

# THE MACMILLAN WRITER

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Rhetoric, Reader, Handbook

THIRD EDITION



JUDITH NADELL  
LINDA McMENIMAN  
JOHN LANGAN

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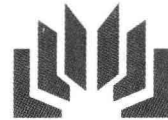
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# PREFACE

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IN our more than sixty years of combined experience teaching composition, the three of us have gathered ideas from colleagues, journals, books, and conferences. Mindful of shifting trends in composition theory and practice, we've experimented with a variety of instructional methods. We've also risked the deflation of our egos as we've tested numerous hunches of our own. And so, when we started thinking about writing the first edition of this book, we looked as objectively as we could at our classroom experiences. Which approaches, we asked ourselves, had truly helped students become more confident, more skilled, more insightful writers?

Like the first two editions, the third edition of *The Macmillan Writer: Rhetoric, Reader, Handbook* represents a distillation of what we've learned about writing these many years. We continue to adopt an eclectic approach in the book, bringing together the best from often conflicting schools of thought, blending in class-tested strategies of our own. The mix we've come up with works for our students; we think it will for yours, too.

In the book, as in our classes, we try to strike a balance between product and process. Stressing the connection between reading and writing, we describe possible sequences and structures. At the same time, we emphasize that these steps and formats shouldn't be viewed as rigid prescriptions but as strategies for helping students discover what works best for them. This flexibility means that the book can fit a wide range of teaching philosophies and learning styles.

*The Macmillan Writer* includes everything that instructors and students need in a one- or two-semester first-year college composition course: (1) a comprehensive *rhetoric*, including chapters on each stage of the writing process, discussions of the exam essay and the literary paper, and an in-depth treatment of the research paper; (2) a *reader* with thirty-six *professional selections* and thirteen *student essays* integrated into the rhetoric; plus (3) a concise, easy-to-use *Handbook*. Throughout

the text, we aim for a supportive, conversational tone that inspires students' confidence without being patronizing. Numerous *activities* and *writing assignments*—*over three hundred in all*—develop awareness of rhetorical choices and encourage students to explore a range of composing strategies.

## THE BOOK'S PLAN

Gratified by the the first two editions' warm, enthusiastic reception, we have—once again—decided not to tinker with the book's essential structure. The book's format remains as follows:

**Part I, "The Reading Process,"** provides guided practice in a three-step process for reading with close attention and interpretive skill. An activity at the end of Chapter 1, "Becoming a Strong Reader," gives students a chance to put the sequence to use. First, they read Phyllis Theroux's essay "The Worry Factor." The essay has been annotated both to show the reading process in action and to illustrate how close critical reading can pave the way to promising writing topics.

Students then respond to sample questions and writing assignments, all similar to those that accompany the professional selections in Part III. Part I thus does more than just tell students how to sharpen their reading abilities; it guides them through a clearly sequenced plan for developing critical reading skills.

**Part II, "The Writing Process,"** takes students, step by step, through a multi-stage composing sequence. To make the writing process easier for students to understand, we provide a separate chapter for each of the following stages:

- Chapter 2, "Getting Started Through Prewriting"
- Chapter 3, "Identifying a Thesis"
- Chapter 4, "Supporting the Thesis with Evidence"
- Chapter 5, "Organizing the Evidence"
- Chapter 6, "Writing the Paragraphs in the First Draft"
- Chapter 7, "Revising Overall Meaning, Structure, and Paragraph Development"
- Chapter 8, "Revising Sentences and Words"
- Chapter 9, "Editing and Proofreading"
- Chapter 10, "Writing on a Word Processor"

In Chapter 2, we introduce students to a range of prewriting techniques, including brainstorming, mapping, and journal writing. Stressing the need for students to analyze their purpose and audience, we explain how to limit a broad topic and how to generate raw, preliminary material about the topic. Chapter 2, like the other chapters in Part II, ends with an array of practical activities.

At this point, students are ready for our discussion of thesis statements in Chapter 3. Numerous examples illustrate how to frame an effective thesis, how to position it in an essay, and what pitfalls to avoid. The chapter also encourages stu-

dents to view their first thesis as tentative; they learn that as writing continues, new ideas emerge that may force them to reformulate their initial thesis.

Chapter 4 starts with a description of strategies for gathering evidence to support a thesis. Then we discuss techniques for evaluating the relevance, specificity, accuracy, and persuasiveness of supporting material. Numerous suggestions for organizing evidence are presented in Chapter 5. Besides describing chronological, spatial, emphatic, and simple-to-complex methods for sequencing material, the chapter illustrates various approaches for preparing effective outlines.

In Chapter 6, students learn how to move from an outline to a first draft. Urging students to view the first draft as work in progress, we describe ways to avoid getting bogged down. Plentiful “before” and “after” examples show how to write unified, specific, and coherent paragraphs and essays. The chapter concludes with techniques for writing strong introductions, conclusions, and titles.

Emphasizing how helpful peer feedback can be, Chapters 7 and 8 introduce students to a multistage revising process. In Chapter 7, students learn how to respond to instructor feedback and how to evaluate an essay’s overall content and structure. Once they know how to rework an essay at this level, they are ready to move ahead to Chapter 8. This chapter begins with abundant “before” and “after” examples that illustrate strategies for making sentences clear, concise, and emphatic. The chapter then describes approaches for refining word choice, with extensive examples showing how to make language natural, vigorous, and specific. Rounding out the chapter is a section on nonsexist language. Throughout Chapters 7 and 8, handy checklists make revision more manageable by focusing students on one rewriting stage at a time. And a series of structured activities helps them apply the checklists when they revise their own and other students’ papers.

Chapter 9 offers hints for editing and proofreading, while Chapter 10 shows students how to use a word processor during each phase of the composing sequence.

We continually point out in Part II that the stages in the writing process are fluid. Indeed, the case history of an evolving student paper dramatically illustrates just how recursive and individualized the writing process can be. Similarly, we stress that there’s no single correct way to write. Focusing on the excitement and sheer fun of exploring ideas on paper, we explain that everyone must tailor the writing process to fit his or her own needs.

Throughout Part II, three instructional devices are used to strengthen students’ understanding of the writing process. *Checklists* summarize key concepts and keep students focused on the essentials. Extensive *end-of-chapter activities* also reinforce pivotal skills. Designed to highlight the way invention and revision come into play throughout the writing process, the activities involve students in making rhetorical decisions about such matters as purpose, audience, tone, point of view, organization, paragraph development, and sentence structure. And numerous *guided exercises* involve students in writing—right from the start—showing them how to take their papers through successive stages in the composing process.

Finally, to illustrate the link between reading and writing, the chapters in Part II present—from prewriting through revision—the progressive stages of a student

essay written in response to Phyllis Theroux's "The Worry Factor" (the professional selection in Part I). In short, *by the end of Part II, the entire reading-writing process has been illustrated*, from reading a selection to writing about it.

**Part III, "The Patterns of Development,"** opens with Chapter 11, which provides a concise overview that reinforces two key points: that the patterns come into play throughout the writing process and that most writers combine patterns in their work. The rest of Part III consists of nine chapters, each covering a different pattern: description, narration, illustration, division-classification, process analysis, comparison-contrast, cause-effect, definition, and argumentation-persuasion. The first few chapters address the more personal and expressive patterns of development, while later chapters move to the more public and analytic patterns. However, because they are self-contained, the chapters can be covered in any order. Part III's thirty-one professional essays are grouped according to the nine patterns of development.

We recognize that some instructors are reluctant to teach the patterns of development as discrete forms; they fear that doing so implies that writers set out to prepare an essay using a specific pattern and that an essay contains only one pattern. Of course, writing usually doesn't work that way at all. So throughout Parts II and III, we provide numerous examples and activities to illustrate that writers select a pattern because it helps them generate material and organize their ideas—that is, it helps serve their rhetorical purposes. We also show that most writing combines two or more patterns, with one pattern usually providing the organizational framework for a piece.

The nine pattern-of-development chapters also illustrate that the multistage composing sequence described in Part II has relevance no matter which pattern or combination of patterns is used in an essay. Each chapter in Part II thus follows the same format:

- *A detailed explanation of the pattern* begins the chapter. The explanation includes these sections: (1) a definition of the pattern, (2) a description of the way the pattern helps writers accommodate their purpose and audience, (3) a Prewriting Checklist to spark creativity and help students get started, (4) step-by-step guidelines for using the pattern, and (5) a Revision Checklist to focus students' efforts when they rework their papers.

The argumentation-persuasion chapter is even more extensive. Besides the sections described above, it includes a clearly explained section on Toulmin logic, a chart on refutation strategies, and a full discussion of induction, deduction, and logical fallacies.

- Following the explanation of each pattern of development is an *annotated student essay, from prewriting through revision*. Written in response to one of the professional selections in the chapter, each essay clearly illustrates the pattern under discussion. By comparing successive stages of the essay, students come to appreciate the way material is progressively reshaped and refined.
- *Commentary* after the student essay points out the blend of patterns in the paper, identifies the paper's strengths, and pinpoints areas needing improve-



ment. “First draft” and “revised” versions of one section of the essay reveal how the student writer went about revising, thus illustrating the relationship between the final draft and the steps taken to produce it.

- Next come *extensive prewriting and revising activities*. Together, these two sets of activities help students appreciate the distinctive features of the pattern being studied. The first prewriting activity asks students to generate raw material for an essay and helps them see that the essay may include more than one pattern of development. The last revising activity gives students a chance to rework a paragraph that needs strengthening. Other activities encourage students, working alone or in groups, to examine rhetorical options, to anticipate the consequences of such choices, and to experiment with a variety of composing techniques.
- The *professional selections* follow the activities. Representing a variety of subjects, tones, and points of view, the selections include tried and true classics like George Orwell’s “Shooting an Elephant” and E. B. White’s “Once More to the Lake.” Other selections have rarely, if ever, been included in a composition text. Among these are Meg Greenfield’s “Why Nothing Is ‘Wrong’ Anymore,” Beth Johnson’s “Our Drug Problem,” and Ann McClintock’s “Propaganda Techniques in Today’s Advertising.” Of course, each selection clearly illustrates a specific pattern of development or combination of patterns.

*Extensive instructional apparatus* accompanies each professional selection:

1. *A biographical note* gives background on the author and provides a context for the selection.
2. *Questions for Close Reading* help students dig into and interpret the selection. The first question asks them to identify the selection’s thesis; the last provides work on vocabulary development.
3. *Questions About the Writer’s Craft* deal with such matters as purpose, audience, tone, point of view, organization, sentence structure, diction, and figurative language. The first question (labeled “The Pattern”) focuses on the distinctive features of the pattern(s) used in the selection. And often there’s another question (labeled “Other Patterns”) that asks students to analyze the writer’s use of additional patterns in the piece.
4. Next come *four writing assignments*, all prompted by the selection and packed with suggestions on how to proceed. The first two assignments ask students to write an essay using the same pattern(s) as the selection; the last two invite students to discover for themselves which pattern(s) would be most appropriate for an essay. Frequently, the writing assignments are preceded by a special symbol (∞), indicating a cross-reference to another professional selection in the book. By encouraging students to make connections between selections, these assignments broaden students’ perspective and give them additional material to draw upon when they write. Such paired assignments will be especially welcome to instructors stressing recurring ideas and themes.



- At the end of each pattern-of-development chapter are two sets of Additional Writing Topics: *General Assignments* and *Assignments With a Specific Purpose, Audience, and Point of View*. The first set provides open-ended topics that prompt students to discover for themselves the best way to use a specific pattern. The second set, problem-solving in nature, develops students' sensitivity to rhetorical context by asking them to apply the pattern in a real-world setting.

**Part IV** consists of two chapters on **"The Research Paper."** In this practical, comprehensive guide, we demonstrate how to tailor the multistage composing process described in Part II to the demands of writing a research paper. This section is filled with hints on all of the following: using the library, drawing upon computerized sources, taking notes, introducing quoted material, interpreting statistics, evaluating conflicting sources, documenting material, and avoiding plagiarism. A fully annotated research paper illustrates MLA documentation, while a separate section provides guidelines for using the APA system. Activities at the end of both chapters help ensure mastery of key research skills.

**Part V** includes two chapters, **"Writing About Literature"** and **"Writing Exam Essays."** Besides showing students how to adapt the composing process to fit the requirements of these highly specific writing situations, each chapter includes a student essay and commentary, as well as helpful end-of-chapter activities.

The book concludes with **Part VI, "A Concise Handbook."** Detailed and user-friendly, the Handbook offers easy-to-grasp explanations of those areas that most often give students trouble. Boxed *"Cautions"* help students focus on the essentials. When appropriate, alternative correction strategies are presented so that students come to see that there may be more than one way to remedy a problem. Plentiful *practice activities* encourage mastery of important skills.

## WHAT'S NEW IN THE THIRD EDITION

Before beginning work on the third edition of *The Macmillan Writer*, we looked closely at the scores of questionnaires completed by instructors using the long version. The instructors' comments, always discerning and constructive, helped us identify additional material the book might include. Here, then, are the most important new features of *The Macmillan Writer, Third Edition*:

- *One-quarter of the professional essays are new.* Some of these new readings were suggested by instructors across the country; others were chosen after a thorough search of magazines, nonfiction collections, newspapers, and the like.

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\*Note: Part VI is *not* included in *The Macmillan Writer, Third Edition/Brief Edition*. The *Brief Edition* is appropriate in those classes where students are likely to have purchased a separate English handbook.

Whether written by a well-known figure like Russell Baker (“Selling the Post”) or a relative newcomer like Joyce Garity (“Is Sex All That Matters?”), the new selections are bound to stimulate strong writing on a variety of topics—altruism, prejudice, gender identity, family life, ethnic roots, and animal rights, to name just a few.

- *Part II, “The Writing Process,” illustrates more clearly and more completely the case history of an evolving student paper.* Besides showing how one student generated prewriting material, organized evidence, prepared a first draft, and revised the draft, this section of the book now shows how the student formulated a thesis and then refined that thesis in light of the generated evidence. Throughout, the progressive stages of the student essay are *easier to follow*. Boxed *marginal annotations* make it possible to track—at a glance—the development of the essay as it moves through each phase of the composing process.
- *Chapter 3, “Identifying a Thesis,” is more comprehensive.* It now discusses *plans of development* and includes a new section that describes the process of *arriving at an effective thesis*.
- *Chapter 10, “Writing on a Word Processor,” has been revised* to include even more *practical suggestions* for using a computer in each stage of the writing process.
- *Chapter 11, “An Overview of the Patterns of Development,” has been expanded* to include a *professional selection* (Virginia Woolf’s “The Death of the Moth”) *accompanied by annotations and comments* to show how Woolf combines several patterns to achieve her rhetorical purpose. This new material reinforces one of the book’s main points: that writers often blend patterns when developing and structuring their essays.
- *Chapter 14, “Illustration,” presents additional material on making writing specific.*
- *Chapter 20, “Argumentation-Persuasion,” already more comprehensive than any comparable text’s chapter on argument, now features an additional pro-con pair as well as fuller treatment of refutation strategies, creating goodwill, and establishing common ground.* The chapter also features a *helpful new section on Rogerian argument*.
- *Part IV, “The Research Paper,” has been thoroughly revised and expanded.* It now includes material on blending quotations smoothly into a paper and presenting and interpreting statistics. This section also provides current information on *computer-based sources*, strategies for tracking down and documenting such information, plus an updated research paper illustrating the use of computer-based sources.

## TEACHING ANCILLARIES

An Instructor’s Edition of *The Macmillan Writer, Third Edition*, includes a comprehensive Instructor’s Manual. The manual, which is also available separately, includes the following: a thematic table of contents; lists of the book’s paired writing assignments and collaborative and/or problem-solving exercises; pointers

about using the book; suggested activities; a detailed syllabus; answers to the Handbook exercises; and in-depth responses to the end-of-chapter activities, Questions for Close Reading, and Questions About the Writer's Craft.

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Over the years, many writing instructors have reviewed *The Macmillan Writer*. These colleagues' hard-hitting, practical comments guided our work every step of the way. To the following reviewers we are indeed grateful: Thomas G. Beverage, Coastal Carolina Community College; Barry Brunetti, Gulf Coast Community College; Bruce Coad, Mountain View College; Beatrice I. Curry, Columbia State Community College; Juanita Davis, Columbia State Community College; William Dyer, Mankato State University; Jo Nell Farrar, San Jacinto College Central; Adam Fischer, Coastal Carolina Community College; Andrea Glebe, University of Nevada, Las Vegas; Linda Hasley, Redlands Community College; M. Jean Jones, Columbia State Community College; Rowena R. Jones, Northern Michigan University; Leela Kapai, University of the District of Columbia; Anne M. Kuhta, Northern Virginia Community College; William Lalicker, Murray State University; Joe Law, Texas Christian University; Carol Owen Lewis, Trident Technical College; James L. Madachy, Gallaudet University; Rita M. Mignacca, State University of New York at Brockport; Betty P. Nelson, Volunteer State Community College; Douglas L. Okey, Spoon River College; Doris Osborn, Northern Oklahoma College; Mack A. Perry, Jackson State Community College; John S. Ramsey, State University of New York at Fredonia; Gladys C. Rosser, Fayetteville Technical Community College; Peggy Ruff, DeVry Institute of Technology; Laura A. Scibona, State University of New York at Brockport; Marilyn Segal, California State University at Northridge; Richard Stoner, Broome Community College; Martha Coultas Strode, Spoon River College; Carole F. Taylor, University of Dayton; Delores Waters, Delgado Community College; Wendy F. Weiner, Northern Virginia Community College; Carol Wershoven, Palm Beach Community College; Stephen Wilhoit, University of Dayton; and Gene Young, Morehead State University.

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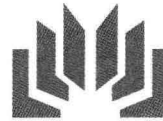
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Finally, we're grateful to our students. Their candid reactions to various drafts of the text sharpened our thinking and kept us honest. We're especially indebted to the thirteen students whose work is included in the book. Their essays illustrate dramatically the potential and the power of student writing.

Judith Nadell  
Linda McMeniman  
John Langan

# ABOUT THE AUTHORS

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**Judith Nadell** was until recently Associate Professor of Communication at Rowan College of New Jersey, where she taught for eighteen years. While at Rowan, she coordinated the introductory course in the Freshman Writing Sequence and served as director of the Writing Lab. In addition to writing and editing textbooks, she currently works as a volunteer tutor and a trainer of tutors in both an adult literacy program and a children's reading-enrichment project. A Phi Beta Kappa graduate of Tufts University, she received a doctorate from Columbia University. She is the founder of the consulting firm Communication Training Associates and co-author of *Doing Well in College* (McGraw-Hill), *The Macmillan Writer*, and *The Macmillan Reader*. The recipient of a New Jersey award for excellence in the teaching of writing, Judith Nadell lives with her co-author husband, John Langan, near Philadelphia.

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**John Langan** has taught reading and writing courses at Atlantic Community College near the New Jersey shore for the past twenty-one years. He earned advanced degrees in reading at Glassboro State College and in writing at Rutgers University. Coauthor of *The Macmillan Reader* and author of a series of college textbooks on both reading and writing, he has published widely with McGraw-Hill Book Company, Townsend Press, and Macmillan Publishing Company. His books include *English Skills*, *Reading and Study Skills*, and *College Writing Skills*.

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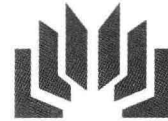
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