

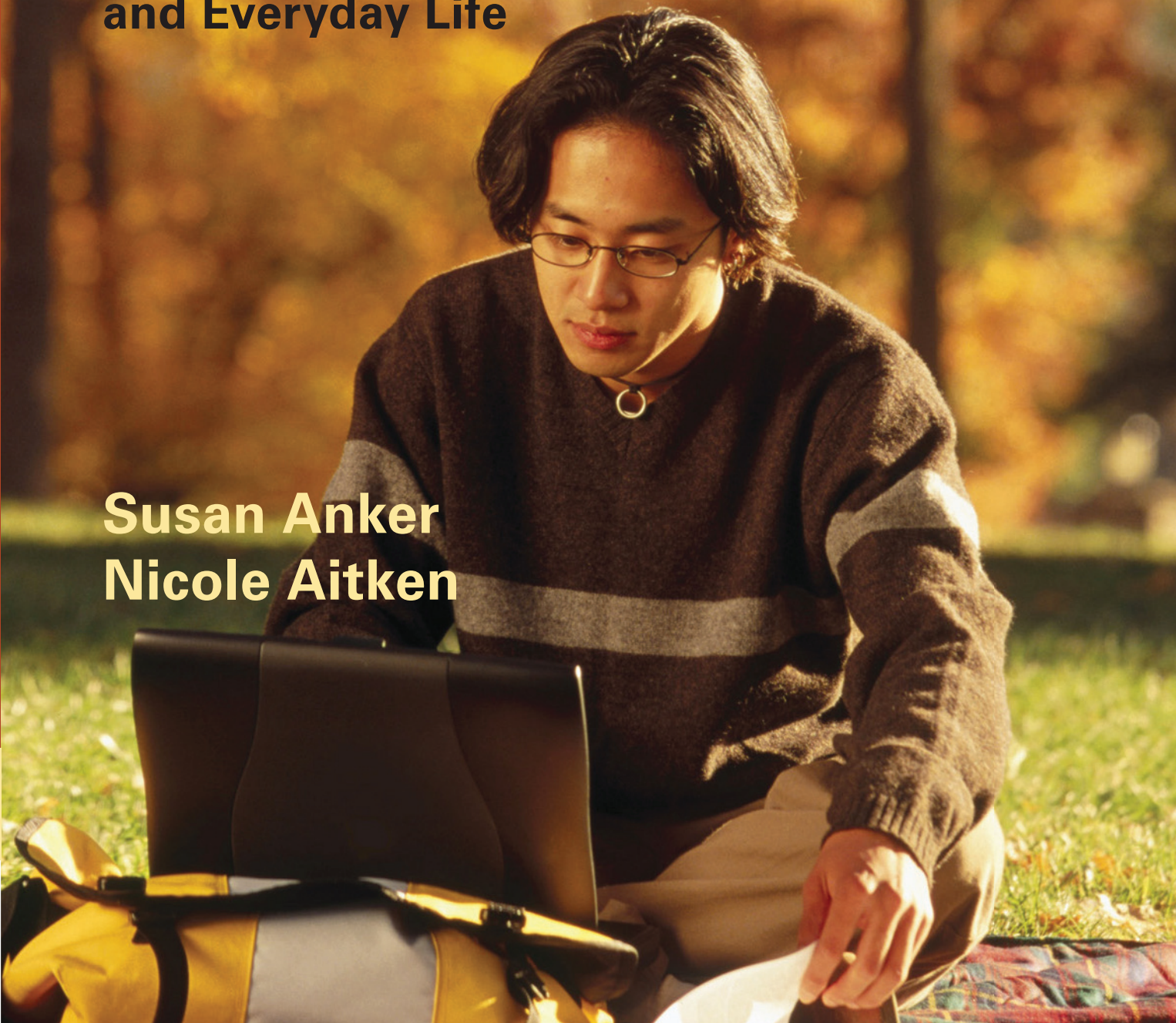
Real Writing

with READINGS

SEVENTH EDITION

Paragraphs and Essays
for College, Work,
and Everyday Life

Susan Anker
Nicole Aitken



Real Take-Away Points

Four Basics of Reading and Writing

- 1 It considers what the audience knows and needs.
- 2 It fulfills the writer's purpose.
- 3 It includes a clear, definite point.
- 4 It provides support that shows, explains, or proves the main point.

For more on the elements of good writing, see Chapter 2.

2PR The Critical Reading Process

Preview the reading. Establish a guiding question.

Read the piece, locating the thesis, support, and transitions, and considering the quality of the support.

Pause to think during reading. Take notes and ask questions about what you are reading: talk to the author.

Review the reading, your guiding question, your marginal notes, and questions.

For more on the critical reading process, see pages 13–16.

Reading and Writing Critically

Summarize

- What is important about the text? What is the purpose, the big picture?
- What are the main ideas and key support?

Analyze

- What elements have been used to convey the main idea?
- Do any elements raise questions? Do any key points seem undeveloped?

Synthesize

- What do other sources say about the topic of the text?
- How does your own (or others') experience affect how you see the topic?

Evaluate

- Based on your application of summary, analysis, and synthesis, what do you think about the material you have read?
- Is the work successful? Does it achieve its purpose?
- Does the author show any biases?

For more on reading and writing critically, see pages 21–25.

Brief Contents

A Note to Students from the Authors vii
Thematic Table of Contents xvii
Preface xix

PART 1 How to Write Paragraphs and Essays 1

- 1 Critical Thinking, Reading, and Writing: Making Connections 3
- 2 Writing Basics: Audience, Purpose, and Process 31
- 3 Finding Your Topic and Writing Your Thesis Statement: Making a Point 44
- 4 Supporting Your Point: Finding Details, Examples, and Facts 67
- 5 Drafting and Revising: The Writing Process 75

PART 2 Writing Different Kinds of Paragraphs and Essays 105

- 6 Narration: Writing That Tells Important Stories 107
- 7 Illustration: Writing That Gives Examples 129
- 8 Description: Writing That Creates Pictures in Words 151
- 9 Process Analysis: Writing That Explains How Things Happen 173
- 10 Classification: Writing That Sorts Things into Groups 195
- 11 Definition: Writing That Tells What Something Means 218
- 12 Comparison and Contrast: Writing That Shows Similarities and Differences 238
- 13 Cause and Effect: Writing That Explains Reasons or Results 265
- 14 Argument: Writing That Persuades 286

PART 3 The Four Most Serious Errors 313

- 15 The Basic Sentence 315
- 16 Fragments: Incomplete Sentences 325
- 17 Run-Ons: Two Sentences Joined Incorrectly 338

- 18 Problems with Subject-Verb Agreement: When Subjects and Verbs Don't Match 352
- 19 Verb Tense: Using Verbs to Express Different Times 363

PART 4 Other Grammar Concerns 379

- 20 Pronouns: Using Substitutes for Nouns 381
- 21 Adjectives and Adverbs: Using Descriptive Words 396
- 22 Misplaced and Dangling Modifiers: Avoiding Confusing Descriptions 402
- 23 Coordination and Subordination: Joining Sentences with Related Ideas 408
- 24 Parallelism: Balancing Ideas 418
- 25 Sentence Variety: Putting Rhythm in Your Writing 425
- 26 Formal English and ESL Concerns: Grammar Trouble Spots for Multilingual Students 438

PART 5 Word Use 465

- 27 Word Choice: Using the Right Words 467
- 28 Commonly Confused Words: Avoiding Mistakes with Soundalike Words 476
- 29 Spelling: Using the Right Letters 486

PART 6 Punctuation and Capitalization 493

- 30 Commas (,) 495
- 31 Apostrophes (') 504
- 32 Quotation Marks (" ") 508
- 33 Other Punctuation (; : () ---) 514
- 34 Capitalization: Using Capital Letters 519

EDITING REVIEW TESTS 1–10 523–532

Appendix: Problem Solving in Writing 533

Acknowledgments 535

Index I-1

Real Take-Away Points

Editing and Proofreading Marks

this page left intentionally blank

Real
Writing
with Readings

this page left intentionally blank

Seventh Edition

Real Writing

with Readings

Paragraphs and Essays for Success in
College, Work, and Everyday Life

Susan Anker

with **Nicole Aitken**

Illinois Central College

Bedford/St. Martin's

A Macmillan Education Imprint

Boston • New York

For Bedford/St. Martin's

Vice President, Editorial, Macmillan Higher Education Humanities: Edwin Hill

Editorial Director for Literature and Music: Karen S. Henry

*Publisher for Composition, Business and Technical Writing,
and Developmental Writing:* Leasa Burton

Executive Editor: Vivian Garcia

Senior Developmental Editor: Jill Gallagher

Production Editors: Annette Pagliaro Sweeney, Louis C. Bruno Jr.

Publishing Services Manager: Andrea Cava

Senior Production Supervisor: Jennifer Wetzel

Project Management: Graphic World, Inc.

Director of Rights and Permissions: Hilary Newman

Senior Art Director: Anna Palchik

Text Design: Claire Seng-Niemoeller

Cover Design: William Boardman

Cover Art: © Murray Lee / Getty Images

Composition: Graphic World, Inc.

Printing and Binding: RR Donnelley and Sons

Copyright © 2016, 2013, 2010, 2007 by Bedford/St. Martin's

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, except as may be expressly permitted by the applicable copyright statutes or in writing by the Publisher.

Manufactured in the United States of America.

0 9 8 7 6 5

f e d c b a

For information, write: Bedford/St. Martin's, 75 Arlington Street, Boston, MA 02116
(617-399-4000)

ISBN 978-1-319-00319-7 (Student Edition)

ISBN 978-1-319-00321-0 (Loose-leaf Edition)

Acknowledgments

Text acknowledgments and copyrights appear at the back of the book on page 535, which constitutes an extension of the copyright page. Art acknowledgments and copyrights appear on the same page as the art selections they cover. It is a violation of the law to reproduce these selections by any means whatsoever without the written permission of the copyright holder.



A note to students from Susan Anker

For the last twenty years or so, I have traveled the country talking to students about their goals and, more important, about the challenges they face on the way to achieving those goals. Students always tell me that they want good jobs and that they need a college degree to get those jobs. I designed *Real Writing* with those goals in mind—strengthening the writing, reading, and editing skills needed for success in college, at work, and in everyday life.

Here is something else: good jobs require not only a college degree but also a college education—knowing not only how to read and write but how to think critically and learn effectively. So that is what I stress here, too. It is worth facing the challenges. All my best wishes to you, in this course and in all your future endeavors.

A note to students from Nicole Aitken

I've been working in both the university and community college environments since 2001, and I've had the opportunity to be a student in all different types of situations as well, including a large university, a small private college, and community colleges. I understand how your surroundings affect the way you learn and how important it is to be comfortable in those surroundings. What you bring with you to the classroom is as important to the learning experience as the material you learn in that classroom.

What does that mean? It means that you, as a student, have something to say and something to contribute. Every day you are thinking, reading, and writing in a critical way that is valuable to the college classroom, but you may not be aware of how to access those thoughts or skills in a meaningful way just yet. Although this book may introduce you to some new words and concepts, chances are good that many of these concepts or methods are ones you use regularly. Every day you are writing. You are texting, emailing, and sending messages, and you are communicating through written or spoken language. When you read or hear someone speak to you, you are analyzing what was said or written and interpreting those words; that is all a part of thinking critically and being a receptive audience.

Come to the classroom ready to share what you already know and understand that a concept we may call by a new and foreign term is actually something that may already be commonplace to you. Let's share our knowledge and ideas. While this book can guide you and help you make the choices you need to be successful in your careers and in college, you are also already an expert: you are the expert in your life, your technologies, and your own experiences. A writing community asks that we all share our experiences to increase the knowledge of the group: join our writing community and increase our collective knowledge.



this page left intentionally blank

Contents

A Note to Students from the Authors vii
Thematic Table of Contents xvii
Preface xix

PART 1 How to Write Paragraphs and Essays 1

1 Critical Thinking, Reading, and Writing: Making Connections 3
READING ROADMAP 3
Understanding College Success 4
 Becoming a Prepared and Active Student 4
 Student Preparedness Checklist 5
 Setting Goals 6
 Becoming a Critical Thinker 8
What Is Critical Thinking? 11
 FOUR BASICS OF CRITICAL THINKING 11
What Is Critical Reading? 13
 2PR Preview the Text 13
 2PR Read the Text: Find the Main Idea and Support 14
 2PR Pause to Think 15
 2PR Review and Respond 16
A Critical Reader at Work 16
Amanda Jacobowitz, *A Ban on Water Bottles: A Way to Bolster the University's Image* 16
Read Real-World Documents Critically 18
What Is Writing Critically about Readings? 21
 Summary 21
 Analysis 22
 Synthesis 23
 Evaluation 24
What Is Writing Critically about Visuals? 25
 Summary 25
 Analysis 27
 Synthesis 27
 Evaluation 28
What Is Problem Solving? 28
Chapter Review 30
REFLECTING ON THE JOURNEY 30

2 Writing Basics: Audience, Purpose, and Process 31
READING ROADMAP 31
 FOUR BASICS OF GOOD WRITING 32
Understand Audience and Purpose 32
 Understand Paragraph and Essay Form 35
Understand the Writing Process 36
Understand Grading Criteria 37
 DIAGRAM: Relationship between Paragraphs and Essays 38
Chapter Review 42
REFLECTING ON THE JOURNEY 43
3 Finding Your Topic and Writing Your Thesis Statement: Making a Point 44
READING ROADMAP 44
Understand What a Topic Is 45
Practice Narrowing a Topic 45
Practice Exploring Your Topic 48
 Freewriting 48
 Listing/Brainstorming 49
 Discussing 49
 Clustering/Mapping 50
 Using the Internet 51
 Keeping a Journal 51
Write Your Own Topic and Ideas 52
Understand What a Topic Sentence and a Thesis Statement Are 52
Practice Developing a Good Topic Sentence or a Thesis Statement 55
 It Fits the Size of the Assignment 55
 DIAGRAM: Relationship Between Paragraphs and Essays 56
 It Contains a Single Main Idea 60
 It Is Specific 61
 It Is an Idea You Can Show, Explain, or Prove 62
 It Is Forceful 63
Write Your Own Topic Sentence or Thesis Statement 64
 Checklist: Evaluating Your Main Idea 65
Chapter Review 66
REFLECTING ON THE JOURNEY 66

4 Supporting Your Point: Finding Details, Examples, and Facts 67

READING ROADMAP 67

Understand What Support Is 68

- Key Features of Good Support 68
- Support in Paragraphs versus Essays 68

Practice Supporting a Main Idea 70

- Generate Support 70
- Select the Best Primary Support 70
- Add Secondary Support 71

Write Your Own Support 72

Checklist: Evaluating Your Support 73

Chapter Review 74

REFLECTING ON THE JOURNEY 74

5 Drafting and Revising: The Writing Process 75

READING ROADMAP 75

Understand What a Draft Is 76

Arrange Your Ideas 76

- Use Time Order to Write about Events 76
- Use Space Order to Describe Objects, Places, or People 77
- Use Order of Importance to Emphasize a Particular Point 78

Make a Plan 78

- Outlining Paragraphs 78
- Outlining Essays 79

Practice Writing a Draft Paragraph 80

- Write a Draft Using Complete Sentences 80
- Write a Concluding Sentence 81

Practice Writing a Draft Essay 82

- Write Topic Sentences, and Draft the Body of the Essay 82
- Write an Introduction 83
- Write a Conclusion 86
- Title Your Essay 87

Write Your Own Draft Paragraph or Essay 88

- Checklist: Evaluating Your Draft Paragraph* 88
- Checklist: Evaluating Your Draft Essay* 90

Understand What Revision Is 91

Checklist: Revising Your Writing 91

Practice Revising for Unity, Detail, and Coherence 92

- Revise for Unity 92
- Revise for Detail and Support 94
- Revise for Coherence 96

Revise Your Own Paragraph 99

Checklist: Evaluating Your Revised Paragraph 100

Revise Your Own Essay 100

Checklist: Evaluating Your Revised Essay 102

Chapter Review 102

REFLECTING ON THE JOURNEY 104

PART 2 Writing Different Kinds of Paragraphs and Essays 105

6 Narration: Writing That Tells Important Stories 107

READING ROADMAP 107

Understand What Narration Is 108

 **FOUR BASICS OF GOOD NARRATION** 108

- Main Idea in Narration 109
- Support in Narration 110
- DIAGRAM: Paragraphs vs. Essays in Narration 112
- Organization in Narration 115

Evaluate Narration 116

Read and Analyze Narration 117

- Student Paragraph: *Jelani Lynch, My Turnaround* 118
- Student Essay: *Arianna Morgan, The Time I Almost Lost My Baby Brother* 119

Profile of Success and Workplace Narration:
Alice Adoga, Department of Social Services 121

Professional Essay: *Amy Tan, Fish Cheeks* 123

Write Your Own Narration (Assignments) 125

- Writing about College, Work, and Everyday Life 125
- Reading and Writing Critically 126
 - Writing Critically about Readings 126
 - Writing about Images 126
 - Writing to Solve a Problem 127
- Checklist: How to Write Narration* 127

Chapter Review 128

REFLECTING ON THE JOURNEY 128

7 Illustration: Writing That Gives Examples 129

READING ROADMAP 129

Understand What Illustration Is 130


 **FOUR BASICS OF GOOD ILLUSTRATION** 130

- Main Idea in Illustration 131
- Support in Illustration 132
- DIAGRAM: Paragraphs vs. Essays in Illustration 134
- Organization in Illustration 136

Evaluate Illustration 137

- Read and Analyze Illustration 138
 Student Paragraph: *Cassandra Palmer, Gifts from the Heart* 138
 Student Essay: *Sarah Bigler, High School Is Not Preparing Us for College* 139
Profile of Success and Workplace Illustration:
John D'Urso, Auto Fleet Technician 141
 Professional Essay: *Andrea Whitmer, When Poor People Have Nice Things* 143
- Write Your Own Illustration (Assignments) 146
 Writing about College, Work, and Everyday Life 146
 Reading and Writing Critically 147
 Writing Critically about Readings 147
 Writing about Images 148
 Writing to Solve a Problem 148
Checklist: How to Write Illustration 149
- Chapter Review 150
 REFLECTING ON THE JOURNEY 150
- 8 Description: Writing That Creates Pictures in Words** 151
 READING ROADMAP 151
 Understand What Description Is 152
 ■ ■ ■ FOUR BASICS OF GOOD DESCRIPTION 152
 Main Idea in Description 153
 Support in Description 155
 DIAGRAM: Paragraphs vs. Essays in Description 156
 Organization in Description 158
- Evaluate Description 160
- Read and Analyze Description 161
 Student Paragraph: *Alessandra Cepeda, Bird Rescue* 161
 Student Essay: *Brian Healy, First Day in Fallujah* 162
Profile of Success and Workplace Description:
Celia Hyde, Chief of Police 165
 Professional Essay: *Oscar Hijuelos, Memories of New York City Snow* 166
- Write Your Own Description (Assignments) 168
 Writing about College, Work, and Everyday Life 168
 Reading and Writing Critically 169
 Writing Critically about Readings 169
 Writing about Images 169
 Writing to Solve a Problem 170
Checklist: How to Write Description 171
- Chapter Review 171
 REFLECTING ON THE JOURNEY 172
- 9 Process Analysis: Writing That Explains How Things Happen** 173
 READING ROADMAP 173
 Understand What Process Analysis Is 174
 ■ ■ ■ FOUR BASICS OF GOOD PROCESS ANALYSIS 174
 Main Idea in Process Analysis 175
 Support in Process Analysis 176
 Organization in Process Analysis 177
- Evaluate Process Analysis 177
 DIAGRAM: Paragraphs vs. Essays in Process Analysis 178
- Read and Analyze Process Analysis 181
 Student Paragraph: *Charlton Brown, Buying a Car at an Auction* 181
 Student Essay: *Daniel Bird, What's Appropriate: How to Talk to Children about Disasters* 182
Profile of Success and Workplace Process Analysis:
Monique Rizer, Chief of Staff 184
 Professional Essay: *Kathy Stevens, Ten Tips to Ease into Plant-Based Eating* 186
- Write Your Own Process Analysis (Assignments) 189
 Writing about College, Work, and Everyday Life 190
 Reading and Writing Critically 190
 Writing Critically about Readings 190
 Writing about Images 191
 Writing to Solve a Problem 192
Checklist: How to Write Process Analysis 192
- Chapter Review 193
 REFLECTING ON THE JOURNEY 194
- 10 Classification: Writing That Sorts Things into Groups** 195
 READING ROADMAP 195
 Understand What Classification Is 196
 ■ ■ ■ FOUR BASICS OF GOOD CLASSIFICATION 196
 Main Idea in Classification 197
 Support in Classification 200
 Organization in Classification 200
- Evaluate Classification 201
 DIAGRAM: Paragraphs vs. Essays in Classification 202
- Read and Analyze Classification 205
 Student Paragraph: *Lorenza Mattazi, All My Music* 205
 Student Essay: *Kelly Hultgren, Pick Up the Phone to Call, Not Text* 206

- Profile of Success and Workplace Classification: Grant Grebner, Professor** 208
- Professional Essay: **Stephanie Ericsson, *The Ways We Lie*** 209
- Write Your Own Classification (Assignments) 213
- Writing about College, Work, and Everyday Life 213
 - Reading and Writing Critically 214
 - Writing Critically about Readings 214
 - Writing about Images 214
 - Writing to Solve a Problem 215
- Chapter Review 215
- Checklist: How to Write Classification* 216
- REFLECTING ON THE JOURNEY 217
- 11 Definition: Writing That Tells What Something Means** 218
- READING ROADMAP 218
- Understand What Definition Is 219
- FOUR BASICS OF GOOD DEFINITION 219
 - Main Idea in Definition 220
 - Support in Definition 221
 - DIAGRAM: Paragraphs vs. Essays in Definition 222
 - Organization in Definition 224
- Evaluate Definition 225
- Read and Analyze Definition 226
- Student Paragraph: **Corin Costas, *What Community Involvement Means to Me*** 226
 - Student Essay: **Vidette Editorial Board, *ISU's Restroom Change Shows Commitment to Diversity*** 227
- Profile of Success and Workplace Definition: Moses Maddox, Fellowship Specialist** 228
- Professional Essay: **Elizabeth Renter, *Napping Can Dramatically Increase Learning, Memory, Awareness, and More . . .*** 232
- Write Your Own Definition (Assignments) 234
- Writing about College, Work, and Everyday Life 234
 - Reading and Writing Critically 235
 - Writing Critically about Readings 235
 - Writing about Images 235
 - Writing to Solve a Problem 236
 - Checklist: How to Write Definition* 236
- Chapter Review 237
- REFLECTING ON THE JOURNEY 237
- 12 Comparison and Contrast: Writing That Shows Similarities and Differences** 238
- READING ROADMAP 238
- Understand What Comparison and Contrast Are 239
- FOUR BASICS OF GOOD COMPARISON AND CONTRAST 239
 - Main Idea in Comparison and Contrast 240
 - Support in Comparison and Contrast 241
 - DIAGRAM: Paragraphs vs. Essays in Comparison and Contrast 242
 - Organization in Comparison and Contrast 244
- Evaluate Comparison and Contrast 247
- Read and Analyze Comparison and Contrast 248
- Student Paragraph: **Said Ibrahim, *Eyeglasses versus Laser Surgery: Benefits and Drawbacks*** 249
 - Student Essay: **Armand Powell-Archie, *Pirate vs. Poet*** 250
- Profile of Success and Workplace Comparison and Contrast: Darin Adams, Claims Representative** 252
- Professional Essay: **John Tierney, *Yes, Money Can Buy Happiness . . .*** 257
- Write Your Own Comparison and Contrast (Assignments) 259
- Writing about College, Work, and Everyday Life 259
 - Reading and Writing Critically 260
 - Writing Critically about Readings 260
 - Writing about Images 260
 - Writing to Solve a Problem 262
 - Checklist: How to Write Comparison and Contrast* 262
- Chapter Review 263
- REFLECTING ON THE JOURNEY 264
- 13 Cause and Effect: Writing That Explains Reasons or Results** 265
- READING ROADMAP 265
- Understand What Cause and Effect Are 266
- FOUR BASICS OF GOOD CAUSE AND EFFECT 266
 - Main Idea in Cause and Effect 267
 - Support in Cause and Effect 268
 - Organization in Cause and Effect 269
 - DIAGRAM: Paragraphs vs. Essays in Cause and Effect 270
- Evaluate Cause and Effect 272
- Read and Analyze Cause and Effect 273
- Student Paragraph: **Caitlin Prokop, *A Difficult Decision with a Positive Outcome*** 274

- Student Essay: Stephanie Alaimo and Mark Koester,
The Backdraft of Technology 275
- Profile of Success and Workplace Cause and Effect:**
Joshua Boyce, Blogger 277
- Professional Essay: Liz Riggs, *What It's Like to
Be the First Person in Your Family to Go to
College* 278
- Write Your Own Cause and Effect
(Assignments) 282
- Writing about College, Work, and Everyday
Life 282
 - Reading and Writing Critically 283
 - Writing Critically about Readings 283
 - Writing about Images 283
 - Writing to Solve a Problem 284
 - Checklist: How to Write Cause and Effect* 284
- Chapter Review 285
- REFLECTING ON THE JOURNEY 285
- 14 Argument: Writing That Persuades** 286
- READING ROADMAP 286
- Understand What Argument Is 287
-  **FOUR BASICS OF GOOD ARGUMENT** 287
 - Main Idea in Argument 288
 - Support in Argument 289
 - DIAGRAM: Paragraphs vs. Essays in Argument 290
 - Organization in Argument 297
- Evaluate Argument 299
- Profile of Success and Workplace Argument: Stacie
Brown, Legal Assistant** 301
- Read and Analyze Argument 301
- Professional Essay 1: John Hawkins, *5 Scientific
Reasons That Global Warming Isn't
Happening* 303
 - Professional Essay 2: Environmental Protection
Agency, *Climate Change Is Happening* 305
- Write Your Own Argument (Assignments) 307
- Writing about College, Work, and Everyday
Life 307
 - Reading and Writing Critically 308
 - Writing Critically about Readings 308
 - Writing about Images 309
 - Writing to Solve a Problem 310
 - Checklist: How to Write Argument* 310
- Chapter Review 311
- REFLECTING ON THE JOURNEY 312
- PART 3 The Four Most Serious
Errors** 313
- 15 The Basic Sentence** 315
- GRAMMAR & MECHANICS ROADMAP 315
- The Four Most Serious Errors 315
- The Parts of Speech 316
- The Basic Sentence 317
- Subjects 317
 - Verbs 319
 - Complete Thoughts 322
 - Six Basic English Sentence Patterns 322
- Chapter Review 324
- 16 Fragments: Incomplete Sentences** 325
- GRAMMAR & MECHANICS ROADMAP 325
- Understand What Fragments Are 325
- In the Real World, Why Is It Important to Correct
Fragments? 326
- Find and Correct Fragments 326
1. Fragments That Start with Prepositions 327
 2. Fragments That Start with Dependent
Words 327
 3. Fragments That Start with *-ing* Verb Forms 330
 4. Fragments That Start with *to* and a Verb 331
 5. Fragments That Are Examples or
Explanations 332
- Edit for Fragments 333
- Flowchart: Finding and Fixing Fragments 336
- Chapter Review 337
- 17 Run-Ons: Two Sentences
Joined Incorrectly** 338
- GRAMMAR & MECHANICS ROADMAP 338
- Understand What Run-Ons Are 338
- In the Real World, Why Is It Important to Correct
Run-Ons? 339
- Find and Correct Run-Ons 340
- Add a Period 341
 - Add a Semicolon 341
 - Add a Semicolon, a Conjunctive Adverb, and a
Comma 341
 - Add a Comma and a Coordinating Conjunction 343
 - Add a Dependent Word 344
 - A Word That Can Cause Run-Ons: *Then* 347

- Edit for Run-Ons 347
- Chapter Review 350
- Flowchart: Finding and Fixing Run-Ons 351
- 18 Problems with Subject-Verb Agreement: When Subjects and Verbs Don't Match** 352
- GRAMMAR & MECHANICS ROADMAP 352
- Understand What Subject-Verb Agreement Is 352
- In the Real World, Why Is It Important to Correct Errors in Subject-Verb Agreement? 353
- Find and Correct Errors in Subject-Verb Agreement 354
1. The Verb Is a Form of *Be*, *Have*, or *Do* 354
 2. Words Come between the Subject and the Verb 355
 3. The Sentence Has a Compound Subject 356
 4. The Subject Is an Indefinite Pronoun 357
 5. The Verb Comes before the Subject 358
- Edit for Subject-Verb Agreement Problems 359
- Chapter Review 361
- Flowchart: Finding and Fixing Problems with Subject-Verb Agreement 362
- 19 Verb Tense: Using Verbs to Express Different Times** 363
- GRAMMAR & MECHANICS ROADMAP 363
- Understand What Verb Tense Is 363
- In the Real World, Why Is It Important to Use the Correct Verb Tense? 364
- Practice Using Correct Verbs 364
- Regular Verbs 365
- Irregular Verbs 366
- Past Participles 371
- Consistency of Verb Tense 373
- Edit for Verb Problems 374
- Chapter Review 376
- Flowchart: Finding and Fixing Verb-Tense Errors 377
- PART 4 Other Grammar Concerns** 379
- 20 Pronouns: Using Substitutes for Nouns** 381
- GRAMMAR & MECHANICS ROADMAP 381
- Understand What Pronouns Are 381
- Practice Using Pronouns Correctly 382
- Identify Pronouns 382
- Check for Pronoun Agreement 383
- Indefinite Pronouns 384
- Collective Nouns 385
- Make Pronoun Reference Clear 385
- Use the Right Type of Pronoun 387
- Make Pronouns Consistent in Person 392
- Edit for Pronouns 392
- Chapter Review 394
- Flowchart: Finding and Fixing Pronoun Problems 395
- 21 Adjectives and Adverbs: Using Descriptive Words** 396
- GRAMMAR & MECHANICS ROADMAP 396
- Understand What Adjectives and Adverbs Are 396
- Practice Using Adjectives and Adverbs Correctly 397
- Choosing between Adjectives and Adverbs 397
- Using Adjectives and Adverbs in Comparisons 398
- Using *Good*, *Well*, *Bad*, and *Badly* 399
- Edit for Adjectives and Adverbs 400
- Chapter Review 401
- Flowchart: Editing for Correct Usage of Adjectives and Adverbs 401
- 22 Misplaced and Dangling Modifiers: Avoiding Confusing Descriptions** 402
- GRAMMAR & MECHANICS ROADMAP 402
- Understand What Misplaced Modifiers Are 402
- Practice Correcting Misplaced Modifiers 404
- Understand What Dangling Modifiers Are 404
- Practice Correcting Dangling Modifiers 405
- Edit for Misplaced and Dangling Modifiers 406
- Chapter Review 407
- Flowchart: Editing for Misplaced and Dangling Modifiers 407
- 23 Coordination and Subordination: Joining Sentences with Related Ideas** 408
- GRAMMAR & MECHANICS ROADMAP 408
- Understand What Coordination Is 408
- Practice Using Coordination 409
- Using Coordinating Conjunctions 409
- Using Semicolons 410
- Understand What Subordination Is 412
- Practice Using Subordination 413
- Edit for Coordination and Subordination 416
- Chapter Review 417
- Flowchart: Editing for Coordination and Subordination 417

- 24 Parallelism: Balancing Ideas** 418
 GRAMMAR & MECHANICS ROADMAP 418
 Understand What Parallelism Is 418
 Practice Writing Parallel Sentences 419
 Parallelism in Pairs and Lists 419
 Parallelism in Comparisons 420
 Parallelism with Certain Paired Words 421
 Edit for Parallelism 423
 Chapter Review 424
 Flowchart: Editing for Parallelism 424
- 25 Sentence Variety: Putting Rhythm in Your Writing** 425
 GRAMMAR & MECHANICS ROADMAP 425
 Understand What Sentence Variety Is 425
 Practice Creating Sentence Variety 426
 Start Some Sentences with Adverbs 426
 Join Ideas Using an *-ing* Verb 427
 Join Ideas Using a Past Participle 429
 Join Ideas Using an Appositive 432
 Join Ideas Using an Adjective Clause 433
 Edit for Sentence Variety 435
 Chapter Review 436
 Flowchart: Editing for Sentence Variety 437
- 26 Formal English and ESL Concerns: Grammar Trouble Spots for Multilingual Students** 438
 GRAMMAR & MECHANICS ROADMAP 438
 Basic Sentence Patterns 438
 Statements 438
 Negatives 440
 Questions 442
 There Is and *There Are* 443
 Pronouns 443
 Confusing Subject and Object Pronouns 444
 Confusing Gender 444
 Leaving Out a Pronoun 445
 Using a Pronoun to Repeat a Subject 445
 Using Relative Pronouns 445
 Verbs 445
 The Simple Tenses 446
 The Perfect Tenses 447
 The Present Progressive Tenses 449
 Modal (Helping) Verbs 452
 Gerunds and Infinitives 457
 Articles 459
 Definite and Indefinite Articles 459
 Count and Noncount Nouns 460
- Prepositions 461
 Prepositions after Adjectives 461
 Prepositions after Verbs 462
 Chapter Review 463
- PART 5 Word Use** 465
- 27 Word Choice: Using the Right Words** 467
 GRAMMAR & MECHANICS ROADMAP 467
 Understand the Importance of Choosing Words Carefully 467
 Dictionary 467
 Thesaurus 468
 Practice Avoiding Four Common Word-Choice Problems 468
 Vague and Abstract Words 468
 Slang 470
 Wordy Language 471
 Clichés 472
 Edit for Word Choice 474
 Chapter Review 475
 Flowchart: Editing for Word Choice 475
- 28 Commonly Confused Words: Avoiding Mistakes with Soundalike Words** 476
 GRAMMAR & MECHANICS ROADMAP 476
 Understand Why Certain Words Are Commonly Confused 476
 Practice Using Commonly Confused Words Correctly 477
 Edit for Commonly Confused Words 484
 Chapter Review 485
- 29 Spelling: Using the Right Letters** 486
 GRAMMAR & MECHANICS ROADMAP 486
 Finding and Correcting Spelling Mistakes 486
 Use a Dictionary 486
 Use a Spell Checker — with Caution 486
 Use Proofreading Techniques 487
 Make a Personal Spelling List 487
 Strategies for Becoming a Better Speller 487
 Master Commonly Confused Words 487
 Learn Six Spelling Rules 488
 Exceptions When Forming Plurals 490
 Consult a List of Commonly Misspelled Words 491
 Chapter Review 492

PART 6 Punctuation and Capitalization 493

30 Commas (,) 495

- GRAMMAR & MECHANICS ROADMAP 495
- Understand What Commas Do 495
- Practice Using Commas Correctly 496
 - Commas between Items in a Series 496
 - Commas between Coordinate Adjectives 496
 - Commas in Compound Sentences 497
 - Commas after Introductory Words 497
 - Commas around Appositives and Interrupters 498
 - Commas around Adjective Clauses 500
 - Other Uses for Commas 501
- Edit for Commas 502
- Chapter Review 503

31 Apostrophes (') 504

- GRAMMAR & MECHANICS ROADMAP 504
- Understand What Apostrophes Do 504
- Practice Using Apostrophes Correctly 504
 - Apostrophes to Show Ownership 504
 - Apostrophes in Contractions 506
 - Apostrophes with Letters, Numbers, and Time 506
- Edit for Apostrophes 507
- Chapter Review 507

32 Quotation Marks (" ") 508

- GRAMMAR & MECHANICS ROADMAP 508
- Understand What Quotation Marks Do 508
- Practice Using Quotation Marks Correctly 508
 - Quotation Marks for Direct Quotations 508
 - Setting Off a Quotation within Another Quotation 510
 - No Quotation Marks for Indirect Quotations 511
 - Quotation Marks for Certain Titles 512
- Edit for Quotation Marks 512
- Chapter Review 513

33 Other Punctuation (; : () ---) 514

- GRAMMAR & MECHANICS ROADMAP 514
- Understand What Punctuation Does 514
- Practice Using Punctuation Correctly 515
 - Semicolon ; 515
 - Colon : 515
 - Parentheses () 516
 - Dash -- 516
 - Hyphen - 517
- Edit for Other Punctuation Marks 517
- Chapter Review 518

34 Capitalization: Using Capital Letters 519

- GRAMMAR & MECHANICS ROADMAP 519
- Understand Three Rules of Capitalization 519
- Practice Capitalization 519
 - Capitalization of Sentences 519
 - Capitalization of Names of Specific People, Places, Dates, and Things 520
 - Capitalization of Titles 522
- Chapter Review 522

EDITING REVIEW TESTS 1–10 523–532

Appendix: Problem Solving in Writing 533

Acknowledgments 535

Index I-1

Real Take-Away Points

Editing and Proofreading Marks

Thematic Contents

Education

Sarah Bigler, *High School Is Not Preparing Us for College* (illustration) 139

Vidette Editorial Board, *ISU's Restroom Change Shows Commitment to Diversity* (definition) 227

Liz Riggs, *What It's Like to Be the First Person in Your Family to Go to College* (cause and effect) 278

Humor

Amy Tan, *Fish Cheeks* (narration) 123

Language and Communication

Daniel Bird, *What's Appropriate: How to Talk to Children about Disasters* (process analysis) 182

Kelly Hultgren, *Pick Up the Phone to Call, Not Text* (classification) 206

Stephanie Ericsson, *The Ways We Lie* (classification) 209

Armand Powell-Archie, *Pirate vs. Poet* (comparison and contrast) 250

Personal Stories

Arianna Morgan, *The Time I Almost Lost My Baby Brother* (narration) 119

Amy Tan, *Fish Cheeks* (narration) 123

Oscar Hijuelos, *Memories of New York City Snow* (description) 166

Brian Healy, *First Day in Fallujah* (description) 162

Liz Riggs, *What It's Like to Be the First Person in Your Family to Go to College* (cause and effect) 278

Psychology: Behavior and the Mind

Brian Healy, *First Day in Fallujah* (description) 162

Stephanie Ericsson, *The Ways We Lie* (classification) 209

Elizabeth Renter, *Napping Can Dramatically Increase Learning, Memory, Awareness, More . . .* (definition) 232

John Tierney, *Yes, Money Can Buy Happiness . . .* (comparison and contrast) 257

Social Issues and Challenges

Amanda Jacobowitz, *A Ban on Water Bottles: A Way to Bolster the University's Image* (argument) 16

Andrea Whitmer, *When Poor People Have Nice Things* (illustration) 143

Brian Healy, *First Day in Fallujah* (description) 162

Daniel Bird, *What's Appropriate: How to Talk to Children about Disasters* (process analysis) 182

Kathy Stevens, *Ten Tips to Ease into Plant-Based Eating* (process analysis) 186

Stephanie Ericsson, *The Ways We Lie* (classification) 209

Vidette Editorial Board, *ISU's Restroom Change Shows Commitment to Diversity* (definition) 227

Armand Powell-Archie, *Pirate vs. Poet* (comparison and contrast) 250

Stephanie Alaimo and Mark Koester, *The Backdraft of Technology* (cause and effect) 275

Liz Riggs, *What It's Like to Be the First Person in Your Family to Go to College* (cause and effect) 278

John Hawkins, *5 Scientific Reasons That Global Warming Isn't Happening* (argument) 303

Environmental Protection Agency, *Climate Change Is Happening* (argument) 305

Trends

Amanda Jacobowitz, *A Ban on Water Bottles: A Way to Bolster the University's Image* (argument) 16

Kathy Stevens, *Ten Tips to Ease into Plant-Based Eating* (process analysis) 186

Kelly Hultgren, *Pick Up the Phone to Call, Not Text* (classification) 206

Vidette Editorial Board, *ISU's Restroom Change Shows Commitment to Diversity* (definition) 227

Stephanie Alaimo and Mark Koester, *The Backdraft of Technology* (cause and effect) 275

Work

Brian Healy, *First Day in Fallujah* (description) 162

this page left intentionally blank

The first aim of *Real Writing with Readings* has always been to communicate to students that good writing skills are both *essential* and *attainable*. When they have this perspective, students can start fresh, reframing the writing course for themselves not as an irrelevant hoop to jump through but as a central gateway—a potentially life-changing opportunity, worthy of their best efforts. In large and small ways, this book is designed to help students prepare for their futures. It connects the writing class to their other courses, to their real lives, and to the expectations of the larger world.

Real Writing underscores this powerful message in its initial chapter, “Critical Thinking, Reading, and Writing”; in its practical advice on writing different kinds of essays; and in its step-by-step grammar sections, which build confidence and proficiency by focusing first on the most serious errors students commonly make. A diverse collection of both student and professional readings further encourages students to see the big picture, giving them a context for what they are learning. Profiles of Success provide inspirational portraits of former students, now in the workplace, who reflect on the varied, important ways they use writing in their work. These profiles are accompanied by real samples of the kinds of writing these professionals use in the workplace.

Real Writing shares this practical, real-world approach with its companion texts—*Real Essays*, *Real Skills*, and *Real Reading and Writing*, an integrated reading and writing text. All four books put writing in a real-world context and link writing skills to students’ own goals in and beyond college.

Core Features

Successful and popular features of earlier editions of *Real Writing* have been carried over to this edition, with revisions based on suggestions from many insightful instructors and students.

A Comprehensive Teaching and Learning Package: *Real Writing* combines carefully curated readings, writing samples, writing assignments, grammar instruction, critical thinking and reading coverage, and online practice in one convenient volume, allowing instructors to focus on their students.

Writing Practice: Not only does *Real Writing* feature a number of student model paragraphs and essays, workplace writing, and professional readings, it asks students to write their own paragraphs and essays in multiple assignments throughout the book. These assignments aid students in translating their writing skills to the real world, asking them to practice concepts through the

WRITING ABOUT IMAGES

Study the photograph below, and complete the following steps.



1. **Read the image** Ask yourself: What details does the photographer focus on? How do the colors and lights affect you as a viewer? What main impression does the picture make? (For more information on reading images, see Chapter 1.)
2. **Write an illustration** The photograph shows a luxury liner whose bright, colorful lights attract onlookers and potential customers. Write an illustration paragraph or essay about businesses that draw customers with colorful displays, loud music, or some other appeal to the senses. Include the types of details you examined in step 1.



Monique Rizer
Chief of Staff

Profile of Success

Process Analysis in the Real World

Background I was the oldest of six children, and before my mother married my stepfather, she was on welfare. She homeschooled me for five years until I begged her to let me go to a public high school. There I made friends with some people who expected to go to college, and I realized I wanted to go, too. I started at Green River Community College, but just then my parents' financial situation got really bad, and the eight of us had to move to a trailer. I stopped going to school until I met my future husband, who was going to a community college and encouraged me to go back. Several months later, I became pregnant with my first son. I was determined to stay in college, so I completed one year at Highline Community College. That summer, I had my son, got married, and found loans to transfer to Pacific Lutheran University. While there, I received a Gates Millennium Scholarship, which made continuing college possible. Although I moved a few times, I graduated from college and went on to graduate school. After I finished graduate school, I had another son.

Degrees/Collages B.A., Gonzaga University; M.S., Syracuse University

Employer Be the Change, Inc.

Writing at Work Writing is the one skill I use every day at work. As chief of staff, I'm responsible for supporting our fundraising efforts, managing our board, leading staff meetings, and other special projects. So, I am often writing to staff within the organization, my leadership, our board members, or people outside our organization with whom we are developing a relationship. I usually communicate through e-mail and I've learned it's so important to keep an e-mail short and to the point, but also friendly. Write, "Good morning" or write "Thank you" or "My best." These are small ways to keep e-mail communication personal through what can be a very impersonal technology, especially with people you don't see very often. Also, when I have to e-mail someone with a criticism or difficult message, I always try to start that e-mail with a positive note or thanks. Finally, I think very carefully about sending an e-mail when a phone call or face-to-face conversation is better. We rely on e-mail and text a lot, and we have to really try to keep those writing forums professional. But sometimes a phone call or a face-to-face conversation is more appropriate depending on the message or purpose. As I've grown in my career, I find my writing to be more important. I also have been responsible for hiring new staff and I pay close attention to how they represent themselves in writing.

I represent my leaders often in writing and so I'm very careful about what I am writing and how it will reflect on them and my organization. Sometimes I'll also write or edit something in the voice of my leadership as well. So, reading their writing and learning their "voice" has become an important skill along with writing. Finally, I draft my writing and have someone look it over or let it sit and look at it later—even a few minutes—just to get some distance and look at it with fresh eyes. Getting some distance or having a fresh view almost always improves my writing.

Four Basics of Critical Thinking

- 1 Be alert to assumptions made by you and others.
- 2 Question those assumptions.
- 3 Consider and connect various points of view, even those different from your own.
- 4 Do not rush to conclusions but instead remain patient with yourself and others and keep an open mind.

2PR The Critical Reading Process

- P**review the text.
- R**ead the text, looking for the main idea and support.
- P**ause to question and interpret the text, taking notes as you read.
- R**eview the text and your notes, and **R**espond to it.

lens of tasks they will need to complete in college and beyond, such as analyzing monthly expenses, evaluating instructors, and creating a résumé. Each rhetorical mode chapter also features a step-by-step writing guide and checklist that students can refer to when completing their writing assignments.

Profiles of Success: These profiles feature former students who regularly use writing in their careers, highlighting their background and the ways in which they use writing beyond the classroom. These inspirational stories give students an idea of the diverse range of careers in which writing skills are valuable—from auto technician to chief of police—and how they, too, can hope to reach their career goals.

The Four Basics and Four Most Serious Errors: This approach breaks the writing process down into logical steps, focusing on the four basics of each rhetorical mode as well as the four most serious errors in grammar. This lets students digest information at their own pace, helping them really understand each concept before starting a new one.

2PR Critical Reading Process: Appearing throughout the book, this process helps students tackle readings using critical thinking skills, asking them to preview, read, pause, review, and respond to each reading. Students can use this process not only with the readings in this course, but those in all of their college courses.

New to This Edition

This edition includes carefully developed new features to help students become better readers and writers in college and beyond.

Expanded Reading Coverage: Every chapter in Parts 1 and 2 of the book features Learning Objectives, Key Terms, and a Reading Roadmap that help students zero in on the skills they should be learning in each chapter. Reflecting on the Journey, at the end of these chapters, allows students to track their own progress on those skills. Together, these new features help students become stronger readers by pointing them precisely where they need to focus.

Updated Readings: This new edition features new relevant and relatable readings on themes such as military service, climate change, the language of hip-hop, and issues of class and gender. Nearly all of the student writing and Profiles of

Success came to us from our users — instructors and students who have used the book in their own classrooms.

Emphasis on Situational Writing: Real writing samples from the workplace, including a police report, a blog post, a professional and student résumé, an auto repair form, and a program e-mail showcase the various ways in which students will use writing skills beyond the classroom, encouraging them to apply what they learn in their future college courses and in their daily lives.

Redesigned Interior: A streamlined design allows students to focus on the most important elements of the text, getting rid of the clutter of additional features while still being visually appealing.

A Slimmer Book: Working from instructor feedback, this edition has been carefully edited to sharpen the instructional content, making the concepts easier for students to absorb and simpler for instructors to teach. Writing process chapters have been condensed, and all readings are now integrated into the rhetorical modes chapters instead of appearing in a separate chapter at the end of the book.

Support for Instructors and Students

Real Writing is accompanied by comprehensive teaching and learning support.

STUDENT RESOURCES

LaunchPad Solo for Readers and Writers includes multimedia content and assessments, including diagnostics on grammar and reading and LearningCurve adaptive quizzing, organized into pre-built, curated units for easy assigning and monitoring of student progress. For critical reading practice, twenty-five reading selections with quizzes are also included. Get all our great resources and activities in one fully customizable space online; then assign and mix our resources with yours. *LaunchPad Solo for Readers and Writers* **can be packaged at a significant discount.** Order ISBN 978-1-319-03616-4 to ensure your students can take full advantage. Visit macmillanhighered.com/readwrite for more information.

LearningCurve for Readers and Writers: LearningCurve, Bedford/St. Martin's adaptive quizzing program, quickly learns what students already know and helps them practice what they don't yet understand. Game-like quizzing motivates students to engage with their course, and reporting tools help teachers discern their students' needs.

With LearningCurve, students receive as much practice as they need to master a given concept and are provided with immediate feedback and links back to online instruction. A personalized study plan with suggestions for further practice

Calysta Will
555 N. Oak Terrace, Normal, IL 60052 | (111) 555-5678 | cwill@ilstu.edu

Education

Bachelor of Arts | May 2015 | Illinois State University
Major: Public Relations
Lorenzo de' Medici University | Spring 2013 | Florence, Italy

Skills & Abilities

Communication and computer skills
Microsoft Word and Power Point: Proficient
Excel: Intermediate
Spanish: Proficient
Italian: Basic, conversational, and reading

Leadership

Social Chair, Public Relations Student Society of America, Illinois State University
August 2014–May 2015

Experience

Academic Peer Advisor | Illinois State University—University College | May 2014–Present

- Advise first-year students with academic planning and major exploration in partnership with a University College Professional Advisor
- Assist in the delivery of University College programs and services
- Maintain accurate, detailed record of all advising contacts

Marketing and Communications Intern | Special Olympics Illinois | January–May 2014

- Created various publications for Special Olympics events
- Planned and executed Special Olympics events
- Facilitated creative projects to be featuring Special Olympics Illinois athletes
- Supported and promoted accomplishments of Special Olympics athletes

Communications Intern | Illinois State University Dean of Students | January–May 2014

- Conducted research to define needs of members of the Student Government Association
- Reconstructed operations manual for Student Government Association
- Edited and condensed various documents included in the operations manual

Peer Instructor | Illinois State University Success 101 Program | August 2012–January 2014

- Provided academic support to first-year students
- Created lesson plans focused on important skills necessary to being successful in higher education
- Planned and facilitated social events for students

completes Bedford's plan to give your students just what they need to be successful in the college classroom. To order *LearningCurve for Readers and Writers* packaged with *Real Writing*, please use the following package ISBN: 978-1-319-03615-7.

Please note: *LearningCurve for Readers and Writers* is included with *LaunchPad Solo for Readers and Writers*.

The Bedford/St. Martin's Planner includes everything that students need to plan and use their time effectively, with advice on preparing schedules and to-do lists plus blank schedules and calendars (monthly and weekly). The planner fits easily into a backpack or purse, so students can take it everywhere. Free when packaged with the print text. ISBN: 978-0-312-57447-5

The Bedford/St. Martin's ESL Workbook, Second Edition, by Sapna Gandhi-Rao, Maria McCormack, and Elizabeth Trelenberg provides ESL students with a broad range of exercises. This outstanding resource covers grammatical issues for multilingual students with varying English-language skills and cultural backgrounds. To reinforce each lesson, instructional introductions are followed by examples and exercises. ISBN: 978-0-312-54034-0

E-BOOK OPTIONS

Real Writing e-book. Available in several formats for use with computers, tablets, and e-readers — visit macmillanhighered.com/catalog/ebookpartners for more information.

FREE INSTRUCTOR RESOURCES

The Instructor's Annotated Edition of Real Writing gives practical page-by-page advice on teaching with *Real Writing* and answers to exercises. It includes discussion prompts, strategies for teaching ESL students, ideas for additional classroom activities, suggestions for using other print and media resources, and cross-references useful to teachers at all levels of experience. ISBN: 978-1-319-00323-4

Instructor's Manual for Real Writing provides helpful information and advice on teaching integrated reading and writing. It includes sample syllabi, reading levels scores, tips on building students' critical thinking skills, resources for teaching nonnative speakers and speakers of nonstandard dialects, ideas for assessing students' writing and progress, and up-to-date suggestions for using technology in the writing classroom and lab. Available for download; see macmillanhighered.com/realwriting/catalog.

Teaching Developmental Reading: Historical, Theoretical, and Practical Background Readings, Second Edition, is a professional development resource edited by Sonya L. Armstrong, Norman A. Stahl, and Hunter R. Boylan. It offers a wealth of readings from the historical foundations of the developmental reading field to the latest scholarship. ISBN: 978-1-4576-5895-2

Teaching Developmental Writing: Background Readings, Fourth Edition, is a professional resource edited by Susan Naomi Bernstein, former co-chair of the Conference on Basic Writing. It offers essays on topics of interest to basic writing instructors, along with editorial apparatus pointing out practical applications for the classroom. ISBN: 978-0-312-60251-2

The Bedford Bibliography for Teachers of Basic Writing, Third Edition (also available online at macmillanhighered.com/basicbib), has been compiled by members of the Conference on Basic Writing under the general editorship of Gregory R. Glau and Chitralkha Duttagupta. This annotated list of books, articles, and periodicals was created specifically to help teachers of basic writing find valuable resources. ISBN: 978-0-312-58154-1

ORDERING INFORMATION

To order any of these ancillaries for *Real Writing* contact your local Bedford/St. Martin's sales representative; send an e-mail to sales_support@macmillan.com; or visit our Web site at macmillanhighered.com.

Acknowledgments

Like every edition that preceded it, this book grew out of a collaboration with teachers and students across the country and with the talented staff of Bedford/St. Martin's. I am grateful for everyone's thoughtful contributions.

REVIEWERS

I would like to thank the following instructors for their many good ideas and suggestions for this edition. Their insights were invaluable.

Lauren Birdsong, Atlantic Cape Community College
Polly Hawk, Kansas City Kansas Community College
Vickie Kelly, Hinds Community College
Loren Kleinman, Passaic County Community College
Rebekah Lewis, Miami Dade College, North Campus
Katherine Lott, College of Southern Maryland
Sonya McCoy-Wilson, Atlanta Technical College
Susan Monroe, Housatonic Community College
John Mravik, Elgin Community College
Clarence Nero, Baton Rouge Community College
Lonetta Oliver, St. Louis Community College — Florissant Valley
Regina Peters, Blinn College
Anne Marie Prendergast, Bergen Community College
Tara Ronda, Atlantic Cape Community College
Lori Smalley, Greenville Technical College
Lisa Tittle, Hartford Community College
Debbie Wilke, Daytona State College

STUDENTS

Many current and former students have helped shape this edition of *Real Writing* and I am grateful for all their contributions.

Among the students who provided paragraphs and essays for the book are Jelani Lynch, Arianna Morgan, Casandra Palmer, Alessandra Cepeda, Brian Healy, Char-ton Brown, Daniel Bird, Lorenza Mattazi, Kelly Hultgren, Corin Costas, Said Ibrahim, Armand Powell-Archie, Caitlin Prokop, Stephanie Alaimo, and Mark Koester.

CONTRIBUTORS

Art researcher Connie Gardner, working with Martha Friedman, assisted with finding and obtaining permission for the many new, thought-provoking images included in the book.

Kathleen Karcher, working with Kalina Ingham, successfully completed the large and essential task of clearing text permissions.

I am also deeply grateful to designer Claire Seng-Niemoeller, who freshened the look of the book's interior.

BEDFORD/ST. MARTIN'S

I have been extremely fortunate to work with the incredibly talented staff of Bedford/St. Martin's, whose perceptiveness, hard work, and dedication to everything they do are without parallel.

Thanks to Edwin Hill, Vice President of Humanities for Macmillan Education; Leasa Burton, Publisher for Composition; and Vivian Garcia, Executive Editor for Developmental English. Editorial assistant Eliza Kritz helped with innumerable tasks, from running review programs to assisting with manuscript preparation. We were very fortunate to have Annette Pagliaro Sweeney and Louis Bruno, production editors, shepherding *Real Writing* through production, as well as Matt Rosenquist at Graphic World. Overseeing and thoughtfully contributing to all aspects of the design was Anna Palchik, senior art director. Thanks to Billy Boardman for his work on the cover design. I must also extend tremendous gratitude to the sales and marketing team. Christina Shea, senior marketing manager, has been a great advocate for all my books and has helped me to forge greater connections with the developmental market and to stay up to date on its needs. And I continue to be deeply thankful for the hard work and smarts of all the sales managers and representatives.

This book would not have reached its fullest potential without the input and attention it received, from the earliest stages of development, from executives and long-time friends in the Boston office. Thanks also to my editor, Jill Gallagher, for developing this edition.

As he has in the past, to my great good fortune, my husband Jim Anker provides assurance, confidence, steadiness, and the best companionship throughout the projects and the years. His surname is supremely fitting.

—Susan Anker

In addition to the names already mentioned, I wanted to thank Alexis Walker, former Executive Editor for Developmental Studies at Bedford/St. Martin's, for asking me to be involved in this project. Although it was initially a bit of a surprise to be

contacted to work on this project, it has been a very insightful and rewarding experience. It was a delight to collaborate with Alexis and Martha Bustin, my initial contacts at Bedford/St. Martin's, and I am grateful for their trust in letting me work with Susan Anker's time-tested materials. I would also like to acknowledge Jill Gallagher, who walked me through the book's development. Jill was certainly one of the most valuable assets to me in this process, and I owe her a great debt of thanks. She has made the process of editing this book one of pure joy and discovery; her assistance and insights were undoubtedly crucial to the finished product.

I need to also express my gratitude to colleagues, students, and friends who stepped in and assisted me along the way whenever I asked for help. There were several people in the Department of English, Humanities, and Language Studies at Illinois Central College as well as friends and colleagues working in developmental studies and transfer-level courses who were willing to provide any assistance I needed. I also need to thank the friends and colleagues who offered up writing samples within a day when asked. I'm blessed to have such a strong group of writers and colleagues ready to step up and offer their work and support.

Finally, I want to thank my family. My husband, Brian Aitken, has been endlessly patient and supportive through this entire process. There have been quite a few times when his encouragement has been my rock, and that was certainly crucial to my success. I also thank my amazing daughters, Katie and Hope, who have adjusted their schedules at times to allow me to work on this book. I hope that they will see this work as something that they can be proud of as well, since they are the reason I work so hard on everything I do. Thank you to my entire family for supporting me and believing in me; you are all a blessing to me.

—*Nicole Aitken*

this page left intentionally blank

Part 1

How to Write Paragraphs and Essays

- 1 Critical Thinking, Reading, and Writing 3
- 2 Writing Basics 31
- 3 Finding Your Topic and Writing Your Thesis Statement 44
- 4 Supporting Your Point 67
- 5 Drafting and Revising 75

"I write ideas and summaries. Writing is a tool in my creative process."

Tate Brown-S., student

this page left intentionally blank

Critical Thinking, Reading, and Writing

Making Connections

READING ROADMAP

Learning Objectives

Chapter Goal: Learn how to become a prepared and active student as well as a critical thinker, reader, and writer.

Tools to Achieve the Goal:

- Student Preparedness Checklist (p. 5)
- Four Basics of Critical Thinking (p. 11)
- 2PR: The Critical Reading Process (p. 13)
- Writing Critically about Readings (p. 21)
- Writing Critically about Visuals (p. 25)
- Problem Solving (p. 28)

Key Terms

Skim Chapter 1 before reading. Find these words or terms in **bold** type. Put a check mark next to each once you locate it.

- | | |
|---|-------------------------------------|
| <input type="checkbox"/> critical thinking | <input type="checkbox"/> main idea |
| <input type="checkbox"/> making connections | <input type="checkbox"/> purpose |
| <input type="checkbox"/> assumptions | <input type="checkbox"/> support |
| <input type="checkbox"/> biases, critical reading | <input type="checkbox"/> summary |
| <input type="checkbox"/> boldface | <input type="checkbox"/> analysis |
| <input type="checkbox"/> guiding question | <input type="checkbox"/> synthesis |
| | <input type="checkbox"/> evaluation |
| | <input type="checkbox"/> Z pattern |

Guided Reading for Chapter 1

Fill out the following chart before you begin reading. For each skill, write what you know about the skill and what you would like to know upon completing the chapter. At the end of the chapter, you will be asked to share what you learned about each skill.

Skill	When I have used this skill	What I want to know about this skill
Preparing for success		
Thinking critically		
Using the critical reading process		
Writing critically about readings		
Writing critically about visuals		
Problem solving		



Visit **LaunchPad Solo for Readers and Writers > Reading** for more tutorials, videos, and practice with critical reading.

Understanding College Success

If you are reading this chapter, you probably just started a college writing course, and you might not know what to expect. What will the teacher require? What will class be like? How do I get through it—and all my courses—successfully?

Students come to college from all walks of life and with different types of experiences and backgrounds. What may be common knowledge to you about how to be a successful student may be a new idea to another student, or it could even be a strategy that one of your classmates used at one time but has forgotten. Before starting any course, it is important not only to purchase your supplies and attend class but also to put yourself into a mind-set that will help create a successful college experience for you.

In the first section of this chapter, you will learn about common expectations that many college writing instructors have of their students. Some of these expectations may be familiar to you, and some may be new. It is important not only to be aware of these expectations, but also to set goals for yourself for the semester. Setting goals helps you focus your time in the classroom and identify what you want to learn in this class. The writing classroom, however, is a bit different from other classes you may enroll in because a writing class is a writing community. At times, you may find the experience of sharing your writing uneasy or uncomfortable, but learning to work with others to brainstorm, draft, revise, and edit papers will help you become a stronger writer. By understanding your role in that community and how that community will help you grow as a writer and a student, you will be better equipped to prepare for the semester and become a more successful student.

Becoming a Prepared and Active Student

All students can benefit from thinking carefully about the strategies that will help them become successful in class. During the first week of class, your instructor should distribute a syllabus or some other document with expectations and policies. Not all policies and expectations will be the same because every instructor and every course is different, but most share the baseline expectations outlined here. You should be aware of them as you start this course because your instructor will expect you to understand and adhere to them throughout the semester.

PRACTICE 1 Learn more about your own preparedness

Take a few minutes to go through the list of items on the next page that make a student more prepared and mentally ready to engage with the course. How many of these items are ones that you already employ? Why have you chosen to use them? If you haven't used one of them, why not? Would you be willing to try? Why or why not?

After writing about your own preferences, interview one or two other students in the class—preferably those who are not sitting in the same general area as you. What did they write in their own responses? Why did they make the choices they did? What does this tell you about the way different people learn and participate in a class?

Student Preparedness Checklist

Item	What it means	Do you do this?
<i>Treat your course as seriously as you would a job.</i>	Your boss does not <i>give</i> you money—you <i>earn</i> it, through hard work and professional behavior. Likewise, your instructor does not <i>give</i> you a grade. You <i>earn</i> the grade you get. Think of your coursework as a job that can lead to bigger and better things—if you work hard and perform well.	
<i>Come to class on time, and stay until your instructor dismisses you.</i>	Again, going to class is like going to a job—you have to come and go on the boss's schedule, not your own. When you arrive late or leave early, you not only disrupt other students, you might miss instructions for the day's work, and you may miss additional instructions for homework to prepare for the next day.	
<i>Come to class prepared.</i>	You have to do your homework or expect to fail. Even if you have never regularly done homework before and have managed to pass, you will not pass in college. You will also likely have points taken off for late homework. Some instructors may even ask you to leave class or count you as absent if you do not have your homework completed.	
<i>Connect to others in class.</i>	Students often sit in the same places for each class. Exchange names, phone numbers, and e-mail addresses with at least one student who sits near you. That way, if you miss a class, you can find out from that person what you missed. You might also want to study with that person.	
<i>Let your instructor know if you know you are going to miss class, and contact him or her about the work you missed.</i>	Be a good communicator. Instructors can help you make up what you have missed—but only if you have made a connection and communicate in a clear, respectful way. Send an e-mail or call your instructor to find out what you missed, and make sure you write in clear language—not texting language.	
<i>Read the syllabus carefully and hang onto it the entire semester.</i>	Your instructor will expect you to know what the homework is and when assignments are due: Your syllabus will tell you. Always bring your syllabus to class, in case your instructor announces updates or reminders.	
<i>Get to know your instructor.</i>	Communication is important. If you get a low grade or do not understand something, ask in class, via e-mail, or visit your instructor during office hours. It is up to you to take steps to clear up anything you do not understand.	
<i>Participate in class: ask questions, answer questions, and make comments.</i>	Do not be afraid of making a stupid comment or giving the wrong answer. That is part of the learning process. Plus, many instructors grade on participation. ▶	

Item	What it means	Do you do this?
<i>Listen and take notes.</i>	When the instructor is talking, listen carefully, but do not try to write down every word he or she says. To figure out what you should make a note of, look at the instructor. Important points are often signaled with a hand gesture, a note on the board, or a change in the tone of the instructor's voice.	
<i>Don't hide.</i>	The further back in the classroom you sit, or the closer you are to a back corner, the more tempting it is to let your mind wander or to stop focusing on class material. If you want to keep your mind focused on the task at hand, try to get a seat near the front of the class.	
<i>Schedule your time wisely.</i>	If you choose to wait until the last minute to work on a large project, you will either not be able to finish or you will do a bad job and get a bad grade. Part of being a successful student is the ability to schedule your time.	

Setting Goals

You may already know what kind of degree you want to pursue in college and what type of job you want in the future. With these long-term goals in mind, you also need shorter-term goals—steps that help you get where you want to go. To be successful in any course, it is important to identify both your long-term and short-term goals. These goals give you a reason to attend class and a tangible goal to work toward. Consider each of the following as you start this new semester.

PRACTICE 2 Look ahead to writing goals

List at least four writing goals—skills you want to learn, practice, or improve in this course. Be as specific as possible. For example, “Learn to write better” is too general to help you focus on what you need to do. A better example could be “Learn how to write clear thesis statements.” Throughout the course, refer to these goals, changing or updating them as needed. As you progress through the semester, you may find that your goals become more specific. The list will give you a way to reflect on the skills and abilities that you are actively developing.

1. _____
2. _____
3. _____
4. _____

PRACTICE 3 Look ahead to reading goals

Identify at least four reading goals—skills you want to learn, practice, or improve in this course. Be as specific as possible. For some people, this is not as easy to identify or articulate as their writing goals because we don't often think about our reading as a process. Do your best to think about what happens when you, personally, sit down to read. Do you need to work on limiting distractions when you read? Do your best to identify what, exactly, you would like to improve. Then, throughout the course, refer to this list of skills and abilities to help you refine what you've learned.

1. _____
2. _____
3. _____
4. _____

PRACTICE 4 Looking ahead to degree goals

Whether or not you have decided what you want to major in, you should still ask yourself some questions now. Which majors interest me? Which courses would I need to take to complete the major(s) that interest me? What are the required core courses that every student must take to graduate, and when should I take those courses?

Course requirements for each major are listed in the college bulletin and on the college Web site. It's a good idea, though, to sit down with your academic adviser as soon as possible to plan a sequence of courses. If you are like most students, you are juggling a lot of important priorities, and having a plan to reach your goals will help you achieve them. Write your tentative plans in the spaces provided.

I (might) want to major in _____.

Courses I will need for that major (If you do not know your major yet, list the courses required for all students.)

Number of courses I can take next term _____

Courses I should take if they fit into my schedule (Remember, certain courses have other courses as prerequisites.)

PRACTICE 5 Looking ahead to career goals

You may or may not know what your career goals are at this point. Even if you do not yet have clear goals, try answering the following questions to jump-start your thinking.

What field might I like to work in after completing my college coursework?

What kinds of additional degrees or certifications might I need to obtain to work in that field? (If you need additional coursework beyond your current degree or certificate program, list them here.)

In this field, how is writing used? (Reports? Memos? Charts?)

In this field, how is reading used? (Computer records? Articles? Guidebooks?)

Becoming a Critical Thinker

“To be successful, be a critical thinker.” This statement is becoming more and more common, and it is true. College courses require critical thinking. Workplaces require it. Life requires it. The good news is, you already practice critical thinking, and it is a skill you can strengthen, as you will learn in this chapter.

Take a closer look at a type of critical thinking with which you are already familiar: making judgments about what to buy, or not to buy, based on product labels and advertising. First, **study** the picture to the right. **Ask yourself:**

- Why did the designers of this label make the choices that they did?



COURTESY OF BETH CASTRODALE

- What textual and visual elements of the label suggest health and purity?
- **Make a connection** to your daily life: Are you any more likely to purchase Pure Health Water or any type of bottled water based on this label? Why or why not?

Now, **study** this advertisement from Tappening, an environmental group. **Ask yourself:**

- What is this ad's main message?
- What is the message behind the **boldface** note in the lower left corner of the ad?
- **Make a connection** to the previous label: How would the creator of the Tappening ad respond to the way the bottled-water company presents its product?

BOTTLED WATER

98% MELTED ICE CAPS

2% POLAR BEAR TEARS*

Tappening

*if bottled water companies can lie, we can too.
find out the truth at tappening.com
or spread your own lie at startalie.com

DI MASSIMO GOLDSTEIN/DIGO BRANDS