

THIRD EDITION

THE
LONGMAN
HANDBOOK
FOR WRITERS
AND READERS

CHRIS M. ANSON

ROBERT A. SCHWEGLER



THE
**Longman
Handbook**
FOR
Writers and Readers


THIRD EDITION

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Please visit our website at <http://www.ablongman.com/anson>

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MAKE THE CONNECTION

Good writing is all about making connections—and the connection between writer and reader is the most important of all. *The Longman Handbook for Writers and Readers* will help you become a better writer by helping you make this connection in your writing. By focusing on your experience as a reader, and developing your abilities to recognize the expectations of your readers, it can help you learn strategies that will enable you to succeed in a variety of writing situations.

Using the text's unique "**Read, Recognize, Revise**" approach will help you develop an intuitive understanding of grammar conventions. Consulting the "**Strategies**" that appear throughout will help you devise concrete solutions to common problems. Understanding the text's emphasis on writing for **different communities** will help you become more attuned to the needs and requirements of various audiences and assignments—whether you're writing a college paper, composing a résumé, or designing a newsletter.

No matter what context you find yourself writing in, *The Longman Handbook for Writers and Readers* prompts you to attend to your readers' expectations, providing you with the information and strategies you need to become a better writer.

THE "READ RECOGNIZE REVISE" APPROACH TO CORRECTING ERRORS

150 Representing Yourself Through Critical Reasoning

Consider the contrasts between the following two examples of reasoning, offered in a public context, both are letters to the editor about a controversial proposal to build a greenway between two parks, one of which is in Coolidge (an economically depressed neighborhood) and the other in Lake Stearns (a wealthy, stable neighborhood of fine older homes).

LETTER 1 BACKS CRITICAL REASONING

Doesn't consider other points of view
Little evidence
Vague details and ideas
Logical?
Reasonable?

City planners must be out of their minds to cook up this crazy idea. Drug pushers and thieves will have a field day preying on the people who use Lake Stearns Park, and soon the whole neighborhood will be destroyed by crime. We must stop these public officials before they totally destroy our lives with their senseless fantasies.

READER'S RESPONSE: This is just a collection of assertions with little evidence. The writer doesn't try to explain why the assertions are reasonable but feels free to dismiss other perspectives as unreasonable and illogical—without presenting any evidence.

LETTER 2 (DISPLAYS CRITICAL REASONING)

Goes beyond the obvious
Acknowledges other perspectives
Carefully presented evidence and clearly defined ideas
Logical reasoning
Reasonable conclusion

The proposal to create a greenway between Coolidge and Lake Stearns Parks appears to bridge the gap between these two different communities. But the greenway will not solve the existing problems in Coolidge Park. Residents near Lake Stearns are unlikely to ride their bikes or jog into Coolidge, and the presence of Coolidge residents in Stearns will only create a feeling, unjustified though it may be, of delectation. City funds could better be used to improve Coolidge Park by adding lighting, a basketball court, and an updated community center.

READER'S RESPONSE: The problem isn't simple, and the writer gives it a careful, balanced treatment. The reasons for both objecting to the proposal and for an alternate solution are supported by specific details.

The lack of critical reasoning displayed in Letter 1 undermines its persuasiveness, except perhaps for those few readers who already agree with its conclusions. In Letter 2, the depth of critical reasoning invites readers to take the writer's thinking seriously, forming their own opinions and agreeing or disagreeing in response.

12b Critical reasoning in academic, public, and work communities



12.1

Researchers looking for ways to develop alternative-fuel vehicles will take different paths with their critical reasoning than public officials trying to create (or repeal) regulations, or business executives developing new products. In this case as in many others, though the subject remains the same, the

READER'S REACTION

notes help identify potential errors by showing how a reader may react to confusing passages.

170 Writing in Online Communities

Also remember that your credibility depends on the credibility of the community resource you choose to rely on. If you are writing a paper about Web pages and a moderated electronic mailing list of the American Diabetes Association, cite a more effective (and responsible) electronic mailing list of endocrinologists about a new home remedy than citing email from a local bulletin board. In your answer, you yourself: "Where did it come from?" If you use not confident a source, you should also be prepared to help you evaluate the credibility of a source. This new form of note taking, however, can lead to accidental plagiarism. It is easy to forget where something originally came from and it is taken to convince yourself the writing is your own!

STRATEGY

- Always write down the address of any Web site you are using, and clearly label text you copy from that site. For easy reference, print the first page of each Web site you're using in case your later drafts require further documentation. The printer should include the site's URL so you can return to it for future reference and also for citation purposes.
- Always note the date when you found the information. Web sites can be updated daily, and your cited information may disappear. In addition, you will need to provide the access date in your citation if you're citing an email, electronic mailing list, or Web forum message that has not been posted to a publicly accessible location, even if the author's permission before quoting. It's a good idea to do this the author's permission before quoting. It's a good idea to do this even if the posting is public.
- Corroborate your sources. Follow the journalist's rule: If you can't find the same information in at least two credible places on the Internet, don't use the material.

2 Acting ethically online

When working online, do so ethically and professionally. If you're new to the Internet, it will not take you long to discover paper mills—the electronic equivalent of the infamous fraternity and dormitory "test files." Additionally, many writing classes now post their work to the Web for peer review, and you may find these papers and projects when you use a search engine. You should carefully consider the moral implications of borrowing such Internet resources

STRATEGY SECTIONS
offer practical advice on
how to revise and edit.

13e
plag

IDENTIFYING TEN SERIOUS ERRORS QUICKLY AND EASILY

Read, Recognize, and Revise Ten Serious Errors

WHY ARE THESE ERRORS SERIOUS?

These ten errors are identified in our research as among those most likely to confuse or irritate readers in the academic community. Whether errors distort meaning or suggest carelessness, they distract readers from what you want to say. Too many errors can erode your relationship with your readers and diminish the success of your writing.

USING THE "READ, RECOGNIZE, AND REVISE" APPROACH

Use the read-recognize-revise pattern to identify and edit errors. First, use the example provided (column 1). Consider the Reader's Reaction, showing a reader might respond (column 2). Next use the handbook's advice, the strategies suggested, or your own strategy to help you recognize the error (column 3). Finally, select a Strategy to revise, or replace the error (column 4).

READ		RECOGNIZE	REVISE
Pay attention to potential problems as you revise and edit	Consider the possible reactions of your community of readers	Try strategies for recognizing problems—or invent your own.	Use strategies to edit, repair errors or problems.
1. The heavy rain turned the parking area to mud. And stranded thousands of cars.	READER'S REACTION: The second part seems detached. Now I've got to stop and figure out how it fits.	Fragment: Ask questions. Who (or what) does? Who (or what) is (21a)	The heavy rain turned the parking area to mud and stranded thousands of cars.
2. The promoters called the insurance company they discovered their coverage for accidents was limited.	READER'S REACTION: I'm confused. Is this about some new insurance company that the promoters discovered?	Fused Sentence: Look for a long sentence without internal punctuation, count the separate statements it contains (22b)	The promoters called the insurance company and they discovered their coverage for accidents was limited. (22c)
3. After talking with the groundskeeper, the security chief said he would not be responsible for the safety of the crowd.	READER'S REACTION: Who's he—the groundskeeper or the security chief?	Unclear Pronoun Reference: See whether your sentence contains two or more words to which a pronoun might refer (22a)	After talking with the groundskeeper, the security chief said, "I will not be responsible for the safety of the crowd." (22b)
4. The local authorities hadn't scarcely enough resources to cope with the flooding.	READER'S REACTION: Hadn't scarcely—this isn't the way a college graduate or a professional writes.	Double Negative: Check for combinations of negative words like no, not, scarcely, or don't (20b-4)	The local authorities had scarce resources to cope with the flooding.
5. After announcing the cancellation from the stage, the crowd began complaining to the promoters.	READER'S REACTION: I know the crowd didn't announce the cancellation, but that's what this says!	Dangling Modifier: When a modifier begins a sentence, consider whether the person or thing modified is the subject of the main clause. (24a)	After the promoters announced cancellation from the stage, it complaining about the decision.
6. Even the promoters promise to reschedule and honor tickets did little to stop the crowds' complaints.	READER'S REACTION: I can't read this without feeling irritated that apostrophes are missing.	Missing Possessive Apostrophe: Test for possession by trying to turn a noun ending in -s into an of phrase. (36a)	Even the promoters' promise and honor tickets did little to stop the crowds' complaints. (36b)
7. "The grounds are slippery, the mayor announced, "so please leave in an orderly manner."	READER'S REACTION: Here are more missing marks! Didn't this writer bother to proofread?	Missing Marks: Look for marks often used in pairs such as quotation marks (32a) and commas (34c, 34e, 34j)	"The grounds are slippery," the mayor announced, "so please leave in an orderly manner." (37a)
8. Away from the microphone the mayor said, "I hope the security chief or the promoters has a plan to help everyone leave safely."	READER'S REACTION: Promoters has? This careless writer didn't even make the effort to fit subjects and verbs together.	Lack of Subject-Verb Agreement: Find the subject (especially if separated, plural, or compound); match the verb. (19a-19b)	Away from the microphone, the mayor said, "I hope the security chief or the promoters has a plan to help everyone leave safely." (19b)
9. If people left the amphitheater quickly, you could get to your car without standing long in the rain.	READER'S REACTION: Why is this sentence mixing people with you? Is you suppose to mean me?	Shift: Hunt for illogical or inconsistent shifts among I, we, you, he, she, it, or they. (25a)	If people left the amphitheater quickly, you could get to your car without standing long in the rain. (25b)
10. Although, the muddy parking area cause problems, all the cars and people, left the grounds without incident.	READER'S REACTION: It looks as if the writer just tossed in some commas here—and they make the sentence hard to read.	Unnecessary Commas: Check for unneeded commas after words like although or between subject and verb. (34a)	Although the muddy parking area cause problems, all the cars and people, left the grounds without incident.

"READ, RECOGNIZE, AND REVISE: TEN SERIOUS ERRORS" CHART

Located in the back of the book for quick reference on the most common problems, this chart also acts as a guide to using the Read, Recognize, Revise approach.

OTHER USEFUL FEATURES TO LOOK FOR IN THE LONGMAN HANDBOOK

A WORD ABOUT SPEAKING

While Americans tend to “forgive” occasional grammatical lapses or other errors in oral presentations, they also form a negative image of the speaker’s credibility if these errors are too frequent or severe. (This is not the case with differences in accent.) As you work on your public speaking, transfer your growing knowledge of grammar to your spoken language, but don’t become too concerned about your accent unless it affects your audience’s ability to understand you.

A WORD ABOUT SPEAKING

boxes provide tips and strategies for oral communication and delivering presentations.

DID YOU KNOW? BOXES

offer interesting points of fact about the English language. These notes often help students understand how we have come to follow the conventions in use today.

DID YOU KNOW?

Language scholars have described several approaches to address the issue of language variation. One approach is *eradication*: try to wipe out all language differences by teaching people to use only the standard. A second approach is *appreciation*: celebrate the diversity of differences in our speech, and accept all dialects as reflections of culture, heritage, and community. A third approach is *bilingualism* or *bidialectalism*: help people to learn more than one variety, so they can express themselves equally well in differing situations and not give up their linguistic identities and ways of relating to their own communities.

retent supporting words, retain the general sense of the passage, but feel free to add your own ideas and perspective.

ESL

16c
gr

ESL ADVICE: ADJECTIVE, ADVERB, AND NOUN CLAUSES

ADJECTIVE CLAUSES

Adjective clauses (also called **relative clauses**) work like adjectives because they modify or add more information to nouns. To form a relative clause, use a relative pronoun: *who*, *whom*, *that*, *which*, or *whose*. *Who*, *whom*, *that*, and *whose* are used to modify people. *That*, *which*, and *whose* are used to modify animals, places, and things. In spoken American English the use of *whom* generally is optional, but it is always used in formal writing.

Place the relative clause as close as possible to the noun (the antecedent) that it modifies.

ESL ADVICE

for non-native speakers is integrated into discussions of grammar and writing, and can be found in contextually relevant areas throughout the text.

USING TECHNOLOGY AS A WRITER AND RESEARCHER

THOROUGH COVERAGE OF WRITING AND TECHNOLOGY

includes in-depth treatment of document design, Internet research, online communities, and more.

Model Documents 185

1 THE POWER OF ONE
Alcohol Awareness Week
March 1 - 4, 1999 • UNC Charlotte

2

3

4 SPECIAL EVENTS

5

6

Mine is the Power of One
The power to make my own decisions
The power to achieve all of my goals

Mine is the Power of One
The power to create the life I want
The power to impact the lives of others

Mine is the Power of One
The power to set responsible limits
The power to drink without driving

The Power that is Mine
Comes from within

The Power that is Mine

MONDAY, MARCH 1ST
Alcohol Insanity Tour '99
with Wendi Foxx
Nationally renowned comedienne Wendi Foxx will entertain with Alcohol Aware Educational Comedy.
McNight Hall 8pm

TUESDAY, MARCH 2ND
Copacabana Mocktail Bar
Representatives from PGA and SGA will provide refreshing alcohol-free "mocktails" in a tropical setting right here on campus!
After Hours 11:30am-1:30pm

WEDNESDAY, MARCH 3RD
DUI: Decisions
Under the Influence
Campus Police will demonstrate the hazards of drinking with sobriety exercises performed on real life students.
Poplar Hall 2nd floor 8pm

THURSDAY, MARCH 4TH
Pledge Card Drive
Join the campus community in pledging not to drink and drive.
Balk Tower 11am-3pm
Sponsored by the Department of the Residence Life, Resident Students

- 1 Unique font draws attention to headline
- 2 Date and description of the event prominently placed
- 3 Space directs attention to key elements in poster
- 4 Scheduling information presented in format
- 5 Original artwork adds visual elements to the headline
- 6 Poem uses a more legible format

8a
revise

86 Revising

1 Redraft unworkable material

When you read and reread your rough draft carefully, thinking critically about its content, structure, tone, style, appeals to audience, and purpose, some parts may seem inappropriate, illogical, or unworkable. You may need to **redraft** these parts entirely.

STRATEGY

Read through your draft as if you were seeing it for the first time. It helps if you have left your draft alone for a short while so that you can see it afresh. As you read, place a question mark next to sections that seem confusing or garbled. Go back to the parts you've marked, and bracket the specific places where your writing seems to lose its vitality, meaning, or style. Ask yourself what you're trying to accomplish in a particular passage. Then, without even looking at the draft, try again on a new sheet of paper to write what you mean.

Jessica White shared with her classmates a draft of her essay reflecting on her cheerleading experiences. They felt the first paragraph didn't capture much tension or excitement, and placed brackets around sentences that seemed particularly weak. After changing a few words, White realized she really needed to redraft the entire paragraph.

ORIGINAL DRAFT WITH BRACKETS FROM PEER GROUP

I was a cheerleading captain and I loved basketball. [] put a lot of work into my cheerleading season. [] We had a great team spirit between the cheerleaders and the teammates. [] We stood behind our team from the beginning to end. [] We led our crowd to great enthusiasm and spirit which I believe had a terrific effect on our team.

REVISED DRAFT

There we were, a bunch of cheerleaders packed into Rebecca's car. Everyone's spirits were soaring; we had won the quarter-final game of the state basketball championship. It was a bitterly cold night, but none of us felt the chill. Surrounded by blaring music, we laughed, joked, and endlessly replayed the highlights of the game. Talk then turned to the upcoming finals. Would the team keep up its level of intensity? What were our chances of winning? What would we do if we lost?

2 Reorganize poorly arranged paragraphs or sections

Structural problems are common in early drafts. Often you find that you've written your way "into" your main point, discovering what you want to say in the process of drafting. It may be more graceful or logical to move that material into your introduction. Or you may recognize that some paragraphs are making the same point.

NUMBERED WEB ICONS

appearing in the margins of the page show where exercises, Web research activities, and more can be found on the Companion Website.

www.ablongman.com/anson



8.1

STRATEGIES FOR FINDING INFORMATION IN THE HANDBOOK

The **Brief Contents**, on the book's inside front cover, provides a quick guide to the handbook's entire contents.

The **Contents** gives a detailed outline of the handbook, with section and page numbers for all topics.

The **Index** provides an alphabetical listing of every key term and topic in the handbook, as well as the precise pages on which it is covered.

The **Usage Glossary** at the back of the book defines key terms, provides capsule usage guidelines, and includes cross-references to text discussions.

The list of **Revision Symbols**, on the inside of the back endpaper, is a guide to the marks that instructors commonly use when they suggest ways to revise essays.

Revision and Editing Symbols

abbrev	incorrect abbreviation, 43	no ¶	no new paragraph, 9
agr	error in subject-verb or pronoun-antecedent agreement, 19	p	error in punctuation, 33-38
apos	lack of (or incorrect) possessive apostrophe, 35	punc	comma, 33a-j
art	article used incorrectly, 16	^	no comma, 33j
awk	awkward construction, 10a-b	no ^	semicolon, 34a
cap	capital letter needed, 39	:	colon, 34b
case	incorrect pronoun case, 17	∨	apostrophe, 35
clear	clearer sentence needed, 10a	u "	quotation marks, 36
coh	paragraph or essay coherence needed, 9c	.	period, 37a
cs	comma splice, 22	?	question mark, 37b
coord	faulty coordination, 28a-b	!	exclamation point, 37c
dev	paragraph or essay development needed, 9c	() —	parentheses, brackets, dashes, 38a-e
discrm	sexist or discriminatory language, 32	... /	ellipses, slashes, 38d
dm	dangling modifier, 24b	prep	preposition error, 16a
dneg	double negative, 20d	pr ref	pronoun reference error, 23
emph	emphasis needed, 10c	ref	pronoun reference error, 23
foc	paragraph or essay focus needed, 9a-b	rep	repetitious, 31
frag	sentence fragment, 21	sent	sentence revision needed, 10
fs	fused sentence, 22	shift	shift, 25
hyph	hyphen (-) needed, 41	sp	word spelled incorrectly, 44
inc	incomplete sentence, 26b	spell	word spelled incorrectly, 44
ital	italics (underlining), 40	sub	faulty subordination, 28c
lc	lowercase letter needed, 39	t	wrong verb tense, 18a-c
link	paragraph linkage needed, 9d	tense	wrong verb tense, 18a-c
log	faulty reasoning, 12c-d, 53f	trans	transition needed, 9c-d
	automatically mixed	und	underlining (italics), 40
		us	error in usage, Glossary
		var	sentence variety needed, 18
		verb	incorrect verb form, 18
		wc	faulty word choice, 29a
		wordy	too many words, 31
		ww	wrong word, 29

HOW TO WORK WITH A HANDBOOK PAGE

Look for these elements and reference features to find information in the text.

Running head identifies the chapter topic on the left and the section topic on the right.

Paired examples illustrate draft and edited versions of a sentence.

Reader's Reaction shows how a reader might respond to a problem.

Page tab uses a symbol or abbreviation to identify the section topic.

Web icons indicate interactive activities on the Website

Exercises appear throughout the text offering opportunities for practice.

332 Misplaced, Dangling, and Disruptive Modifiers

2. "Non-trads" defer college entry often until after a major life event.
3. Following divorce or job loss, returning to college temporarily provides a boost to self-esteem.
4. Experts report that non-traditional students earn high grade point averages easily exceeding those of traditional students.
5. Nonetheless, failing to take into account the special needs of "non-trads" causes them to drop out frequently.

B. Working with a group of other writers, edit the sentences in Exercise 2A by rewriting each in two different ways.

4 Pay attention to clauses beginning with *who*, *which*, and *that*, or other subordinators

You should generally place a modifying clause beginning with *who*, *which*, or *that* right after the word(s) it is intended to modify. (See 16c-5 on relative clauses.)

MISPLACED MODIFIER

The environmental engineers discovered another tank behind the building that was leaking toxic wastes.

READER'S REACTION: I know a building can leak, but I'll bet the writer meant to identify the tank as the culprit.

EDITED

Behind the building, the environmental engineers discovered another tank that was leaking toxic wastes.

Modifying clauses that begin with other subordinators, such as *when*, *although*, *because*, and *while* (see 16a-7), allow more flexibility in placement. Nonetheless, you still need to check that they convey your intended meaning.

MISPLACED MODIFIER

The company switched from the old health plan to one offered by a competing insurance company because premiums are rising rapidly.

EDITED

Because premiums are rising rapidly, the company switched from the old health plan to one offered by a competing insurance company.

24a
mm/
dm



Exercise 3

A. Revise the following sentences to eliminate any misplaced modifiers.

EXAMPLE

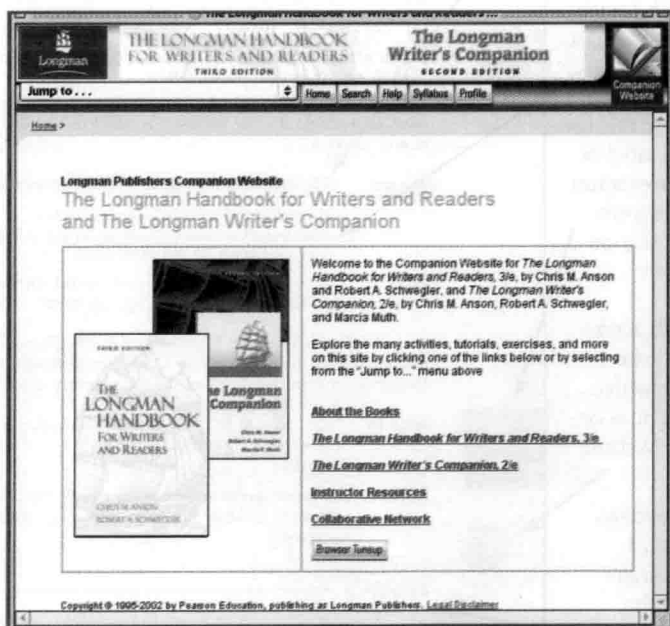
Sliding into second base, ^Imy leg broke. ^{my leg}

THE LONGMAN HANDBOOK COMPANION WEBSITE

Just as the text is meant to be a companion to writers, the Website is a companion to the text, offering a wealth of additional resources designed to help students become better writers and researchers.

The Companion Website includes:

- An easy-access menu to all the interactive exercises and Web research activities that correspond to the Web icons that appear in the text.
- Numerous additional exercises in all areas of grammar, style, punctuation, and mechanics.
- Interactive Tutorials on topics such as incorporating sources, following documentation styles, and other areas of writing.
- Links to a wealth of online resources relating to writing and research.



<http://www.ablongman.com/anson>

PREFACE

All writers, whatever their skills and experience, need at least occasional advice. Speakers often need a helping hand, too, whether they are looking for ways to address a large audience or strategies for reporting to a few people. We've designed the third edition of *The Longman Handbook for Writers and Readers* to provide answers to specific questions as well as extended help with larger concerns.

The handbook provides the following in readily accessible form:

- Answers to questions about grammar, punctuation, and style
- Advice on research, analysis, and documentation
- Understanding of the expectations of various communities of writers, readers, and speakers—academic, work, and public
- Descriptions of the various kinds of writing and speaking typical of each community
- Aid for speakers of English as a second language—fully integrated with advice to native speakers, not isolated in a special section of the text.

What makes the *Longman Handbook* unique?

We have written *The Longman Handbook for Writers and Readers* out of a belief that composition instruction will benefit from an innovative approach, one that responds directly to recent theory and practice, but one that addresses traditional concerns as well, always with the aim of providing concrete, helpful advice.

- **Writing as social action.** We emphasize the social nature of writing, especially the way different communities of writers and readers (and speakers)—academic, work, and public—shape texts and the writing process, and offer strategies for responding to these communities.
- **Community of writers.** A more diverse focus on communities for writing relies on examples and strategies illustrating the way writers work in academic, business, and public or civic contexts. While the text recognizes—and highlights—the importance of the academic setting, it also pays attention to the ways writers work in business or in public and civic contexts, drawing examples from these settings and providing strategies for working in them.

- **A fresh approach to correctness.** We believe that correctness in writing—employing the conventions appropriately and effectively—is largely a matter of social awareness. Errors can undermine the writer's relationship with readers or impede effective, persuasive, and imaginative interaction within a community of writers and readers. Using appropriate conventions of grammar, sentence structure, punctuation, and style is an important part of being able to guide the way readers respond to writing.

The Longman Handbook treats correctness and understanding written conventions as essential to accomplished writing, helping writers recognize the effect of errors on readers as well as the ways conventions may vary from community to community.

- **Recognize and revise.** We believe that just knowing the definition of an error is seldom sufficient. Writers need to be able to recognize errors as they draft, revise, and edit, and then they need to be able to correct mistakes. *The Longman Handbook* helps writers develop the ability to recognize errors in their own writing, an essential step often missing from handbook discussions, and then provides concrete strategies for revision and correction. Each of the chapters in Part 4 of the handbook (“Editing and Proofreading”) is built around a **recognize and revise pattern** and offers concrete suggestions for identifying errors and avoiding or revising them.
- **Strategies.** A unique feature of *The Longman Handbook* is its inclusion of concrete advice in the form of highlighted “Strategy” sections, each providing writers (and speakers) with specific steps they can take to accomplish a task; correct an error; or achieve a goal in expression, critical understanding, or style.
- **Reader's reaction.** Another unique feature of this handbook is the reader's reaction to unedited examples, which provides a direct link between writer and reader and shows students how their unedited writing could be perceived.
- **Critical thinking and reading.** We believe that reading, critical thinking, and an awareness of audience expectations and needs are intertwined. For this reason, we emphasize the importance of critical thinking in our discussions of analytical, interpretive, and critical reading—and the roles of reading and readers in our discussions of critical thinking.
- **Research and reading.** Our discussions of research and writing pay considerable attention to critical reading, both analytical techniques such as summary and paraphrase and critical techniques such as synthesis and critical response. We also pay attention to the special roles critical reading needs to play with electronic resources.
- **Language variation.** “Presenting Yourself Through Language Choices” (Chapter 11) focuses on the issue of language variation—home or community language varieties, oral and written dialects, code shifting, the importance of “standard” English in text written for diverse audiences,

and the effect that particular choices of personae can have on an audience's reception of a text.

- **Online style.** "Writing in Online Communities" (Chapter 13) treats online communication not simply as a matter of technological awareness but also as a setting with its own unique rhetorical and stylistic demands and strategies.
- **Collaboration.** We treat writing, critical thinking, and research as often enriched through collaboration, either with fellow writers and readers or with potential audiences.

What's New in This Edition?

- New Chapter 49, "Understanding Documentation and Avoiding Plagiarism." Now a separate chapter in the research section, including increased coverage of integrating sources ethically and avoiding plagiarism.
- New Chapter 3, "Strategies for Effective Speaking," in Part One provides advice on oral presentations. New tips and strategies on oral communication are incorporated into chapters on argument, representing the self, and small group interaction and peer response.
- New **A Word About Speaking** boxes provide concrete advice for preparation and delivery throughout the text.
- **Expanded treatment of critical reasoning.** Chapter 12, "Critical Reasoning," has been completely revised to better help students understand how to build a chain of reasoning and how to use supporting evidence.
- Chapter 55, "Writing Argumentative Papers," is fully updated to include current research on persuasion and argumentation. Covers traditional logical appeals and newer approaches to persuasion based in narrative and ethos (persona).
- **Updated and expanded coverage of cross-curricular writing.** The discussion of cross-curricular paper writing has been divided into two separate chapters:
 - Chapter 55, "Writing Point-Driven Papers Across the Curriculum," discusses persuasive writing in other disciplines.
 - Chapter 58, "Writing Informative Papers Across the Curriculum," discusses informative writing in other disciplines.
- **Recognizing errors.** An increased emphasis on strategies for recognizing errors addresses one of the key problems in writing instruction, going well beyond other handbooks in both coverage and helpfulness.
- **Increased use of the Read, Recognize, Revise approach to editing grammar and style.** Revised chapters have been streamlined to further emphasize the three-step process to editing and proofreading. Key grammar sections are based in current research about patterns of error and the need to understand grammar in use and in context.

- **New marginal Web icons** throughout reference significant new Web content on the text's Companion Website, topically integrating additional coverage not found in the book.
- **Revised Strategy boxes** now include more advice for students which can be applied immediately to help them discover and improve grammar problems.
- **Visuals and visual literacy.** Innovative treatments of visual evidence in argumentative and other forms of writing along with advice on document design, the use of visuals in speaking, and critical "reading" of visual texts are special features of this new edition.

Ancillaries

An extensive package of media and print supplements for both student and instructor is available for *the Longman Handbook*. Please see your representative for details on these and additional supplements.

Student Supplements

Multimedia

- *The Longman Handbook* Companion Website (www.ablongman.com/anson) includes practice exercises and writing samples. The Web icons listed in the book indicate supporting material on the Web site. A special ESL Internet Café section offers additional games and links for ESL students.
- *LEZAP (Longman Exercise Zone and Avoiding Plagiarism Tutorial)* includes over 2,500 exercises in key topic areas, along with a series of tutorials designed to inform students about the issues surrounding plagiarism, and how to avoid it.
- *CompSolutions Resources for Course Management* [available for *CourseCompass*, *BlackBoard*, and *WebCT*] is a course management option that offer users all the resources of Longman's CompSolutions Website in a format that is integrated into their course management platform, as well as thousands of preloaded exercises and a library of PDF ebooks.
- *iSearch Guide for Composition, 2003 with ContentSelect* is a print guide offering tips, resources, activities, and URLs to help students succeed in college courses. It also includes access to **ContentSelect**—an electronic database offering students access to full-text articles from thousands of print journals and general interest periodicals.
- *Take Note! Version 2.0* is a complete information management tool for students working on research papers or other projects that require the use of outside sources. This cross-platform CD-ROM integrates note taking, outlining, and bibliography management into one easy-to-use package.
- *Longman English Tutor Center* is a unique service offering students access to an inhouse writing tutor via phone and/or email. Tutor is available 5 p.m. to 12 a.m. Sunday to Thursday.

Print

- *Researching Online*, Fifth Edition, gives students detailed, step-by-step instructions for performing electronic searches; for researching with email, electronic mailing lists, newsgroups, IRC, and MUDs and MOOs; and for evaluating electronic sources.
- *The New American Webster Handy College Dictionary*, Third Edition, is now available free with any handbook. This superior paperback reference text contains more than 100,000 entries, including clear and concise definitions, selected etymologies, abbreviations, and scientific terms.
- Literacy Library Series: These brief supplements (*Public Literacy*, Second Edition, *Workplace Literacy*, Second Edition, and *Academic Literacy*) offer additional models and guidelines for writing in three different communities. Any one title is free when bundled with the text.
- *iSearch for English* with Content Select provides a thorough introduction to using the Web as a resource for college writing. Comprehensive arrays of useful sites help the composition student begin his or her search, and activities encourage practical hands-on use of the Web. It is free when bundled with the text.
- *The Longman Writer's Journal* provides students with their own personal space for writing, complete with journal writing strategies, sample journal entries by other students, and many more writing prompts and topics to help get students writing. It is free when bundled with the text.
- *The Longman Researcher's Journal* is designed to help students work through the steps involved in writing a research paper. Each section contains record-keeping strategies, checklists, graphic organizers, and pages for taking notes from sources and/or for students' own thoughts and reactions.

Instructor Supplements**Print**

- *The Instructor's Resource Manual and Multimedia Guide* includes original course design strategies, sample syllabi, writing assignments, classroom and online activities and resources, and suggestions for integrating the Website into the classroom.
- *Answer Key* prepared by Chris M. Anson and Robert A. Schwegler provides answers to the exercises in this handbook.
- *An Introduction to Teaching Writing in the College Community* offers a wealth of computer-related classroom activities and detailed guidance for both experienced and inexperienced instructors who wish to make creative use of technology in a composition environment.
- *The Allyn & Bacon Sourcebook for College Writing Teachers*, Second Edition. Designed for college writing teachers who are faced with teaching comp for the first time or reexamining their teaching goals and methods, this

collection of writings on important theories and pedagogies in composition studies includes selections written by some of today's foremost scholars and teachers.

- *Diagnostic and Editing Tests and Exercises*, Fifth Edition, includes two diagnostic tests for analyzing common errors, keyed to the relevant handbook sections. The additional exercise sets on grammar, punctuation, and mechanics supplement those found in the handbook. Also available on CD-ROM.

Multimedia

- *The Longman Handbook Companion Website* (www.ablongman.com/anson) includes a password-protected instructor's section containing the full Instructor's Resource Manual, PowerPoint presentations, teaching notes, resources on problem-based teaching, and much more.

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