

NINTH EDITION

The Longman Writer

Rhetoric,
Reader,
Research Guide,
and Handbook

**JUDITH NADELL
JOHN LANGAN**

THE LONGMAN WRITER

Rhetoric, Reader, Research Guide,
and Handbook

NINTH EDITION



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with contributions from

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Preface



The Longman Writer brings together equal parts product and process. We describe possible sequences and structures to stress the connection between reading and writing and emphasize that these steps and formats should be viewed as strategies, not rigid prescriptions, for helping students discover what works best for them. This flexibility ensures that *The Longman Writer* can fit a wide range of teaching philosophies and learning styles.

The Longman Writer includes everything that students and instructors need in a one- or two-semester, first-year composition course: (1) a comprehensive *rhetoric*, including chapters on each stage of the writing process and discussions of the exam essay and literary paper; (2) a *reader* with *professional selections* and *student essays* integrated into the rhetoric; (3) a *research guide*, with information on writing and properly documenting a research paper; and (4) a concise, easy-to-use *handbook*. Throughout the text, we aim for a supportive, conversational tone that inspires students' confidence. Numerous *activities* and *writing assignments*—*more than 500 in all*—develop awareness of rhetorical choices and encourage students to explore a range of composing strategies.

What's New in the Ninth Edition

The ninth edition of *The Longman Writer* has been fully updated to provide helpful advice on the writing process, more in-depth coverage of the research process, and examples of student writing throughout.

Eight new professional readings are research-based and cited in MLA style, modeling how to synthesize the ideas of others with the writer's own, include supporting detail effectively, use signal phrases skillfully, and cite accurately (Part 3).

Six new professional readings incorporate images into text and illustrate how to use images to support a paper's thesis (Part 3).

Sixteen selections, including many of the new readings, are written from the third person point of view in order to more closely reflect the kinds of writing students are asked to produce in college (Part 3).

Research coverage has been streamlined to focus on the essentials of writing a researched essay, integrating sources, and documenting sources. Updated MLA and APA citations for electronic sources include ebooks on iPad and Kindle as well as postings on social media.

New end-of-chapter writing activities include “Assignments Using Visuals” and offer opportunities to practice incorporating images and graphs into writing in ways that are both appropriate and effective (Part 3).

New chapter opening images and an updated design increase contemporaneity and improve visual appeal for today’s readers (throughout).

The Book’s Plan

Part I, “The Reading Process,” provides guidance in a three-step process for text and images, in which students learn the importance of developing critical reading skills.

Part II, “The Writing Process,” takes students, step by step, through a multi-stage composing sequence. Each chapter presents a stage of the writing process and includes:

- Checklists that summarize key concepts and keep students focused on the essentials as they write.
- Diagrams that encapsulate the writing process, providing at-a-glance references as students compose their own essays.
- Activities that reinforce pivotal skills and involve students in writing from the start, showing them how to take their papers through successive stages in the composing process.

Part III, “The Patterns of Development,” cover nine patterns: description, narration, illustration, division-classification, process analysis, comparison-contrast, cause-effect, definition, and argumentation-persuasion. Each chapter contains a detailed explanation of the pattern, as well as the following:

- *Checklists* for prewriting and revising summarize key concepts and keep students focused on the essentials as they write.
- *Diagrams* encapsulate the patterns of development, providing at-a-glance references as students compose their own essays.
- *Annotated student essays* clearly illustrate each pattern of development. Commentary following each essay points out the blend of patterns in the paper and identifies both the paper’s strengths and areas that need improvement.
- *Prewriting and Revising Activities* ask students to generate raw material for an essay, help them to see that the essay may include more than one pattern of development, and allow students to rework and strengthen paragraphs and examine and experiment with rhetorical options.

- *Professional selections* represent not only a specific pattern of development, but also showcase a variety of subjects, tones, and points of view. Extensive apparatus accompanies each professional selection.
 - *Biographical notes* provide background on every professional author and create an interest in each piece of writing.
 - *Pre-Reading Journal Entries* prime students for each professional selection by encouraging them to explore their thoughts about an issue.
 - *Diagrams* outline the structure of professional readings and provide students with an easy reference for identifying each pattern of development.
 - *Questions for Close Reading* help students to interpret each selection, while *Questions About the Writer's Craft* ask students to analyze a writer's use of patterns.
 - *Writing Assignments* ask students to write essays using the same pattern as in the selection, to write essays that include other patterns, and to conduct research.
- End-of-chapter *General Assignments*, *Assignments Using Visuals*, and *Assignments with a Specific Purpose, Audience, and Point of View* that provide open-ended topics for students to explore and applications of rhetorical context to real-world settings.





Part IV, "The Research Essay," discusses how to locate, evaluate, analyze, synthesize, integrate, and document electronic and print sources for a research paper and includes the following:

- *Checklists* summarize key concepts and keep students focused on essentials as they select a research topic, evaluate sources, write and revise a research essay, and create their bibliography.
- *Source Samples* provide concrete examples of how students can locate all the necessary components of an MLA citation by presenting the actual source and its corresponding citation.
- *Activities* ensure mastery of key research skills.

Part V, "The Literary Essay and Exam Essay," shows students how to adapt the composing process to fit the requirements of two highly specific writing situations.

Part VI, "A Concise Handbook," provides easy-to-grasp explanations of the most troublesome areas of grammar, punctuation, and spelling that students encounter.

Marginal icons alert students and instructors to unique elements of this book:

- In Part II, student writing-in-progress is indicated with .
- In Part III, assignments that are conducive to using the library or Internet are indicated with .
- In Parts II–V, ethical issues are indicated with .
- In Parts II, III, and V, combined patterns of development are indicated with .

Supplements

MyWritingLab™ Integrated solutions for writing. MyWritingLab is an online homework, tutorial, and assessment program that provides engaging experiences for today's instructors and students. New features designed specifically for composition instructors and their course needs include a new writing space for students, customizable rubrics for assessing and grading student writing, multimedia instruction on all aspects of composition, and advanced reporting to improve the ability to analyze class performance.

Adaptive learning. For students who enter the course underprepared, MyWritingLab offers preassessments and personalized remediation so they see improved results and instructors spend less time in class reviewing the basics.

Visit www.mywritinglab.com for more information.

Pearson eText. An online version of *The Longman Writer* brings together the many resources of MyWritingLab with the instructional content of this successful book to create an enhanced learning experience for students.

CourseSmart eTextbook. Students can subscribe to *The Longman Writer* at CourseSmart.com. The format of the eText allows students to search the text, bookmark passages, save their own notes, and print reading assignments that incorporate lecture notes.

Android and iPad eTextbooks. Android and iPad versions of the eText provide the complete text and the electronic resources described above.

Instructor's Manual. A comprehensive Instructor's Manual includes a thematic table of contents; pointers about using the book; suggested activities; a detailed syllabus; and in-depth responses to the end-of-chapter activities, Questions for Close Reading, and Questions about the Writer's Craft.

PowerPoints. Ideal for hybrid or distance learning courses, the PowerPoint presentation deck offers instructors slides based on learning objectives to adapt to their own course needs.

Accelerated Composition. Support for acceleration or co-requisite courses in MyWritingLab focuses on three fundamental areas: reading, writing, and grammar. Additional questions for professional and student readings help students understand, analyze, and evaluate the strategies writers employ. For each of the text's major writing assignments, additional activities and prompts encourage students to break down the tasks involved in writing a paper into manageable chunks. Grammar support includes diagnostic, practice, instruction, and mastery assessment.

Michelle Zollars, Associate Professor and Coordinator of the Accelerated Learning Program at Patrick Henry Community College, authors the reading and writing support for accelerated co-requisite courses. She has been teaching the accelerated composition model for over five years; has presented on acceleration at National Association for Developmental Education, the Council on Basic Writing conferences, and the Conference on Acceleration; and has served on the Developmental English Curriculum Team of the Virginia Community College System.

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JUDITH NADELL
JOHN LANGAN

1



Becoming a Critical Reader

In this chapter, you will learn:

- 1.1 To read, annotate, and evaluate texts
- 1.2 To read, annotate, and evaluate visuals

Why don't more people delight in reading? After all, most children feel great pleasure and pride when they first learn to read. As children grow older, though, the initially magical world of books is increasingly associated with homework, tests, and grades. Reading can turn into an anxiety-producing chore. No wonder people can end up avoiding it.

Nevertheless, people with this kind of negative experience can still come to find reading gratifying and enjoyable. The key is to be an active participant as a reader. Even a slick best seller requires the reader to decode and interpret what's on the page. In addition, many readings include visuals—images and graphics—that need to be explored and evaluated. So effective reading takes a little work, but the satisfactions of reading, whether for pleasure or information, more than reward any effort involved.

The three-stage approach discussed in the pages ahead will help you get the most out of the readings in this book, as well as any other readings, including those with



visuals. See in particular the checklists for each stage that follow here and the material on reading visuals, on pages 4–7.

Stage 1: Get an Overview of the Selection

Ideally, you should get settled in a quiet place that encourages concentration. If you can focus your attention while sprawled on a bed or curled up in a chair, that's fine. But if you find that being too comfortable is more conducive to daydreaming and dozing off than it is to studying, avoid getting too relaxed. If you're reading on a computer screen, tablet, or e-book reader, make sure you've adjusted the type size, font, and other features so that you're comfortable.

Once you're settled, it's time to read the selection. To ensure a good first reading, try the following hints.



FIRST READING: A CHECKLIST

- Get an overview of the essay and its author. Start by checking out the author's credentials. If a biographical note precedes the selection, as in this book, you'll want to read it for background that will help you evaluate the writer's credibility, as well as his or her slant on the subject. For other materials, do a computer search for information on the author and the publication or Web site where the reading appears.
- Consider the selection's title. A good title often expresses the essay's main idea, giving you insight into the selection even before you read it.
- Read the selection straight through purely for pleasure. Allow yourself to be drawn into the world the author has created. Because you bring your own experiences and viewpoints to the piece, your reading will be unique.
- If a reading has visuals, ask yourself these questions: Who created the visual? Is the source reliable? What does the caption say? If the visual is an image, what general mood, feeling, or other impression does it convey? If it is a graphic, is information clearly labeled and presented?
- After this initial reading of the selection, briefly describe the piece and your reaction to it.

Stage 2: Deepen Your Sense of the Selection

At this point, you're ready to move more deeply into the selection. A second reading will help you identify the specific features that triggered your initial reaction.

There are a number of techniques you can use during this second, more focused reading. Mortimer Adler, a well-known writer and editor, argued passionately for marking up the material we read. The physical act of annotating, he believed, etches the writer's ideas more sharply in the mind, helping readers grasp and remember those ideas more easily. Adler also described

various annotation techniques he used when reading. Several of these techniques, adapted somewhat to reflect our reading of both print and digital texts, are presented in the following checklist.



SECOND READING: A CHECKLIST

Using a pen (or pencil) and highlighter for print texts—or digital commenting and highlighting features if you’re reading online—you might . . .

- Underline or highlight the selection’s main idea, or thesis, often found near the beginning or end. If the thesis isn’t stated explicitly, write down your own version of the selection’s main idea. If you’re reading the selection online, you might add a digital sticky note or comment with your version of the thesis.
- Locate the main supporting evidence used to develop the thesis. Number the key supporting points by writing in the margin or adding digital sticky notes.
- Circle or put an asterisk next to key ideas that are stated more than once.
- Take a minute to write “Yes” or “No” or to insert these comments digitally beside points with which you strongly agree or disagree. Your reaction to these points often explains your feelings about the aptness of the selection’s ideas.
- Return to any unclear passages you encountered during the first reading. The feeling you now have for the piece as a whole will *probably* help you make sense of initially confusing spots. You may possibly discover that the writer’s thinking isn’t as clear as it could be.
- Use a print or online dictionary to check the meanings of any unfamiliar words.
- Take some quick notes about any visuals. If you’re reading online, you might choose to make digital comments. What is the author’s purpose? Do images such as photos tell a story? Do they make assumptions about viewers’ beliefs or knowledge? What elements stand out? How do the colors and composition (arrangement of elements) work to convey an impression? Are any graphs and similar visuals adequately discussed in the text? Is the information current and presented without distortion? Is it relevant to the text discussion?
- If your initial impression of the selection has changed in any way, try to determine why you reacted differently on this reading.

Stage 3: Evaluate the Selection

Now that you have a good grasp of the selection, you may want to read it a third time, especially if the piece is long or complex. This time, your goal is to make judgments about the selection’s effectiveness. Keep in mind, though, that you shouldn’t evaluate the selection until after you have a strong hold on it. Whether positive or negative, any reaction is valid only if it’s based on an accurate reading.

To evaluate the selection, ask yourself the following questions.



EVALUATING A SELECTION: A CHECKLIST

- Where does support for the selection's thesis seem logical and sufficient? Where does support seem weak? Which of the author's supporting facts, arguments, and examples seem pertinent and convincing? Which don't?*
- Is the selection unified? If not, why not? Where are there any unnecessary digressions or detours?*
- How does the writer make the selection move smoothly from beginning to end? Are any parts of the essay abrupt and jarring? Which ones?*
- Which stylistic devices are used to good effect in the selection? How do paragraph development, sentence structure, word choice (*diction*), and tone contribute to the piece's overall effect? Where does the writer use figures of speech effectively? (Consult the index to see where these devices are explained.)*
- How do any visuals improve the reading and support the writer's main points? Are the visuals adequately discussed in the text? Are images such as photos thought-provoking without being sensationalistic? Do graphs and similar visuals give relevant, persuasive details?*
- How does the selection encourage further thought? What new perspective on an issue does the writer provide? What ideas has the selection prompted you to explore in an essay of your own?*

Assessing Visuals in a Reading

Writers may use visuals—images and graphics—to help convey their message. You can incorporate your “reading” of these visuals into the three-stage process you use for reading text: In stage 1, *preview* the visuals at the same time that you get an overview of the text. In stage 2, *analyze and interpret* the visuals as a means of deepening your sense of the reading. Finally, in stage 3, *evaluate* the visuals as part of your evaluation of the entire selection.

Some kinds of visuals you are likely to find are listed below. Following this list are two examples of assessing visuals using the three-stage process.

Illustrations

- Photographs, paintings, drawings, and prints Illustrate a particular scene, time period, activity, event, idea, person, and so on.
- Cartoons and comics May make a joke, comment on a situation, or tell a story.

Graphics

- Tables Use columns and rows to present information, especially specific numbers, concisely.
- Bar graphs Use rectangular bars of different sizes to compare information about two or more items.
- Line graphs Use horizontal lines moving from point to point to show changes over time.
- Pie charts Use a circle divided into wedges to show proportions.
- Charts and diagrams Use different shapes and lines to show flow of information, organization of a group, layouts such as room plans, or assembly instructions.
- Maps Present information by geographical location.

Photos, paintings, and similar illustrations may appear in Web pages, periodicals, books, and advertisements. Graphics regularly appear in academic, technical, and business writing. You can evaluate all these visuals just as you would text.

Assessing an Image: An Example

Suppose a reading aims to persuade readers that the international community must set up an organization that stands ready to implement an immediate and coordinated response to natural disasters, no matter where they occur. The reading includes a photo (see page 6) taken in the aftermath of the magnitude 7 earthquake that hit Haiti on January 12, 2010. How can we evaluate this image and its effectiveness for the reader?

1. **Previewing the Photo.** We see that the photo was found at *Time* magazine online and was taken by a photographer for the Associated Press (AP)—both reliable sources that we can trust. The author of the essay has written a caption that clearly explains the image, and the phrase “Using whatever implements are at their disposal” supports the author’s point that an immediate response is needed. We also notice, however, that the caption uses strong language, for example, “catastrophic” and “devastated.” Information in the reading will have to support the use of these terms. Still, our first response to the photo would be one of sympathy and perhaps compassion for the people of Haiti.
2. **Analyzing and Interpreting the Photo.** The photo tells a story of people coming together to help one another in the aftermath of the earthquake. The elements in the photo are arranged so that we first see people silhouetted against clouds, working with hand tools. Then we realize the people are standing atop a collapsed building, and we see the startling image of cars crushed beneath that structure. Now we understand the scope of the wreckage. The vivid blue,