	3f	Case study: a student writing an essay 60
	4	Rhetorical Strategies in Paragraphs 72
	<b>4</b> a	Understanding paragraphs 72
	<b>4b</b>	Writing unified paragraphs 74
	<b>4c</b>	Supporting the main idea of a paragraph 79
	4d	Writing coherent paragraphs 82
1771	<b>4e</b>	Arranging a paragraph 88
	<b>4f</b>	Knowing patterns for developing a paragraph 95
	<b>4</b> g	Writing introductory, transitional, concluding
		paragraphs 104
	5	Critical Thinking, Reading, and
	J	Writing 110
10 01 	5a	Understanding critical thinking 110
	5b	Engaging in critical thinking 111
	5c	Understanding the reading process 112
<b>生化精制</b>	5d	Engaging in the reading process 113
talia da	<b>5e</b>	Engaging in critical reading 121
	<b>5</b> f	Distinguishing between summary and synthesis 126
	5g	Writing a critical response 129
	5h	Assessing evidence critically 132
	5i	Assessing cause and effect critically 137
	5j	Assessing reasoning processes critically 139
	5k	Recognizing and avoiding logical fallacies 144
	6	Writing Argument 150
	6a	Choosing a topic for a written argument 151
	6 <b>b</b>	Developing an assertion and a thesis statement
		for argument 153