Instructor’s Resource Manual
and
Multimedia Guide

to accompany

Anson/Schwegler

The Longman Handbook
for Writers and Readers
Third Edition

and

Anson/Schwegler/Muth

The Longman Writer’s Companion
Second Edition

Stephen Parks
Temple University

Longman

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Instructor’s Resource Manual
to Accompany

The Longman Handbook for Writers and Readers

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Sylvia Shaw
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A NOTE FROM CHRIS ANSON AND ROBERT SCHWEGLER: USING THE LONGMAN HANDBOOK

This Instructor’s Resource Manual provides background information, teaching suggestions, and classroom activities for both experienced and beginning instructors. We have included the basics, of course: discussions of individual chapters and their uses, additional exercises, and exercises for use in class and as individual assignments. We provide a good deal more, however, including discussions of the research and theory supporting the design of The Longman Handbook for Writers and Readers, suggestions for course design and assignment sequences, advice
for new instructors, bibliographies of resources for composition teaching, innovative writing and reading assignments, and full-length sample papers keyed to chapters in the text.

If you are looking for innovative ways to use *The Longman Handbook* and to design composition instruction, we hope you will find many practical suggestions in *The Resource Manual*. This chapter introduces the many issues involved in course design and includes a number of sample syllabi, including one for an introductory course using *The Longman Handbook* with John Trimbur’s groundbreaking new textbook, *The Call to Write*. Chapters 2 through 8 discuss each of the seven parts of *The Longman Handbook* and provide exercises, assignments, on-line activities, and answer keys for the exercises. The appendixes include a brief bibliography of recent scholarship, which will provide you with background and supplementary readings that will allow you to investigate further the approaches to teaching writing suggested by this manual and *The Longman Handbook*.

Finally, we have worked hard to meet both student and instructor expectations that classroom work will be supplemented and expanded upon by on-line and hypertext resources. For instance, the *Longman Handbook* Web site (www.awl.com) includes practice exercises for every chapter, helpful links, brief writing samples illustrating key concepts of many chapters, complete annotated student papers, an interactive writing checklist to help students evaluate their completed essays, access to on-line writing groups, and an interactive module on Internet searching methods. (The CD-ROM that accompanies *The Longman Handbook* includes a searchable on-line version of the handbook with additional exercises for students.) In addition, Pearson Higher Education has created CourseCompass, a dynamic, interactive eLearning program powered by Blackboard. This program allows you to link Pearson Higher Education content with your own class materials. For more information, you can visit www.coursecompass.com

Instructors can also benefit. The Web site includes PowerPoint presentations, overhead transparencies, and on-line resources
available for daily use in their classroom. In addition, the Web site provides information on how instructors can link their classrooms to other on-line educational opportunities, for instance, live on-line discussions with authors such Dorothy Allison and August Wilson (see Penguin Partnership). One of the features of this Instructor’s Manual will be to highlight where these and other on-line resources can be connected to work both you and your students are doing with the print version of *The Longman Handbook*.

**HOW STUDENTS CONSULT HANDBOOKS, AND HOW THEY CAN USE THE LONGMAN HANDBOOK**

What do students do when they turn to a handbook for help either in response to comments made by an instructor, the responses of peer readers, or challenges they encounter in preparing an essay or report?

1. Most students begin with a handbook’s index, looking for terms used by their instructors in class discussions or familiar to them from other courses. Often, however, the terms for which a student is searching either do not appear in the index (or the text), or appear in a different form. The index to *The Longman Handbook* includes not only terms used in the handbook itself, but common variations of them as well as terms commonly used in other handbooks and in composition courses (including secondary school courses). The index also provides numerous cross-references, increasing the likelihood that students will need to go no further than the *The Longman Handbook*’s index to locate the advice they need.

2. Many students also consult a handbook’s glossary of terms and concepts, often after using the index. For ease of use, *The Longman Handbook* provides a single glossary that defines terms,
deals with questions of usage, and provides references to discussions in the text, rather than asking students to consult separate glossaries dealing with grammatical concepts and usage.

3. If students do not get the direction they need from a handbook’s index or glossaries, they often turn to other resources a text offers: the table of contents and brief lists of resources and correction symbols presented inside the front and back covers of the book. In addition to a detailed table of contents preceding the text and a brief list of contents inside the front cover, The Longman Handbook offers a list of correction symbols (with references to the text), examples of common errors and the terms used to describe them, as well as response symbols for use by peer readers (all presented inside the back cover).

4. When they have identified the handbook section likely to provide the advice they need, some students turn to it and begin reading the entire discussion. Most students do not follow this path, however. Instead, they scan the section looking for sentences or passages similar to those they are revising, editing, or correcting. Next they read the discussion immediately surrounding the example and then any specially highlighted advice in the relevant section. Only when this procedure fails to answer their questions (or if they are especially interested in the topic) do students read the entire section from beginning to end. Instructors may attempt to alter this procedure by assigning entire sections of a handbook followed by a quiz or exercises. Nonetheless, students are most likely to read a handbook in “chunks,” or in the manner of a hypertext stack, selecting only those portions that meet their direct needs or that capture their interest.

We designed The Longman Handbook to be read in the manner students seem to prefer, in chunks according to need and interest, as well as in a linear fashion. The text provides numerous examples so that students can easily identify sentences and passages similar to the ones in their own work. The discussions surrounding examples are complete yet concise, providing terms and cross-references for anyone wishing further advice or detailed
discussion. The text also highlights important advice and concepts by a variety of means, including special features like “Writer’s Tips,” “Writer’s Alerts,” and boxed lists, drawing the attention of a student looking for useful advice. Whether a student reads a section of the text from beginning to end or from inside out, *The Longman Handbook* offers detailed, accessible, and coherent treatments of each topic.

5. When they encounter abstract, technical, or heavily grammatical discussions, students frequently conclude that a section “does not say anything” and look elsewhere in a text for help. In contrast, when they encounter detailed advice in the text or in the Web site for identifying an error or problem and concrete strategies for writing and revising, students remark that they found a text “helpful.” We have designed *The Longman Handbook* as a source of practical writing strategies and advice. Chapters dealing with errors and problems generally follow a pattern of “recognize then revise/edit” and offer specific techniques students can use to identify problems in their texts and concrete strategies for dealing with the problems. Throughout the text, we offer specially highlighted advice under the heading “Strategy.” These sections describe pragmatic writing, reading, and thinking tactics students may find particularly helpful.

We have taken special pains to make *The Longman Handbook* especially accessible in style, content, and arrangement; nonetheless, it is, like all handbooks, a detailed reference work that some students may find challenging. You can help students make best use of this resource in many ways, depending on the roles it plays in your class.

**HELPING STUDENTS USE THE LONGMAN HANDBOOK AS A REFERENCE**

If you adopt *The Longman Handbook* for use primarily as a reference for students to use on their own, you should consider reviewing with students the text’s structure and ways they can gain
access to the information it contains. In addition, you may wish to respond to papers in ways that direct students to advice in *The Longman Handbook* or on the Web site. You might also make specific references to the text in class discussions or conferences. You may find the following strategies useful. (They are presented in a manner similar to the Strategies students will encounter in the *The Longman Handbook*.)

Strategy 1. We often assume that students understand the structures and dynamics of reference works like handbooks, yet many of them have acquired this form of academic literacy imperfectly, if at all. Spend some class time introducing *The Longman Handbook* as a form of academic discourse. Begin by reviewing the sample pages in the text’s prefatory material, pages that help students learn how to use the text and introduce many of its rhetorical strategies. Ask the students to visit the Web site and examine how handbooks form only one part of a network of tools for students engaged in writing classes. Once students have begun to regard *The Longman Handbook* as a piece of writing in the context of many other printed and on-line writings as an intellectual and rhetorical act and not as a disembodied authority, you can talk with them about the kinds of information it provides, its uses, its legitimate authority, and the limits of that authority. You might wish to point out that the text’s style (including its use of contractions) invites readers to treat it as a piece of writing that needs to be understood and evaluated in its rhetorical context. You might point out that many features of the text, especially the “Did You Know?” boxes, provide evidence of the scholarship informing the text and validating its advice while at the same time suggesting that the advice is not immutable but is subject to growth and change through further research. You might point out that many of the writing sites listed on the Web site have their own way of talking about and teaching writing. Far from undermining the book’s authority, this approach makes students more willing to consult it and respect its conclusions while at the same time it helps them understand the need to validate conclusions they draw in their own writing.
Strategy 2. Spend some class time having students look up explanations of rhetorical terms you plan to use, errors you plan to emphasize in response or grading, and composing processes you wish to emphasize. Have them locate the advice on their own and record the steps they took to find it. Ask them to report it and briefly report them to the class along with the steps they took to locate the information. Besides helping students learn to read analytically and summarize, this strategy has the advantage of putting students in the role of active learners, responsible for introducing topics they will encounter again in the course. This strategy grows from research undertaken by the text’s authors on the ways students use handbooks.

Strategy 3. Give students a portion of a draft paper containing errors or features requiring revision. Show them how to use the list of common errors inside the back cover of The Longman Handbook to identify possible problems in the paper and locate relevant advice in the text. Use the list of correction symbols from inside the back cover in a similar way, showing students also how to turn many of the symbols into questions they can use to analyze the draft and locate discussions in the text. For example, the symbol coh can become the question “Are the paragraphs in this draft coherent?” which in turn leads to the discussion in 9b, as indicated in the list of correction symbols.

HELPING STUDENTS USE THE LONGMAN HANDBOOK TO ACCOMPANY RESPONSES TO WRITING

If you adopt The Longman Handbook as a tool to be used in connection with your responses to student texts, especially with your written comments, you probably need to help students connect your responses and comments to particular sections of the text, and you need to emphasize for students the importance of turning to The Longman Handbook in conjunction with your responses. The Handbook offers four systems for connecting instructor responses to discussions in the text, and you may wish to
develop other strategies that reflect your approach as an instructor and the needs or perspectives of your students.

Strategy 1: number and letter system. *The Longman Handbook* uses a number-and-letter system characteristic of books of its type. Each segment of the discussion can be identified by a chapter number, a section letter, and a subsection number. For example, 18c appears in the “Agreement” chapter as the section on “Editing for pronoun-antecedent agreement.”

To direct students to the advice in this particular discussion, you can simply write “19c” in the margin of the paper or make a comment like, “I’m not sure what *it* means here. 19c might help.” 19c directs students to the entire section on pronoun agreement, and 19 to the entire chapter. Students can locate particular sections by looking at the colored tabs on the margins of each page in the text.

To alert students to this system, give them the numbers of particular sections you consider important, and ask them each to look up one section and present its advice in summary form to the class. Or give them a sample paper with features marked by the number and letter code, and have them consult *The Longman Handbook* and revise or edit the paper as appropriate. They can then visit *The Longman Handbook*’s Web site for further instruction and exercises if necessary.

Strategy 2: revision and editing symbols. Inside the back cover of *The Longman Handbook* is a list of commonly used correction symbols, along with an indication of some of the sections in the text containing advice relating to the particular error or problem. Many of these symbols also appear in the colored tabs of chapters dealing with the error or problem.

Introduce students to this list and let them know which symbols you use frequently. Have them look up the sections corresponding to particular symbols or edit a paper that uses the symbols in marginal comments. (See Strategy 1 above.)
Strategy 3: your system. If you use correction symbols of your own or if you make frequent use in class, in conferences, or in marginal comments of terms and phrases that correspond with discussions in the *The Longman Handbook*, let students know what they are, perhaps by creating a handout containing them and indicating the *Handbook* sections to which they correspond. Encourage students to question you about these terms and phrases, and tell students why you have chosen these particular forms of response. This is also a good time to let students know something about you as a reader, especially about those textual features you consider particularly important in writer-reader relationships.

Strategy 4: reader response symbols. Inside the back cover of *The Longman Handbook* is a set of symbols you or peer readers in a course can use to respond to drafts or finished papers. Introduce this list to students and, as a way of helping them use the symbols as analytical tools, have students refer to sections of the text that you believe provide relevant advice. In this way, you will help both readers and authors understand what a particular response symbol means and where a writer can go for help in revision and editing. This strategy will also help students understand what you mean by the symbols should you choose to use them in your comments on papers.

**HELPING STUDENTS USE THE LONGMAN HANDBOOK AS A CLASS TEXT**

If you use *The Longman Handbook* as a class text, you can employ it in the ways you would use any other textbook, assigning particular chapters for class discussion, to accompany paper assignments, even as the subject of quizzes. Remember, too, that the chapters also provide specific writing strategies that you can use to link the textbook’s advice to writing activities and to class discussion or reader-writer interchanges (among groups of students) that follow the writing activities. Don’t forget that the Web site and CD-ROM contain additional exercises and resources for the students.
Strategy: use the exercises. Most of the exercises in *The Longman Handbook* come in sets, beginning with individual exercises, then moving to collaborative or group exercises. The different kinds of exercises give students varied perspectives on the topic. Individual exercises help students comprehend and apply the ideas, conventions, and strategies covered in a chapter or section of a chapter. Group activities stress comprehension and use but also ask students to justify the choice of a feature or strategy from among several alternatives and to consider the roles of purpose, audience, rhetorical strategy, and context in the choices they make as writers. Paper-in-progress exercises ask students to apply advice from the chapter to the writing, revising, editing, or proofreading of a paper of their own.

**DRAWING ON THE SPECIAL EMPHASES OF THE LONGMAN HANDBOOK FOR WRITERS AND READERS**

*The Longman Handbook* places special emphasis on readers and reader response; on the social nature of writing and reading; on the importance of collaboration; on the treatment of error within a reader-oriented social context; and on concrete, learner-oriented strategies in writing instruction. Each of these emphases can enrich your work in the composition classroom and the learning experience of your students.

1. Readers and reader response

Throughout *The Longman Handbook* we use reader expectations and readers’ likely responses as a key explanatory framework for the composing process and its goals, for conventions of correctness and usage, and for choices in content, rhetorical forms, and formal conventions. We do not allow this framework to preclude other explanatory frameworks such as a writer’s expressive purposes,
grammatical correctness, logic, or the like. By emphasizing the importance of readers and readers’ responses, however, we believe that we have made the text’s advice more accessible, memorable, and persuasive to students by making it seem more directly related to the social realities of communication. In addition, we believe that we have highlighted an essential and often neglected element in the development of writing skill, the ability to visualize or imagine how others will read and perceive texts and to make choices based on their anticipated perspectives and responses.

You can call students’ attention to the presence of this explanatory strategy, to the examples that emphasize readers’ perspectives, and to the “Reader’s Response” comments following various examples, particularly those illustrating sentence- and paragraph-level writing problems. In doing so, you will reinforce the emphasis on writer-reader relationships, help students develop an understanding of readers, and encourage them to make readers a part of their composing processes. It might also be useful to have students join an on-line writing community to experience a more “authentic audience” for their writing. The Longman Handbook Web site lists many such communities for students to join.

2. The social nature of writing and reading

Like many composition instructors and scholars, we view writing and reading as activities shaped by and in turn reshaping their social context. This emphasis is present throughout the text, though not to the exclusion of other valuable pedagogical perspectives such as the role of writing in discovering meaning or the importance of rhetorical form.

Our view of writing and reading as social activities means that we often present The Longman Handbook’s advice in terms of particular audience and writing situations, pointing out that expectations and conventions may vary from setting to setting. This does not mean that we believe that conventions and errors are unimportant or that advice about effective composing processes does not apply to a wide variety of settings. On the contrary, we emphasize the social reality of error and the powerful ways it can
disrupt writer-reader relationships; we show how socially determined patterns of reading and writing shape meaning and communication in essential ways; and we talk about the importance of developing sound composing behaviors.

If you share our goal of helping students develop the ability to write in a variety of forms for a variety of audiences, as we believe most instructors do, you will find that the text’s social emphasis supports and extends your efforts. We believe that the text combines a traditional emphasis on correctness with a contemporary understanding of how conventions vary and the roles they play. We also believe that this approach is consistent with contemporary research and well-tested pedagogy.

3. The importance of collaboration

Not every composition classroom makes use of collaborative or group activities, but the majority probably do. For this reason, and many others, we have chosen to include collaborative exercises throughout the text—to provide detailed advice for reading and responding to others’ writing, and for making use of responses from readers. In addition, the textbook’s discussions offer advice and examples about collaborative writing activities students will likely encounter in other academic settings as well as in professional, civic, and business contexts. Instructors who make little or no use of collaborative activities will not find this material intrusive because at no time do we suggest that collaboration is the only approach to writing and in no place do we make collaborative activities essential to the use of the text.

We have also included collaborative activities and discussions of peer response because we feel that they are particularly effective ways of helping writers develop an understanding of readers’ expectations and perceptions. We also believe that collaboration
helps students assume the role of active learners/active writers and active readers.

4. Error in a reader-oriented social context

Errors irritate readers, impede communication, and cause confusion—but not always, and not always the same errors. To put this another way, errors may vary according to time and place (historically, for example, due to linguistic change), but for any particular group of readers, an error is truly an error and not the preferred way to communicate. In the last 30 years, many writing instructors have downplayed the significance of error, viewing it as a surface or superficial matter having little to do with the discovery or communication of meaning. But as other instructors are ready to point out, this approach has not caused “error” to disappear in the minds or reactions of most readers or as part of the cultural work our society expects composition instruction to accomplish.

We consider error an important social reality and an impediment to writer-reader relationships, but we do not consider it a matter of immutable rules or practices. In the text, therefore, we take error seriously as a matter of social convention, and we treat social conventions not as superficial matters (like trivial matters of etiquette) but as the building blocks of culture and understanding. We believe that this approach is not only pedagogically sound but resolves the dilemma felt by many instructors who recognize that conventions of correctness vary but that correctness remains an important concern for writers and readers.

5. Concrete, learner-oriented strategies

Like many of our colleagues in English departments and in the field of Rhetoric and Composition Studies, we are comfortable with the abstract language of theory and the technical generalizations of empirical research. But we also believe that language and acts of teaching ought to have practical consequences. As a result, while we think that general statements about composing processes, about sentence structure, about research, and about writing conventions can at times be useful, we
think that specific writing techniques and strategies for recognizing and editing errors are much more likely to have consequences for the way students write. (This is an extension of a controversy stretching back to the time of Isocrates, but that’s another story.)

As a result, we provide throughout the text concise, high-level generalizations that can guide students’ thinking, and we accompany these with concrete strategies that student learners can put to use right away in their writing. These techniques, presented under the heading “Strategy,” are a special feature of the text and provide students with options they can easily remember and use in a variety of writing situations.

6. Critical thinking and reading

As its title suggests, The Longman Handbook for Writers and Readers pays special attention to reading. As we view it, reading is not simply a matter of comprehension. It is also a matter of analysis, critical insight, and response, and it is closely related to the development of critical thinking. We devote several chapters in the text and major sections of other chapters to the development of skills of critical reading and analysis and to the development of critical, logical thinking. We also show how writing activities like summary, paraphrase, and analysis are points at which thinking, reading, and writing come together in ways that allow students to develop their skills at each.

THE ORGANIZATION OF THE LONGMAN HANDBOOK: AN OVERVIEW OF PARTS

We have divided The Longman Handbook into seven sections both for the convenience of students and instructors and as a way of sharing our assumptions about the process of writing.
In “Part 1: Writing, Reading, and Thinking: Joining Communities,” we examine in detail the writing and reading activities that help generate ideas for writing, lead to the discovery of purpose, identify potential readers and their expectations, and encourage writers to discover a thesis and a plan for their work. Although many of the activities we describe are likely to occur before the creation of a first draft, we are careful to point out that they can be useful at many other times in the composing process as well.

In “Part 2: Drafting and Revising: Shaping Your Writing for Your Community,” we begin with advice about creating an initial draft of a paper, and then move on to suggestions about making major and minor revisions and about making effective use of advice from peer readers in the revision process. This section also discusses paragraphing strategies and ways to create clear, emphatic, and varied sentences. This placement of paragraphing and sentence construction is somewhat unusual for a handbook, but it reflects our belief that careful attention to these matters is often best accomplished in revision rather than in initial drafting. Because the paragraph and sentence chapters are relatively self-contained, however, instructors can assign them at any point in a course.

In “Part 3: Representing Yourself: Creating Your Place in a Community,” we begin by discussing dialects in an attempt to make students aware of how their own language patterns may differ from the dialect often referred to as “standard English.” We make no attempt to refer to “standard English” in a prescriptive way, but point out that this is the preferred dialect within many academic and business communities. From there we move into a discussion of strategies and tactics that may be useful to students entering on-line communities, which have their own conventions. We move into discussing the use of chains of reasoning in persuasion, and the importance of document design in the planning stage of the writing process.

In “Part 4: Editing and Proofreading: Meeting Community Expectations,” we begin with an overview of editing as part of the composing process and then treat, in order, errors and problems
that arise from grammatical concerns (“Editing for Grammar”), those that arise from conventions of sentence structure and style (“Editing for Sentence Problems”), those that are concerned with diction and usage (“Editing for Word Choice”), and those that are matters of punctuation (“Editing for Punctuation”). We conclude the section with matters of final proofreading for mechanics and spelling.

In “Part 5: Using Research Strategies: Reading and Writing within a Research Community,” we begin with an overview of the research process, then the initial moves a writer may make in identifying and focusing on a research topic. From there, we move into search strategies, evaluating sources, and the process of turning research into writing. We conclude with a discussion of fieldwork and ethnography.

In “Part 6: Using Citation Styles,” we provide guidance on using the citation styles students are likely to encounter. New to this section is a chapter on The Columbia Online Manual of Style (COS) which will help students resolve the often-confusing questions about documenting on-line sources.

In “Part 7: Writing Strategies,” we look at a wide range of academic, professional, civic, and business writing strategies, paying attention to their conventions and uses and to the kinds of thinking they embody. It begins with a chapter covering argument, critical thinking, and various forms of point-driven writing in academic and professional contexts, including essay exams. Next we offer chapters on writing about literature (including sample papers on prose fiction, poetry, and film) and on composing various forms of informative writing, including writing that draws on field research and informative essay exams. The section concludes with a discussion of business writing, including business letters and resumes.

Chris M. Anson
Robert A. Schwegler
A theory of composition should consider what good writing is, how texts are created, how writing should be taught, and more broadly, what constitutes knowledge in the field of composition studies. Because these questions must be addressed in a variety of contexts, both academic and nonacademic, it is not possible for composition scholars in the universities to construct this knowledge independently.

Ruth Ray, *The Practice of Theory*

**DESIGNING COURSES WITH THE LONGMAN HANDBOOK**

Saying that course design is important may seem obvious, but it is easy to see a well-written syllabus from another instructor or an instructor’s manual and think, “That would be perfect for my course!” However, every instructor has a personal style that determines how (and whether) a course plan works for a particular class. Experienced instructors know that even a plan that has worked for them in the past might not work with a new set of students or at a different school. Courses need to be reassessed and revised every time they are taught.

In addition, fitting the organization of a course to the sequence of a textbook will not always work (although it is tempting to hope so, for it would certainly make the task of planning a course much easier). Though textbook authors attempt to sequence the textbook material in a useful, logical way, teaching styles and theoretical approaches vary from school to school, and instructor to instructor. Every instructor must still ask these questions while planning or revising a course:
- What are my goals for this course?
- What should students understand by the end of the course?
- What should students know how to do by the end of the course?
- What readings, class activities, and assignments will most efficiently help students reach these goals?

These questions need to be asked not only for the course as a whole, but also for each assignment and each class period. Answering these questions on your syllabus and discussing them in class will help your students see the rationale of your course and the logic of your assignments. They will be less prone to ask you why they “have to” do the work in the course.

COURSE DESIGN STRATEGIES

In answering the four questions posed above, the instructor must make a number of critical choices regarding course design. Many instructors will make these choices based upon factors such as familiarity with the teaching strategy and personal style. However, it is also worth considering that these strategic choices regarding course design reflect underlying ideologies. In *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985*, James Berlin has shown that instruction emphasizing the modes of discourse and superficial correctness, which dominated the teaching of writing for much of this century, was in fact a commitment to the creation of a professional middle class meritocracy. While such social engineering may be an inevitable consequence of any teaching activity, you might want to ask yourself if the strategic choices you are making reflect the values you wish to bring to the course.

PROCESS STRATEGIES

The contemporary composition course assumes that writing is not an isolated act or a single event. It assumes that any finished product (a term paper, for example) is the result of a series of
drafts, revised with the suggestions of other writers (students, instructors, and tutors). It also assumes that the assumptions about writing and about education will themselves be challenged. Finally, it assumes that the act of writing not only produces a finished product but ongoing learning processes as well. Thus, a student produces a paper but learns to respond critically, to listen actively, to raise thoughtful questions, and to think reflectively about his or her own writing at the same time.

Unfortunately, students do not come to a college writing class with the above assumptions; moreover, instructors often design and teach their courses as if students did. With the time pressures at every college or university, instructors often do not build into their courses assignments or discussions that foster awareness of the writing process. Yet writing processes are just as important for students to learn as writing skills. Building time into the course for students to write about and discuss their processes will make them stronger, more reflective students.

What might some of these assignments look like? They often entail informal writing that asks students to step back from something they have just written (a reading response, a draft, a short in-class writing, or a finished paper), and to write what they observe about what they wrote, how they wrote, or what they felt as they wrote. These informal writings are often called “process writings” or “metatexts.” A common metatext assignment would be to ask students to write you a note about a finished, formal paper they are about to hand in. In the note, students can tell you the “story” of writing the paper, about the obstacles they met and how they overcame them, about what they learned from the experience, questions they might have for you, and whatever else would be useful and interesting for them to think about in the context of the assignment.

What you will ask students to consider in writing the metatext is up to you, but it should be related to the context of the formal paper’s assignment, and it should be designed to lead students to do some real thinking.
Another common form of informal assignment is in-class writing with a “process writing” component. For example, many instructors begin class with a five-minute writing task—a freewrite, a response to the reading for the day, or comments about some concern of the students. They then follow this first writing task with a process-writing prompt that asks students to write what they notice about the first piece. Two sample prompts for the first writing task, which might be used early in the term, are “Describe the steps you take while writing a paper” or “Describe your initial feelings when you are assigned to write a formal paper.” Prompts for the second task could be, “What do you notice about the first writing? What is there that surprises or troubles you? What do you notice about how you wrote that first piece?” Samples of metatexts appear with some of the student papers in this manual.

In general, process-writing pedagogies are teaching methods that help students understand the strategies, conscious or unconscious, they use to write. Such pedagogies shift the focus away from formal writing and the surface characteristics of a finished product to informal writing, which is often unevaluated, ungraded, and sometimes even unread by the instructor.

COLLABORATIVE PEDAGOGIES AND WRITING STRATEGIES

Process pedagogies are the foundation to all contemporary pedagogies. Collaborative pedagogies can still be “process-oriented” by asking students or groups of students to spend some time writing or discussing their processes. Some assignments for encouraging reflection are:

- “Process logs”—informal notebooks kept throughout a collaborative project, individually or collectively, that record the decisions, conflicts, resolution, and other details of the project’s progress.
- “Minutes”—formal records of a group’s meetings.
• “Queries”—brief letters to the instructor about concerns or questions of the group.

In general, collaborative pedagogies are teaching methods that help students learn writing as teamwork rather than in individual isolation; assignments center on planning and consensus making, negotiating content and style, peer reviewing, and editing for a common style.

Collaborative projects can range from a single paper assignment to a semester- or quarter-long project. Whatever the scope of the project, the projects can be serial, compiled, or co-authored. With a *serial project*, the writing is passed from one student to the next within the group, each student having a specified task, such as analyzing research, drafting, revising, or editing. With a *compiled project*, each group member contributes one portion of the entire document, such as an introduction, a section, or a chapter. With a *co-authored project*, all group members work on all parts of the project, turning out a seamless document with a single voice.

A collaborative approach to teaching can be exciting and meaningful for instructors and students. Students often become more motivated by and involved with a group project than they do writing an individual assignment; the structure of a group puts pressure on its members to contribute actively and regularly; and the group format is an excellent way to teach peer review, since students get continual practice at it. On the other hand, a collaborative approach can be frustrating and chaotic if not designed well, and it is almost impossible to design a foolproof collaborative course the first time one teaches it. (In fact, occasional design failure may be somewhat of a prerequisite learning event for instructors). The main problem, of course, lies with managing the groups. Scheduling and personality conflicts as well as confusion about the goals and roles of the assignments usually cause the first obstacles. Once conflicts and confusions are cleared up, you will need to deal with pace: Some groups take off immediately; others lag behind. Then there are the inevitable few students who do not attend regularly, do not meet deadlines, or otherwise fail to contribute actively to their groups, creating
tensions in the group and making your job of evaluating the project more difficult. Despite the potential problems, however, a collaborative approach is still a worthwhile one, and the benefits outweigh the detriments.

When writing a collaborative assignment, keep in mind the points listed below.

- **Purpose**: What will students learn by working collaboratively that they would not learn by working individually? How will the assignment link to other assignments?
- **Specific goals**: Can the assignment be broken down into several steps or parts? If so, what will the goals for each step or part be, and how might students meet these goals?
- **Related assignments**: What other assignments, such as informal writing, oral presentations, or class publication, can you include?
- **Evaluation**: How and when will you give credit for the work? What parts of the project will get instructor or peer feedback? Will you give one overall grade or grade parts of the project separately? Will credit be individual, collective, or a combination of the two?
- **Logistics**: How many students should be in each group? Is the size of the project proportional to the size of the group? What form of record keeping will you use to keep track of groups’ progress?
- **Scheduling**: What will be due when? Will group meetings take place in class, out of class, or both? Do you want to meet with groups periodically outside of class?
- **Dynamics**: How will roles be assigned? What will your role be? How will problems with personality, motivation, and quality of writing be resolved?

**STUDENT AND INSTRUCTOR ROLES**

A writing course will be doomed if the students are kept passive. Informal writing, drafts, and formal papers evaluated only by the
instructor will serve to strengthen the passive dependence of student on instructor.

Paulo Freire’s term, “the banking concept of education,” is well known among composition instructors. In The Pedagogy of the Oppressed, Freire warns against pedagogy that treats the student as a passive vessel to be filled with knowledge by the instructor. In the banking concept of education, the student stores up this given knowledge, parts of it to be withdrawn when—or if—they are ever needed.

Saying that students should be active learners is easy, but making them active is difficult. Even the idea of “making them active” is problematic because it implies that the instructor is still active, the student passive. Most students are used to, if not content with, the passive role, and get into it immediately upon entering the classroom; passivity is a “safe” area in unfamiliar territory. And most instructors, no matter how progressive they consider themselves, still have difficulty giving up active control of the classroom. The challenge, then, is how to create a classroom environment that encourages students to become active.

The first step is to keep the students writing. Several drafts toward a formal paper will help, as long as you give clear directions or goals for each revision so that students see the purpose for revising. But informal writing, “graded or ungraded,” helps them to explore and make further connections. Informal writing can be used to begin or continue class discussion, allowing students to generate and exchange ideas rather than merely reacting to the instructor’s ideas.

GOALS FOR WRITING AND READING

Ask students at the beginning of the course to list their personal goals for the course. If you use a writing journal in your course design, this can be one of their first journal entries. These goals might be what they hope to learn, particular skills they hope to improve, attitudes toward or feelings about writing and reading.
they would like to change, etc. You might ask them to avoid overgeneralized goals and goals they think their instructors want to hear, such as “improve my grammar” or “become a better writer.” It wouldn’t hurt to write a list yourself along with the students, noting personal teaching goals. In general, doing in-class writing with the students (and occasionally sharing some of it) fosters an environment of equal exchange and a sense of shoulder-to-shoulder effort.

If you collect these student lists, you can make a master list of the most-often-mentioned goals, discussing the list and using it, in turn, as a goal for the course. Ask students at the midterm and again at the end of the course to tell you how they are working toward their goals. If your teaching style is flexible, you can use the student-generated goals as the course goals, incorporating them explicitly into your syllabus and assignments.

1. Course objectives

Whether you use student-generated goals or your own, you do need to state the goals explicitly on the syllabus. Objectives are not quite the same as the course description. The course description usually implies the objectives, but students do not always know how to translate a course description into specific activities and goals. Objectives can be written in paragraph form or as a list and should appear near the beginning of your syllabus. In paragraph form a statement of objectives might look like this:

Throughout the course, you will keep a journal in which you will respond in detail to assigned readings. In class, you will be asked to read some of your responses as a way to begin discussion. This informal journal writing will strengthen your analytical skills as well as give you the necessary ongoing practice of writing that will help develop fluent, clear prose.

In list form, objectives might look like this:

- Write thoughtful responses to published writing.
- Formulate a research question.
• Conduct library research.
• Incorporate ideas of others into your own work.
• Respond helpfully to classmates' drafts.
• Revise your own drafts using your classmates’ suggestions.
• Write an essay based on research.

The sample syllabi in this guide illustrate other ways to write course objectives.

2. Assignment design

Once you have stated your course goals clearly, consider how your assignments can most effectively and efficiently help students reach those goals. Keep in mind these two ideas: linking and sequencing. Linked assignments share a common theme so that continuity is created from one assignment to the next. Sequenced assignments each build on the previous assignment so that students move from simple to complex ideas, patterns, and skills from one assignment to the next. For example, a sequence of linked assignments might begin with a summary and critique of one to three essays about heroism; proceed to a transcription and commentary of an interview with a “local hero;” then lead to an analysis of what makes a person ”heroic,” which includes information from the essays, interview, and other sources; and perhaps end with a personal reflection about heroism.

3. Rhetorical patterns and relationships

You must also decide which kinds of assignments will work best for your course—and when to assign them. Many instructors like to begin with a narrative assignment—a personal experience of the student’s is a popular first assignment—and then move through observation to interpretation and argument. They believe that narrative essays are easiest or least intimidating to write, that they encourage students to consider using their own lives as valid material, and that they may create an interest in writing that many students may not have as first-year college students. Observational writing, based on close study and description, takes the students
into more academic discourse while still being fairly easy to do. Interpretation and argument are more difficult formally and academically.

Some cautions about such an approach are worth noting. First of all, emphasizing the rhetorical mode of writing (narration, observation, description, interpretation, argument) over the particular genre of writing (personal narrative, observation of an instructor, accident description, literary interpretation, letter to an editor), might lead some students to believe that such modes are “automatic,” and lead them to write papers that fail to take into account audience needs. Emphasizing the readership and format of a genre can prevent such assumptions from happening.

Secondly, it is important to note that this course organization does not work for every situation. Many students are more, rather than less, intimidated by narration. Some are more familiar with argument and description, others think that personal stories have no place in an academic setting, and still others have had troubled lives that they have no desire to ”share” with strangers. You will need to judge your own situation and organize your course accordingly. Certainly, if you feel strongly that narrative is important, you can build it into the course at other times. For instance, you can start with argument and end with narration, or begin with short argumentative assignments, such as letters to the editor, editorials, or debates, followed by a narrative paper. Or you can make all your formal assignments in modes other than narration along with ongoing informal writing (in-class writing and/or journal entries) that is narrative and personal.

It is most important to create meaningful assignments that help students meet the overall course goals.

4. Social context and relationships

Not only should you consider rhetorical patterns, you should also consider how your course connects with the students’ future courses, future roles as citizens, and their future career choices. This is not to say that you should think of your writing course as a
mere servant to other courses, or to corporations and bureaucracies. But it helps to see your course in the larger context of the university, the democracy, and the world of work. Outside of discrete writing skills, what can you teach students that will enable them to be better students, citizens, and workers? Show students how they can use argument to make changes in their community, how they can use narration to write journals or to tell stories. Students will take writing more seriously when they understand how writing is central to all of the roles they may play in life.

5. Workshops, feedback, and revision

Most writing courses are workshop courses; that is, they include regular class periods dedicated to reading, responding to, and revising drafts. You will first need to decide how many class days you want to schedule as workshop days. Some instructors use workshops every class meeting; some schedule just one workshop per formal writing assignment; others set aside one meeting per week (or the equivalent) as a workshop. Whatever number of workshops you include, they should all have a clear reason for being in your course at particular times; don’t schedule workshops just for the sake of having workshops. If you do, students will become resistant—even more so than they may have been to the idea of peer review.

You need to show students that workshops have a positive impact on their writing. Collect effective examples of drafts, peer responses, and revisions from a previous semester or quarter to show students in your current course how other students have used peer responses to create better papers. You may want to collect some ineffective examples, too. (Be sure to get the students’ permission to use any of their writing.) Take some time in the beginning of the course to define “workshop,” and discuss the process with students. Relate some examples from professional writers and/or from your own experience. Tie the workshops into the assignment’s final grade by giving credit for attendance at workshops, or crediting or grading written peer responses. Finally, spend the first one to three workshops as “practice” workshops,
with time at the end of each to evaluate responses and group dynamics. Some questions you can ask students are:

- What were the most effective responses you heard?
- What were the least effective?
- Who took the role of the leader? Who were the followers?
- How will you use the responses to your draft?
- What did you need to hear but didn’t?
- What will you do differently at the next workshop? Why?

Have clear goals and structure. In addition to general reasons for having workshops, individual workshops should have clear goals and structured tasks or group activities. If, for example, students have brought in rough drafts, the goal of the workshop might be a two-fold one, such as “to determine the main point or central idea of the finished paper, and to have a list of points on which to write more.” To reach these two goals, students could be given distinct tasks, such as these aimed at a group of reviewers:

*First, read through (or listen to) the draft quickly in order to find the main point or central idea of the draft. Jot down what you think it is. Go around the group and read out what each person has written. Discuss any differences you find with the writer. Help the writer find a single central idea.*

*Second, read through (or listen to) the draft more slowly, marking places where you need more information from the writer—clarifying details, examples, or support from other sources. As a group, brainstorm a list of possible additions to the draft, while the writer writes down the suggestions.*

*Time for revision.* Try to build in time at the end of every workshop for revision or at least revision planning. If possible, give students about 15 minutes to apply the suggestions from other students to their drafts. This is important because many students find talking about their drafts easy, but have difficulty sitting quietly and focusing on their writing. Some students may try the line, “But I do all my revisions on computer,” as a way of avoiding revision in class; other students may continue talking. The best
thing to do is to build the revision time into every workshop, emphasize its importance during the first few workshops, and then hope that these few minutes of concentrated writing will become habitual. Students who do spend some time in class applying the suggestions from the workshop will find that it is easier to sit down later to continue working.

If actual revision of the draft does not seem to be working well, at least have the students spend five to ten minutes listing what they will do with the draft next. The lists should be as specific as possible, perhaps including items such as, “Write transitions for paragraphs 6, 7, and 10,” “Write two different versions of the introduction,” or “Find a better example for paragraph 3.”

Training students: Students are usually reluctant to tell classmates that their drafts are poorly written and often they do not know how to articulate why something is well or poorly written. You will need to train them to be effective peer reviewers. Part of this training will come from the discussions after the first few workshops, as mentioned above. You can also try any of the following:

- Model effective peer response by means of volunteers from your class or a videotaped workshop you prepare in advance.
- Provide students with a list of possible ways to respond (see the sample list at the end of this chapter).
- Provide peer response forms that students fill out during the workshops (see samples at the end of the chapter).
- Respond to students’ responses, during an end-of-class discussion, during a one-to-one conference, or in writing.

6. The relative importance of content, style, and error

Finally, you must decide how important error is to you in relationship to content and style. Most instructors in any discipline get irritated by frequent errors, allowing those errors great influence on the grade of a final paper. When students realize this, they may begin to attend primarily to surface features—or, if their editing skills are poor, give up trying to write well altogether. On
the other hand, grading student papers solely on content will not help them to write grammatically correct papers in future classes.

You will need to decide for yourself how much weight to give correctness in an assignment’s grade, and then spell out explicitly for students how you will evaluate error in those assignments. A series of workshops for each major assignment, with early workshops focused on content and voice, and later ones on editing for style and correctness, will help make those final papers not only read well but look good.

*The Longman Handbook* treats error as “stigmatized practice,” rather than as a matter of absolute right and wrong. However, the fact that error is seen as a matter of social convention doesn’t make it any less an error, at least in the social context. Students need to learn strategies to help them avoid making errors, both to satisfy your own expectations as “instructor/reader,” but also to meet the expectations of the writer’s intended audience.

Setting clear expectations and evaluation criteria about correctness will help, but you will also need to consider how you will teach grammar skills. With students who can edit their own writing fairly well, you may not need to teach grammar skills directly in class—telling students to refer to *The Longman Handbook* or to visit the *Handbook* Web site may suffice. Most classes, though, will need some in-class instruction, at least in editing tips. Time to teach grammar skills is often left to the end of designing a course, and often gets squeezed into 15 minutes here and there. If correctness matters greatly to you, you will have to schedule it into your course.

**PRACTICAL ISSUES IN COURSE DESIGN**

What are the stated goals of the writing program at your school? Sometimes these goals are stated in the course catalogue, but ideally they are also printed in a writing program’s guide for faculty and/or students. Although you may not always agree with
all of the writing program’s goals, they must, in spirit at least, form the basis for your course and should be present in some form on your syllabus.

In the syllabi at the end of this chapter you can find program goals presented as part of the course “description” or “objectives.” For example, the English Department’s faculty handbook at Esther Wilde’s school devotes several pages to university and departmental goals, and lists nine specific goals for the composition courses; all of this is written in language appropriate to the manual’s readers: instructors. Obviously, including this material verbatim on her syllabus would not be effective, so Esther rephrases and condenses the goals into her course description. Besides the explicit goals of “to help you become an articulate writer, capable of finding your own voice and engaging thoughtfully the voices of others, and to help you engage with some of the intellectual issues raised,” she also works in the goals of learning to do “complex” writing based on response to equally complex books, articles, and situations, “composing interpretive and analytical essays,” and “study[ing] the act of interpretation itself.”

The program goals do more than establish expectations for students; they also can help you create a schedule and write assignments. As you plan the schedule and assignments, ask yourself how each reading and writing activity will lead students toward those goals. For example, Esther Wilde starts students out reading relatively short essays, but accompanies the reading with exercises designed to help students learn the preliminary skills of critical reading with the chapter from The Longman Handbook on active reading (Chapter 2). In addition, she includes “rationales” for most of the formal papers, rationales that directly tie the assignment’s goals to the program’s goals.

1. Instructor goals and constraints

Whether you are a veteran or a novice instructor, individual goals do change as you read current research, exchange ideas with colleagues, go to a different school, or experiment with new
teaching ideas. Continuing to assess and revise your personal goals can help you see your teaching, courses, and motives more clearly.

Your personal goals may not be stated on the syllabus, as they may go beyond specific goals for students. For example, common personal goals of instructors include getting their students to feel comfortable with writing—to write without trepidation, to become interested in reading literature on their own, to consider a career in writing or education, or even to learn how to challenge hegemonic institutional structures. Yet these goals are hardly ever stated directly on a syllabus. However, having these goals in mind as you write assignments can help you to keep your course fresh and to avoid slipping into easy-to-write but arbitrary assignments. For instance, if one of your personal goals is to get students interested in reading literature outside of class and on their own, the traditional literary analysis would probably be deadly. A more creative assignment, perhaps one that asks students to rewrite a short story from another perspective, would probably be better.

2. Texts

Choice of texts also should reflect program and personal goals. If you choose to use textbooks rather than individual books or photocopied essays, it is usually better to choose either a reader or a rhetoric, rather than both, if they are expensive. Many departments require composition students to purchase a handbook, and three major textbooks will be unwieldy for you to “cover” effectively. The Longman Handbook is thorough enough to be used as a rhetoric and is flexible enough to supplement any reader.

When selecting texts, it is also useful to remember that The Longman Handbook is connected to the Penguin Online Auditorium. This connection allows students who read certain authors to write and engage with them on line about their work. Past authors have included Dorothy Allison and Mike Rose. The Web site provides details on how to link your class to this program.
3. Student abilities

It is easy to become frustrated by what we perceive as students’ lack of writing ability. We often forget that our first-year composition course is usually the first experience our students have with complex academic writing. With our own experience teaching journal writing, drafting, peer review, and editing year after year, we sometimes forget that most first-year students do not even know the definitions of these concepts. This is why it is a good idea to spend the first part of the course, whether it be one week or four, teaching the basic skills students need to do well in your course. If students do not know how to do critical reading, they will founder when a paper assignment asks them to “write a critical interpretation of Shirley Jackson’s The Lottery.”

A "diagnostic essay" on the first or second day of the term will help you identify students with serious enough writing problems to warrant individual attention. Though this is the usual purpose of these essays, they can be integrated into the course if you know how to evaluate and use them.

For students with minimal or easily identified patterns of errors on the diagnostic essay, you can assign those chapters of The Longman Handbook that will most help them. English as a Second Language (ESL) students can use the special ESL sections in The Longman Handbook. Assigning selected chapters to certain students can also provide a topic for the first conference and also can get students to begin using The Longman Handbook if it is not the primary textbook in the course.

Using The Longman Handbook on their own may be enough for some students to correct common errors, but students with more serious grammar problems will need additional help. You can, of course, work with these students individually, but this is not feasible for most instructors. You will need to set up some other means for them to improve their skills, including; regular sessions in the Writing Center; extra, ungraded, writing, such as a personal
journal or letters to friends; or an out-of-class writing group. You can get these writing groups started by meeting with them for the first one or two times and providing goals and direction. One writing group might include students who need extra time to respond to and revise drafts; another writing group might have students you want to do extra writing, such as letters, journals, poems, or stories. These groups can be effective if they are flexible, have a clear purpose, and are either entirely voluntary or expected of all students in the class.

4. Kinds of assignments

If your program does not specify formal and informal writing assignments, you will have to decide what kinds of texts your students ought to write. As exemplified by the syllabi at the end of this chapter, some instructors design their courses around argument, cultural studies, the writing process, genres, collaborative writing, or writing in the disciplines. Each approach dictates different kinds of assignments, even within the same genre. For example, an argumentative essay will look quite different depending on which approach one takes. A classical argument assignment might be a speech meant to exhort listeners to action; a cultural studies argument might be an interpretation of a television commercial meant to open the eyes of gullible viewers; a process-oriented argument assignment might include a reflection about why the student constructed the argument as he or she did; a collaborative argument might be a proposal for solving a local problem; and an argument in the disciplines might be any of the above.

With any approach, you can write more effective assignments if you keep in mind the following questions as you write and revise your assignments:

- Will this assignment teach students to write X (an argument, an interpretation, a reflection on writing process, etc.)?
- How will this assignment link to the assignments preceding and following it?
• What informal writing—journals, in-class writing, notes, reflections—if any, will accompany this assignment?
• Will the wording in the assignment instructions be clear to students? Have I avoided unnecessary theoretical language?
• Have I included goals and steps, if appropriate? Are the goals and steps of the assignment clear?
• Does the assignment have an explicit audience?
• Are requirements such as number of drafts, due dates, and format listed?
• Are criteria for evaluation listed?

5. Length and number of assignments

Again, if your program does not dictate these items, you will need to determine them. There are benefits and drawbacks of both multiple short papers and a few long papers. Short papers (one to three pages) may be less intimidating to students and will give them constant and varied practice writing “complete” papers, but they will not train students to do the sustained thinking and writing they will be assigned in other courses. Long papers (four to ten pages) certainly will give them this practice and also will provide a means for multiple drafts and workshops; however, they can be daunting for inexperienced writers. Consider how you can vary the lengths, either beginning the term with short papers and working toward longer ones, or building in short assignments at appropriate places, such as right after a long paper, or at midterm when students are distracted by exams in other classes. This also could give you a break in grading.

And deciding the length and number of assignments might come down to your own work style, preferences, and schedule: Can you manage grading frequent, though short, stacks of papers, or do you prefer responding to drafts and grading less frequent, though towering, stacks of papers?

If you choose a portfolio approach (see below), you may be able to leave the length and number of essays up to the students. Your role
will be “merely” to establish the kinds of essays you want students to write and to help them develop each essay completely.

TYPES OF COURSES USING THE LONGMAN HANDBOOK

1. Handbook and rhetoric

Even if the rhetoric text you use has a handbook section, a separate handbook such as The Longman Handbook is a useful supplement for two main reasons. First, The Longman Handbook will provide much more thorough coverage than a brief handbook section in a rhetoric will. Second, a rhetoric is likely to be sold back to the bookstore at the end of the course, while students may keep The Longman Handbook as a reference book to use in other courses. Using The Longman Handbook in conjunction with a rhetoric will teach students how and why to use a handbook as a reference book. The Longman Handbook also will make your job easier since you can use it as a source from which to draw additional sample student writing, exercises, and assignments to supplement those in the rhetoric.

In addition, you may have ESL students whose needs are not addressed by the rhetoric; you can refer these students to the special sections for ESL students in Chapters 16, 18, 19, and 8. Likewise, if your class needs extra practice with grammar or editing, you can assign particular chapters from Part 4. For example, the instructor of the argument syllabus presented later in this chapter assigns many of the chapters on comma usage, and the instructor of the collaborative writing syllabus returns repeatedly to chapters on sentence style and voice. Finally, you can refer students who want to work on their own to improve their editing skills to specific chapters. For examples of this type of course, see the syllabi presented later in this chapter.

One special note must be made regarding using the genre syllabus. This syllabus is built around John Trimbur’s popular textbook The Call to Write. Because this textbook asks students to write in a
multitude of genres, including ones they may have never been asked to produce in an academic setting, students may face roadblocks unfamiliar to them within the context of the writing process they have used to this point. The genre syllabus seamlessly integrates chapters from *The Longman Handbook* with specific genre texts assigned from *The Call to Write*.

2. Handbook and reader (or packet of readings)

The handbook/reader combination works well since neither book repeats information in the other. You can pair readings with sections of the *The Longman Handbook* as appropriate for your course. You can even use *The Longman Handbook* to create a structure for the course, beginning with a section on active reading, then moving to sections on planning, drafting, revising, and so on.

If you structure your course this way, you might assign for the first section Chapters 1 through 3 from *The Longman Handbook* with two selections from the reader: a short, provocative, but fairly straightforward selection to get students started in writing journals and participating in class discussion, followed by a longer, complex selection to work on active reading and techniques for responding to difficult texts. If the reader includes essays about the writing process, these essays would probably work well combined with *The Longman Handbook* Chapters 5 and 6. Selections complex in structure, argument, or style would fit well in the sections on drafting and revising, *The Longman Handbook* Chapters 7 and 8; students could discuss not only the content of the selections but also the choices the writers probably made in shaping their work.

For examples of courses using *The Longman Handbook* with a reader, see the syllabi later in this chapter. The textbook for the argument course is a combined rhetoric and reader, but the instructor regularly assigns readings from the *Handbook*. 
3. Handbook alone

*The Longman Handbook* is thorough enough to be the sole textbook in your course, and if used alone, it can help you structure the course. There are several ways to do this. If you want to begin your course with critical reading followed by the writing process, you can follow the sequence of chapters in Part 1. You will need, of course, something for students to read critically. Possible texts would be a photocopied essay or newspaper article, something the students have written themselves for this or a previous class, textbooks or articles students are reading in another of their courses, and even *The Longman Handbook*. Students can be asked to find texts on their own from any of the above sources to bring to class. With the *Longman Handbook*’s emphasis on collaborative work, teams of students can select and discuss these texts.

You can also use the *Longman Handbook* for reference only, perhaps requiring students to read quickly all of Parts 1 through 3 early in the term and returning to them as appropriate when assigning papers. This would allow you to discuss the reading and writing process as a whole before students begin writing formal papers. It might take the first fourth of a term, during which students could begin to keep journals and learn to how to read and talk about essays. Students could write a short, perhaps ungraded, essay to “rehearse” the stages of the process. These short writings would generate texts for discussion. The same approach could be used if you include a research component in your course; assign the chapters from Parts 5 and 6 at the beginning of the research assignment for discussion and rehearsal.

If you are teaching a basic composition course with an emphasis on grammar and writing at the sentence and paragraph levels, you can begin the course with Chapters 9 and 10, then move through the appropriate chapters in Part 4. The remaining chapters in Parts 1 through 3 can be taught later in the course as separate units or can be worked in throughout the term.
The benefit of using *The Longman Handbook* alone is that the students’ own writings can become the main “readings” for the course. Class time can be designed around in-class writing, reading students’ work aloud, discussion of their writing processes, and workshops. Their own writing always will be foremost. It can work well for students without much prior writing experience; it also can work well for classes with many older, returning students who, while they may have been reading and writing for their jobs, have not had much experience with academic or personal essay writing.

Finally, using *The Longman Handbook* alone allows you to slow down or speed up the course according to the students’ progress. This can be useful if you are teaching a course for the first time or are teaching a type of student you are not familiar with—ESL students or returning students, for example.

**Specific Suggestions for Course Design**

1. Process-oriented course

Chapter 2 (“Strategies for Critical Reading and Reflection”) shows students how and why to write academic journals. Do not simply assign this chapter for reading, but discuss it with your students and build assignments around it. The following are some suggestions.

- Ask students to bring their journals to class and read from them. (Be sure to tell students that their journal entries are public, or allow students to choose one from a series of private and public entries to read to the class.) Discuss what the students wrote; refer to *The Longman Handbook*—how do the students’ experiences writing journals correspond to the *Handbook*?

- Use the journal to dialogue in response to an essay or article. Again, ask students to discuss it in relation to *The Longman Handbook*. Ask students to suggest other ways they could respond to published writing. Let them experiment with other ways to write a dialogue journal, such as including other
students, writing in opposed columns, writing a “script,” letting the authors “talk back,” etc. Though *The Longman Handbook* makes many suggestions and provides in-class activities, encourage students to use it as a springboard for their own ideas in order to expand their active roles.

- Do at least one in-class writing for every class; for example, five minutes of private freewriting at the beginning of the class, with five or ten minutes of public, focused writing in response to a reading selection, a current event, or a draft due that day. (Be sure to tell students whether they are doing private or public writing.) Students can read aloud the responses to published work or events to begin class discussion, or use their writing about drafts to talk about how to overcome any obstacles they are encountering.

2. Argument-based course

Any of the above in-class writings can be used in an argument-based course, and you can tailor them to focus on argumentative topics such as current news items, controversial ideas, or analysis of the arguments in published essays. *The Longman Handbook*’s Chapters 1 through 5, 12, and 58 (“Writing Argumentative Papers across the Disciplines”) can supplement a rhetoric or your own coverage of argument.

3. Collaborative course

Since *The Longman Handbook* includes so many in-class collaborative activities (usually found in “Exercise B” at the end of a chapter), it is easy to establish active roles by using these exercises. Tailor the exercises to fit your particular course, even letting students make alterations, if possible, and follow up the exercises with a discussion about how the collaboration worked. Students in each group also can write a collaborative summary of
or response to what the group did for the exercise, reading it to the rest of the class before or instead of discussion.

4. Writing-intensive course

Even though students usually learn to participate in discussions, read their writing aloud, and make suggestions to other students in their first-year composition courses, they often do not take those roles to other courses, especially to courses in other disciplines in which they may be in large classes and feel intimidated by the unfamiliar material. Yet if they take a writing-intensive course, they will be expected to participate actively. While many instructors of writing-intensive courses include some training of active reading, many others do not, expecting students to know how to respond to readings before taking the course. Composition instructors can help their students carry their active roles with them to other courses by talking about writing-intensive courses at appropriate points throughout the term, defining “writing-intensive,” discussing the differences among disciplinary discourses, and helping students develop strategies for reading, responding, and writing in the other courses they are taking or will take. This can be an excellent opportunity to discuss audience since every instructor constitutes a different “audience” with different expectations and different “languages.” All of Part 1 of The Longman Handbook will serve you well for this use; in addition, Chapters 55 (“Writing Argumentative Papers”) and 58 (“Writing Informative Papers across the Disciplines”) will give students a glance into what they can expect in other courses.

ONLINE RESOURCES

Before moving on to some sample syllabi, it is important to remember that designing a course does not need to be a solitary enterprise. In addition to working closely with your colleagues, The Longman Handbook also provides a unique Web site where a variety of teaching materials are available. For instance, when discussing the concepts of writing and community, there are Power
Point presentations available for your use. As you move toward more concrete issues, such as generalizing from particulars, there are ready-made transparencies to share with your class. There are also student papers, handouts on transitions, and additional student exercises. In fact, there is an “Instructor’s Link” page that highlights Web sites that are focused on grammar, writing, academic writing, and public community writing. Finally, if you put your syllabus on line, a special feature allows you to create direct links to the online version of *The Longman Handbook*. Students, then, are able to move directly from the syllabus to work on that topic; they can click on a class period and be taken directly to content work in that area.

**SAMPLE SYLLABI**

The following syllabi provide instructors with a variety of possible approaches to teaching a course with *The Longman Handbook*. The first six syllabi presented here are designed for introductory-level composition courses, although they certainly could be adapted for a more advanced setting. Because these are examples of “real syllabi” used by “real instructors,” no attempt has been made to standardize the policies or formats. They are best used as a “shopping list,” from which you can select policies or assignments that meet the needs of your own class.

The final two examples demonstrate how *The Longman Handbook* has been used in other types of courses. One example is for a technical and scientific writing. The second is for a writing-intensive course in Art History.
SYLLABUS FOR A PROCESS-BASED COURSE BUILT AROUND COLLABORATION, USING THE CALL TO WRITE

Instructor Elaine Hays: WRT 101-39 - Spring 1999

Meets Tues/Thurs @ 11:00 a.m. - 12:15 p.m.

Office: IND 303-8; Hours: Tues 9:00-11:00 a.m.; Thurs 2:00-4:00 p.m. or by appointment

Phone: 508-697-4410

e-mail: ElaineHays@aol.com or you may leave a note in my mailbox, Independence Hall, Rm 17.

Course Introduction

In this course we will be working individually and collaboratively to compose writing in a way that may be new to you: writing as social action. Every day we see writing working as social action in newspapers, magazines, flyers, graffiti, and even on bumper stickers, motivating us to think or act in a certain way. Perhaps there are times on campus, in the workplace, or in our communities when we see opportunities to make statements or appeals in writing. What do we do? Do we respond by writing a letter or proposal for a solution to a problem that we see? Do we collaborate with friends or colleagues to write a document for social action? It’s true that we often think of writing as expression, but it is not enough to stop with expression.

The writer of the flyer on the bus or train appealing us to join a group or volunteer our time is not merely expressing a thought, but wants us to do something, to act. This is writing for action and change, and this is the kind of writing we will be doing in this class.

Course Procedure and Policy:
Our course will be composed of various writing projects, but our end goal will be to identify a community issue and respond to that issue. The issue can be one in the URI college community, in the workplace, or in the wider Providence community. We will be spending some time on what it means to work together on individual projects, what it means to work collaboratively, and what it means to co-author a document. Once we have identified our issues, we will form teams, conduct interviews, and make informal observations, all while keeping an electronic journal. The final project will be a report and proposal to be submitted to me and to the individual or group (or client) to which your issue is directed. This last report and proposal will be formal and professional—a document we will be proud of as individuals and as teams.

The major projects will be broken down as follows:

**Memoir**
- (individual) 10%

**Letter**
- (individual) 15%

**Team Project Proposal**
- (collaborative) 10%

**Interview**
- (individual) 15%

**Project Progress Report**
- (collaborative) 10%

**Final Report & Proposal**
- (collaborative) 15%

**Report & Proposal Portfolio**
- (individual) 15%

**Team Oral Presentation**
- (collaborative) 10%
Each assignment will be graded on a point system for class and team participation, invention and research work, content, organization, document design, style, and revision. ALL assignments are to be computer generated.

<table>
<thead>
<tr>
<th>Category</th>
<th>Points</th>
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<tbody>
<tr>
<td>Invention and Research</td>
<td>25 pts.</td>
</tr>
<tr>
<td>Content</td>
<td>25 pts.</td>
</tr>
<tr>
<td>Organization</td>
<td>10 pts.</td>
</tr>
<tr>
<td>Document Design</td>
<td>10 pts.</td>
</tr>
<tr>
<td>Participation</td>
<td>10 pts.</td>
</tr>
<tr>
<td>Revision Effort</td>
<td>10 pts.</td>
</tr>
<tr>
<td>Style</td>
<td>10 pts.</td>
</tr>
</tbody>
</table>

A Word on Attendance: You are expected to come to class. I take attendance and anyone missing more than three (3) classes can expect a lowered grade.

If you run into a situation beyond your control, you must contact me. This does not mean disappearing from class then coming back hat in hand. No situation is grave enough that you cannot call or e-mail.

Course Materials: You are required to buy these materials and have them by next class.

- Trimbur, *The Call To Write* (Longman Publishers 1999)
- Good college dictionary
· Computer disk

· Folder for your work

Required reading, viewing, and listening. Vary the different media weekly:

· *The Good Five Cent Cigar*

· URI Homepage & links, Bulletin boards (including electronic) and flyers around campus or Homepage and bulletin boards in your community or workplace

· Local weekly newspaper (*South County Independent* or *The Naragansett Times*)

· *The Providence Journal*

· Special TV News Reports or News Magazines (both visual and print)

· National Public Radio

Required weekly writing:

The work of this course requires that you keep a weekly, electronic journal (on a disk). Learning to use writing as a means for social, political, and cultural change is a power and privilege available to all of us and not reserved for a few talented individuals. Writing is a learned craft much like learning to cook, play an instrument, draw, or paint. And as in these crafts, writing takes practice, diligence, and time. Also as in other craft forms, we will need to form and develop a style appropriate for the rhetorical situation. The journal is where you will try out various styles, where you will think, observe your thinking and observations, consider critical questions about what you see and read, then return to your thinking
and observations to rethink and reconsider. The journal, then, will be the place for trying out the tools of the craft and used as a mirror for your thoughts and observations of the issues at hand; a stage for both your public and private musings. As you will see in the following pages, I have asked that you go to your journals to answer critical questions from The Call To Write or to write whatever is on your mind as your projects begin to unfold and develop.

I will collect these assignments from time to time, so make sure you come to class prepared. Your personal writing, however, is for your eyes only unless you wish to open it up for feedback.

The following is how I see our course laid out to this point. Under most circumstances, you can rely on this schedule. However, I may revise the schedule from time to time as our course develops. If you miss class it is your responsibility to contact either me or a classmate to find out what went on in class.

Tuesday, Jan. 19
Welcome to class; class policies and procedures; in-class writing sample

For Thursday, Jan. 21
Reading: Chapter 12 Individual Writing Projects in Call to Write (CTW); Chapters 1, 3 & 4 in Longman Handbook (LH)
Writing: Chapter 12, CTW Writing Inventory (beginning of chapter), plus any other reflective journal writing. Remember: This is an electronic journal and must be kept on a disk. Always bring a hard copy to class with you.

For Tuesday, Jan. 26
Reading: Chapter 13 Collaborative Writing Projects in CTW
Writing: In your journal, respond to the ideas presented in this chapter. What are your thoughts and ideas concerning individual and collaborative writing projects? What are the benefits and limitations to both?

Reading: Chapter 5: Memoirs in *CTW*

Writing: In journal, write full answers to critical questions 1-6 following Gary Soto’s piece.

For Thursday, Jan. 28

Reading: *CTW* Memoir chapter: invention & planning pages; *Longman Handbook*, Chapter 4

Writing: Invention exercises “Exploring Past and Present Perspectives.” Bring to class.

Memoir Writing Assignment: Recall a person, a place, or an event from your past and write a 2-pg. Memoir. The main purpose in writing this memoir is to introduce yourself to the class. With this in mind, compose a memoir that reveals something telling and significant about yourself. If possible, try to think of a time when you were part of a team or in a group situation. This could be a sports team, a musical group, a scout group, a student organization in high school or college, etc. Since our purpose is to learn about one another, a fictional story will not be helpful. We want to know about the “real” you.

Note: Some time in the first few weeks of February there will be a required library tour. We will have to revise our schedule as soon as I know this date.

For Tuesday, Feb. 2

Writing: Working Draft of Memoir for peer review; in your journal: “Identifying and Responding to a Call to Write” pgs. 3-4.

Final draft of Memoir due Tuesday, Feb. 9

For Thursday, Feb. 4

Reading: CTW Chapter 4: Letters; Longman Handbook, Chapter 8.

Writing: In your journal: Critical Inquiry questions following e-mail correspondence, pg. 124.

For Tuesday, Feb. 9

Memoir Project Folder due with draft and invention, planning exercises

Reading: Reread Chapter 4

Writing: Critical Inquiry questions following letter by James Baldwin, pg. 134.

Letter Writing Assignment: 1-2 pgs., draft due Feb. 18; final due Feb. 23. Choosing your own style and format, compose a letter that begins to approach and respond to a community issue that interests you. This can be a letter to an editor, a letter home, an e-mail correspondence to a friend or stranger or an electronic posting to a discussion list. These letters are not opportunities for gripe sessions, but rather opportunities for you to begin feeling out your thoughts and observations on a community issue. This letter is to be the stage where you begin to question and form your ideas for a later presentation. This means that you will need to prepare by reading from different sources or following a discussion in print, visual, or audio media.
For Thursday, Feb. 11
Reading: Invention & Planning pages for letter, *CTW*

Writing: In your journal, work on any of the exercises that apply to your situation.

Keep in mind that this letter writing is also helping us to identify topics for the collaborative project.

For Tuesday, Feb. 16

No classes meet; Monday classes meet.

For Thursday, February, Feb. 18

Peer Review for Letter

Collaborative Writing Project Assignment

Now that we have had a chance to get to know one another and an opportunity to begin to identify some community issues that call for a response in writing, it’s time that we begin the work on our collaborative writing project. The goal is to identify a social, political, or cultural situation in the URI community, wider Providence community, or workplace community that you think needs to be addressed. From the invention work we have done thus far, we will form teams according to similar interests. Remember that what makes a good team is the bringing together of various ideas and perspectives to work with, not against, one another. This is not to say that we won’t bump noses from time to time, but what is valuable and productive is learning to negotiate our differences so that collectively we have more power to change than individually.

Once teams have agreed upon an overall topic, the collaborative project will comprise of the various writing tasks outlined above.
For some of the writing tasks teams will be working together on individual projects and some of the writing will be collaborative. Once the team has identified and agreed upon a community issue to investigate, the team will do the needed research, including interviews. The end goal will be to compose a report and proposal to be submitted to the appropriate committee, office, or organization. It’s important to keep in mind that this is not merely a class exercise, but that each team will have a “real” audience. For this reason, the social situation you are analyzing, interpreting and responding to must also be of “real” quality.

For Tuesday, Feb. 23
Folder with letter, draft, invention and planning exercises due.


Writing: Workshop elements of collaborative assignment. Begin drafting project proposal

For Thursday, Feb. 25

Reading: *Longman*, Chapter 45

Writing: Bring draft of project proposal to class.

There will be time in class to work with teams on project.

For Tuesday, March 2


Writing: Field Work Practice, Chapter 16
Interview Writing Assignment: This portion of the overall project will take the form of analysis. After you have done the interview, organize your notes or transcribe your tape. Afterward, answer the questions under Analyzing the Interview in Chapter 16. You will hand this in to me after you have completed your interview. Your interview and analysis should be completed no later than Tuesday, March 23.

For Thursday, March 4

Reading: Look for interviews in your reading of the newspaper or other media

Writing: In your journal, begin writing out thoughts and responses to ideas presented under “Planning the Interview Process” in CTW. Bring to class possible interview questions; set up meeting for interview.

For Tuesday, March 9

No class. Individual conferences.

For Thursday, March 11

Reading: CTW, Introduction to Report Chapter.

Writing: In your journal, write on what you think your report should include. How do you see your report being organized?

Writing Assignment: Report & Proposal 8-10 pgs., due the day of the final exam. These two documents should have a professional-looking design. Remember, a copy will be presented to the client.
Individual Portfolios will be handed in to me along with one collaborative copy of the report & proposal.

This will be the final step to your team project. We will be spending several weeks composing and designing documents, looking at different reports and proposals, trying out various writing styles and writing collaboratively.

The report and proposal are combined into one writing project, written and designed collaboratively with one grade for all team members. The report will be informing and explaining to your reader the results of your research on the community issue you and your team have been working on. The proposal will include a complete analysis and synthesis of the issue researched, presenting solid, workable recommendations and/or solutions. We will work out in class the various elements of report and proposal writing. How these documents are organized will depend to some degree on your research. For the next few weeks always bring to class your project folder.

March 16 & 18
Spring Break

For Tuesday, March 23
Reading: Locate and bring to class examples of reports. *Longman*, Chapter 47.

Worksheet for Reading Sources Critically: Each person must have three critical sources for the research report. One of these sources you must physically track down from a professional journal, reputable newspaper, or magazine. Each source is to have a completed worksheet. I will be checking your work in class, but I will not collect it. Include the worksheets with sources in your individual folder.
For Thursday, March 25

No Class-Field Work Day

Continue with work on reading sources. You may also set up appointments for interviews, but do not conduct interviews until we have had a chance to talk about them and set up questions.

Interview Writing Assignment: After you have done the interview, organize your notes or transcribe your tape. Afterward, answer the questions under “Analyzing the Transcript,” pg. 558. Write full, well-thought answers to the questions to be handed in to me no later than Thursday, April 15.

For Tuesday, March 30

Reading: Reports, CTW Chapter. 8 - pgs. 274-327; Longman Handbook, Chapter 6.

Writing: Longman Handbook: choose one of the reports in Chapter 8 of CTW and analyze the audience using the advice outlined in Chapter 6 of Longman Handbook. I will collect this exercise.

Also, in your journal, speculate on what you think your report should include. How do you see your report being organized? Who is your audience?

For Thursday, April 1

Reading: Continue with Chapter. 8, CTW

For Tuesday, April 6
Reading: Designing Documents, Chapter 8, pgs. 300-10, Longman, Chapter 14.

Writing: Bring to class any reports with visuals you have pertaining to your project. If you do not have any, find examples of visual display on any topic from a newspaper or magazine. Write an analysis of visual display on any topic visuals. Do of visual display on any topic examples organize and display information in a way that makes of visual display on any topic presentation easy to understand?

Writing: Progress Report: Have ready for me a group progress report. See pg. 487 for details.

For Thursday, April 8
Reading: CTW, pgs. 315-318; Longman Handbook, Chapter 48
Writing: In-class writing.

For Tuesday, April 13
Reading: Chapter. 10: Proposals, CTW, pgs. 367-392.
Writing: In your journal, write full answers to questions 2 & 3, Chapter 27; Longman Handbook. I will collect this exercise.

For Thursday, April 15
Reading: CTW, pgs. 401-415; Longman, Chapter .
In class we will begin planning and drafting the proposal.
For Tuesday, April 20


Continue to work on drafting of project.

For Thursday, April 22


First Peer Review of Report/Proposal.

For Tuesday, April 27


Second Peer Review of Report/Proposal.

For Thursday, April 29 & Tuesday, May 4

Finish up projects & work on oral presentations.

Day of Final: Copy of Report/Proposal due.

Also due: Individual Folders: include all work done for project. In addition, go back and re-read the beginning of your journal and your memoir. Write a one-page reflective piece on the entire process of this collaborative project. How have you improved as a writer and collaborative learner? Give specific examples and details.
Group Oral Presentation of your work for final exam: This is a final analysis and synthesis of your work. This is a formal presentation with visuals. Visuals can include view, photography, charts and/or handouts explaining your work to an audience. This is a collaborative effort and grade.
Syllabus for a process-based course built around genres, using *The Call to Write*

Students in this course work individually on five out-of-class writing assignments, each emphasizing experience in a specific genre, as well as on in-class writing and reading exercises. Collaborative work is generally limited to peer editing and revision, although the Public Document assignment lends itself to group work as well.

**WRITING 101:**

<table>
<thead>
<tr>
<th>Section 17, M-W-F 1:00-1:50 p.m.</th>
<th>Independence 221</th>
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</thead>
<tbody>
<tr>
<td>Section 36, M-W-F 12:00 noon</td>
<td>Independence 219</td>
</tr>
</tbody>
</table>

Instructor: Stevens Amidon  
E-mail: Steveami@worldnet.att.net  
303-6 Independence  
Phone: (401-596-5563)

Office Hours: M-W-F 2:00-3:00 p.m., or by appt.

**COURSE DESCRIPTION:** (From the Catalog) Composition. Practice in the organization of ideas and language skills. Emphasizes steps in the writing process and responses to readings to develop ability, confidence, and clarity in writing.

**TEXTBOOKS:** The following textbooks are required and should be brought to every class.

*Anson/Schwegler, The Longman Handbook (LH)*
INSTRUCTIONAL PHILOSOPHY: Your instructor strongly believes that writing is socially constructed. As a writer or speaker, you construct cultural output as a response to cultural input you receive as a reader, listener, or participant in a social situation. Therefore you can expect your instructor to emphasize the development of critical skills that will make you a better reader, listener, writer, speaker, and, ultimately, a better student and human being.

CLASS POLICIES: In many ways, this course is designed to help you begin the process of building what the Greeks called *Ethos*. *Ethos* is the character of the writer or speaker as reflected in speech, writing, and personal action. One way to build your *ethos* in the eyes of the reader you call “instructor” or “professor” is in your response to the following policies:

**Attendance.** Be in class, and be in class on time. You cannot succeed in this class without attending regularly. If you miss an in-class writing session, you must make it up during the first class period you are back. If you miss a workshop, you may make it up by attending a tutoring session at the Writing Center, or by meeting outside of class with one or two students from the class. For these workshop make-ups, you must write me a letter or e-mail telling me with whom and when you met, in order to receive make-up credit.

**Participation.** Success in this class requires that you actively participate in class discussions and in writing workshops with fellow students. No topic or opinion is out of bounds in this class. Part of the *ethos* you will build with your instructor and fellow students will come from your honest, yet considerate responses to the work of others. I would also like to point out that I have known writers who destroyed their *ethos* through the use of language that
was blatantly sexist, racist, homophobic, or otherwise disrespectful toward others. Creating balanced texts that are truthful statements of who you are while building a readership that trusts and respects your views is one of the challenges of this course.

**Preparation.** Come prepared for class. Complete the reading assignments and writing assignments on time. Grades for final drafts not turned in by the deadline will be lowered by _ letter grade (B becomes a B-) for every class session they are late. Exceptions will be made for illnesses when the student provides a written doctor’s excuse, and in those cases when the student has made prior arrangements with the instructor. Please come and talk to me, or call me if you think you are falling behind. A college writing course can be overwhelming at times. Talk to me as soon as you get behind, so I can help you with a plan to get caught up.

**Presentation.** In-class writing assignments should be done neatly, in ink, on unlined paper. Assignments done outside of class should be typed, double-spaced with 10-12 point fonts, and 1-inch margins. If a draft is due, bring a complete or nearly complete draft—not a couple of hastily scribbled paragraphs.

**GRADING CRITERIA:**

Five Writing Assignments: 60% of total grade

(Assignments 1, 2, 4, and 5 count 10% each; Assignment 3 counts 20%)

In-Class Writing (Includes Final Exam): 20% of total grade

Participation and Attendance: 20% of total grade
TENTATIVE SCHEDULE OF MEETINGS

(Readings should be completed before the date listed.)

Week 1, Day 1  Introduction and Organizational Matters

Discuss the purpose of Composition Class:
Ryan Article

Review Syllabus

Week 1, Day 2  Readings: LH Chapter 1

Discussion: Organization and use of the handbook

In-class reading: Amy Tan, CTW p.165

Week 2, Day 1  Readings: CTW Chapter 1

Discussion: Literacy Narrative

Assignment #1:
Literacy Narrative-handout

Week 2, Day 2  Readings: LH Chapter 5

Discussion: LH

Chapter 5
In-class writing

Week 2, Day 3
Narrative

Due: Rough draft of Literacy

Readings: LH Chapter

2

Introduction to Peer

Criticism

Activity: Peer Writing

Workshop

Week 3, Day 1

Returned: Rough drafts

Readings: LH Chapter 9

Discussion: Revision

Activity: Revision

Workshop

Week 3, Day 2

Chapter 12

Readings: CTW Chapter 3, LH

Discussion: Argument and chains of reasoning

Week 3, Day 3

Due: Final draft of Literacy

In-Class Writing: Post-write, Literacy Narrative

Week 4, Day 1

Readings: CTW Ch. 4
Assignment: Public Letter, *CTW* p. 130

Activity: For Critical Inquiry, *CTW*, p. 123

**Week 4, Day 2**

**Readings:** *LH* Chapters 4, 8

Discussion: the Public Letter, the drafting process

**Activity:** Defining your reader

**Week 4, Day 3**

Due: Rough draft of Public Letter

Returned: Literacy Narrative

**Readings:** *LH* Chapter 6

Discussion: Defining the Reader

**Activity:** Peer Response session

**Week 5, Day 1**

Returned: Rough Draft of Public Letter

**Readings:** *LH* Chapter 10

Review: Paragraphs, transitions, argument

**Activity:** Revision Workshop
Week 5, Day 2
In-class reading: Brady, *CTW*, p.150
Readings: *LH* Chapter 15
Review: How to edit and revise

Week 5, Day 3
Due: Final draft of public letter
In-Class Writing:
Post-write, Public Letter

Week 6, Day 1
Readings: *CTW* Ch. 8
Assignment #3: The Policy or Action Report Discussion of the major assignment

Week 6, Day 2
Readings: *LH* Chapter 45
Introduction to Research

Week 6, Day 3
Returned: The Public Letter
Introduction to Research (cont): Library Session

Week 7, Day 1
Readings: *LH* Chapter 46
Discussion: Paraphrasing, Summarizing, and Quoting Sources

Week 7, Day 2
Readings: *LH* Chapter 47
the research paper

Week 7, Day 3  
Readings: *LH* Chapter 50  
Draft Bibliography  
Editing workshop: the

List of Works Cited

Week 8, Day 1  
Draft of Research Paper due  
Activity: Peer

Week 8, Days 2,3 sessions  
No class: one-on-one advising sessions  
Rough drafts will be returned during one-on-one advising sessions

Week 9, Day 1  
2nd Draft of Research Paper Due  
Activity: Peer

Week 9, Day 2  
In-class activity: discussion of problems encountered in the research process

Week 9, Day 3  
Final draft of Research Paper due

In-class  Writing:

Post-write, Research Paper

Week 10 Day 1  
Readings: *LH* Chapter 59  
Discussion: Business

Writing
Assignment #4: The Public Document

Week 10, Day 2
In-class reading/writing assignment: TBA

Week 10, Day 3
Readings: LH Chapter 14, CTW Chapter 18

Discussion: Document Design

Week 11, Day 1
Discussion: Resume formats

Week 11, Day 2
Rough draft of Public Document due

Activity: Peer Response session

Week 11, Day 3
In-class reading/writing assignment: TBA

Week 12, Day 1
Rough drafts of Public Document returned

Activity: Revision Workshop

Week 12, Day 2
Final draft of Public Document due

In-class Writing: Post-write, Public Document

Week 12, Day 3
Readings: CTW Chapter 10

Intro to Assignment 5: The Proposal

Week 13, Day 1
Discuss Dodd column
Brainstorm issues for our Assign. 5 Proposals

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Assignment #1: The Literacy Narrative

Rough Draft due 29 January

Final Draft due 5 February

What is a literacy narrative? (Much of this comes from CTW Chapter 1.)

- An essay that tells the story of a literacy event and explains what the story reveals about the meaning and uses of writing.

- Stories that tell how people encounter and make sense of writing.

- Select a particular encounter, a single episode.

- Literacy narratives offer rich descriptions of the various settings in which writing occurs.

- The literacy narratives by Frederick Douglas, Linda Brodkey, and Russell Kim, on pages 31-34 of CTW, are good models to use. Notice that all three are personal, first-person narratives.

- In a literacy narrative, the conclusion, or theme of the paper is the writer’s explanation or description of how the literacy event taught them something about themselves, or the meaning and uses of writing. In simple terms, you could say it is the “moral of the story.”

- The paper should be word-processed, with 1-inch margins, using 10-12 point fonts (No tricks please).

- A narrative of 2-3 pages should be sufficient for your purposes.

- You need to tell a good story that makes a telling point.
This assignment counts for 10% of your final grade.

Grading Criteria: Grading any writing paper is, of course, always subjective. However, the following elements will be considered when assigning a grade.

The required elements of the assignment have been met.

The student participated in the peer revision process.

The final draft shows necessary improvements over the rough draft. These needed improvements may be identified by peer response, instructor feedback, Writing Center assistance, or by the student.

The writing is coherent, unified, contains necessary detail, and is economic. We will discuss how to revise for these elements throughout the course.

Punctuation, spelling, and grammar matter, but less than other elements unless, in the reader’s judgment, the punctuation and grammar seriously undermine the reader’s ability to understand your text.

Assignment #2: The Public Letter

Rough Draft due 12 February

Final Draft due 19 February

-The letter should be word-processed, with 1-inch margins, using 10-12 point fonts (No tricks please). See CTW pages 623-624, for guidance on formatting letters, such as spacing.

-A letter of about 2-3 pages (5-10 paragraphs) should be of sufficient length for you to make your point.

-This assignment counts for 10% of your final grade.

-Required elements of the assignment:
Type: you may choose from one of two possible letter types:

A. A letter to the editor of a newspaper or magazine that responds to a news story, feature article, editorial, or column that particularly moved you. Example: a letter to the editor of *The Westerly Sun* responding to a recent editorial about ethics cases before the town council.

B. A letter of appeal, calling on readers to take an action or make a contribution. You can identify an organization or cause that you believe deserves support, and design a letter that presents the aims and activities of the organization and that calls on readers to do something—to become a member, to send a donation, to write a letter. Example: a letter to the membership of a surfing Listserv appealing to its readers to join the Surfrider Foundation.

I encourage you to submit your letter for publication. You have two choices here: (a) Mail a Standard Letter; (b) Submit the letter electronically as an e-mail to an electronic discussion group, Listserv, or electronic journal. *CTW*, pages 498-502, has information on Listservs and electronic discussion groups.

- The following elements should be present in the letter:

  a. The purpose, or occasion. What is moving the writer to write? What is the writer trying to accomplish? Who is the letter addressing?

  b. A well-reasoned argument. The writer has identified an issue, articulated a stance on that issue, focused on a purpose and thesis, developed supporting evidence, and has anticipated and responded to possible counterarguments.

Grading Criteria:

Grading any writing paper is, of course, always subjective. However, the following elements will be considered when assigning a grade:
1. The required elements of the assignment have been met.

2. The student participated in the peer revision process.

3. The final draft shows necessary improvements over the rough draft. These needed improvements may be identified by peer response, instructor feedback, Writing Center assistance, or by the student.

4. The writing is coherent, unified, contains necessary detail, and is economic. We will discuss how to revise for these elements throughout the course.

5. Punctuation, spelling, and grammar matter, but less than other elements unless, in the reader’s judgment, the punctuation and grammar seriously undermine the reader’s ability to understand your text.

**Assignment #3: The Report**

1 March: File cards due

5 March: Draft bibliography due

8 March: Rough drafts due

22 March: 2nd drafts due

26 March: Final drafts due

- The paper should be word-processed, with 1-inch margins, using 10-12 point fonts (No tricks please).

- Your report must be 5-7 pages long.

- This assignment counts for 20% of your final grade.
-Required elements:

You may choose one of the following projects:

A. RESEARCH REPORT: Your task will be to provide the class with updated information on recent developments in research. Examples might include: a report on the effectiveness of charter schools in education, a report on the latest research on weight-loss drugs like phen-phen, a report on the effects of weight training on the aging process. Follow the guidance of CTW, page 279, Research Report.

B. POLICY REPORT: Choose a public policy issue, such as saving Medicare, Digital Encryption, Pornography on the Internet, US payment of overdue UN dues. Present the issue from all sides. Follow the guidance of CTW, pages 279-280, Policy Report.

C. OTHER REPORT: Choose your own style of report and topic. Just clear it with me before doing the rough draft.

Other requirements:

-Tone: Reports are often done in what is commonly called the “objective voice.” This is different than the “argumentative” or “subjective voice” you used in your public letters. Here the goal is to appear objective, to be fair, and to not take sides because this voice can strengthen your ethos with an audience. It is important to note than no one can ever be truly objective, that all knowledge is culturally constructed. This “subjective voice” is a role you take for a reason.

-I expect at least 6 citations from at least 4 different sources.

-Your report will include a complete bibliography at the end of the report.

-Your report and bibliography must be in either the MLA or APA styles. THIS IS A VERY IMPORTANT SKILL TO LEARN, SO IT WILL WEIGH HEAVILY ON THE GRADING. See Chapter
17 of CTW, especially page 545, for guidance on these styles. More detailed information on these formats is in The Longman Handbook, Chapters 51 and 52.

Assignment #4: The Public Document

5 April: Rough Draft due
12 April: Final Draft due

-The paper should be word-processed. No restrictions on margins, fonts, etc.

-There are no length limits on this assignment.

-You may complete this as a group project (maximum of 3 students per group) or individually.

-This assignment counts for 10% of your final grade.

-Required elements:

  You may choose one of the following projects:

A. PUBLIC DOCUMENT: Choose one of the documents listed in option 2, page 218, or a document of your own choosing.

B. DESIGN AN ORGANIZATIONAL BROCHURE. Choose a nonprofit organization. Examples include Greenpeace, N.A.A.C.P, The American Red Cross, Lambda Legal Fund. Research (a good place to start is the organization’s Web site) and find information on the organization. Your document should include the following information. In some cases, all information may not apply to all organizations.
1. General: Full organizational title, address, phone number, e-mail and/or Web address, major officers or members of the board of directors.

2. Mission Statement: describe the organization’s purpose.

3. Core values/ideology: describe, as best you can, the beliefs that the organization, or most of the members of the organization, hold.

4. Political activities: describe any public issues or political issues the organization is involved in, and what position they hold. If the organization is involved in lobbying, describe it.

5. Educational activities: describe any educational programs the agency conducts.

6. Funding: describe how the organization raises funds.

7. In one or two paragraphs, describe why you would support, or not support, the organization.

C. ESSAY ABOUT PUBLIC DOCUMENTS. Follow the guidance for option 3, page 201. The Verghese essay (p. 199) is a great model.

Grading Criteria: Grading any writing paper is, of course, always subjective. However, the following elements will be considered when assigning a grade.

1. 50% of the grade will be based on textual content, and 50% on originality of document design.

2. Group work: All students will receive the same grade.

Assignment #5: The Proposal
21 April: Planning Chart due (will discuss later)

23 April: Rough Draft due (3 copies)

3 May: Final Draft due

-The paper should be word-processed, with 1-inch margins, using 10-12 point fonts (No tricks please).

-Your proposal must be 3-5 pages long, plus bibliography.

-This assignment counts for 10% of your final grade.

-Required elements:

For this assignment, write a proposal that:

1. Formulates a problem
2. Considers the alternatives
3. Offers a solution

-These are some possible types of proposals you might consider: (see CTW, p. 357, for details)

A. PROPOSAL FOR NEW OR IMPROVED SERVICES
B. PUBLIC POLICY PROPOSAL
C. PROPOSALS ON CUSTOMS, HABITS, OR MORALS
D. PROPOSAL TO ENCOURAGE OR ADOPT A NEW COURSE OF ACTION, SUCH AS A NEW TREATMENT REGIME FOR A DISEASE.

-Other requirements:
1. There should be some evidence in the form of citations in the section where you formulate the problem. However, the analysis of alternatives and proposed solution should be your own ideas, in your own words!

1. Your proposal report will include a complete bibliography at the end.

2. Your report and bibliography must be in either the MLA or APA styles. See Chapter 17 of CTW, especially page 545, for guidance on these styles. THIS WAS A WEAK AREA FOR VIRTUALLY EVERYONE ON THE REPORT!!!!!!
Syllabus for a traditional process-based course using *From Sight to Insight*

Students in this course keep journals and also do brief writings in class; this informal, ungraded writing is used to respond to readings and to reflect on the writing process of published writers and of the student writer. The teacher hopes to foster an appreciation of writing as more than just a product for a grade. The portfolio approach helps this by shifting the focus from a series of finished, graded papers to an ongoing process of revision, with a single, holistic grade at the end of the course.

Sections of *The Longman Handbook* are assigned to correspond to sections in the textbook. This is why some chapters from Part 4 (“Editing and Proofreading”) appear early in the course, while the rest of the chapters are assigned later to individual students who need help on specific areas.

**ENGLISH 101: WRITING I**

Fall 2000

Sections 3417 & 3426 Phone: 743-2207

Instructor: Charlotte Smith Office: 107 Dearlove Hall

Office Hours: Tues. and Thurs. 10 – 11 a.m.

**TIMES AND LOCATIONS**

**Section 3417**

Tue/Thur 11:00 a.m. -12:20 p.m.

**Section 3426**

Tues. 6:30 - 9:30 p.m.
COURSE DESCRIPTION

From the catalogue: Instruction and practice in the writing process, including revision, analytical reading, and the sharing of student writing. Research and documentation will be introduced.

COURSE CONTENT

Students will read published essays by professional writers and students, and will write, peer-review, and revise three to five essays, for a total of approximately 20 final pages. The essays will be compiled into an end-of-semester portfolio, and will be on a range of topics, from personal narratives to arguments.

COURSE OBJECTIVES

The general goals of the course are two: to help you become an articulate writer, capable of finding your own voice and engaging thoughtfully the voices of others, and to help you engage with some of the intellectual issues raised.

Specifically, by the end of the course, you should be able to:

• Articulate thoughtful responses to published essays.

• Conduct primary research, such as interviews and questionnaires, and incorporate your findings into your essays.

• Use the library, including computer tools, to find information.

• Feel comfortable with the writing process—e.g., think of topics easily, write first drafts without fear or procrastination, and even enjoy writing.

• Respond helpfully to classmates’ drafts.

• Revise your own drafts using your classmates’ suggestions.
• Write essays for a range of audiences and purposes, including reflection, explanation, and persuasion.

• See how what you have learned in this class will apply to other courses and to your life outside of school.

TEXTBOOKS & SUPPLEMENTARY MATERIALS

Required:

• Rackham/Bertagnolli, *From Sight to Insight*, 5th edition


• a college-level dictionary

• three or four double-pocket folders to hold work-in-progress

• one three-ring folder or binder for your final work (your portfolio)

• at least one 3.5" floppy disk

METHOD OF EVALUATION

I use what is called a “portfolio approach” to the writing done for this course. This means that, instead of writing separate papers with separate grades, you will draft and revise a series of essays throughout the semester, turning in your best work (20 pages) at the end of the course in a single portfolio, which is graded as a whole. The benefits of such an approach are that you do not have to worry about writing a “bad” paper and being stuck with the grade you get on it; with the portfolio approach, you can try out an idea, then toss the draft if you do not like it. You will find that you will draft more than in a traditional approach, but that the drafting is more enjoyable because the fear of a grade is gone. And, because you get to revise your essays as often as you like, you have a better chance of writing a “good” essay. Finally, the end product—the bound portfolio—is something you can keep, a personal anthology of your work.
On the negative side (though you may find that this is not a negative at all), you do not get graded along the way; however, you will get a mid-term evaluation with a tentative grade, and at your request I will grade traditionally one essay of your choice at any point in the term—this grade will not be factored into the final grade (i.e., you can still keep revising that essay). Overall, the portfolio approach is a better grading alternative to the traditional approach because you get more feedback on your drafts—feedback focused more on helping you improve your writing rather than justifying a grade.

General criteria for evaluation are provided at the end of this syllabus and will be discussed in class.

**WHAT IS EXPECTED OF YOU**

**Attend writing workshops.** Some class days are designated as “workshops.” On these days you will work in groups of two to five other students, reading drafts aloud or silently, and making suggestions for revision. You must come to workshops with a complete draft of a paper; if you do not bring a draft, you will be counted absent.

**Participate.** Unlike many of the courses you are taking, in which you take notes during lectures, this course is a discussion course requiring your active participation. This means coming to class prepared with questions and comments about the reading or writing assigned for that day, contributing your thoughts to discussions, and giving feedback to students about their drafts.

**Come prepared to class.** Read assigned material thoroughly and take notes while you read—jot down questions and comments for class. If a draft is due, bring a complete and typed draft, not a couple of paragraphs scribbled during your preceding class. If you are clearly not prepared for class, you can stay in the room, but you will not be counted as present.
ATTENDANCE POLICY

Since this is a discussion class, and much of your writing will be done in class, being here is crucial. For the Main Campus class, you are allowed four absences; for the Saratoga class, you are allowed two absences. Coming to class but without the assignment counts as an absence.

If you miss a discussion class (discussion of a published essay), you cannot make it up by doing extra work because you missed the most important thing—the discussion.

You may make up workshops, however, by doing one of the following:

1. Meet outside of class with one or two other students from class (they must be from this class). To get credit for this out-of-class workshop, you must write to me by the next class period a letter about the out-of-class workshop. The letter should be at least one page, and each person who wants to get credit must write his or her own letter (i.e., no group letters). The letter should include the following information:
   • the names of the person(s) with whom you worked;
   • what you worked on—which paper, which draft;
   • why you worked on it—what questions you had about the draft and what you hoped your classmates could help you with;
   • what decisions you made for revising the paper.

2. Work with a Writing Center tutor for at least a _-hour and write a letter as described above.

CLASS POLICIES
• All informal writing (except journals) done outside of class must be typed, double-spaced. Please “recycle” old papers by typing or printing on the back.

• Writing done in class does not need to be typed later.

• All drafts must be typed, double-spaced. You can “recycle” old papers/drafts by typing/printing on the back of them. Only retype/print out substantially revised drafts (not the drafts with just a few editing changes).

• Save all of your writing, including your drafts, in the three-ring binder. I do not mind if drafts are messy—in fact, they should be messy. Your drafts must be turned in with the portfolio. Portfolios without drafts will be returned without a grade.

• You are responsible for your performance in this class. Do not use as an excuse your job, your vehicle, your personal troubles, your classmates, or your teachers for your own poor performance or absences. While these do affect performance, and I can sympathize with anyone with these problems, they do not exempt you from the work expected of you.

• Drafts and final papers are due on or before the due date; I will read and comment on late papers, but late papers will not get credit or a grade.

• The final grade reflects not only the quality of the writing in the portfolio but also the quantity and quality of your contributions to the class throughout the semester—meeting deadlines, participating in discussions and workshops, and revising your work.

• Please come and talk to me if you think you will fall behind. A college writing course can be daunting, especially if you have been out of school for a long time. Talk to me as soon as you begin to get behind so that I can help you catch up. If you wait too long, you will not be able to catch up.

WRITING CENTER
The Writing Center can help you with any aspect of your writing, from finding a topic to proofreading. It is staffed by English department professors as well as by trained peer tutors (students). The Center is located on the first floor of Dearlove Hall—it’s the lounge at the far end of the hall. No appointments are necessary, but do bring along a copy of the assignment and/or your draft.

You can also get free handouts on common writing concerns—just stop by The Writing Center and ask for them.

SCHEDULE

The schedule below provides an overview of the course; The schedule from weeks 1 to 12 conforms to sections in the textbook. Two detailed schedules, one this week and one at week 7, will provide specific assignments and deadlines.

Weeks 1 & 2: Writing from Experience: keeping a journal; drafting; using words creatively

Weeks 3 & 4: Writing about People and Places: writing description, dialogue, and character sketches

Weeks 5 & 6: Objective Reporting: doing primary research (interviews, observation)

Weeks 7 & 8: The Extended Investigation: doing primary (fieldwork) and secondary (library) research; interpreting information

Weeks 9 & 10: Writing about Ideas, Issues, and Values: writing reflective essays; analyzing events, processes, and situations

Weeks 11 & 12: Analysis and Argumentation: reading critically; writing interpretive, argumentative, and persuasive essays

Weeks 13 & 14: Preparation of portfolios: selecting, revising, and editing your best work of the semester
CRITERIA FOR EVALUATION

FORMAL WRITTEN WORK (THE PORTFOLIO):

Your portfolios must include the following in order to be considered for a passing grade (i.e., this is the minimum work required):

• 20 pages of final draft work. (Please see definitions of terms, below.)

• Drafts to accompany all final work.

• Drafts of all other essays (The ones not taken to final draft stage).

• Informal writing, including responses to essays, notes for essays, and in-class writing (except for freewriting, which is private).

• One essay that uses research (at least three secondary sources).

• A “Table of Contents” and a “Preface.” (Instructions on how to write these will be provided later in the semester.)

NOTES:

This is the minimum work to get a passing (C) grade. You can get a higher grade by doing more than the minimum.

Portfolios should not exceed 25 pages. The portfolio represents 20-25 pages of your best work for the semester; it won’t be all the work you’ve done.

You can include a “work in progress.” A “work in progress” is something you consider a long-term project, such as a memoir or a collection of essays; in this case, you can include it in the portfolio unfinished, though it still must have gone through at least one revision. You also should include a Revision Plan for continued work on it. See me for details.
FACTORS OUTSIDE THE PORTFOLIO THAT WILL AFFECT YOUR COURSE GRADE:

**Attendance.** To be considered for a passing grade, you must adhere to the attendance policy as stated on the syllabus. More absences than permitted in this policy automatically will result in an F for the class.

**Meeting deadlines.** Whether you meet deadlines (i.e., come to class prepared with the material due that day) will influence your final grade by half a letter grade up or down. I have no fixed rule, but generally, if you consistently meet deadlines and do more than expected, your grade will go up, and if you consistently fail to meet deadlines and do less than expected, your grade will go down.

**Participation.** Whether you contribute to discussions and respond thoughtfully to other students’ drafts during workshops also may influence your grade by half a letter grade up or down.

DEFINITIONS OF TERMS:

**Page:** approximately 300 words, typed, double-spaced, with one-inch margins all around.

**Final draft:** work that has been revised, edited, and proofread.

**Revised:** having substantive changes such as reordering of material, large blocks of material added, large blocks of material deleted, rewriting from a new point of view or different voice, nearly every sentence rewritten, etc. Only those essays that constitute a true “re-seeing” will be considered for credit.
ASSIGNMENT SCHEDULE

ENGLISH 101, FALL 2000

Section 3417 (WF 11:00 a.m. - 12:15 p.m.)

Instructor: Charlotte Smith

Note: You are required to have read the essay or done the writing listed for that day, unless otherwise indicated.

DAY       READING AND WRITING DUE

1 Introduction to the course; in-class writing: diagnostic essay

2 Read: Textbook: Introduction and Chapters 1 and 2; Handbook: Chapter 2 (journal writing)

Write: Two 20-minute (each) journal entries, using any of the journal prompts at the end of chapters in the textbook or handbook

In class: In-class writing; discussion of the essay ”Shame” by Dick Gregory, p. 82 (not necessary to read this before class)

3 Read: Textbook: Chapters 3 and 4; Handbook: Chapter 29 (choosing appropriate words)

Write: Four 20-minute journal entries (one each day from Friday through Monday), using journal prompts at end of chapters.

In class: In-class writing; discussion of the essays “The Match” by Fred Cox (p. 78) and “To Catch a Thief” by Rita Ann Christiansen” (p. 80) (not necessary to read these before class)
4 **Read:** Textbook: Chapters 5-7; *Handbook:* Chapters 31 (wordiness) and 4 and 5 (planning a paper)

**Write:** A rough (no revision) draft of two to four pages on one of the prompts on pp. 90-91 or on a related topic of your choice.

**In class:** Discussion of planning techniques; introduction to workshopping

*NOTE:* Continue to write in your journal for ten minutes a day—these daily assignments will not be included on the schedule, but you are expected to do them. Bring your journals to class, as you will be adding material to them during discussions.

5 **Read:** Textbook: Chapters 8 and 9, and the essays “Sister Flowers” by Maya Angelou (p. 138) and “Beneath My House” by Louise Erdrich (p. 142); *Handbook:* Chapter 11 (presenting yourself through language choices)

**Write:** Use two of your journal entries to respond to these two essays.

**In class:** In-class writing; discussion of the two essays.

6 **Read:** Textbook: Chapters 10 and 11; *Handbook:* Chapter 18 (active/passive voice)

**Write:** A rough (no revision) draft of two to four pages on one of the prompts on pp. 145-146 or on a related topic of your choice.

**In class:** Workshop
7 **Read**: *Handbook*: Chapters 6 (considering your readers) and 7 (drafting)

**Write**: 2nd draft

**In class**: Discussion of purpose and audience; workshop

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8 **Read**: *Handbook*: Chapter 8 (revising)

**Write**: 3rd draft

**In class**: Discussion of revision; workshop

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9 **Read**: Textbook: Chapters 12-14, and the essays “AIDS vs. Morality vs. Reality” by Deborah Earl (p. 192), and “Student Power” by Rebecca Morris (p. 195)

**Write**: Use two of your journal entries to respond to these two essays

**In class**: In-class writing; discussion of the readings; brief workshop

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10 **Read**: *Handbook*: Chapters 45 (participating in research communities) and 46 (research strategies)

**Write**: A rough (no revision) draft of two to four pages on one of the prompts on pp. 201-202 or on a related topic of your choice.

**In class**: For those who have not used the library yet: library tour led by Joyce Miller, one of the research librarians; for those who are familiar with the library: discussion of research
11 **Read:** Textbook: Chapters 15 and 16

**Write:** 2nd draft

**In class:** Workshop

12 **Read:** *Handbook:* Chapters 9 (paragraphs) and 10 (sentences)

**Write:** 3rd draft

**In class:** Workshop, with special emphasis on paragraphs and sentences

13 **Read:** Textbook: Chapters 17-19, and the essays “Strawberry Moon” by Stephanie Reagan (p. 269), and “It’s Natural! It’s Organic! Or Is It?” by the Consumers Union (p. 274); *Handbook:* Chapter 47 (reading critically and evaluating sources)

**Write:** Use two of your journal entries to respond to these two essays

**In class:** Discussion of research and writing research papers

14 **Read:** Textbook: Chapters 20 and 21; *Handbook:* Chapter 48 (research into writing)

**Write:** Using one of your earlier essays, expand on it to include research.

**In class:** Workshop

15 **Read:** *Handbook:* Part 6 (citation styles)
Write: Use your journal entries to respond to your sources

In class: Discussion of the MLA documentation system; workshop

16 Read: Textbook: Chapter 22
Write: 2nd draft
In class: Workshop

17 Read: Textbook: Chapters 23-25, and the essays “TV Addiction” by Marie Winn (p. 344), and “Debating Moral Questions” by Vincent Ryan Ruggiero (p. 346); Handbook: Review Chapter 2 (responsive reading and writing)
Write: Use two of your journal entries to respond to these two essays.
In class: In-class writing; discussion of the essays

18 Read: Textbook: the essays “The Fear of Losing a Culture” by Richard Rodriguez (p. 348) and “What’s in Your Toothpaste?” by David Bodanis (p. 351)
Write: Use two of your journal entries to respond to these two essays.
Write: A rough draft on one of the prompts on p. 355 or on a related topic of your choice.
In class: Discussion and workshop
19 **Read:** Textbook: Chapters 26 and 27; *Handbook:* Review Chapter 29 (word choice) and Chapter 31 (wordiness)

**Write:** 2nd draft

**In class:** Workshop

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20 **Read:** no reading

**Write:** 2nd draft

**In class:** Workshop

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21 **Read:** Textbook: Chapters 28 and 29; *Handbook:* Chapter 55 (argumentative papers)

**Write:** Choose one of your earlier essays or a journal entry and plan how it could be written as an argument.

**In class:** Discussion of the structure of argument, logical fallacies

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22 **Read:** Textbook: Chapter 30

**Write:** Draft of an argument

**In class:** Workshop

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23 **Read:** *Handbook:* Review Chapters 5 (purpose) and 6 (audience)

**Write:** 2nd draft

**In class:** Workshop
24 **Read:** *Handbook:* Chapter 15 (editing and proofreading)

**Write:** 3rd draft

**In class:** Workshop

25 **Read:** *Handbook:* Chapters 16-32 (grammar), 33-38 (punctuation), 39-44 (mechanics), as needed or assigned individually

**Write:** Table-of-contents for your portfolio; one or two revisions of earlier essays

**In class:** Workshop

26 **Read:** *Handbook:* Continue with Chapters 16-32 (grammar), 33-38 (punctuation), 39-44 (mechanics), as needed or assigned individually

**Write:** Revise and edit essays

**In class:** Workshop

27 **Read:** *Handbook:* Finish Chapters 16-32 (grammar), 33-38 (punctuation), 39-44 (mechanics), as needed or assigned individually

**Write:** Revise and edit essays; draft preface

**In class:** Workshop with emphasis on proofreading and compiling portfolios; bring portfolios to class
28 **Read:** No assignment

**Write:** Revise and edit essays; finish preface

**In class:** Workshop with emphasis on proofreading and compiling portfolios; bring portfolios to class

29 **PORTFOLIOS DUE**

**In class:** In-class writing; final checking of portfolios
Syllabus for a process-based course built around the modes, using *Patterns of Exposition*

Students in this course proceed through 10 units, each devoted to a mode of writing. In each unit the student reads example essays demonstrating how writers use these modes, and completes individual assignments using each mode. During the course of the semester the student also writes three papers outside of class in which these writing patterns might be employed: a personal narrative, a research report, and an argumentative essay.

WRITING 101: Section 17, M-W-F 1:00 p.m.
Independence 221

Section 36, M-W-F
12:00 noon
Independence 219

Instructor: Stevens Amidon
E-mail: Steveami@worldnet.att.net

303-6 Independence
Phone: (401-596-5563)

Office Hours: M-W-F 2:00-3:00 p.m., or by appt.

COURSE DESCRIPTION: (From the Catalog) Composition. Practice in the organization of ideas and language skills. Emphasizes steps in the writing process and responses to readings to develop ability, confidence, and clarity in writing.
TEXTBOOKS: The following textbooks are required and should be brought to every class.


Decker/Schwegler, *Patterns of Exposition, 15e* (PE)

INSTRUCTIONAL PHILOSOPHY: Your instructor believes that by practicing certain writing patterns and modes, you will begin to develop habits that will surface in the longer assignments I will give you. For that reason, each day’s class will be spent responding to the previous night’s readings and practicing writing in these modes in the classroom.

CLASS POLICIES: This course is designed to give you specific skills, what the Greeks call *métophē*, which you can use to respond to the rhetorical challenges you face when asked to write an assignment, or in the everyday practice of life and work. Because the practical skills you need to acquire depend upon consistent class attendance, I will enforce the following policies:

1. **Attendance.** Be in class, and be in class on time. You cannot succeed in this class without attending regularly. You are allowed one unexcused absence without penalty. Each additional unexcused absence will result in your final grade being lowered by a _-_-letter grade (B becomes a B-). The only excuses that will be accepted are written excuses from Health Services or the Dean’s
Office. It is your responsibility to make up work missed due to excused absences. Work missed due to unexcused absences cannot be made up.

2. **Participation** Success in this class requires that you actively participate in class discussions and in writing workshops with fellow students. No topic or opinion is out of bounds in this class. Creating balanced texts that are truthful statements of who you are while building a readership that trusts and respects your views is one of the challenges of this course.

3. **Preparation.** Come prepared for class. Complete the reading assignments and writing assignments on time. Grades for final drafts not turned in by the deadline will be lowered by a _-letter grade (B becomes a B-) for every class session they are late. Please come and talk to me, or call me if you think you are falling behind. A college writing course can be overwhelming at times. Talk to me as soon as you get behind, so I can help you with a plan to get caught up.

4. **Presentation.** You will be asked to keep your in-class writing assignments in journal form, in a spiral-bound notebook for that purpose. Journals will be collected periodically throughout the semester. Assignments done outside of class should be typed, double-spaced with 10-12 point fonts, and 1-inch margins. If a draft is due, bring a complete or nearly complete draft—not a couple of hastily scribbled paragraphs.

**GRADING CRITERIA:**
Three Writing Assignments:  
30% of total grade

In Class Writing:  
30% of total grade

Participation:  
20% of total grade

Final Exam:  
20% of total grade

TENTATIVE SCHEDULE OF MEETINGS
(Readings should be completed before the date listed.)

Week 1, Day 1  
Introduction and Organizational Matters

Discuss the purpose of Composition Class: Ryan Article

Review Syllabus

Week 1, Day 2  
Readings: LH Ch. 1; PE Staples, p. 59

Discussion:
Organization and use of the handbook

Read to Write: PE #2, p. 66

Week 2, Day 1  
Introduction to Unit 1: the example
Readings: *LH* Ch. 2; *PE* Ehrenreich, p. 83

Critically, using examples

Read to Write: *PE* #2, p. 88

**Week 2, Day 2**

Readings: *LH* Ch. 4; *PE* p. 89, Buczynski, p. 98

Discussion: *LH* Chapter 5

Read to Write: *PE* #3, p. 101

**Week 2, Day 3**

Assignment: #1, The Personal Narrative

*PE* Karr, p. 94

Discussion: Genre conventions of the narrative

Read to Write: *PE* #2, p. 97

**Week 3, Day 1**

Introduction to Unit 2: Classification

Readings: *LH* Ch. 7; *PE* p. 103, Viorst, p. 108

Discussion: Drafting strategies, Classification

Read to Write: *PE* #1, p. 114
Week 3, Day 2  
First draft of Assignment #1 due

Readings: LH Ch. 8; PE p. 124

Discussion: Self-
Image, Revising

Peer editing workshop

Week 3, Day 3 Readings: LH Ch. 6 PE Tajima, p.

Discussion: Audience

Read to Write: PE #3,
p. 135

Week 4, Day 1 Introduction to Unit 3: Compare and

First drafts returned

Readings: LH Ch. 15; PE p. 145, Twain, p.

Discussion: Comparisons, Editing and
proofreading

Read to Write: PE #3,
p. 153

Week 4, Day 2 Readings: LH Ch. 9; PE Catton, p.

Discussion: Paragraphs and transitions, Contrast

Read to Write: PE #2,
p. 159
Week 4, Day 3  
Readings: *LH* Ch. 10; *PE* p. 166 Sanders, p. 167

Discussion: Clarity, Difference

Read to Write: *PE* #3, p. 172

Week 5, Day 1  
Introduction to Unit 4: Analogy

Final drafts of assignment 1 due

Readings: *LH* Ch. 11; *PE* p. 197, Raybon, p. 210

Discussion: Analogies, Dialect and Writing

Read to Write: *PE* #1, p. 214

Week 5, Day 2  
Assignment: #2, The Research Paper

Readings: *LH* Ch. 13; *PE* p. 215, Kingsolver, p. 225

Discussion: Using the Internet for Research

Read to Write: *PE* #2, p. 237

Week 5, Day 3  
Meet in Library for Research Session

Readings: *LH* Ch. 45-46

Discussion: Library Research

101
Week 6, Day 1       Meet in Library for Research Session

Readings: LH Ch. 46

Discussion: Library Research

Week 6, Day 2       Due: Thesis statement and 5 sources/quotations for Research Paper

Readings: LH Ch. 47

Discussion: Summarizing, paraphrasing, turning research into writing

Read to Write: Summarizing exercise

Week 6, Day 3       Introduction to Unit 5: Cause and Effect

Readings: LH Ch. 48; PE p. 293 Perry and Dawson, p. 299

Discussion: Cause and Effect

Read to Write: PE #1, p. 302

Week 7, Day 1       First draft of Assignment #2 due

Readings: None

Discussion: Revision

Peer editing workshop

Week 7, Day 2       Readings: LH Ch. 50; PE Murphy, p. 310
Discussion: Citing

Read to Write: PE #2, p. 315

Week 7, Day 3

Introduction to Unit 6: Definition

Readings: PE Berendt, p. 357

Discussion: definition, using humor

Read to Write: PE #1, p. 360

Week 8, Day 1

First drafts returned

Draft bibliographies

Readings: PE p. 369, Noda, p. 375

Week 8, Day 2

Introduction to Unit 7: Description

Readings: LH Ch. 27; PE p. 393, Curtin p. 398

Discussion: Parallelism, description

Read to Write: PE #2, p. 402

Week 8, Day 3

Draft Bibliographies returned

Readings: LH Ch. 26; PE p. 411, Maynard, p. 412
Discussion: Sentence weaknesses, Connections

Read to Write: *PE* #2, p. 417

**Week 9, Day 1**

Final Draft of Research Reports due

Introduction to Unit

8: Argument

Readings: *PE* p. 511, Daly, p. 520

Discussion: Argument through Compare and Contrast

Read to Write: *PE* #3, p. 524

**Week 9, Day 2**

Assignment 3: The Argumentative Essay

*PE* Lynn, p. 525

Readings: *LH* Ch. 55;

Discussion: Argument and Critical thinking

Read to Write: *PE* #1, p. 532

**Week 9, Day 3**

Due: Thesis statement and 5 arguments for essay

*PE* Hirsch, p. 533

Discussion: Argument through Example

Read to Write: *PE* #2, p. 541
Week 10, Day 1  Introduction to Unit 9: Inductive/Deductive Reasoning

Readings: PE p. 481, Ehrenreich, p. 487

Discussion: Induction and Deduction

Read to Write: PE #2, p. 491

Week 10, Day 2  First draft of Assignment #3 due

Readings: PE Kean, p. 492

Discussion: Induction and Deduction

Peer editing workshop

Week 10, Day 3  Readings: PE Szalavitz, p. 502

Discussion: Generalization

Read to Write: PE #2, p. 505

Week 11, Day 1  Introduction to Unit 10: Narration

First Drafts returned

Readings: PE 435, Gansberg, p. 439

Read to Write: PE #3, p. 443

Week 11, Day 2  Readings: PE Lee, p. 445

Discussion: Narrative Technique

Read to Write: PE #1, p. 450
Week 11, Day 3 Final Draft of Assignment 3 due

Readings: LH Chapter 57

Discussion: The Literary Essay

Read to Write: Practice Final Exam Essay Question

Week 12, Day 1 Turn in Journals

Final Exam
Syllabus for a process-based course with cultural studies, using *Signs of Life in the U.S.A.*

Although the following course is strongly focused on the polished, well-written finished product (academic interpretations of culture), students regularly write about the reading and writing process itself in the form of self-reflective in-class writing, e-mail messages to each other and to the instructor, and metatexts to papers, and during class discussion. The course below is a challenging one for most first-year students.

*The Longman Handbook* primarily is used to teach students how to respond to published essays and to plan, draft, and revise their own essays. The only sections that are assigned to all students are Part 1 (“Writing, Reading, and Thinking: Joining Communities”), Part 2 (“Drafting and Revising: Shaping Your Writing for Your Community”), Part 3 (“Representing Yourself: Creating a Place in a Community”) and Part 5 (“Using Research Strategies: Reading and Writing Within a Research Community”). Students are expected to refer to other sections on their own.

**ENGLISH 1105**

INSTRUCTOR: ESTHER WILDE

OFFICE: 316 Williams Hall, x6442

OFFICE HOURS: T/Th 3:30-4:30 p.m., and by appointment

**COURSE DESCRIPTION**

English 1105 introduces you to the kind of composing you will encounter most frequently throughout your college careers: complex writing based on response to equally complex books, articles, and situations. In this course, you will receive guidance in composing interpretive and analytical essays; at the same time you will study the act of interpretation itself, examining what is at stake
in the apparently simple act of using language. The goals of the course are thus twofold: to help you become an articulate writer, capable of finding your own voice and engaging thoughtfully the voices of others, and to help you engage with some of the intellectual issues raised.

In this section of 1105, readings and writings are organized around a sequence called “Reading Culture.” You will read essays about television, advertisements, even cultural “icons” such as Madonna and Batman. Using our discussions as jumping-off places, you will be writing similar essays about these and related topics.

Note: This section of 1105 will be using the Computer Classroom (room 221) one day per week.

REQUIRED TEXTS & MATERIALS

• Maasik and Solomon, Signs of Life in the U.S.A.

• Anson/Schwegler, The Longman Handbook for Writers and Readers, 3e

• Writing Program Guide for Students

• a college-level dictionary

• 3.5" computer disk

• folders for each essay assignment

WHAT HAPPENS IN CLASS

I. READING/INFORMAL WRITING. Informal writing is your response, usually a first reaction, to whatever you read. The term is synonymous with “thinking on paper” and helps you understand the reading in your own terms. Over the first two or three weeks, you will be practicing a number of types of informal writing, and you will be using these types throughout the semester.
II. SPEAKING AND LISTENING. This means talking, listening, asking questions, and engaging in conversation with everyone, not just the teacher. Try to speak to and with your classmates by soliciting their opinions and questions. Listening is just as important as speaking, and you need to be an active listener by asking other students questions about what they have said both in order to help them push their thinking and to make sure that you have understood them.

III. WRITING WORKSHOPS. Frequently, you will work in groups of two to five students to get feedback on your drafts. You will be expected to come to workshop classes with a complete draft of an essay. Participation (defined as “being in class” and as “having a complete draft in hand”) in workshops is a key part of your grade.

IV. ESSAYS. Along with the informal writing, you will be working on five formal essays: four short essays of 3 to 4 pages each, and one longer, researched essay of about 7 pages, for a total of 18-20 final draft pages. The first, rough draft may be handwritten, but all subsequent drafts must be typed.

All writing related to an essay—notes, reading responses, peer responses, and drafts—must be turned in with the essay. Papers without this accompanying material will be returned without a grade. Papers that have not been sufficiently edited or proofread also will be returned without a grade. With any essays returned in this manner, you will have until 5 p.m. (sharp) of that day to resubmit the essay, after which the essay will automatically receive an F.

ATTENDANCE

Since this is a discussion and workshop course, being here is important if you want to get a good grade. If you miss a class, you are responsible for making up what you missed:

• If you miss a discussion, you must make it up by the following class period to get credit.
• If you miss a workshop, you may make it up by meeting outside of class with one or two other students from class (they must be from this class). To get credit for this out-of-class workshop, write a detailed letter to me which includes the following information: 1) the names of the person(s) with whom you worked, 2) what you worked on—which assignment, which draft, 3) what decisions you made for revising the essay. The letter should be at least one page, and each person who wants to get credit must write his or her own letter (i.e., no group letters).

Going to the Writing Center also counts for a workshop, but please still write a letter.

GRADES

Grades on essays will be given according to the attached criteria.

Final course grades will be based equally on essays and participation. “Essays” means: final products of the five formal assignments, as well as participation in the workshops for each of those assignments. “Participation” means: everything else; that is, in-class writing, assigned response writing, coming prepared to discussions, contributing thoughtfully to discussions, etc.

GENERAL OVERVIEW OF THE COURSE SCHEDULE

The following schedule lays out the general direction of the course. I will give you detailed schedules periodically throughout the semester.

Weeks 1-3: Practice writing summaries and doing careful, critical readings of texts. *Handbook*: Chapters 1, 4-7. Work on ESSAY #1: Semiotic Reading of an Object. Readings from *Signs of Life*:

“Popular Signs” (book intro), pp 1-14

“Consuming Passions” (chapter intro), pp 17-24

“Hard Bodies,” pp 60-65
Weeks 4 & 5: Practice doing careful, critical readings; writing responses to texts; peer review; editing and proofreading. *Handbook*: Chapters 2, 8, 15. Work on ESSAY #2: Critical Response/Interpretation of a TV Show/Room. Readings from *Signs of Life*:

“The Semiotics of Home Décor,” pp 66-77

“The Television and Video Revolution” (chap. intro), pp 167-174

“TV’s Anti-Families: Married with . . . Malaise,” pp 209-229

Weeks 6-9: Practice doing careful, critical readings and writing responses to texts; doing informal writing; editing for style. *Handbook*: Chapter 16, and other chapters from Part 4 as needed. Work on ESSAY #3: Critical Response to Multiple Texts. Readings from *Signs of Life*: three essays of your choice from selected chapters.

Weeks 10-13: Practice writing longer, more complex essays; learning how to do the basics of library and primary research; learning how to formulate research questions, incorporate research, etc. *Handbook*: Chapters 45-48. Work on ESSAY #4: Inquiry Essay, which is a continuation of the second or third essay. Readings: the three essays for the third assignment, plus library sources.

Weeks 14 & 15: Presentations/readings of the best of the inquiry essays. Work on ESSAY #5: Metatext on Reading Culture. Readings: review of the works read in the course.
SCHEDULE: ENGLISH 1105

Instructor: Esther Wilde
Notes: You are required to have read the essay indicated for that day—e.g., you need to have read all of “Popular Signs” before coming to class on August 25. LH indicates chapters in The Longman Handbook.

<table>
<thead>
<tr>
<th>Week/Day</th>
<th>Activity</th>
<th>Writing Due</th>
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| 1/1      | Brief intro to class  
          Diagnostic in class | Workshop on reading content and language |
| 1/2      | Meet in CIC, rm 221  
          Williams, longer intro to class; syllabus, policies  
          Discussion of “Popular Signs” (pp 1-14) and LH, 1-2,7  
          Intro to daedalus  
          Summaries, paraphrases | |
<p>| 2/1      | Discussion of “Consuming Passions” (pp 17-24) and “Hard Bodies”( pp 66-65) | Workshops on content, organization, |</p>
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<tr>
<th>Date</th>
<th>Activities</th>
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<td>2/2</td>
<td>Critiques, discussion skills</td>
<td>One-page informal writing based on boxed assignment, p. 23</td>
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<td>In-Class writing</td>
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<td>Discussion of LH, 5-6</td>
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<td>3/1</td>
<td>Methods for Analysis</td>
<td>Draft (3 pages) of ESSAY #1 Semiotic Reading of an Object</td>
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<td>Writing drafts</td>
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<td>Workshop</td>
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<td>Responding to Drafts</td>
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<td>3/2</td>
<td>On-Line discussions (Interchange)</td>
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<td>Introduction to Daedalus Mail</td>
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<td>4/1</td>
<td>Discussion of “the Semiotics of Home Décor”</td>
<td>2-page informal response discussing content, style, audience language, and organization of the essay</td>
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<td>(pp 66-67)</td>
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<td>Analytic Method, responding to complex texts</td>
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<td>4/2</td>
<td>Discussion of “the Television and Vide Revolution” (pp. 167-174)</td>
<td>2-page informal response to “TV’s Anti-Families”</td>
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<td>Discussion of “TV’s audience, and style”</td>
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<td>5/1</td>
<td>Anti-Families (pp 209-229)</td>
<td>First draft (4 pages) of ESSAY #2: Critical Response/Interpretation of TV Show or a Room</td>
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<td>Workshop</td>
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<td>Discussion of LH, 7-9</td>
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<td>5/2</td>
<td>Peer review/revision</td>
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<td>Discussion of LH, 15-16</td>
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<td>6/1</td>
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<td>Third draft of ESSAY #2</td>
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<td>6/2</td>
<td>Workshop</td>
<td>ESSAY #2 Due</td>
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<td>7/1</td>
<td>Editing and Proofreading</td>
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<td>In-Class creative writing and reading</td>
<td>Response to first reading</td>
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<td>Writing as a tool for learning</td>
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<td>Discussion of your chosen readings</td>
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<td>7/2</td>
<td>Writing responses to multiple texts</td>
<td>Response to second reading</td>
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<td>Discussion of your chosen readings on Interchange</td>
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<td>Writing responses to multiple texts</td>
<td>Response to third reading</td>
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<td>8/2</td>
<td>Creating draft from informal responses Workshop</td>
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<td>9/1</td>
<td>Editing out the “official style” Video “Revising Prose” Discussion LH, 13 Introduction to VT Library System and Turbo-gopher Meet in library for tour of reference area Discussion of topics Discussion of LH, 45 Finding a topic and writing a research question for an inquiry essay Discussion of articles Discussion LH 46-47 Limiting a topic Using primary and</td>
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<td>9/2</td>
<td>First Draft of Essay #3 Second Draft of Essay #3 Third Draft of Essay #3(bring two copies to exchange with other students) ESSAY #3 due</td>
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<td>10/1</td>
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<td>List of possible topics/sources for ESSAY #4: Inquiry Essay</td>
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<td>secondary research</td>
<td>Bring in 3 articles on your topic</td>
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<td>Discussion of LH, 47</td>
<td>Informal responses to the 3 articles</td>
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<td>Rethinking your research question</td>
<td>First (very rough) draft of ESSAY #4</td>
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<td>Framing further questions</td>
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<td>Workshop: read essays aloud</td>
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<td>12/1</td>
<td>Developing ideas in a long essay</td>
<td>Second draft of Essay #4</td>
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<td>Organizing a long essay</td>
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<td>Workshop: read essays aloud</td>
<td>Third draft of ESSAY #4</td>
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<td>Quoting and citing sources</td>
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<td>Workshop</td>
<td>Fourth draft of ESSAY #4</td>
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<td>Editing and Proofreading</td>
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<td>Workshop/Discuss Drafts</td>
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<td>ESSAY #4 due</td>
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<td>Informal Writing</td>
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<td>Final take-home exam</td>
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<tr>
<td>15/1</td>
<td>Final day to accept revised essays</td>
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1. INTRODUCTORY ESSAY

You have been given an ad from a recent issue of Vogue magazine. Write an essay in which you explain how this ad "works"—how it uses visual and written elements to sell a particular product to a particular market. To help you write this essay, you can address any of the following questions that seem applicable.

There are no strict right or wrong ways to write this essay, although some responses will be better than others based on how thoroughly and how critically you analyze the ad. Please use the entire time allotted to write your essay. You may want to write out a rough draft of it first, make additions and revisions, then write out a clean copy. Please write a unified essay—do not simply write short answers to the questions.

These essays will not be graded; I will use them to see how well each of you writes and whether any of you may need individual help, and to see what the analytical and written skills are of the class in general.

QUESTIONS TO ADDRESS IN THIS ESSAY:

(These are prompts, only. Address those that are relevant to your essay.)

• What do the visual elements—colors; shapes; placement of people, things, and words—of the ad "say" to the readers of this magazine?

• Who are the ideal readers (the target audience) of this magazine, based on what this ad looks like?

• What does the ad copy say directly? What does it imply (say indirectly)?
• What is the race, sex, age, and social class or group of the people in the ad? What do you find significant about the presence (or obvious absence) of a particular race, sex, age, or social class/group?

• How are the people positioned in relationship to each other, to the product, and to the reader? What does the body language “say” to the readers?

• What is the “story” that this ad suggests? What would be this story’s beginning, middle, end?

• How would your life be changed, according to the advertiser, if you used the product?

• What do you find odd, irritating, humorous, or disturbing about this ad? Why?
2. **ESSAY #1: SEMIOTIC READING**

English 1105

Instructor: E. Wilde

**OVERVIEW OF THE ASSIGNMENT:**

To practice the semiotic method as described by Maasik and Solomon, do a “semiotic reading” of an object that you think is a “sign” of American culture. As the authors say on page 11, in the boxed assignment, “your object can be anything, ranging from clothing to food, a book to an album cover.” In past courses students have chosen objects such as a Janet Jackson t-shirt, an earring worn by a man, Teva sandals, a Mickey Mouse watch; think of similar objects that the owners wear (or eat, or carry, etc.) to send a particular message to others.

Please address the following questions, adapted from the box on page 11, in your essay:

- What does your object say about modern American culture?
- What system does it belong to (i.e., what is its relationship to other objects)?
- What values and beliefs does it reflect?
- What does the object mean to you personally, privately?
- More importantly, what is the social meaning of the object?

**DUE DATES AND REQUIREMENTS:**

**Draft due:** Tues., 9/6, a complete draft—3 pages, typed, double-spaced

**Paper due:** Thurs., 9/8
The final essay must be typed, double-spaced, and follow the other formatting conventions as described in The Writing Program Guide for Students, page 26. If the essay is not properly formatted, it will be returned without comment or grade.

The final essay must be accompanied by all previous drafts and notes. If the essay is not accompanied by this material, it will be returned without comment or grade.

If you miss class on Tuesday, 9/6, you will not get credit for participating in the workshop for this assignment, which means that your grade will be lowered by one full letter grade. This workshop cannot be made up.

3. **ESSAY #2: SEMIOTIC READING OF A ROOM OR TV SHOW**

English 1105

Instructor: E. Wilde

You have two options for this assignment:

**The First Option: Semiotic Reading of a Room**

This assignment expands upon the fourth prompt on page 77 of the textbook, which reads: “Analyze semiotically your own apartment or a room in your house, using Kron’s essay as a critical framework. How do your possessions and furnishings act as signs of your identity?”

You can do this assignment in various ways:

1) **You can analyze your own room.** This was difficult for some students in my summer course to do—they were too familiar with their own possessions to notice anything analytically interesting about them. However, if you would like to try your hand at critical self-analysis, you might have fun with this option.
2) **You can analyze a stranger’s room.** This may allow you to be more objectively critical than with your own room.

3) **You can analyze a set of rooms.** You could study all the rooms along a dorm hallway, the classrooms in a building, the faculty offices in one department, etc.

4) **You can limit yourself to just certain areas of or articles in a room.** You could look just at door decoration, just at the items on top of a dresser, just at the desk area, etc.

**The Second Option: Semiotic Reading of a TV Show**

This assignment draws from the prompt on page 170, which reads: “Interpret the episode [of a current television program] semiotically. What values and cultural myths does the show project? What do the commercials broadcast during the show say about the presumed audience for it? Go beyond the episode’s surface appeal or ‘message’ to look at the particular images it uses to tell its story, always asking, ‘What is this program really saying?’ ”

With this option, use only one episode of a show from which to draw your examples. If you can, tape the show and watch it at least once more. Take notes as you watch: the story line (the “problem” and how it gets resolved), the way characters act and dress, number of commercials, names of advertisers, comparison of commercial time to show time, relationship of commercials to each other and to the show. Also write down dialogue that seems important.

**Instructions for Both Options:**

With both of these options, you need to do two things:

1) **You need to provide examples.** In other words, don’t just say something, show it by including quotes, descriptions of objects or behavior, details of the room or show. One of the most frequent “problems” of student writing is overgeneralization—it’s fine to theorize as long as you illustrate that theory with specifics.
Collecting examples and recording details is the time-consuming, though easy (because it’s mechanical), part of the assignment.

2) **You need to theorize** (by other names: speculate, reflect, generalize, synthesize). Packing your essay with details about the room or show will only have a purpose if you theorize about what all the details mean when viewed as a unit or as part of a system. This is the difficult part of the assignment because you have to think.

Advice:

1) **Don’t think of this assignment as a “typical” college paper**: a rigid, 5-paragraph format, an argumentative approach, a dry style, a lofty tone. If you try to do such an essay, you not only will bore yourself, but me as well. And what will you learn by doing it, or me by reading it? (Answer in answer key at end of book.)

2) **Instead, think of the assignment as a way both to learn something about the subject and teach others**. Though your essay will still have an opening, body, and closing, these parts of the essay never have to be formalistic. For this, as with all the essays in this course, consider yourself both a philosopher and an entertainer, as well as both a learner and a teacher.

3) **Role-play**. In order to step outside your usual ways of seeing, take on a role of someone very different from yourself; for example, pretend you are an anthropologist from a foreign culture (or even planet), a television critic for an extremist magazine, an advertiser greedy for more profit, etc. Use the role to get started—or, the role may be so successful that you can write the entire essay in that voice.

4) **Take notes first**. Don’t try to begin the project with an already-completed conclusion in mind. Let your written observation suggest patterns and ideas. Let your note-taking be a kind of thinking: **thinking on paper**. And don’t leave out **visual thinking**—sketching objects and even drawing concepts can help you see connections among the things you draw.
REQUIREMENTS

Length: 4 pages; typed, double-spaced

Minimum number of drafts:

First draft: notes and observations; 4 pages; due Tues., 9/20. (The workshop will be aimed at finding patterns, drawing general conclusions, planning an essay.)

Second draft: rough draft of the whole essay, with pocket folder main ideas more or less in place; 3-6 pages; due Thurs., 9/22. (the workshop will be aimed at clarifying and expanding ideas, organization, transitions, introductions and conclusions.)

Third draft: complete draft of the whole essay; 4 pages; due Tues., 9/27. (the workshop will be aimed at clarifying transitions, introductions, and conclusions; style; editing; and proofreading.)

Final essay Thurs., 9-29. As with the first essay, include all drafts and notes with the essay a double-pocket folder (drafts on one side, essay on the other).

Due

Misc: Title your essay; do not use a cover sheet; include your name, course name, my name, and date at the top of the first page; include your last name and page number on the following pages. Use 10- or 12-point type with one-inch margins.
4. ESSAY #3: CRITICAL RESPONSE

English 1105

Instructor: E. Wilde

The next assignment asks you to try your hand at an extended response to multiple, complex texts. You will be writing such a response to the three essays you have chosen to focus on for the rest of the course. Your main objective for this essay is to present your opinion(s) of the essays and to back up the opinion(s) with support (quotes, examples, paraphrases) from the essays themselves.

RATIONALE: Responding to a difficult text is one of the most common writing assignments in college. To write a response well, you need to know how to read a text closely, how to cite specific passages, and how to formulate and articulate a thoughtful (i.e., not ranting) opinion. This assignment will give you practice in doing this.

DRAFTS: The preliminary responses you have been writing for class and in class are your drafts. Use them as a bank—draw material and ideas from them, but do not merely edit them as if they were a final draft.

AUDIENCE FOR THE ESSAY: The typical audience assumed for academic writing is a person who has a college education and who will be familiar with the general concepts of your essay but not with the details. Therefore, you will need to include in your essay the titles and authors of the essays you are writing about, as well as just enough of a summary to orient the reader. This is a difficult thing to do—too much summary and your essay bores the reader, too little and it confuses.

FINAL FORM: In its final form, your essay should include the following elements. Please note that this list is not in any particular
order—do not use it as an outline for your essay. Rather, keeping
the audience described above in mind, decide for yourself where in
the essay to address these elements, and to what degree you will
address them.

• summary of the essays

• similarities and differences among the essays

• questions raised for you by the essays and/or by the way they
conflict with each other

• rhetorical considerations: who is the author, what is her/his
agenda, who is s/he addressing, when and where was the essay
published, what was the Situation, etc.?

• your opinion(s) of the essays

• support for your opinion(s) in the form of quotes from or
paraphrases of the essay, and/or examples from your personal
experience or from speculation

SOME WAYS TO APPROACH THIS ESSAY: There are
several ways to frame this essay, such as:

Narrative of your reading: If you found that your understanding of
the essays changed over time, you could tell the story of these
changes. Narrative implies chronological organization: you start at
the beginning of the story and tell us what happens at each stage.

Comparison/contrast: If you see clear differences between two
essays or if you strongly disagree with them, you can contrast the
essays or go point by point through the authors’ arguments to
refute them. Note: This organizational approach often results in a
simplistic essay, so be careful that you don’t turn your essay into a
mere list.
Analysis of the essays’ arguments: If you see serious or many flaws in the authors’ arguments or logic, you can organize your essay around the flaws. You can follow the organization of the essays (sequential) or you can focus on the flaws in the logic (thematic). *Handbook* Chapter 53 can aid you in identifying common logical flaws.

Counterargument: If you strongly disagree with one essay, you can write a counterargument addressed to that essay or author, and use the other two essays as fuel for your side.

Application to another situation: If you agree with an essay, you can apply the same argument to another situation. In your essay, you can explain why you agree with the essay, how the other essays augment it, and then extend the author’s points to a new subject of your own choosing.

Dialogic analysis: If you find that the three authors “speak” (agreeing or disagreeing) with each other, you can show how the essays, read together, provide a rich and complex view of an issue.

THE REQUIREMENTS

Length: 4 pages (approx. 1,000 words)

Minimum Number of drafts: 3

First draft: 3-5 pages; due Thurs., 10/13; use all the informal responses and in-class writings from 10/4 through 10/11 as a bank of material from which to draw ideas and quotes.

Second draft: 4-6 pages; rough draft of the whole essay, with the main ideas more or less in place; due Tues., 10/18. (The workshop will be aimed at clarifying and expanding ideas, organization, transitions, introductions and conclusions.)

Third draft: 4-6 pages; complete draft of the whole essay; due Thurs., 10/20. (The workshop will be aimed at clarifying
transitions, introductions, and conclusions; style; editing; and proofreading.)

**Final essay:** Tues., 10/25. As with the first essay, include all drafts and notes with the essay in a double-pocket folder (drafts on one side, essay on the other).

**Misc:** Title your essay; do not use a cover sheet; include your name, course name, my name, and date at the top of the first page; include your last name and page number on the following pages; use 10- or 12-point type with one-inch margins.
5. LIBRARY RESEARCH ASSIGNMENT

Use the four main resources below to research a subject that you are interested in. (Use the subject from your third essay if you are still interested in it, or come up with another subject—just be sure that it is in some way a cultural issue that you can connect to the topics in the textbook or in our class discussions.)

For each resource, do the following:

1. Scan through the titles of the books and/or articles on each resource.

2. Print out or write down the bibliographic information for any relevant titles.

3. Find, in the library stacks, three of the journal articles that seem most relevant or interesting.

4. Make a photocopy of the articles, read them, and write short responses to them (individually or as a group); bring them to class.

5. Write a list of any questions you have about researching.

6. Optional: Find/copy other relevant articles.

Resources:

1. VTLS

2. InfoTrac

3. Newsbank (electronic index) or Newspaper Indexes (bound indexes)
4. CD-ROM databases (Use only one database from the many on the menu; otherwise, you will be there for hours.)

5. Optional: TurboGopher, Mosaic, Lycos, Infoseek, or other Internet search engine.
6. ESSAY #4: INQUIRY ESSAY

English 1105

Instructor: E. Wilde

THE BASIC ASSIGNMENT

Drawing from the topic of your third essay, formulate a research question on some aspect of that topic or issue. Find an answer (or answers) to your question by doing secondary and primary research. If you would like to change topics, you can do so. Think of a topic connected to contemporary American culture. Please see me to discuss the topic.

THE OBJECTIVES

The primary objective of this assignment is to reconceptualize the research paper as an inquiry essay, and the topic as a question. In high school you probably did the conventional form of research paper—you probably found (or were given) an argumentative topic (taking a stand for or against) and did secondary research (books and articles) to find support for your stance. While this traditional form of research paper will strengthen your skills in logic and argumentation, it is not the only form of research paper. In a university setting, especially at the graduate level, a more sophisticated form is the inquiry essay. Though the inquiry essay still can be argumentative, it does not usually set out to be so. Instead, you begin with a question you want to have answered, and you let this question guide your research. In other words, you research because you want to find an answer rather than to find support for an answer you already have.

Other objectives for this assignment include: practicing writing longer essays, integrating multiple voices in a single essay, and using the library.
STRATEGIES FOR THIS ESSAY

• Begin by brainstorming a list of questions. What about the topic interests you? What do you not know about the topic that you would like to know?

• Read Handbook Chapters 43-48. They will answer all your questions about writing research papers. Be sure to read the sample student research paper—the one that uses MLA documentation style—in Chapter 48. You can use this paper as a guide for formatting and citing sources.

• You do not need to do copious research. Do the amount of research that you need to come to a fairly solid answer to your question. You may, in fact, not come to an answer at all—that’s okay. Think of this essay as being a start toward understanding the topic rather than the final word on it.

• Beyond the minimum research required (see below), you may do any other research that you would like to do. Optional forms of research would include: books; government documents; videos or films, including taped interviews and documentaries; extra interviews or surveys; structured observations; quantitative comparison of magazines or ads. See me if you need help in doing any of these.

• Present your essay informally—you, more than the topic, are the subject of the essay. Rather than merely reporting what information you find in your research, you can also tell the story of how you have come to learn about that topic.

• The minimum research needed is:

SECONDARY RESEARCH (read Handbook Chapter 45-46 for more information):

--three articles from academic journals or chapters from books

OR:
--five newspaper/magazine articles

**PRIMARY RESEARCH** (read *Handbook* Chapter 50 for more information):

--one interview, or

--one survey or questionnaire

Since the kinds of research needed will vary from person to person, I will help you individually to determine what specific research to do. When we have talked, fill in the following information for reference:

your name:

required research:

suggestions for optional research:

While researching, please photocopy any articles or pages from books you may quote—both you and I will need them to check accuracy of quotes and paraphrases. Also, be sure to record bibliographic information. You will need:

for **articles:** title, author(s), title of journal, vol. #, issue #, page #s, date of publication

for **newspapers:** title, author(s), if any, title of newspaper, section #, page #s, date

for **books:** title, author(s), main city of publication, publisher, year, page #s
for films: title, director, year, main actors, name of video company

Use *Handbook* Chapter 48 to format each of your sources correctly.

**THE REQUIREMENTS**

**Length:** 7 - 10 pages

**Minimum number of drafts:** 3

**First draft:** Thurs., 11-3. Page length: up to you. This is a rough draft—an informal response to the material found in the library and/or through primary research. Handwritten is okay.

**Second draft:** Tues., 11-8. Page length: 5-15. This is a draft with most of the ideas and/or formal elements in place. Should be typed.

**Third draft:** Thurs., 11-10. Page length: 7-10. This draft should be nearly final and ready for a workshop on editing and proofreading.

**Final essay:** Thurs., 11-17 (last class day before the break)

**Misc:** Title your essay; do not use a cover sheet; include your name, course name, my name, and date at the top of the first page; include your last name and page number on the following pages; use 10- or 12-point type with one-inch margins.
7. FINAL EXAM

English 1105

Instructor: E. Wilde

The final exam is a “take-home” exam, a revision of one of your first four essays. The revised essay will be graded as if it were a new essay, and will count for as much as the rest of the essays in this course. In other words, it is as if there are five essays written for the course, each 10% of the final grade (participation—defined on the syllabus—is the other 50%).

TO GET ANY GRADE AT ALL, THE FINAL EXAM REVISION MUST:

• have at least 50% new or substantially revised material

• have substantial revisions and new material highlighted, on the revised, final exam version of the essay. (If unhighlighted, the exam will be graded as 0.)

• be edited and proofread so to have fewer than 20 errors. (Corrections do not count as revisions since they are superficial, not substantial, changes; it is not necessary to highlight corrections.)

• be accompanied by the original essay with all drafts

“SUBSTANTIALLY” REFERS TO SUBSTANCE. IN OTHER WORDS, YOU NEED TO REVISE THE CONTENT IN ONE OR MORE OF THESE WAYS:

• Push your thinking further, raising (then addressing) hard questions about the readings, about culture, and/or about yourself.

• Explain your ideas in greater detail or clarity.
• Clarify your logic within paragraphs or from one paragraph to another (transitions).

• Strengthen your opinion by supporting it further, clarifying it, explaining it, etc.

• Respond in greater detail to any reading selections.

• Choose better examples, or clarify the examples you use.

• Include definitions (not just dictionary ones).

“HHMMM . . . WOULD IT BE BETTER TO REVISE A ‘D’ ESSAY OR A ‘B’ ESSAY?” If you are wondering this, bear in mind that, whatever essay you choose, you will still have to revise at least 50% of it. Though it may seem safer to revise a B essay since it would be hard to get lower than a B on the exam, revisions don’t automatically guarantee you a higher grade. And, a lower-graded essay may be easier to revise 50% of since there will be clearly marked places to revise and you will have more of my suggestions for revision.

“HEY! COULD I REVISE AN ‘A’ ESSAY?” Though this may be hard to believe, yes, you can. ALL writing can be improved with revision, and you could take an essay that was very well written “way back then” in the beginning of the course and turn it into a excellently written essay now. Remember, though—you still need to revise substantially 50% of it.

“COULD I JUST START OVER?” Yes, you could take the original essay’s idea, or even the original assignment if you no longer like the essay’s idea, and rewrite the essay from scratch. Instead of highlighting the whole thing, include a headnote indicating that you have rewritten rather than revised.

“IF I GET OTHER STUDENTS TO HELP ME, WILL I BE CHEATING?” No, you won’t be cheating, as long as you use these other students as readers, not writers, of your essay. Get all the suggestions you want from outside sources, but, of course, do
the actual revision and writing yourself. As with all written assignments, you are held to the Virginia Tech Honor Code.
Syllabus for an argument-based course using *The Informed Argument*

In this course students concentrate on studying logical structures and on writing argumentative essays. Sections in *The Longman Handbook* most used are the chapters on drafting and revising, and selected chapters from Part 3 (“Editing and Proofreading”) are most needed by Professor Weekes’ students. The teacher does not assign the material in the order it appears in the *Handbook*; rather, she weaves it into the course where it is needed. As a result, the students not only become familiar with using the *Handbook*, but also come to see the various chapters as illustrating integrated skills.

**ENGLISH 101**

Ms. Weekes

University of Georgia Office: Park 31

Hours: M-Th: 9-10:00 a.m.; F: 11-12:00 p.m.

**REQUIRED TEXTS**

Miller, *The Informed Argument*, 3rd ed. (*IA*)

Anson & Schwegler, *The Longman Handbook for Writers and Readers*, 3e. (*LH*)

*Freshman English at the University of Georgia* (*FE*)
REQUIRED NOTEBOOKS

Folder or binder in which to keep all papers, assignments, notes, and other written material

PROJECTED SCHEDULE

Week 1: introduction to course
Week 2: paper 1 due
Week 3: paper 2 due, work on revisions
Week 4: paper 3 due (revision), begin paper 4
Week 5: paper 4 due (critical analysis)
Week 6: draft paper 5
Week 7: paper 5 due (two-source essay)
Week 8: research paper 6
Week 9: paper 6 due (three-source research essay), prepare for paper 7
Week 10: paper 7 due (in-class essay), review for exam
Week 11: Final exam

GRADE PERCENTAGE OF EACH ASSIGNMENT

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage of final grade</th>
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<tbody>
<tr>
<td>1. Drinking Licenses</td>
<td>5%</td>
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</table>
2. Immigration 5%
3. Rewrite earlier essay 5%
4. Critical analysis 10%
5. Argument I (two sources) 15%
6. Argument II (three sources) 15%
7. In-class argument 10%
8. Participation, quizzes, classwork 5%
9. Final exam 30%

Grade on paper #3 will be averaged with the grade on the original paper to revise the original paper’s grade as well.

GUIDELINES AND EXPECTATIONS

1. Papers are due at the beginning of the class period of their due dates, regardless of your own personal absence or attendance.

2. Late papers will not be accepted except under EXTREME circumstances, at the discretion of the instructor.

3. All papers will be graded and returned within one week.

4. Students are expected to be on time for class; consistent tardiness will be counted as one or more absences.

5. Students are expected to be prepared for class and to actively participate. If a student is not prepared, he/she may be asked to leave and counted as absent.

6. Students are expected to be courteous and alert during discussions and other class activities, whether the instructor or another student is speaking.
7. Students missing more than five days from this course will receive a W or WF grade.

8. Students absent on in-class essay days must make arrangements to make the writing up within two school days. Students should expect to receive a different writing assignment from the one given in class.

9. This course complies with all guidelines in *The Freshman English Handbook*.

10. This syllabus provides a general plan for the course; deviations may be necessary.

**DAILY SYLLABUS**

<table>
<thead>
<tr>
<th>Week/Session</th>
<th>Activity</th>
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<tbody>
<tr>
<td>1/1</td>
<td>Introduction to course: writing sample</td>
</tr>
<tr>
<td>1/2</td>
<td><em>FE:</em> Be prepared to ask questions about policies procedures, course goals, and grading standards; grading scale</td>
</tr>
<tr>
<td>1/3</td>
<td>Comma day</td>
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<tr>
<td>2/1</td>
<td><em>IA:</em> “Needed: A License to Drink”</td>
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</tbody>
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* *LH:* “Fragments” (Ch. 21), “Comma Splices” (Ch. 22), “Fused Sentences” (Ch. 22)

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<thead>
<tr>
<th>Week/Session</th>
<th>Activity</th>
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<tbody>
<tr>
<td>2/2</td>
<td>Paper 1: In-class essay</td>
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<tr>
<td>2/3</td>
<td>Paper 1: Finish in-class essay</td>
</tr>
<tr>
<td>2/4</td>
<td>Intro to lab</td>
</tr>
</tbody>
</table>
2/5 Grammar catch-up: “Fragments,” “Comma Splices,” “Fused Sentences”

3/1 LH: “Agreement” (Ch. 19), “Paragraphs” (Chs. 9)

3/2 IA: “The Immigration Mess” 103-105

LH: “Drafting” (Ch. 7)

3/3 lab: draft paper #2

3/4 lab: draft/revise paper #2

3/5 peer editing/revision

4/1 paper #2 due; read selected papers to class; review commas

LH: “Semicolons and Colons” (Ch. 34)

4/2 revising conferences

LH: “Revising” (Ch. 8), “Editing” (Chs. 8 & 9)

4/3 IA: “Documenting Sources” 67-83

LH: “Documenting Sources,” (Ch. 49), “Apostrophes” (Ch. 35)

4/4 lab: draft paper #3 (revision)

4/5 lab: revise paper #3 (revision)

5/1 paper #3 due; read selected papers to class; the Rhetorical Triangle


LH: “Strategies for Active Reading” (Ch. 2)
5/3  discuss paper #4
   \textit{IA:} “A Modest Proposal,” 521-28
5/4  lab: draft paper #4
5/5  lab: draft/revise paper #4
6/1  peer editing/revision
6/2  paper #4 due; read selected papers to class; “To be or not . . . ?”
6/3  \textit{LH:} “Defining Your Purpose” (Ch. 5),
     “Considering Your Audience” (Ch. 6)
6/4  invention workshop
     \textit{LH:} “Planning” (Ch. 4)
6/5  documenting multiple sources
     \textit{IA:} “Type A Behavior,” 388-93
     Winner Instinct” 370-72
7/2  diction
     \textit{IA:} “Is Winning Everything?” 343-46
7/3  lab: draft paper #5
7/4  lab: draft/revise paper #5
7/5  peer response workshop (need three copies of draft,
     including original)
8/1  paper #5 due; read selected papers to class
     \textit{LH:} “Sentences” (Chs. 10 & 16)
<table>
<thead>
<tr>
<th>Date</th>
<th><strong>IA:</strong></th>
<th><strong>LH:</strong></th>
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<tbody>
<tr>
<td>8/2</td>
<td>“Drugs and the Modern Athlete,” 133-37</td>
<td>“Parallelism” (Ch. 27)</td>
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<td>8/3</td>
<td>“Why Drug Testing Is Needed,” 138-41</td>
<td>“Coordination and Subordination” (Ch. 28)</td>
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<tr>
<td>8/4</td>
<td>“Case against Drug Testing,” 146-50</td>
<td>“Choosing Appropriate Words” (Ch. 29)</td>
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<tr>
<td>8/5</td>
<td>individual conferences</td>
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<tr>
<td>9/2</td>
<td>choose articles and groups for next unit; discuss; catch up</td>
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<tr>
<td>9/3</td>
<td>lab: draft paper #6</td>
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<tr>
<td>9/4</td>
<td>peer response workshop (need three copies, including original)</td>
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<tr>
<td>9/5</td>
<td>paper #6 due; read selected papers to class</td>
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<tr>
<td>10/2</td>
<td>group presentations</td>
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<tr>
<td>10/3</td>
<td>group presentations</td>
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<tr>
<td>10/4</td>
<td>paper #7: in-class essay on gun control</td>
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<td>Date</td>
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<tr>
<td>10/5</td>
<td>paper #7: finish in-class essay</td>
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<td>11/1</td>
<td>review for final exam</td>
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Syllabus for a technical writing course using Lannon’s Technical Writing

Students in the following writing course do most of their writing in teams. Each team chooses its own semester-long project and creates its own assignments and schedule (with the help of the instructor). The Longman Handbook works well in conjunction with the main textbook, Technical Writing by John Lannon, because the Lannon book focuses on elements of technical writing such as audience, ethics, research, and document format. The Longman Handbook provides thorough information on writing concise, fluid paragraphs and sentences and on all aspects of editing and proofreading. The Handbook also supplements the main textbook with further examples of professional writing such as resumes and letters.

ENGLISH 102

Section: (TR 12:30-1:50)
Instructor: Charlotte Smith
Office: 107 Dearlove; 743-2207
Office hours: Tues. and Thurs., 10-11 a.m., and by appointment

COURSE DESCRIPTION

From the catalogue: A continuation of the English Division’s writing program with an emphasis on style and critical thinking. Individual sections will focus on writing about a particular discipline or concern. The focus of this section is “Technical Writing.”
COURSE OBJECTIVES

The goals of this class are to introduce you to the technical documents you most likely will be using in your careers, to begin your training in working in collaborative groups, and to make you aware of some of the ethical issues you may face as a technical communicator. Contrary to what you may think or hope, you almost certainly will have to write in your future jobs; even if you do not do extensive writing, you will have to read and evaluate technical documents. This will require critical reading skills as well as writing skills. This course prepares you for this aspect of your careers.

TEXTBOOKS AND SUPPLEMENTARY MATERIALS

- folders in which to keep your ongoing work

COURSE CONTENT

In this course you will:

1. practice all forms of technical writing (memos, instructions, proposals, newsletters, brochures, reports, etc.);

2. discuss issues such as ethics, factuality, and objectivity of technical writing;

3. work collaboratively on a term-long project;

4. give an oral presentation, with your group, of this project.

For #1, you will read assigned material in the textbook and then will practice, as homework and as in-class writing, the forms of
technical writing described. This written work often will be read aloud, evaluated, and discussed during class.

**For #2,** you will be asked to read and respond to three or four articles on issues related to technical writing.

**For #3,** you will be one of three members of a group that will choose a particular real or hypothetical problem, and then will spend time in and out of class working together to write the documents that would solve that problem. These documents will be bound together in a single portfolio for your group. You will receive both a group grade (for the quality of the final documents) and an individual grade (for your individual effort) for this project.

**For #4,** your group will give a ten- to fifteen-minute presentation of its project. This presentation will be your **final exam,** and will take place over two days: the last day of classes and the final exam time assigned to our class.

**ATTENDANCE POLICY**

Since this is a discussion class and much of your writing will be done in class, being here is crucial. You are allowed four absences; at five, I will withdraw you from the class if I have not heard from you. Excessive absences may also result in an F for the class. Contacting me after you have missed more than the allowed absences does not necessarily mean that you can stay in the class; for example, if you have gotten too far behind, it might be best for you to retake 102. You do not need to contact me or excuse yourself for the allowed absences.

**MISCELLANEOUS POLICIES**

**LATE WORK:** All work assigned by me or by your group is due at the beginning of the class period of the assigned day. Late work will not get credit and will have a negative effect on your grade.

**EXTENSIONS:** You cannot get an extension on individual work assigned by me. For the portfolio project, if you know that you will not be able to meet a deadline set by your group, you are
responsible for contacting your group and for negotiating an extension. You must contact your group before the day the assigned work is due, and you must be willing to accept the decision of the group if negotiations fail. Groups should keep me informed about such negotiations.

**DRAFTS:** You must save all the drafts you write for the group project, whether or not you compose on a computer. These drafts must be turned in with the group’s portfolio and must show substantial revision (i.e., major changes) in order to receive a grade. If you compose on a computer, save each substantially revised document as a separate file, accurately labeled and dated. You then can turn in the disk with your portfolio. See “typing” below for more details.

**TYPING:** All work must be typed and double-spaced for easier reading and commentary. I encourage you to use a computer; however, using a computer cannot be used as an excuse for having no drafts in stages. Please follow this procedure for computer-generated drafts:

1. Compose or type in your draft on the computer.

2. Save the draft in its own file, clearly labeling and dating it.

3. Make a copy of this file for revision later.

4. Print out any draft that you want to share with your group members and with me for commentary.

5. Make revisions on of the file, saving it with a clear label and date, and making a duplicate of it for future revisions. Continue getting commentary and making revisions.

6. Turn in disk with your portfolio, but also turn in any hard-copy drafts with handwritten commentary and revisions—these are easier to read than computer files.

**PRINTING:** Never blame the computer for late work, bad margins, faded or slanted letters, etc. Give yourself a buffer of time
between printing and class, and always have alternate plans in case of equipment failure.

**METHOD OF EVALUATION:** You will be writing many small pieces of writing each week, practicing memos, minutes, letters, resumes, and other brief writings. Since almost all of these writings are practice—rehearsal, so to speak, for your group project—I consider them as “work-in-progress;” thus, I do not want to grade them individually. Instead, I will give you a regular overall letter grade that will reflect not only the quality of your writing, but also your effort, your participation in class discussions, and your contribution to your project team up to that point. I will give you this grade in week three or four, again just before spring break, and once again in week nine or ten.

The group project is worth 50% of your final grade; the final exam, 10%. Your week nine grade should give you a fairly clear sense of what your final grade will be, as long as the final documents in the group portfolio are of high quality.
EVALUATION CRITERIA

PARTICIPATION IN CLASS DISCUSSION:

• Come prepared, having read the material and articulated an opinion and/or questions about it.

• Try to be a facilitator rather than a lecturer; attempt to engage the other students in lively discussion rather than tell them what to think.

• Stay focused on the article.

• Practice “active listening”—paying close attention to what other students are saying and asking related questions.

ORAL PRESENTATIONS: Each group will get a single grade, based on the quality of the presentation as a whole (i.e., poor performance from one member of the group will bring down the grade of the whole; thus, it is very important to plan and rehearse this presentation together).

• Groups should concisely present the work of a semester in such a way that students unfamiliar with a group’s work can easily understand the goals, progress, and results of the project.

• Groups should gear their presentation to meet their listeners’ level of interest and knowledge in the subject.

• Presentations should be well planned and rehearsed so that they are evenly paced within the allotted time. Groups should build in time for questions, and should be ready to answer potential questions.

• Groups should use appropriate and well-designed visuals.

• Groups should adopt an appropriate presentational style: dress/appearance; eye-contact; gestures; delivery rate, tone, and enunciation; enthusiasm.
GROUP PORTFOLIO: 50% of the grade for the portfolio will be a group grade on the *quality* of the final documents, based on the following general criteria:

- The portfolio should include a range of document types and lengths.
- The portfolio should reflect a comprehensive plan for solving the problem or meeting the needs of the readers.
- Documents should be easy to follow: they should use headings and subheadings, have clear transitions, and concisely written introductions and conclusions when appropriate. Readers should be able to understand, at a glance, the general intent of each document.
- There should be a clear sense of audience and purpose, not only for the portfolio as a whole, but within each document as well. Choice of vocabulary, organization, and content should suit the audience and the purpose.
- The documents should have a clearly recognizable “voice” that is active, emphatic, engaging, and that makes the intended readers *want* to read the document.
- Documents should be designed well, according to standard formats when necessary, but with flair and visual appeal whenever possible.
- Documents should include appropriate and well-designed visuals.
- Documents should be free of grammatical and mechanical errors.
PORTFOLIO PROJECT

English 102 (Technical Writing)

What is the project?

Throughout the course each of you will work in a group with two other students (some variations may be permitted) to solve a local problem or to improve a local project. These problems/projects can be real or fictional. I have written up several scenarios for fictional projects; you may choose one of them or create (with my help) one of your own. If you want to work on a real problem or project, you are welcome to, as long as it can be done within a semester.

Each group will write collaboratively the documents that would solve or improve the problem or project, and will compile them into a portfolio to turn in at the end of the course.

Examples of such portfolios include, from past classes, a “Student’s Guide to Brewing Beer,” which included letters to publishers, a publication proposal, and other documents; a study of the drop-add date, with an accompanying proposal to extend the date, interview questions, an Internet survey, and other documents; and a series of documents, including fact sheets, fundraising literature, and a newsletter, written for a local chapter of Habitat for Humanity. I have a library of portfolios donated from students for you to look through.

What is a portfolio?

In general, a portfolio is a collection of the best documents written over a period of time. It represents the quality of work done by an individual or a group.

For this class, each group will produce one portfolio representative of its work over the course. The portfolio will include about 25 pages of final documents as well as the drafts for those documents. Your group’s topic will determine the types of documents, but typical documents would be: letters, memos, minutes, instructions,
proposals, progress reports, newsletter articles, questionnaires and their analyzed results, reports, and manuals. Keep in mind that this list is not inclusive; there are many other types of technical writing, including brochures and ad copy, regulations, training procedures, governance documents, even manifestos. There is also a genre called “science writing” or “science journalism”—articles about scientific topics written for general readers. You may choose any type of technical writing that is relevant to your group’s topic, as long as your portfolio includes a range of document types.

Why collaborative portfolios and not a more traditional approach?

Traditional approaches, in which students are asked to write isolated documents (such as proposals, instructions, memos, specifications, etc.) tend to be rather dull for students and teachers alike. They are dull because the assignments are arbitrary and linked neither to each other nor to any real situation outside of the classroom. In addition, writing in the workplace is rarely individual and is increasingly collaborative as more companies adopt a team-centered approach.

A collaborative approach gives you early practice in real-world writing: compiling research, discussion, writing for a variety of audiences, combining writing styles, negotiating with difficult group members, evaluating others’ writing, and revising.

A portfolio approach allows you to write within a context so that there is a clearer sense of audience and purpose; it also allows you to select only the best of your work at the end of a course when your writing has improved.

Finally, a collaborative portfolio approach is much more enjoyable because it is active and challenging. In addition, it produces documents that can be used as part of an “interviewing portfolio;” students going out for interviews are often asked whether they have any writing samples, and you can use your portfolio for this. Students have reported back to me that interviewers have been impressed with their writing samples.
What are required tasks?

The following tasks are required of every group. These tasks will allow me to follow each group’s progress as well as to make sure that each group is doing more or less the same amount of work.

1) **SCHEDULE:** The first task of the group is to set up a schedule for research, drafting, revising, and meeting. The schedule must state *specifically what* material is due each week and *who* is responsible for doing it. Once the schedule is approved, the group must stick to it. If you fail to turn in material on the due date, your individual grade on the portfolio project may be lowered.

2) **WORKSHOP ATTENDANCE:** You need to be present for all group meetings, including in-class and out-of-class meetings. If you cannot attend a group meeting, you are responsible for making arrangements with your group to catch up.

3) **MINUTES:** Groups must take minutes whenever they meet. This task should be rotating. One set of minutes from each person can be included in the portfolio. Minutes do not need to be long—one page is sufficient—but they are important as they allow me to keep informed of your group’s progress. I will collect minutes every Monday and keep them in your group’s file. Failure to turn in minutes will drop the individual’s grade for the portfolio project.

4) **PROCESS LOG:** In addition to the minutes, which are public, each member of the group must keep an individual process log in which to record daily progress, ideas, questions, or reflections. This log will be semi-private in that you must share it with me, but it does not need to be shared with your group. The most obvious purpose of this log is to help me evaluate your work, but the less obvious and more important purpose is to help you work through the process of creating a technical, collaborative set of documents by *writing about* the problems you almost certainly will encounter. There is no one right way to do this log—you may, for instance, write it very informally and personally, like a journal, or you may
keep it quite formal, like a ship’s log. Entries should be done daily, and can easily be kept to one to five minutes’ worth of writing.

5) DISTRIBUTION OF TASKS: Each member must contribute to each stage of the project—no one person should be assigned all of the research, all of the writing, etc. However, the percentage of each stage can vary according to the strengths of the group’s members; for instance, a person strong in research may decide to do more of the research and less of the drafting, another member may be strong in generating drafts, another in revising and editing, and so on.

How will the portfolio be graded?

You will get two grades—a group grade for the quality of the final documents (the portfolio) and an individual grade for the quality and quantity of your individual contribution to the group. These grades will be averaged to give you a single grade, a grade that will be 50% of your course grade. For example, if your group turns out a beautifully written portfolio (A), but you personally have missed many meetings, missed deadlines, or in general did a poor job of doing your assigned tasks (F), the grade you would actually get would be a C.

Miscellaneous

Use the same word-processing program. If possible, members of a group should try to use the same word-processing program for easy electronic transfer of documents.

Assign roles. Elect one person to be the main “Keeper of Documents” (but also keep back-up copies of any work you do individually). Other roles might include: “Communications Manager,” responsible for keeping group members informed of all meetings or changes in plans; a “Liaison,” responsible for discussing concerns of the group with me; and a “Schedule Manager,” responsible for keeping track of deadlines. You can, of course, come up with your own titles for these roles.
Negotiate. Part of learning to write collaboratively is learning how to work out problems diplomatically with the group. However, please also speak to me privately if you have problems that you do not feel comfortable bringing up to the group.

SCENARIOS

Below are descriptions of some possible projects. They are all hypothetical situations. You do not have to choose one of them—I encourage groups to design their own projects. If you do choose one of these scenarios, add to or alter them to fit the particular interests of your group. The document types are in boldface italic.

For simplicity’s sake, the pronoun “you” in the scenarios refers to the writing group as a collective of like minds.

1. Library Reading Program

The local library wants to set up a summer reading program for children and contacts you to design and assess it. In fact, the librarians would like you to take care of all of the documentation. You begin by meeting with the librarians, during which you take minutes. You follow up this meeting with a letter describing your plans and thanking them for selecting you.

At that first meeting it is decided that it will be your task to:

- propose the reading program (proposal and revised proposal)
- set up its initial meetings (brochures, advertisements, invitations)
- assess its success (questionnaire, survey, or interviews; analytical report)
- make recommendations for the future of the program (recommendation report or revised proposal)
- keep the librarians informed of your activities (progress reports, memos)
2. Environmental Awareness

It bothers you that most people seem to have erroneous ideas about environmentalism. No one seems to have a clear notion about its definition, its goals, or its history. As a result, you fear that key environmental bills will not get passed by Congress because people will be easily confused (and, thus, rendered passive) by the misuse of terminology and facts. You want to rectify this situation by writing a series of documents that will clarify key environmental issues for the general public.

You begin by doing a literature review of various histories of environmentalism; at the same time, you write summaries of key scientific articles. This preliminary writing is for your own sake, to clarify these issues for yourself.

When you are ready to disseminate your knowledge to the public, you decide on a “shotgun” approach, writing the following documents:

- **editorials** for local papers in response to current controversies
- a **newsletter article** for a campus environmental organization
- an **investigative report** for a national environmental publication
- **letters** to members of Congress urging support of important environmental bills

3. Local Entertainment Guide I

Whenever your family from out of town comes to visit you, you always are stumped trying to keep them entertained. You (and they) wish there were a brief but thorough guide to things to do in the area.
You decide to write such a guidebook. While compiling the information for it, you also decide to publish sections of it as flyers and brochures for specialized activities and audiences. You also write letters to local businesses asking them to contribute money to the printing of the guide in return for advertisements in the guide; other letters would include letters to local printers asking for information and letters to entertainment businesses (e.g., restaurants, rafting companies, theaters) asking for information, asking for interviews, or thanking them for information.

In case the book takes off, you also write a publication proposal and a query letter to local publishers.

4. Local Entertainment Guide II

By now, you are probably familiar with how to supplement your education with recreation. But many students, especially new students, are not. You decide to write a guide similar to the Entertainment Guide above, but aimed solely for student readers. This guide could include sports, dining, music and dancing, campus and local events, and clubs. It also could include advice on getting into fraternities and sororities and on selecting and joining campus organizations. The approach can be serious or humorous, but it would have to be a good deal “hipper” than the guide for families.

The process of writing this guide is the same as the scenario above.

5. Survival Guide

Choosing a major is a simple matter compared to succeeding in it. One of the features of an institutional education is that you continually must reach for higher and higher goals and must negotiate all sorts of hidden obstacles. Succeeding in college is a constant intellectual and personal struggle. Wouldn’t it have been nice to have a survival guide? You decide to write a guide for succeeding in your major (or group of majors).
You begin by interviewing professors in your department(s), after which you write thank-you letters and a summary and evaluation of the interviews. In a memo to your group, you suggest ways to use the information from the interviews. You also collect documents that already exist to help students. You decide to begin by writing a series of separate documents, such as tip sheets, course information, research guides to the library and the Internet, a brochure listing organizations, and an information sheet comparing possible jobs. These documents can be used by the department separately (for advising or in response to specific requests); in addition, you compile the information into a handbook to be given to students at an orientation.

6. How-to Guide

You are an expert at X and would like to write a how-to book on the subject. To strengthen your authority and to check the accuracy of your knowledge, you do library research, following it up with summaries. You decide to divide the book into chapters on history, planning, process, and marketing, followed by an annotated bibliography of other useful sources. You also write a publication proposal and a query letter to publishers.

7. Playground—Concerned Citizen

You are married, have two young children, and live in a quiet residential area that has many families with young children. The neighborhood comprises several blocks of newly built “first homes”—that is, smallish houses with small yards, few trees, and no sidewalks. Most families have moved in within the past two years; you have arrived just two months ago.

After you have moved in, you discover that there is no playground in the area; as a result, neighborhood children play in the streets and driveways or else in large groups in your backyard on your flimsy aluminum swing set. You are worried that a child will be hit by a car or will hurt him/herself on your swing set (for which you might be liable).
You decide that a playground should be built, possibly on one of the still-empty lots in the neighborhood. Obviously, you would like some help with this, but so far you have met, casually, only three other people in the neighborhood. You also have to consider these factors: cost to build the playground, the cost to maintain it, the cost—in time—to produce documents, design of the playground itself, the plans of the development company that owns the land, alternative sites. To save money, you decide not to hire an outside consultant, but to try to organize a group of parents to do all the writing and planning.

Documents could include a letter to neighbors explaining the situation and asking for help, a flyer with similar information posted to surrounding neighborhoods, a questionnaire or poll to determine interest and/or need, a neighborhood newsletter, a newspaper article or editorial, a cost analysis, a proposal, a playground design with site description, letters to the development company, or a presentation to neighborhood groups, among others.

8. Playground—Independent Consultant

Beginning with the scenario above, substitute this for the last sentence: “Your idea for a playground is met with enthusiasm by almost everyone in the neighborhood; however, only a few people are interested in being active members of a planning group. Therefore, since it will be easier to spare money than time, and parents have said they are willing to contribute funds, the planning group decides to hire an outside consultant to get the playground built.

You are the consultant hired by this group. You have been asked to do whatever is necessary to get the playground built. Though a fund exists to pay for your work as well as the playground equipment, it is not extravagant, so you have been asked to keep costs as low as possible. In addition, since you are spending their money, the planning group wants to be informed of everything that happens. Unfortunately, when you listen to the parents describe
their ideal playground, you realize that they have no idea how expensive a project like this really is.

Documents could include several from the above list, but in general, this scenario asks for more technical documents such as a site description, playground design and alternative designs, cost analysis, detailed proposal, presentation, formal business letters, and report.

9. Creek Cleanup

You are married, have two young children, and live in a quiet residential area that has many families with young children. The neighborhood comprises several blocks of newly built “first homes.” Since the yards are small and, for the most part, treeless, children, including yours, usually play around and in a small creek that meanders through the neighborhood. You move to the neighborhood in May; in September you discover an unofficial dump about a mile upstream. The dump, which is scattered over a steep hillside leading directly into the water, and which looks as if it has been there for years, is comprised of a few mounds of unrecognizable organic material, old appliances, opened cans of paint and motor oil, and two sealed but rusting metal drums. Despite warning children to stay away from the creek, they continue to play in it almost daily.

You decide that the dumping needs to be stopped, the dumpers punished, and the creek cleaned up. Obviously, you would like some help with this, but you know only three other people in the neighborhood. Like you, they are concerned but tell you that most of the people in the neighborhood are rather apathetic, preferring to blame city officials than to do anything themselves. But, if your community does not have a strong, unified voice, the officials will not feel any need to solve the problem, so you know you must first try to get everyone actively involved before tackling the problem itself.

Documents could include a summary of research into the contaminated area, a letter to neighbors explaining the situation
and asking for help, a *flyer* with similar information posted to surrounding neighborhoods, a *questionnaire* or *poll* to determine interest and/or need, a neighborhood *newsletter*, a newspaper *article* or *editorial*, *interview questions* for interviewing city officials, a *proposal* for cleaning up the site, a *detailed report*, or a *presentation* to town council, among others.

10. Creek Cleanup—Independent Consultant

Beginning with the scenario above, add this onto the end: “After several weeks of canvassing the neighborhood, concerned citizens have been able to organize a community group willing to work together; however, apathy still exists, and the group members are more willing to spare their money than their time. As a result, the group hires an outside consultant to do all the research, writing, and presentation of documents.

You are the consultant hired by this group. You have been asked to do whatever is necessary to get the creek cleaned up. The five or so active members of the group are willing to help you in any way. Though a fund exists to pay for your work, it is not extravagant, so you have been asked to keep costs as low as possible. In addition, since you are spending their money, the “apathetic” members of the group want to be informed of everything that happens.

In investigating the dump, you discover that the drums come from a plastics manufacturer, the largest employer in the area. They might contain toxic material.

Documents could include several from the above list, but in general, this scenario asks for more technical documents, such as a *site description*, a detailed *proposal*, including an analysis of costs, a *technical report*, a *presentation*, and formal business *letters*, among others.
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<td>Anson/Schwegler Chapter 59</td>
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<td>creating the groups’ schedules</td>
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<td>Anson/Schwegler Chapter 59</td>
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<td>read: Lannon Chapter 21 (review)</td>
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<td>resumes and application letters</td>
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Anson/Schwegler Chapter 59

3 summaries and abstracts; research
read: Lannon Chapters 8 & 10

Anson/Schwegler Chapter 46, especially for summaries

4 instructions, process explanations
read: Lannon Chapter 19

Anson/Schwegler Chapters 5 & 6

4 discussion on the article “How Not to Become an Expert”
read: Lannon Chapter 3

Anson/Schwegler Chapter 29

5 definitions
workshop for project teams
read: Lannon Chapter 17

5 brochures
read: Lannon Chapter 15

165
Anson/Schwegler Chapter 10

6 proposals
read: Lannon Chapters 4 & 22
Anson/Schwegler Chapters 4 & 7

6 proposals continued
read: Lannon Chapters 12 & 13
Anson/Schwegler Chapter 8

7 discussion on the article “The Culture of Scientific Journalism”

7 workshop for project teams
read: Anson/Schwegler Chapters 14 & 15

8 editing for style
read: Lannon Chapter 13
Anson/Schwegler Chapters 15 & 16

8 designing and using visuals
read: Lannon Chapter 14
Anson/Schwegler Chapter 14

9 discussion of the article “Scientific Argument in Organizational Crisis Management:
The Case of Exxon”

9 workshop for project teams
read: Anson/Schwegler Chapters 21, 22, 26

10 descriptions and specifications
read: Lannon Chapter 18
Anson/Schwegler Chapters 27 & 28

10 workshop for project teams
read: Anson/Schwegler Chapters 33 & 33

11 ethics
read: Lannon Chapter 5
Anson/Schwegler Chapter 13
11 reports
  read: Lannon Chapter 23 and Appendix C

12 discussion of the article “The Future of Technical Communication”

12 workshop for project teams
  read: Anson/Schwegler Chapter 43

13 oral presentations
  read: Lannon Chapter 24

13 transmittal letters
  workshop for project teams

14 workshop for project teams

14 ORAL PRESENTATIONS from teams 1-4
  DUE: portfolios

15 ORAL PRESENTATIONS from teams 5-7
Syllabus for a writing intensive course in Art History

Course Description, Text, Evaluation, and Requirements: The course will require a variety of types of writings: reading responses, quizzes, commentaries, and a formal research paper complete with drafts and annotated bibliography. Because the written work will be so varied, students will need to be flexible. The best way to be flexible will be to develop skills necessary for writing informally and extemporaneously. Chapters 1-4 will help students build these skills.

Lecture Topics and Assignments:

Week 1: Assign Chapter 2 (“Strategies for Critical Reading and Reflection”) and ask students to practice annotating as they read about Giotto. They can annotate with the assigned questions in mind or before they consider the questions; however, the questions can help students read the material more closely and may also help them find meaningful points to raise in the margins. Since annotating also includes writing questions, students can be encouraged to write questions in the margins that they would like to discuss in class.

Chapter 2 might be the best chapter to assign first because it provides a range of ways to respond to challenging readings.

Week 2: Continuing with Chapter 2, ask students to consider keeping an ongoing journal, no matter how informal, as an addition or alternative to annotating, and to try other reading suggestions described in Chapter 4.

Because the assigned questions on the syllabus ask for only summaries of the material read, a journal can be a place for students to think with more complexity about the material. A journal can be a bridge between the summary of the reading responses and the reflection of the commentaries, the first of which is due February 22. Students may see journal assignments as unnecessary extra work, but these short assignments will help develop the critical skills needed to write the commentaries.
Week 3: The syllabus tells students to start their commentary on the essay, “Art and Freedom in Quattrocento Florence.” To ensure that students do indeed get started, assign section 55 (“The critique”). Commentaries such as the ones for this course usually take the form of critiques, though they are often not labeled that explicitly. Notice that the syllabus asks that students both summarize (“consider not only what this author considers to be the primary influences. . .”) and react critically (“. . . but also whether the proof he brings to bear on his arguments holds up”). Every teacher knows the frustration of assigning a critique but getting only a summary; Section 55 will show students how to distinguish the two parts of a critique and to spend equal time on responding critically.

Week 4: Assign Chapter 4 (“Planning”) to provide advice on getting started. This chapter at least will get students started writing and past the “blank page” stage, if they have not been keeping journals. Also assign Section 55 (“Using critical thinking to strengthen your argument”), which will help students analyze the assigned essay, especially subsection 55 (“Recognize misleading and illogical reasoning”), which defines logical fallacies. Remind students that even a zealous search may not actually turn up any fallacies, but that, should they find any, they would have a possible focus for their critiques.

Week 5: The syllabus asks for a brief proposal for the research paper. Assign Chapter 45 (“Participating in Research Communities”), telling students to pay close attention especially to section 45c, on developing a research plan.

Week 9: An outline, description, and annotated bibliography are all due today, just three weeks after the proposal, so students cannot be passive after handing that in. An annotated bibliography requires not only finding sources but reading and writing summaries of them as well. And to write a useful outline, they will need to have a very clear idea of what they plan to say in the final paper.
While students research, they can be reading Chapters 46 ("Using Print and Electronic Resources"), 47 ("Reading Critically and Evaluating Sources"), and Chapter 58 ("Informative Writing"), section g ("The Annotated Bibliography"). They also could be reading Chapter 51 ("Documenting Sources: MLA") in order to ensure that they record all the necessary bibliographic information.

**Week 10:** Students must begin their second commentary paper. If they need to, they should review *The Handbook* chapters mentioned above; otherwise, they can turn their attention to making improvements in audience, style, or organization. Chapters 5 ("Defining Your Purpose") and 6 ("Considering Your Audience") will give them some advice on how to do this.

As students draft their research papers, they can review Chapter 47 and read Chapters 7 ("Drafting") and 8 ("Revising") for the deadline.

**Week 11:** A special three-hour class is given in a computer lab to help students work on drafts. Students can bring their handbooks to class for reference.

The finished paper is due this week. Students can use Chapters 9 ("Focusing, Linking, and Developing") and 10 ("Creating Clear, Emphatic, and Varied Sentences").

**Week 12:** To prepare for the final exam, students can read Chapter 56, section g ("The Point-Driven Essay").
ITALIAN RENAISSANCE ART AND ARCHITECTURE

ART 3384 Smith House

Dr. J. A. Aiken

Office Hours: T/Th 11 a.m.-12 noon

McBryde 321: T/Th 2:00-3:15 p.m.

W 1-2 p.m., and by appointment

Virginia Polytechnic Institute and State University

231-8417 or 231-5547

COURSE DESCRIPTION

Art 3384 surveys many of the major monuments of painting, sculpture, and architecture created in Italy from the middle of the 13th to the middle of the 16th century with a clear emphasis on the art of Florence and Rome. Problems in form, style, iconography, patronage, religious milieu, and social context will be considered in relation to the works of Giotto, Masaccio, Brunelleschi, Donatello, Leonardo, Michelangelo, Raphael, Titian, and others.

TEXTS

F. Hartt, History of Italian Renaissance Art, Prentice Hall, 1987, 3rd edition. Only a hardbound edition is available. All additional reading assignments are on reserve at the Art and Architecture Library, Cowgill Hall.

Anson/Schwegler; The Longman Handbook for Readers and Writers, 3e
EVALUATION AND REQUIREMENTS

Your grade will be based on the following written assignments:
(1) Written answers to questions on reading assignments (10%);
(2) 2 quizzes consisting of identification of terms and commentaries on works of art (10%); 2 written commentaries on the reading, 3-5 typewritten pages which may be rewritten (10%); a 10-12 page paper on an object that will be done in 3 stages (outline with description of work and annotated bibliography, first draft, and final draft) (20%); a midterm (15%) and a final exam (15%). Please note: There will be several practice quizzes at the beginning of the term. Those students who wish to try to raise their grade have the option to retake the midterm exam. Also, each of the two commentaries may be rewritten and resubmitted within two weeks following the initial reading. All work submitted for this course is subject to the requirements of the Virginia Tech Honor Code.

LECTURE TOPICS AND ASSIGNMENTS

Please be sure to complete the reading assigned for the day BEFORE coming to class. The following assignments are subject to change when prior notice is given by the instructor.

Week 1: INTRODUCTION: THE RENAISSANCE AND ITS INTERPRETERS

GIOTTO

Week 2: GIOTTO CONTINUED


Questions: What do the existing documents tell us about the circumstances surrounding the commissioning of the Arena Chapel? How does the architecture of the chapel enhance Giotto’s frescos? How does Giotto use his art to tell the story of the life of the Virgin and of Christ? What are the four main parts of the life of Christ? Which one of Giotto’s depictions of the Virtues or Vices do you think best characterizes its essential nature? According to Stubblebine, what are the most striking formal characteristics of Giotto’s figure style?

Week 3: TRADITION AND INNOVATION IN SIENA

Hartt, pp. 91-96. Dunkerton, et al., Giotto to Durer. . . . , pp. 152-182.

Questions: What have Dunkerton, et al., told you about frames and panel formats that you found interesting and possibly significant for understanding early Italian painting? What is a triptych and why was it a popular format for a religious painting? Were all 15th-century paintings executed on a wood panel, and, if not, what other material was used for a support and why? What kind of ground is used in many 15th-century paintings and why is a ground used at all? What is an underdrawing and what influence does it have on the formal qualities of a completed painting? What is pouncing and why is it used?

THE FOLLOWERS OF GIOTTO AND DUCCIO

Hartt, pp. 96-121

Week 4: ART AND THE BLACK DEATH
Hartt, pp. 122-36; Millard Meiss, *Painting in Florence and Siena after the Black Death*, pp. 3-14 and pp. 94-105.

**Questions:** What were the qualities of Giotto’s style rejected by later Trecento Florentine painters? In what ways does Orcagna’s altarpiece from the Stozzi Chapel revive earlier iconographic and formal types? What is the relationship between the content of the fresco in the Spanish Chapel and the religious context? What are the main formal characteristics of the frescos in the Spanish Chapel?

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**A NEW VISION OF CITY LIFE: RESHAPING FLORENCE**


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**Week 5: THE COMPETITIVE EDGE: THE EARLY SCULPTURE OF Ghiberti, Brunelleschi, and Donatello**

Hartt, pp. 158-177; Hartt, “Art and Freedom in Quattrocento Florence,” in *Essays in Memory of Karl Lehman*, p. 194, pp. 114-131; reprinted in *Modern Perspectives in Western Art*, ed. Kleinbauder, 1971, pp. 293-311. Begin to write your commentary on Hartt’s essay and be sure to consider not only what this author considers to be the primary influences motivating stylistic change in early fifteenth-century sculpture and painting, but also whether the proof he brings to bear on his arguments holds up. Think critically.

**Week 6: HAND IN WRITTEN COMMENTARY ON “ART AND FREEDOM . . .”**

**TWO RESPONSES TO NATURE AND ILLUSION:** *Masaccio and Gentile da Fabriano Define the World Around Them*

Questions: What, according to Berenson, was the primary force behind change in Florentine painting? What are “tactile values”? According to Berenson, how does Giotto create a sense of reality on the two-dimensional surface of the painting? What does Berenson mean when he uses the term “functional line?” What is the artistic focus of Florentine painting? How does Berenson characterize the work of Fra Angelico? What, according to Berenson, was Masaccio’s contribution to the artistic revolution of the Florentine Renaissance?

Week 7: **HAND IN A SHORT WRITTEN STATEMENT OF PROPOSED PAPER TOPIC**

Ghiberti’s “DOORS OF PARADISE”

Hartt, pp. 228-231. John White, *The Birth and Rebirth of Pictorial Space*, London, 1987, Chap. XI, pp. 148-154. Questions: According to White, what does artificial perspective allow the artist to do? How does the character of space in Donatello’s early reliefs reflect change? What experiments does Donatello conduct in order to achieve a balance among narrative focus, compositional harmony, and spatial illusion? What does White consider the formal range of perspective to be? Also, how does Donatello use that range and for what purpose?

FRA ANGELICO, DOMENICO VENEZIANO: LIGHT AND COLOR IN THE EARLY RENAISSANCE

Hartt, pp. 205-214 and pp. 257-259. Michael Baxandall, *Painting and Experience in 15th-Century Italy*, Chap. I. Questions: According to Baxandall, what are some of the more significant characteristics of Florentine culture influencing the style of early Renaissance art?
Week 8: VARIETY IN RESPONSE TO MASACCIO’S ART: LIPPI, UCCELLO, AND CASTAGNO


CONSOLIDATION OF THE CLASSICAL AND THE OPTICAL IN MID-CENTURY ARCHITECTURE AND PAINTING: ALBERTI AND PIERO DELLA FRANCESCA

Hartt, pp. 221-228 and pp. 268-283.

Week 9: HAND IN OUTLINE, DESCRIPTION, AND ANNOTATED BIBLIOGRAPHY FOR TERM PAPER

THE SPREAD OF THE EARLY RENAISSANCE CLASSICISM TO NORTHERN ITALY: MANTEGNA AND ANTONELLO DA MESSINA

Hartt, pp. 378-409.

SCULPTURE IN AN ARCHITECTURAL CONTEXT: HUMANIST PORTRAITURE

Hartt, pp. 231-243 and pp. 284-293. Irving Lavin, “The Sources and Meaning of the Renaissance Portrait Bust,” Art Quarterly 33 (1970), pp. 207-226 (FOLDER). Begin to write your commentary on Lavin’s article by considering the following questions: According to Lavin, how does the Renaissance portrait bust differ from its ancient and medieval forebears in form and content? How does the change in the form of the portrait bust signify a change in its meaning? What do the changes in the portrait bust suggest about differing interpretations of the nature of the individual?
Week 10: **HAND IN COMMENTARY ON THE LAVIN ARTICLE**

**TWO RESPONSES TO ANTIQUITY: BOTTICELLI AND ANDERA MANTEGNA**

**Questions:** Do you find Zirpolo’s interpretation of the Primavera convincing? If so, why? If not, why not? In other words, what are the strengths and/or weaknesses of her argument?

**END OF THE CENTURY PAINTING AND SCULPTURE: POLLAIUOLO AND VERROCCHIO**

Hartt, pp. 304-323.

Week 11: **HAND IN FIRST DRAFT OF PAPER**

**THE WORLD OF LEONARDO DA VINCI**

**Questions:** What are the differing definitions of nature Broude discusses in her essay? What does a definition of nature have to do with a definition of the structure of the cosmos and the place of the individual in the universe, according to Broude? What, according to Broude, does Leonardo’s knowledge of human anatomy have to do with the mysterious character of the Mona Lisa? Do you think Broude’s interpretation of the Mona Lisa is convincing? Why or why not? Why do you think the Mona Lisa is one of the most well-known and fascinating portraits of all time?

**SLIDE QUIZ**
THE YOUTHFUL MICHELANGELO


Week 12: MICHELANGELO TRIUMPHS

G. Vasari, *Lives of the Most Eminent Painters, Sculptors & Architects*, essay on Michelangelo through the description of the painting of the Sistine ceiling, vol. 4, pp. 108 ff. (found on different pages in the various editions of this work). Questions: Why is Michelangelo the greatest artist who ever lived, according to Vasari? What precisely does Vasari admire about Michelangelo’s art? How do Vasari’s ideas about artistic genius color his judgment of great art?

Week 13: RAPHAEL AND THE NEW CLASSICISM


THE HIGH RENAISSANCE IN ROME AND FLORENCE


Week 14: VENETIAN PAINTING: BELLINI, GIORGIONE, AND TITIAN

Hartt, pp. 397-416 and 588-607.
TERM PAPER DUE

TITIAN CONTINUED

R. Goffin, “Titian’s Sacred and Profane Love and Marriage,” in Broude and Garrard, eds., The Expanding Discourse, . . ., pp. 110-125. Questions: In what sense, according to Goffin, does Titian’s painting present an heroic female nude? How does Titian’s interpretation of the meaning and form of the nude figure differ from Michelangelo’s?

Week 15: THE FINAL CRISIS: MICHELANGELO, TITIAN, AND MANNERISM

Hartt, pp. 538-561 and 639-657.

FINAL EXAMINATION, 321 McBryde, 10:05 a.m.-12:05 p.m. Identifications, comparisons, and essays will cover all the material of the course with an emphasis on work discussed and read since the midterm.

GUIDELINES FOR WRITTEN ASSIGNMENTS AND FOR CLASS PREPARATION

All assignments will be graded on form as well as content so that spelling, punctuation, grammar, and syntax are to be considered with some care. All work submitted must be typewritten or computer printed, double-spaced. Please leave a margin that is sufficient for comments and corrections.

COMMENTARIES ON THE READING ASSIGNMENTS

While the format of the comment will depend in part on the reading you are evaluating, a sound, general approach would be:
1. First, state clearly the problem or issue addressed in the reading and the author’s principal thesis.

2. Then present the major points made by the author in support of his position.

3. And finally, if possible, evaluate the author’s evidence and conclusions or indicate what you found interesting, provocative, and useful in the reading. Of course, you may not have either liked or agreed with the selection. If that is the case, say why.

The commentaries are to be no more than 3-5 typewritten pages long (double-spaced with margins wide enough for commentary.)
Tips for Teachers

1. Collaborative projects can be a headache if you are new to teaching. Visit classes of teachers who are using a collaborative approach, read their syllabi and assignments, and discuss their classes with them. Then begin with a single collaborative assignment, rather than a course entirely based on collaboration.

2. As you design your course, ask of each assignment, “How will this reading (writing) assignment help my students achieve the goals stated on my syllabus?” This may seem an obvious question, but it is easy to feel obligated to try out some or even all of the theories and practical ideas that you have just learned, which can be rather distracting. This simple question can help keep you on track.

As a new teacher you might find that your individual teaching philosophy is not exactly the same as that of your writing program’s goals; still, you have a responsibility to the students to design a course consistent with other courses and with students’ expectations. However, it is often possible to find a workable compromise. For example, if your program has as its main goal to “critique cultural assumptions through the careful analysis of text” but your main goal is to have students “appreciate the diverse multicultural range of literature in the United States,” you might be able to compromise by listing both goals “of critiquing assumptions and of appreciating literature” as equally important for your course. This means you will have to give up some of the time you had planned to discuss a story or essay as a literary work, and will have to build in time for looking critically at how that work functions in a larger cultural context; however, these are by no means irreconcilable activities. The time you apportion to the cultural studies-related goals of your program may not be as much as other teachers, but you will still be keeping your course consistent with the
program’s goals.

3. Avoid overloading your course with texts. It is often better to focus on a few pieces with multiple re-readings than on an abundance of pieces read superficially and only once. My own experience can serve as an example. When I taught my first course for which I was able to choose my own texts, I eagerly designed a challenging course, assigning six complex novels, four with nontraditional structures; students wrote several papers with multiple drafts. Needless to say, it was too much reading for first-year students inexperienced not only in reading “post-modern” literature but in writing about it. (In my exuberance I had unwittingly designed my ideal graduate course.) In addition, the sheer number of pages to be read made it difficult to meet the program’s goals of teaching students to read closely and critically. The next year I switched to assigning a limited number of texts -- all essays-- but built in multiple re-readings and discussions. This approach was much more successful.

EVALUATION AND ASSESSMENT

The method of assessment you choose for your course should reflect and support the goals of that course. Realistically, most of us must deal with institutional constraints that may drive our evaluation model. Your institution may have specific standards you are asked to apply. Yet within these constraints an instructor always has a certain amount of freedom. After all, the evaluation of writing has been, and always will be, a highly subjective process. The key to effective evaluation is communicating to your students what you think is important.

ASSESSING STUDENT WRITING

The oldest and most traditional style of grading involves the identification and correction of mechanical errors. While mechanical errors are sometimes important, a student is less likely
to make significant improvement if this is the instructor’s major area of focus. It is often more helpful to make comments in the margins, or at the end of the paper, dealing with rhetorical issues such as:

- Is the message clear?
- Does the writer meet the conventions of the genre?
- Who is the audience for the text? Does the writer meet the needs of the audience?
- What seems to work and what needs work?

Instead of commenting on the paper itself, some instructors address these issues in memos or in taped oral responses students can play back at will.

When it becomes necessary to let the students know that the error matters, it is best to take a serious approach. Experienced instructors know that the incidence of mechanical errors can be cut in half just by letting the students know that they matter. You can help students reduce error by teaching them proofreading strategies: reading aloud, reading backward, having someone else read the text and highlight areas where errors may exist. Chapter 15 of *The Longman Handbook* can be helpful in this regard. One useful method is to respond to *patterns* of error, showing the student where a certain type of error occurs again and again. Referring the student to a specific section in *The Longman Handbook* dealing with such errors can be a very effective strategy.

It is important that you don’t overcriticize, or overanalyze, the student’s writing. Too much response gives students no sense of what is important. And as you comment, try to respect the student’s language choices, even as you question them or offer alternatives. Too often instructors grade with an “ideal paper” in mind, when they should be evaluating how a student’s own style can be adapted to meet the rhetorical situation.

When it comes time to grade, try to have a consistent system. Don’t grade everything, use a check; or a plus or minus, if necessary. Some instructors grade first drafts, while others grade only the final work. Others emphasize the unfinished nature of
writing, and allow revision throughout the course, although such an approach can present logistical problems to the instructor. If you do grade drafts, you might let students know that revision doesn’t necessarily mean the paper will receive a higher grade than that received on the draft.

A recent trend in educational assessment is the use of portfolios. Typically, an instructor will ask the student to present a sampling of her/his best writing in some sort of binder or folder, along with a self-evaluation in the form of a cover letter introducing the work. The student receives a single grade or score, regardless of the number of pieces in the portfolio. Again, such a method does place high logistical demands on the instructor, particularly at the end of the semester.

Another area that instructors must consider is their policy for evaluating group work. If your course emphasizes the nature of writing as a community act (as does *The Longman Handbook*), you are missing an opportunity if you only grade individual writing projects. Some instructors assign students specific roles in a group, and grade only them on their performance in that role, just as a corporate employee might be individually judged on his or her performance as a team member. Other instructors assign the same grade to all members of a group. Another possibility is to have the group do a self-evaluation on the performance of the group, which the instructor can use as a guide for assigning individual grades. In any case, the instructor is usually the final arbiter, and the important matter here is letting students know beforehand how their grades will be determined.

**ASSESSING INSTRUCTOR PERFORMANCE**

Getting feedback on your performance as an instructor is at least as important as student grades. Good instructors are always tinkering with their courses and teaching techniques. Continuous improvement is the watchword of the effective instructor.

The most common form of instructor assessment is the end of semester evaluation. The institution you work for probably has a
system in place whereby students will evaluate your performance. However, such systems often ask general questions, allow only brief answers, and may not be taken seriously by students. It is often helpful to come up with an evaluation form with questions or prompts where you can receive more extensive feedback from your students. Such feedback need not be limited to the end of the semester. Getting feedback early in the course can allow you to adapt your course to the needs of this semester’s students.

It is also important to get feedback from other instructors. Asking fellow instructors you are comfortable with to sit in and watch your classroom not only gives you valuable feedback, but also can make you and your students more comfortable with visitors to your classroom. This can make formal evaluations by your Department Chair or Writing Program Administrator a much more natural and comfortable process.

When you do get evaluations, read them carefully, making notes as to areas where your own course or teaching style may be improved. And by all means save your best evaluations—it is important to build your own portfolio of evaluations, student work, and lesson plans as evidence for job interviews and performance evaluations.

INSTRUCTOR RESEARCH

While it is unwise (and also unethical) to use your students as “guinea pigs” for your own research interests without informing them of your intentions, many instructors do find it useful to use their classroom as a testing ground for alternative techniques. Some guidelines for such “instructor research” follows:

Instructor research is rarely generalizable to other settings, so don’t expect your project to prove cause-and-effect relationships.

If you involve your students in planning and conducting the research, you are less likely to treat them as “experimental subjects.”

3. Self-examination is an important part of instructor research. The researcher needs to learn what about her/himself needs to be changed.
4. Instructor/researchers must develop a set of guidelines for fair use of student writings. Make sure students don’t feel pressured to give permission to use their writings.

5. If possible, involve the class in writing up the research. One useful way might be to respond to the research in dialogic fashion, with the instructor giving his/her perspective, and the participants then reacting/responding to the initial response.

6. Contact your institution’s IRB (Instructional Research Board) for guidelines governing instructor research.

**ORGANIZATION OF THIS IRM**

The remainder of this manual is broken into seven additional chapters dealing with the seven parts of *The Longman Handbook*. Following the chapters, there are appendixes that include a list of works cited, suggested readings, and other resources for the composition instructor. Each of the chapters is divided into sections as follows.

Quotes from Writers

Each chapter begins with a quote from an established recognized popular writer. The quote speaks to the issues and exercises contained in the relevant section of *The Longman Handbook*.

Introductory Essay

One unique feature of *The Longman Handbook for Readers and Writers* is the extent to which the authors have adapted the latest research and progressive theories into the text. Many instructors find that understanding the foundational ideas that lie behind a textbook help them become better users of that text. This IRM helps the instructor in this task by providing short, introductory essays describing the ideas behind each part of *The Longman Handbook*. While the essays are theoretical in nature, the writers have been careful to avoid the use of exclusionary jargon and have aimed to keep the focus of the essays on the relationship of theory to practice.
Ideas from Experts

Prior to reviewing the specific emphasis of each chapter in *The Longman Handbook*, short excerpts from academics working in writing instruction are highlighted. These quotes are intended to provide a theoretical framework for the “Activities” which follow.

Chapter Summaries

The chapter summaries provide a brief overview of the highlights of each chapter within each of the twelve parts of *The Longman Handbook*. Many handbook chapters are divided into logical sections, and each of these sections is also described. General pedagogical suggestions are also provided when appropriate to chapter content.

Tips for Teachers

In this section, general advice is provided to instructors on how to approach the issues raised by the different parts of *The Longman Handbook*. Each “tip” begins with a sense of how students might be reacting to the *Handbook* and offers pragmatic suggestions on how to respond.

Activities

The IRM provides suggested classroom activities for each of the 7 parts of *The Longman Handbook*. In some cases, these activities relate to the content of a specific chapter, but in other cases the activity relates to the handbook section. Both group and individual activities are provided.

Writing Assignments

These assignments provide students with larger rhetorical tasks than those provided by in-class activities. In many cases, these
assignments may be used as the major projects for your writing class. Additional writing assignments are suggested by the syllabi provided earlier in this chapter. Some syllabi are accompanied by extensive writing assignments. Again, both group and individual assignments are provided.

Exercises

These exercises supplement those in The Longman Handbook itself, and are similar in nature. Both group and individual exercises are provided.

Online Activities

These activities are designed to teach students to integrate electronic technology with their writing and research skills. Some activities involve using the Internet, others use online databases, and still others use specific software, CD-ROMs, and e-mail programs. Most of the activities can be done by students using their home systems, but most also are appropriate for the networked computer classroom. Chapter 4 includes a section on using the Daedalus Integrated Writing Environment (DIWE) in the classroom. This section also contains specific advice on how to use The Longman Handbook Web site and CD-ROM materials in your classroom.

Links to The Longman Writer’s Companion

Finally, each chapter ends by providing a chart detailing where writers using The Longman Handbook can find additional or related material in The Longman Writer’s Companion.
CHAPTER 2:

Using Part 1: Writing, Reading, and Thinking:

Joining Communities

Quotes from Writers

One of the most difficult things is the first paragraph. I have spent many months on a first paragraph and once I get it, the rest just comes out very easily. In the first paragraph you solve most of the problems with your book. The theme is defined, the style, the tone. At least in my case, the first paragraph is a kind of sample of what the rest of the book is going to be. That’s why writing a book of short stories is much more difficult than writing a novel. Every time you write a short story, you have to begin all over again.

Gabriel Garcia Marquez
WHAT DO WE MEAN BY COMMUNITY?

One of the most striking aspects of The Longman Handbook is its focus on the concept that writing and reading occur within three basic communities: academic, workplace, and public. Each creates its own exigencies. The Longman Handbook offers practical suggestions for participation within these communities and within other writing situations students may encounter, such as electronic communities on the Internet.

It is quite possible that students may be coming to your classroom without having encountered the concept of a writing and reading community. They may not perceive the writing and reading of their everyday lives as a dynamic social activity among members of a community. Chapter 1 illustrates the importance of being aware of the three basic writing communities by offering the following scenario:

In Greenword Village, a wealthy suburb of Denver, pets have been disappearing. The culprits are coyotes and other predators, increasingly crowded by new homes and industrial parks. These disappearances are certainly alarming to local residents—will a young child be the next victim? Will the wild animals become even more aggressive?

Reactions of the three basic communities to this scenario would differ drastically. Anson and Schwegler illustrate through vivid examples a range of possible concerns and the rhetoric that each community could bring to the situation. The academic community, for example, would be inclined to produce detailed scientific studies on the habitats of wildlife and the effects of encroaching development. Community groups, on the other hand, might issue pamphlets alerting people to potential danger and offer appropriate measures for individuals to take if face to face with a coyote.

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Business leaders would be apt to offer views to the city council and to environmental protection agencies that explain financial consequences if development is halted or slowed by the coyote situation. Clearly, the writing of these communities would vary widely, reflecting specific needs and expectations. Keeping these ideas in mind as we travel with our students among the communities that make up our lives gives a new exigency to The Longman Handbook.

Chapter 1 introduces a key point that carries into the second chapter: that reading also varies from one community to another; it, too, is a rhetorical activity since one reads differently for different purposes. Understanding these purposes is vital if one is to participate effectively in a variety of settings and situations. Instructors are therefore urged to make their students aware of the situatedness of reading and writing. Given this awareness, however, you are free to focus your instruction within one community alone—the academic, for example—if you so choose. The Longman Handbook is designed with this flexibility in mind because it is grounded in activity theory.

Another key point throughout chapters 1 through 6 is that reading and writing do not occur in a vacuum. Current research stresses that these are highly social, contextualized activities. The great divide between cognitivists and social constructionists in composition theory is diminishing as both factors—cognitive and social—are better understood as interdependent, interactive forces. Linda Flower, for example, known for her pioneering research in the cognitive processes of writing, stresses this social dimension in Reading-to-Write: Exploring a Cognitive and Social Process.

Fully cognizant of the social dimension of writing, The Longman Handbook invites our students to take a participatory stance in society—to harness the power of rhetoric in the service of social change. Many students have done so. Many, for example, have taken a stand against sweatshops owned and operated by Nike, Reebok, Pro Player, and Champion. These students are working to improve working conditions at the sweatshops that make athletic apparel for colleges and universities. From Massachusetts to California, students are using writing as a means to create petitions, Web sites, research reports, and a code of conduct in
labor practices. Many universities and corporations have responded to this student action, an action whose structural characteristics are historically situated in the tradition of student activism of the 1960s and ’70s.

BACKGROUND

In broad terms, *The Longman Handbook* derives the framework of reading/writing communities from critical social theory. It also builds on the activity theory based on the research of Soviet psychologist Lev Vygotsky in the late 1920s and early 1930s. In the United States, activity theory influenced literacy studies at the Laboratory for Comparative Human Cognition. By the 1980s, it had become an increasingly important perspective. Activity theory has evolved with compositionists such as David Russell and Carol Berkenkotter. Simply stated, activity theory analyzes human consciousness and behavior in terms of activity systems, described as goal-directed, historically situated, cooperative human interactions. Examples could include a classroom, a discipline, a profession, an institution, a political movement, or a social club. In an activity system, the means to an end—the tools to accomplish an objective—may vary. Likewise, in the writing classroom, texts as tools will vary according to specific exigencies from one community to the next. Hence there is a need to give students an awareness that writing activities occur within different communities, each shaping the writing to its own particular needs. With *The Longman Handbook* we can create a powerful learning system across communities, informing students to recognize and to participate in the roles, goals, forms, and characteristics of academic, work, and public communities. By teaching our students to examine the way writing shapes social processes and power relations, we can help them evolve from being spectators of social change to being full participants.
Ideas from Experts

Composition is a cultural practice whose illegitimacy is so important for maintaining quasi-religious values around writing that validated forms of social, cultural, and textual inquiry studiously ignore the emblem and active intervention that it might offer their own concerns.

Susan Miller, *Textual Carnivals*

CHAPTER SUMMARIES OF PART 1 OF *THE LONGMAN HANDBOOK*

These first few chapters of *The Longman Handbook* give students the invention tools they need to begin the writing process. It teaches them to avoid seeing reading and writing as activities done in a vacuum, instead driving home the concept that these are community activities.

Chapter 1: Readers, Writers, Speakers, and Community Expectations

Two important clarifications: First, writing actually creates knowledge. Second, what counts as good writing for readers in one setting may not work as well for readers in another setting. This chapter describes and defines the differences among academic, work, and public communities by modeling a real life example of a problem that elicits different responses from each of the three basic communities. It exposes and dispels common myths about writing and reading. In addition, it alerts students that the three basic communities cohabit the world of the Internet. Finally, it gives students a framework for recognizing the conventions and expectations of the electronic community.

Chapter 2: Strategies for Critical Reading and Reflection
Chapter 2 defines and explains analytic and interpretive reading as the basis of critical reading. It explodes the assumption that writing has only one purpose—to communicate—and teaches students how to keep journals as a way to write-to-learn. It stresses that writing can be used to think and learn. Journals are one tool for this. Journals can be used to
• summarize one’s new knowledge
• take issue with new ideas
• carry on an internal conversation about one’s academic studies
• speculate about the meaning of information
• clarify and resolve one’s confusion
• brainstorm ideas
• work through one’s thoughts in preparation for writing a draft of a paper
• extend one’s thinking
• relate new ideas to one’s own experiences
• avoid procrastination
• explore confusions and let off steam

Chapter 3: Strategies for Effective Speaking

Chapter 3 begins by recognizing that most individuals fear public speaking. It then moves to show how breaking the presentation into four components (planning, practice, delivery, and reflection) can enable success. In addition, the chapter also discusses how to directly manage speech anxiety by such strategies as breathing and practice. The chapter concludes with specific strategies for alternative public speaking forums, such as group presentations.

Chapter 4: Planning Strategies for College, Work, and Public Writing

This chapter suggests several invention methods for generating ideas for a paper and for determining a paper’s organization. It offers 12 strategies, along with illustrations to clarify further some of the methods. Student Brian Corby, in Section 5, makes an important point indirectly when he adds a seventh category of
“why not” to the journalist’s questions. This creative student has understood that these strategies are basic prompts, not fixed rules. Point this out to your students and encourage them to add to or alter strategies as needed.

Chapter 5: Defining Your Purpose and Thesis

This chapter shows students why and how to get beyond the “five-paragraph theme,” with its generalized purpose and structure, to develop truly effective purposes. It places an emphasis on analyzing the assignment before planning the response. It presents techniques that teach students how to understand assignments better. It is also useful to instructors, suggesting that when revising their assignments they more clearly specify focus, content, and action. It offers a particularly useful list of verbs used in writing situations. The “purpose structure” may be an unfamiliar strategy to most students. Unlike a typical outline, the purpose structure temporarily forces students to prioritize the purpose over the content of each part of a paper. This gives students ways to extend and modify thesis statements—which should help them break away from the limited five-paragraph approach most of them have been using.

Chapter 6: Considering Your Audience

This chapter emphasizes that writers (and speakers) need to ask questions about the audience, such as its size and relationship to the writer or to the reader, its prior knowledge of the subject, and its intellectual disposition, in order to determine where particular readers (and listeners) fall within the “audience spectrum.” Writers also need to ask questions about the social and the physical context and the reading conditions for the paper. Students need to learn to write for self (to learn), for other students (for peer review), for the instructor (for evaluation), and sometimes for a general academic, business, or community audience (to explain). This chapter teaches students how to create an ideal audience for each writing assignment and how to plan the essay to fit the needs of that audience. It also helps students differentiate among types of readers and identify other academic and non-academic readers who
may be responding to their essay. Anson and Schwegler offer an “audience spectrum.”

**Tips for Teachers**

*The Handbook* provides specific ways to move from solitary to collaborative activities, and the suggestions below are general ways to use all of the solitary exercises:

- Photocopy the additional exercises in *The Handbook*, and hand them out to small groups, each group doing the exercises collaboratively. This will allow the better editors in each group to teach the others.

- As described above, do the exercises in groups, but then exchange them with other groups. Each group corrects or grades another group’s exercises.

- As another alternative to the above, after groups have completed the exercises, each group takes a turn to explain to the class what it has done. The students explain how the grammar rule works in the paragraph or sentence that they have worked on. This alternative will require a different paragraph or set of sentences for each group; many of the paragraphs and sentence sets in *The Handbook* additional exercises will work for other exercises, so you probably will not have to find other material on your own, though you may need to retype material.

**ACTIVITIES**

Grading: Ask students to talk about grading in connection to “good” and “bad” writing. If you have not already given them a list of your criteria for grading, you can ask students to list criteria for determining grades in your course, after which you can give them your list to compare. You can give students a feeling of ownership by using (or slightly revising) their list as
the grading criteria for the course or for a specific writing assignment.

Model clustering and listing strategies: Have students work in groups on an assigned topic from a list the class has brainstormed. One student from each group can draw the cluster or make the list on the board while the rest of the group does a focused freewrite based on the cluster or list. Then one spokesperson per group shares with the whole class.

Assignment Analysis: Ask students to bring in assignments from their other classes. They can analyze these in small groups during class, or you can collect copies of the assignments, choosing the one or two that would work best for analysis. You also could assign your students to analyze one of your own assignments.

Outside Texts: Have students bring in one outside text each. The texts should be short, with clear purposes and audiences to analyze in class. Have the students work in groups of three or four to analyze each other’s samples. Texts could be articles from a magazine or textbook, an abstract from a scientific journal, business letters, instructions for a VCR, a brochure, news articles from a paper, etc.

Brainstorm: To show how varied readers can be, have students brainstorm a list of specific readers, situations, kinds of writing, and the purpose for each (some) of the reader types listed in Chapter 6a of the *The Longman Handbook*. Student responses should be as detailed as possible; for example, a student might describe a reader for the category of “Specific Community of Known Readers” as “an argument written to the five male, recently graduated, ex-college sports heroes who run the aerobic and fitness studio.”

Parody of Academic Language: For a class dismayed at the task of trying to understand the dry academic language of textbooks and articles, let them poke fun at the language that intimidates them. Ask them to write a paragraph in the voice of the stuffiest of pompous academics. You might be amazed at how well some students capture the tone of academese! Use this exercise to start a discussion about academic language, disciplinary discourse, or jargon.
WRITING ASSIGNMENTS

1. Most Significant Influence: Ask students to describe the one event (or person) that most influenced the way they view writing. This can be used as a discussion topic, journal prompt, or assignment for a personal narrative essay.

Draw-to-Learn: If you’re an adventurous instructor, ask students to draw how they see themselves as writers. The drawing need not be a realistic representation—it can be an abstract shape or series of designs. But it should represent what the students see in their minds as they think about writing. Students should draw the image quickly. When they are finished, have them write about what they have drawn, either captioning it or writing a paragraph response or explanation. An alternate follow-up to the drawing is to pass the drawings around the room (students will need to be sitting in a circle for this), each student writing a comment or question on the drawings as they pass by. (Caution students against writing judgmental or joking comments.) Again, this should be done quickly. When the drawings get back to their owners, ask students to read the comments and then to talk about the drawings they made and the drawings they saw. Though some students are skeptical of drawing in a writing class, this activity almost always provokes a lively discussion about attitudes toward writing. By the way, you should participate in this activity along with the students so they see that you take it seriously.

Journal as Conversation I: To get students familiar with journals as a way to “converse,” ask students to find a difficult passage in a reading selection or textbook and to write first a message with questions to its author and next a reply from its author, answering the questions as the student imagines the author would. Students can continue this conversation until they have reached an impasse or an understanding of the passage.

Journal as Conversation II: For a more recreational exercise, students can write the imagined conversation they would like to have with a favorite author or other role model.
Questions: If reading a difficult text, students may not know how to start writing a response. In this case, have them write a list of all the (sincere) questions they have about the text.

Journal as Log: Instead of, or in addition to, regular entries, students can keep a log of what they are doing in another class. Perhaps they are struggling through difficult lecture or textbook material—the log can be a place to articulate their questions and work through the problems. Or perhaps they are doing a lengthy research paper with no instructor feedback or peer review—the log can be the place to record their thinking and keep track of what they have done. Keeping a log for a research paper or other major project also can help students avoid procrastination since they have to record something they have done each day.

Ranting and Raving: If students are writing an argument or opinion paper, they can articulate their most heated opinions in focused freewriting. They can begin with a topic they are very angry about and rant, or they can freewrite about a topic about which they feel fondly and rave. This exercise can be effective in getting extreme opinions out of their systems. Once they are articulated, students can more easily see extreme opinions as extreme.

Stories: Another way to “tease out the details” for an essay is by having students write narratives with description and dialogue to illustrate a topic. This exercise can “trick” them into writing at length and with ease, and they may be pleasantly surprised at how much they can write. This can help students get past writer’s block.

Verb List: Have students keep a list of the verbs they find in assignments they get from all their classes. Or you can keep a master list for the entire class, asking students to add to it whenever they get a new assignment.

Draw-to-Learn: Students can use the clustering strategy from the *The Longman Handbook* when they design purpose structures for an assignment. Each main part of the purpose structure can serve as the nucleus for satellite purpose structures, such as purpose structures for individual paragraphs.

Journals: Have students experiment with audiences by writing a short argumentative paragraph for three or more radically
different audiences. Brainstorm a list of possible audiences in advance of the assignment. Possible audiences could include preschoolers, middle school students, college students, employers, CEOs, environmental activists, etc.

EXERCISES

2. Writing Actually Creates Knowledge: Ask students to write a question or list of questions they have about an intellectual problem (note: questions about their sex lives or party memories will not be too effective for this exercise). Choosing the thorniest question, they should write all that they already know about it and speculate about what they do not know. Next, they should write about what they notice about what they wrote—have they learned anything, if not about the question, then about why they wrote about it? Finally, this can be turned into a discussion about what knowledge is and about how writing is a form of knowledge making.

3. Draw-to-Learn: Thinking on paper does not necessitate using words only. Encourage students to sketch ideas and map relationships among theories. Just as you encourage them to experiment with language, encourage them to experiment with image and format.

4. The Five Senses: Students can begin with a chosen topic and write a one-paragraph description focusing on each other using the five senses.

5. Journals: Have students bring their journals to class to use in a planning exercise. Have them reread their journals to find possible topics. Using their journals in class is one more way to emphasize the usefulness of keeping a journal, and the importance you ascribe to it.

6. Draw-to-Learn: Many of the strategies described in this chapter are already draw-to-learn exercises, but you can add a twist to them by asking students to think metaphorically about their papers. For example, a student writing about dolphins might draw the paper’s organization as a school of dolphins, writing the main idea for each
paragraph on a different dolphin, and then drawing arrows from dolphin to dolphin to suggest a sequence of paragraphs. Another student might draw a paper about farming practices as a football field, with each major point of the paper on a different ten-yard line; the football field can then be used as a checklist of sorts as the student drafts, to make sure the draft is “gaining yardage” in the right direction.

ONLINE ACTIVITIES

7. Set up a listserv for your class. Keep track of who logs on and how often. Encourage dialogue about the assigned readings or projects.

8. Assign students to participate in a listserv or a chat group on a subject they are interested in. A great starting point is: http://tile.net/lists. Have students write an analysis of the “audience spectrum” they find in this discourse community. Topics could include description of participants (including real or assumed gender, race, or sexual orientation), use of real names versus pseudonyms, proscribed practices, and dominant players. Particular attention could be paid to where the power rests in the community, and a description of those who are excluded from, or marginalized by, the conversation.

9. Students can also visit the online Longman Handbook site. At the site, they will find chapters on every topic in Part 1 (except for Effective Speaking). To access the materials, students need only to click on “Student.” They can then choose the relevant chapter and gain access to a brief summary, multiple-choice exercises, and interactive materials. There are also links to relevant online resources. For instance, for Chapter 1, “Readers, Speakers, and Community Expectations,” students are directed to such sites as the Virtual Community, Communitarian, and Web site of Community Writers. The CD-ROM also provides additional material for individual The Longman Handbook chapters.
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Chapter 3: Using Part 2

Drafting and Revising: Shaping Your Writing
for Your Community

Quotes from Writers

In the process of writing, it is awfully back and forth between you and the page. Even in talking, you correct yourself even before it is voiced. I suppose that is one thing that makes us nervous. When someone tells us something, we don’t know how many versions they have tried out inside before the one we hear.

William Stafford

Chapter 7  Drafting
Chapter 8  Revising
Chapter 9  Focusing, Linking, and Developing Paragraphs
Chapter 10  Creating Clear, Emphatic, and Varied Sentences

RECOGNIZING AND PARTICIPATING IN WRITING COMMUNITIES: A SOCIOCOGNITIVE APPROACH TO WRITING TASKS
Part 2 of *The Longman Handbook*, 3e, addresses turning the results of invention strategies into a revisable product, in the process stressing how writers participate within writing communities during the construction and completion of specific writing tasks. Hence, it examines drafting tasks, paragraph development, sentence construction, and revision from a sociocognitive perspective as well as from a traditional process paradigm.

Specific writing communities produce texts that invariably contain identifiable characteristics unique to the community. In addressing writing tasks such as drafting and revising, the authors of *The Longman Handbook* set out to ask students to begin to identify writing conventions that expose specific writing communities. Students already have a tacit understanding of many of the identifiable characteristics of differing discourse communities, both oral and written. In this section of *The Longman Handbook*, the authors wished to build upon that apprenticeship and further develop the student’s tacit awareness into an outward cognitive activity. The examples and exercises in this section function to develop the identification of these conventions, first at the local level of the paragraph, then building globally to the finished essay.

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<td>Progressive, holistic education, ‘engaged pedagogy’ is more demanding than conventional critical or feminist pedagogy. For, unlike these two practices it emphasizes well-being. That means that teachers must be committed to a process of self-actualization that promotes their own well-being if they are to teach in a manner that empowers students.</td>
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<td>bell hooks, <em>Teaching to Transgress</em></td>
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**CHAPTER SUMMARIES OF PART 2 OF THE LONGMAN HANDBOOK**
Chapter 7: Drafting

Chapter 7 and the subsections within explicitly discuss drafting a general structure appropriate to the kind of writing being done. The examples given in this section demonstrate and discuss specific conventions of both academic and professional writing. Students’ tacit understanding of a three-part format of introduction, body, and conclusion becomes cognitively more comprehensive when placed in comparison to other writing practices, and their awareness of writing as a situated activity within a community becomes broader.

This concept of writing as an activity that is situated within a community is also closely linked to the identification of purpose as it relates to a writing task. Writing communities are formed, altered, and reformed; in other words, they possess a dynamic relation with themselves. This mutability suggests that one’s purpose for writing within that community is localized and changeable. The identification of purpose on a practical level becomes a focal point for this section as students are asked to assess their drafts in relation to how well they express their general purpose in their writing tasks. The chapter also provides brief summaries of writing conventions found in the writing of specific disciplines.

Chapter 8: Revising

The concept of purpose is carried over into the treatment of revision. The authors of *The Longman Handbook* stress a process approach to revision, asking the students to “resee” what they have already written; students work at evaluating how closely they have
come to stating their intended purpose and to revise accordingly. *The Longman Handbook* stresses “stepping outside” what you have already written, essentially asking students to review the cognitive process already utilized in the act of drafting.

This is another attempt to develop the skills of the apprentice writer into those of a more experienced or even expert writer. *The Longman Handbook* approaches revision from two perspectives, global and local. In asking students to revise globally within a process matrix, authors want students to consider primarily how their texts will be received by their readers as opposed to being concerned mainly with changing individual words or sentences. Global revision necessitates a greater awareness of the writer’s purpose and the reader’s needs, leading to a better understanding of text creation. Local revisions, in contrast, focus on minor revisions of a text. Revising for sense, style, economy, and editing and proofreading are discussed in detail.

Chapter 9: Focusing, Linking, and Developing Paragraphs

Chapter 9 continues examining composition tasks through a sociocognitive lens as it discusses the focusing, linking, and developing of paragraphs. Form and content are two recognizable attributes that place a text within a discrete community. The authors of *The Longman Handbook* ask that students, as authors of dynamic texts, develop a sense of the signals they send to readers in the course of writing a text and also a sense of reader’s expectations as they construct paragraphs and sentences appropriate for a given writing task.

As students attempt to compose focused and clear paragraphs, developing an awareness of their reader’s expectations is crucial to students’ coming to understand writing as a situated cognitive activity with social implications as opposed to a static, artificial task. Form and content are identifiable characteristics that position a text within a specific community of writers; they also act as signposts for readers familiar with that community’s discursive patterns. The authors of *The Longman Handbook* work with students to develop writing strategies that mirror textual conventions of academic and professional communities. By
addressing reader expectations, students begin to imagine the invisible boundaries that define textual communities and their practices. The rest of Chapter 9 teaches students how to apply the principles of coherence, clarity, topic sentences, transitional expressions, and parallelism within their writing; all are standard textual practices of specific communities of writers.

Chapter 10: Creating Clear, Emphatic, and Varied Sentences

This chapter aims to help students recognize and correct difficult and hard-to-read sentences. The approach the chapter takes in helping students realize this goal is to ask them to look at sentences from a functional perspective. What is the topic of the sentence? What is the content? Who is doing what to whom? Asking students to return to the construction of their sentences is again requiring them to rethink their cognitive processes, to revise within a process paradigm, but also to envision how to develop emphatic, clear sentence structures within that process. The chapter presents numerous heuristics to help students achieve these goals. Identifying significant subjects, limiting or avoiding the use of nominalizations, and the use of clear, strong verbs are but a few strategies that the authors of *The Longman Handbook* offer.
Tips for Teachers

The paper-in-progress exercises encourage students to bridge the gap between doing the exercises in isolation and applying them to real writing. Below are a few ways that the exercises can be linked to paper assignments:

- Assign particular “paper-in-progress” exercises with particular papers or drafts of papers.

- As they review their drafts before coming to a workshop, students can select paragraphs or sentences to bring to class for the whole class to edit. They can write these on transparencies with water-based transparency markers. To make this activity more efficient, rotate the responsibility for bringing in examples to perhaps four to five students per week. They can use the same set of transparency film and markers, which you provide at the beginning of the course.

- On their drafts or final papers, students can identify or highlight editing rules discussed in class or worked on during workshops. This will help you see which editing rules they have learned and which ones still elude them.

ACTIVITIES

10. Ask students to bring to class examples of texts from the different discourse communities identified from their personal writing inventories and class discussion. Have the students work in groups analyzing differences in structure, paragraph development, and the purpose of each text.

11. Written Feedback: Students can write responses to other students’ papers during workshops. Students, or you, should make a photocopy of each set of comments. One
copy goes to the writer of the draft; the other is turned in with the responder’s final paper. The former student details in his or her revision log, in a metatext or on the comment sheets themselves, what suggestions he or she found most useful and what revisions were made. The latter student gets credit, a grade, or some other form of evaluation on the comments he or she wrote. Although this process can be complicated to manage, it can be effective when used with one paper and works well in small classes.

12. Ask students to watch for unclear sentences in the textbooks, articles, newspapers, magazines, and books that they read. As they find examples of unclear sentences they should copy them and bring them to class for discussion. In groups, have students analyze and attempt to revise their examples.

13. In groups, present students with an essay cut apart by paragraphs. Then, giving them the introduction, ask them to reassemble the essay based upon their expectations as readers. This helps students realize that as readers of texts they expect certain statements to follow from others and that there are textual markers that aid readers in anticipating and understanding a text as the text develops.

WRITING ASSIGNMENTS

14. Have students write a report relating to their major area of study, a report that addresses how their individual majors impact society at large as opposed outlining merely the subject matter of their major. Instruct them to write this report utilizing discourse conventions indicative of their individual disciplines. Areas to consider would include strategies of arrangement, citation formats, paragraph development, format, and choice of style.

15. Revise professional writing: Let students revise a paper or a section from a published essay and adapt its content to a different discourse community. They can change the audience and purpose, reorganize sentences or ideas, add examples, or delete details. This exercise can help students
learn to read meticulously as well as practice the revision strategies.

16. Have students rewrite a section of professional writing, maybe three or four paragraphs, implementing the opposite of what would be considered good academic writing. Encourage wordiness, passive sentences, nominalizations, “to be” verbs, prepositional phrases, and other compositional practices that lead to unclear and confusing writing. Then have them exchange their writing with another student and have that student edit and revise.

17. Have students rewrite a previous assignment, inserting headings or subheadings at paragraph breaks to aid in identifying paragraph content and coherence. Ask them to evaluate how well the paragraph’s content connects to the heading assigned, or if the paragraph’s focus wanders. In addition, you may have students identify how well each paragraph transitions to and from the paragraph immediately preceding and the one.

EXERCISES

18. Have students do a personal inventory of the different types of writing they have performed. Ask the students to identify how their approach to writing may have differed in relation to what they were writing.

19. Modeling: Bring in writing in stages to show students how messy large-scale revision can be. If you are not defensive, bring in your own drafts for a recent paper for a graduate course or for an article or story you are working on.

20. Revision logs: Ask students to keep track of what and when they revise by keeping a revision log. To get them started you can provide a template. Revision logs can be turned in with drafts or with the final paper. You will be able to see quickly what revisions students have made.

21. Highlighted revisions: Before students turn in finished papers, ask them to highlight the sections in which there are major revisions. They can do this with a brightly colored line running in the margin along the passage on the final
paper or on the most recent draft. In the margins or in a metatext they should describe the revisions they made and why they made them. This exercise can be especially helpful to you when re-grading a revision of an earlier paper.

22. Have students evaluate an example of professional writing at the paragraph level. Ask them to identify in the example the following characteristics of good paragraphs: unity, coherence, logical bridges, verbal bridges, topic sentences, and adequate development of ideas. Then have students write an analysis discussing how these characteristics specifically function within each paragraph.

23. Have students revise the following sentences for clarity and emphatic construction. Ask them to explain why they chose to make each revision. It is possible that there is more than one correct method.

   A. It is interesting to note that the majority of automobile accidents occur at intersections.
   B. When you drive through an intersection you should always be careful.
   C. There was a time when my car had an accident in an intersection.
   D. While I was driving toward the stoplight, the commotion caused by the laughter of several rowdy friends I had in the back seat of the car caused me to watch them in the rearview mirror.
   E. One did not have an opportunity to respond to the red light.
   F. It is really easy to fix a leaky faucet.
   G. First, a person must turn off the water.
   H. Second, one should then twist off the bad faucet handle or spout.
   I. Next, you can change the washer.
J. When everything is done, put everything together again and turn the water back on.

ONLINE ACTIVITIES AND RESOURCES

   As you begin to think about revising your writing, this site offers five “rules to live by.” No matter what community you’re writing for, these five simple rules will apply. The site also includes links to an index of other helpful sites.
   http://owl.english.purdue.edu/
   Although this advice is found under the heading of writing a research paper, it is a sound peer editing technique for all writing.
   http://www.ukans.edu/~writing/docs/academic/research_myths.html
   This identifies several of the myths concerning the drafting and writing of research papers. It aids students in focusing on the specific requirements and goals of a writing assignment.
   http://www.ukans.edu/~writing/docs/academic/expectations.html
   http://www.maclab.uvic.ca/writersguide/Pages/SentCommProbs.html
   This gives a comprehensive list of common sentence errors and links to explanations.
   http://webster.commnet.edu/HP/pages/darling/original.htm
   This provides a substantial list of sentence level concerns and quizzes to assist in learning sentence constructions.

Students can also visit the online Longman Handbook site. To access the materials, students need only to click on “Student.” They can then choose the relevant chapter and gain access to a brief summary, multiple choice exercises, and interactive materials. There are also links to relevant online resources. For instance, for Chapter 7, “Revision,” students are directed to such sites as the Purdue OWL and the Writing Turbo Charger.
Additional sites focused on the writing process are also included. Of particular interest to instructors who ask students to comment on each other’s work are the Interactive Materials. Here, students are provided with sample comments as well as links to how those comments might be received and improved. The CD-ROM also provides additional material for individual handbook chapters.

### LINKS TO THE LONGMAN WRITER’S COMPANION

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Chapter 4: Using Part 3

Representing Yourself: Creating a Place in a Community

Quotes from Writers

When I write, I aim in my mind not toward New York but toward a vague spot a little to the east of Kansas. I think of the book son library shelves, without their jackets, years old, and a country teenaged boy finding them, and having them speak to him. The reviews, the stacks at Brentano’s, are just hurdles to get over, to place the book on that shelf.

John Updike
Chapters 11 through 14 of *The Longman Handbook* are distinctive among current handbooks, presenting in full strength the notions of writing communities and how these notions translate into practical activities. These chapters contain ideas on the frontier of current rhetorical theory. Chapters 11 and 12 stress reader-based writing and techniques designed to help students read, recognize, and revise their texts so that they comply with the style of a desired writing community, whether it be academic, workplace, or public. Chapter 13 focuses on writing specifically for various online communities, while chapter 14 creates a social context for the importance of document design.

An essential idea behind all the chapters in Part 3 is highlighted in Chapter 11. Here, Anson and Schwegler talk about the relationship between “standard” English and societal power, claiming that “standard” English is the version used and accepted by institutions and people who maintain power and make decisions concerning both individuals and public policy (Chapter 11-A2). “…(P)eople without power will stay powerless if they can’t communicate in the language of the powerful,” say Anson and Schwegler (11-A2). This idea is closely related to a passage by African-American writer Frederick Douglass cited in John Trimbur’s *The Call to Write*—an excerpt from the “Narrative of the Life of Frederick Douglass” in which Douglass states that the path from slavery to freedom lay in learning to read and write (31).

This idea spreads into a discussion of the specific differences between various language communities, dialects, slang, and “standard” written English, and *The Longman Handbook* provides examples that compare sentences spoken or written in various dialects to the “standard” English version. The practical application of this is to invite students to recognize their own language community, compare its specific form to “standard” English, and then transform it into “correct” writing. The implicit purpose of this activity, called code-shifting, is to help students learn the language they will need to be successful in the professional world.

An important feature of this pedagogy is the move away from punitive strategies designed around the implied notion that “standard edited American English” is the only valid form of
communication. Instead, it moves toward theories of socially constructed language systems and draws a distinction between “standard” English and other systems without maintaining that one is more “correct” than another. It then posits that communicating in different communities requires knowledge of a specific community’s language system. This amounts to an invitation, rather than a directive, for students to learn the language of the professional middle class—standard, edited American English—for practical purposes.

This strategy is multifunctional. If students grasp the idea of language systems, they will be able to distinguish between varying styles of writing within those language systems, including argumentative styles, informational styles, etc. It also will encourage students to recognize the importance of writing for different audiences in various language systems and to recognize their own writing and speech patterns.

Special emphasis on audience is featured in Chapters 12, 13, and 14, as the *The Longman Handbook* expands on the ideas in Chapter 11 to focus on text as a participatory negotiation between communicating parties rather than a concrete product produced only by and only for the writer. The assumption is that written documents are produced to have a specific effect on a given audience. Recognizing audience is similar to recognizing a student’s own language system. In both cases, exercises in *The Longman Handbook* are consistent with the handbook’s overall approach: read, recognize, and revise.

Ideas from Experts

<table>
<thead>
<tr>
<th>What we value as literacy may not be what people in communities value as literacy.</th>
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<tr>
<td>Ellen Cushman, <em>The Struggle and the Tools</em></td>
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CHAPTER SUMMARIES OF PART 3 OF *THE LONGMAN HANDBOOK*
This section helps writers plan their strategies for presenting themselves to audiences through effective language choice, online skills, critical reasoning, and document design. The section begins with very specific advice on language and community conventions, and moves toward the broader subjects of reasoning chains and design models.

Chapter 11: Presenting Yourself through Language Choices

In Chapter 11, Anson and Schwegler outline strategies for recognizing language systems and defining the “rules” contained in them. Students are encouraged to log notes on grammatical features of their speech and writing patterns and to compare them to “standard” English. The chapter features sections on dialects, slang, and oral influences on writing. The focus is to help students recognize word groups and speech patterns that differ from the standard.

Chapter 12: Representing Yourself through Critical Reasoning

This distinctive chapter illustrates the importance of critical reasoning in reaching a specific audience. It directs students on how to prepare a sound line of reasoning that is appropriate for a given audience. The chapter starts by defining critical reasoning, then moves on to claim that critical reasoning is a social act that takes the form of dialogue between people and their texts. The writers define different parts of a chain of reasoning, including background information, evidence, and subject information, and direct students to assess their evidence, reasoning, and assumptions from the audience’s point of view. The chapter also defines for students the nature of writing from a bias. This chapter can be used specifically to introduce students to the idea of continuing discourses and dialogues. By emphasizing the notion that critical thinking is a shared experience in the realm of accumulated knowledge, the writers invite students to take part in social dialogues through writing. In this context, the use of documented information, theory, and research becomes essential, as does the need for writers to be conscious of their audience and the effect their texts will have on an ongoing dialogue.
Chapter 13: Writing in Online Communities

Chapter 13 of the *The Longman Handbook* directs students on how to negotiate the Internet and how to write for specific online communities, such as chat groups, e-mail recipients, listservs, and newsgroups. The sections feature advice on decorum online and on creating a persona on the Web. The emphasis remains on writing for specific communities, remaining in context with overall focus of *The Longman Handbook*.

Chapter 14: Designing Documents

This chapter stresses the importance of designing documents to reach a specific audience. This involves learning what form documents take in various communities, then using those forms to optimize the presentation of a document, keeping in mind that design is a form of communication. Students are instructed in rudimentary graphic design concepts, such as the use of graphs, some suggested styles for headings, information on type styles and sizes, the use of photographs, and the need to cite the sources of visual aids.

**Tips for Teachers**

<table>
<thead>
<tr>
<th>Consider a portfolio system to grade student’s interaction over e-mail.</th>
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<tbody>
<tr>
<td>Have students send copies of their email correspondence to you to make sure they are on the right track. You don’t have to respond to each of these messages, but you can print out some of them occasionally to bring for the whole class to review.</td>
</tr>
<tr>
<td>Encourage students to subscribe to a listserv. They can bring several messages from their listserv discussions for the class to</td>
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</table>
ACTIVITIES

25. Deconstructing an Argument: This group activity is designed to encourage and provide an example for students to analyze critically another person’s reasoning. Such an activity will help students look at their own work critically. Photocopy a well-constructed argument about a current issue (local, regional, or national) and hand it out to the class. Ask the class to work in groups of two or three, moving desks when necessary, and to analyze the piece of writing, recording their observations. Guide the groups in answering the following questions in order: (1) What is the writer’s purpose, i.e., what is the intended consequence of the document? (2) How does the writer define the issue? (3) What is the writer’s stance? (4) What are the writer’s assumptions? (5) What is the writer’s main proposal? (6) What types of evidence does the writer provide to support her/his proposal? (7) Does the writer recognize and explain opposing points of view?

When the groups are finished, lead a discussion in asking groups to present their conclusions to one or more of the questions. Guide them through an explication of the text, pointing to specific structural techniques the writer used.

WRITING ASSIGNMENTS

26. Have students examine a public document, such as their driver’s license. Have them ask a series of rhetorical questions about the document, including an analysis of its audience, purpose, and design. Based upon this analysis, have the students propose a new design. This could be done as a group project.
27. Have the students choose an organization whose goals they support. After researching the organization, have the students design a Web page for the organization. Have the students deliver the page to you on disk, in HTML format (most word processors can do the conversion to HTML). This, too, could be done as a group or individual project.

EXERCISES

28. Recognizing Language Patterns: Ask students to take ten minutes and write a paragraph about a current issue. Make sure the students don’t put their names on the assignment—the assignment is anonymous. Then read through some of the selections aloud, asking students if they can identify patterns of writing from a language community that differs from “standard” English. Go through several examples, pointing out specifically the differences between writing communities. After several examples, hand the papers back in random order and ask students to identify speech patterns on other students’ examples.

ONLINE ACTIVITIES AND RESOURCES

29. More than 400 colleges and universities across the country use the Daedalus Integrated Writing Environment (DIWE) in their networked classrooms. Even if your school does not offer the DIWE, you may be able to use Daedalus through its online version: (http://www.awlonline.com/daedalus).

In this version, students can purchase subscriptions to Daedalus Online in college bookstores.

Daedalus Online may be purchased either as a core version for use with any textbook, or bundled with a Longman online handbook or rhetoric. The software is currently available bundled with Trimbur’s The Call to Write and The Longman Handbook for Readers and Writers.
Daedalus is a complete writing environment, broken out into modules. The Invent module provides students with prewriting prompts and strategies. The Respond module makes it easy for students to provide online peer collaboration and review to fellow students. The Bibliocite module facilitates the creation of a bibliography. The Interchange module provides the professor with an environment for real-time, computer-mediated conferencing. Other modules allow you to post your syllabus online and use e-mail, discussion groups, and bulletin boards. The archive feature provides professors with a digital archive of an entire course and students with a digital portfolio of their work.

*Daedalus Online* is a secure environment, which may be accessed from any computer with connections to the World Wide Web, through the use of user passwords.

30. A central focus of Part 3 is teaching students to have a rich vocabulary around language difference. To supplement work in class, students can visit the online *Longman Handbook* site. For instance, for Chapter 11, “Presenting Yourself through Language Choices,” students can review specific terms/ideas in the online multiple-choice questions. In addition, students are also directed to Web sites that feature language surveys, academic scholarship, and Ebonics debates. The CD-ROM also provides additional material for individual *Longman Handbook* chapters.
## LINKS TO *THE LONGMAN WRITER’S COMPANION*

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<th>Third Edition Chapter/Part</th>
<th>Companion Edition Chapter/Part</th>
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<td>Representing Yourself: Creating Your Place in a Community</td>
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<td>Chapter 11</td>
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<td>Chapter 13</td>
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Chapter 5: Using Part 4

Editing and Proofreading: Meeting Community Expectations

Quotes from Writers

An editor should tell an author his writing is better than it is. Not a lot better, a little better.

T. S. Eliot

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Chapter 38  Special Punctuation Marks
Chapter 39  Capitalization
Chapter 40  Italics (Underlining)
Chapter 41  Hyphens and Word Division
Chapter 42  Numbers
Chapter 43  Abbreviations
Chapter 44  Strategies for Spelling
RESPONDING TO THE NEEDS OF ESL STUDENTS AND NATIVE ENGLISH SPEAKERS (NES)

ESL specialist Ilona Leki notes that there are more than 1.4 billion people worldwide who are studying and using English as a second language (*Understanding ESL Writers: A Guide for Teachers*). Such numbers have greatly spurred the growth of ESL instruction throughout the world. In the United States, an ever-increasing number of colleges and universities are either developing ESL programs or having to deal with the ESL phenomenon in mainstream instruction. Most campuses are experiencing a rising demand for composition programs that take into account the needs of a diverse student body (Vandrik, Messerschmitt, and Hafernik, 1996). Most composition instructors, however, have had little or no training in ESL instruction. How, then, are they to work with the growing numbers of ESL students they will find in their classrooms?

*The Longman Handbook* can be an invaluable aid to instructors in that it offers a wide array of exercises and teaching tips directed specifically to the needs of ESL students who have been mainstreamed. *The Longman Handbook* helps students—both ESL and NES—and instructors by doing the following three things:

1. Preparing students to enter the reading and writing community
2. Identifying audience needs in terms of roles, goals, forms, and characteristics
3. Approaching error not as an absolute but in terms of a conscious compliance to or deviation from the established norms of a given discourse community

A reading and writing community consists of people with shared goals, preferences, and uses for verbal and visual texts. In order for students to enter a given community, they need to develop competence in both the content area and the conventions of language skills for a given community. Meeting these requirements
can be difficult for both ESL and NES students. It should be noted, however, that even though many ESL students lack basic skills, many of them bring to class a set of discursive practices that are as valid in their own culture as those preferred by members of the academic community they are trying to enter. According to Joy Reid, research that considers the social context for academic writing has often pointed out the difficulties faced by many native speakers analyzing and fulfilling audience expectations. What is true for NES classes is also true for ESL writers: “Because their linguistic, content, contextual, and rhetorical schemata differ, they often have problems with the identification and fulfillment of U.S. audience expectations” (282). *The Longman Handbook* helps students—ESL and NES alike—to become aware of audience expectations by making them cognizant of the concept of community with all its diversity and specific conventions.

Effective communication requires students to recognize audience needs in terms of roles, goals, forms, and characteristics. *The Longman Handbook* illustrates these vividly. For example, when students have to determine their audience’s level of literacy, they need to consider the question of including definitions of terms. When is it appropriate to do so? When is this counterproductive? *The Longman Handbook* offers an example of technical writing, noting that if it is geared to specialists, it would be considered wordy or inappropriate to define every term; on the other hand, not to define key terms for a lay audience would render the writing less effective. *The Longman Handbook* not only offers instruction in areas of language usage, it also allows a range of choices by emphasizing the level of “appropriateness” determined by every community.

Above all, this section of *The Longman Handbook* excels in its approach to error. Combining a traditional emphasis on correctness, it nonetheless approaches error as a social reality with enormous political implications. James Sledd defines the study of usage as “the study of approved choices among socially graded synonyms” (59). Correct usage, Sledd concludes, is the usage that observes “the linguistic manners of the privileged” (59). For Sledd, the changes in student writing and speech are the changes that students have come to want because they sense that this
“knowledge of the standard will bring upward mobility” (61). Taking a nonjudgmental, highly pragmatic stand, *The Longman Handbook* makes students aware of differing standards of correctness and appropriateness.

In that vein of the pragmatic, *The Longman Handbook* offers particularly good advice to instructors on how to deal with student error when grading papers. Most instructors become irritated and frustrated when confronted with papers that are rife with errors. What follows is straightforward, well-tested advice on how to read student papers and respond to errors.

**Advice for Teachers**

- Have students edit and proofread in class, even on the day the paper is due. Have them peer edit each other’s work and pencil in corrections. Not only will you get more correct papers, you will be able to see what kinds of errors each student generally includes.

- Read a stack of papers immediately after class, quickly sorting them into “satisfactory” and “unsatisfactory” piles. Return unsatisfactory papers (those with an unacceptable number of errors) to students the next class period, ungraded and with instructions that they have only until next class period to edit and return them. This method will send a clear message about acceptable academic writing and will probably be necessary only with the first paper.

- Quickly read and sort a stack of papers into “excellent,” “average,” and “poor” piles before grading them. You might find that reading all of one pile at a time will help you write similar kinds of comments and advice, and generally help you be a bit more even-handed in your comments.

- Read each paper at least twice, once quickly to get a general sense of content, argument, and organization, and then a second time more slowly to write comments. It is important to withhold any written comments during the first reading. Commenting is time-consuming, distracts you from the flow of the student’s ideas, and often is premature, since a question you ask of one paragraph might be
answered in the next. After your first reading, pause to consider what you might like to include in the end comment and any marginal comments. (Minimal marginal comments that point to the end comment will help students see your various comments as a cohesive whole.) Now read again, marking or making marginal comments as you like, and finishing with the end comment.

- Think of at least one positive comment to make about each paper. If possible, this should be something that the student can use again, improving on it in the next paper. A paper overloaded with corrections will only reinforce the misguided notion that all that matters in writing is correctness. Beginning your end comment with something positive also makes your job easier. You may be pleasantly surprised at how much faster it is to write an end comment that begins with “Let me point out something you do really well” (96).

### Ideas from Experts

Writing classrooms in these institutions are the locus of a difficult struggle for these non-native English-speaking students. They live with the contradiction that although it takes time to learn English well and time to learn to write well, they do not have much time. Their voices may be muffled, or silenced, by their lack of English skills. Yet many who teach these students remain committed, in the words of Barbara Kroll, to a pedagogy of inclusiveness, diversity, and enfranchisement.

Ilona Leki, *Understanding ESL Writers*

### CHAPTER SUMMARIES OF PART 4 OF THE LONGMAN HANDBOOK

The 31 chapters in this section can be further broken down as follows:

1. Chapter 15: The editing process
Chapter 15: The Editing and Proofreading Process

Once a draft has been revised sufficiently, it is ready for editing: the “fine-tuning” of a draft. Editing consists of removing unnecessary words, altering sentence structure and wording to enhance a desired style, and correcting errors. Collaborative editing—working with “consulting readers”—provides fresh eyes to point out changes that writers would not be able to see on their own. Computer editing also can help, but editing programs are limited in what they can do. Once a manuscript is finished, it should be proofread. Proofreading is looking for typographical errors and grammatical errors that were not caught while editing.

Chapter 16: Recognizing Sentence Elements and Sentence Patterns

This chapter provides students with an introduction to sentence grammar: sentence parts, phrases, subordinate clauses, and different sentence types. It also contains ESL advice on the following topics: the articles *a*, *an*, and *the*; adjective forms; prepositions; subjects and predicates; gerunds and infinitives; and adjective, adverb, and noun clauses.

Chapter 17: Choosing Appropriate Forms of Nouns and Pronouns

In this chapter, students learn to recognize pronoun case by choosing the subjective, objective, or possessive form of a pronoun. They also learn to edit common problems with pronoun case by (1) choosing pronoun case in compound subjects and objects, (2) choosing *we* or *us* with a noun, (3) choosing pronoun case for subject complements, (4) choosing pronoun form in an appositive, (5) choosing pronoun case following comparisons with *than* or *as*, (6) using possessive case with gerunds, and (7) using *myself* and other reflexive pronouns cautiously. They finally learn
to edit *who* and *whom* by choosing between them in relative clauses and in questions.

**Chapter 18: Choosing Appropriate Verb Forms**

In this chapter students learn to recognize and edit simple present and past tenses, to recognize and edit problems with participles, to edit progressive and perfect tenses, to recognize the subjunctive mood, to recognize clear tense sequence, to recognize active and passive voice, and to edit troublesome *verbs* (*lie*, *lay*, *sit*, *set*). The chapter also includes ESL advice on the following topics: the third person *-s* or *-es* endings, present tense verb agreement, simple present and simple past, verb forms, helping verbs, simple present and present progressive tenses, conditionals, and the passive voice.

**Chapter 19: Making Sentence Parts Agree**

While editing for subject-verb and pronoun-antecedent agreement will benefit all students, ESL students will find the following ESL advice sections particularly useful: subject-verb agreement; paired conjunctions; separated subjects and verbs; quantifiers; *other*, *others*, and *another* as pronouns and adjectives; and demonstrative adjectives.

**Chapter 20: Using Adjectives and Adverbs**

In this chapter, students are taught to recognize adjectives and adverbs by their function in a sentence. ESL students are given advice on the correct ordering of adjectives in a series, and some of the common errors with adjective and adverb usage are highlighted.

**Chapter 21: Sentence Fragments**

Students learn first to understand a sentence fragment as part of a sentence (functioning as a phrase or a clause) treated as a complete sentence, although it may lack an important sentence element such as a subject or a verb. The chapter offers ways to recognize fragments: including looking for a subject and a verb, and looking for subordinating words. It also suggests four strategies to edit
sentence fragments: (1) supplying the missing sentence element, (2) attaching the fragment to a nearby main clause, (3) dropping a subordinating word so the subordinate clause can act as a complete sentence, and (4) rewriting a passage to eliminate the fragment. It finally deals with editing troublesome constructions and using partial sentences.

Chapter 22: Comma Splices and Fused Sentences

In this chapter, students learn to recognize comma splices (inappropriately joining two or more sentences by using a comma only) and fused sentences (inappropriately joining two or more sentences by using no punctuation at all). The chapter lists six strategies to help students edit for these problems: (1) creating two separate sentences, (2) joining main clauses with a comma plus a coordinating conjunction, (3) joining main clauses with a semicolon, (4) joining main clauses with a semicolon plus a conjunctive adverb or with a semicolon plus a transitional expression, (5) subordinating one of the clauses, and (6) joining main clauses with a colon.

Chapter 23: Pronoun Reference

In order to make sure each pronoun refers clearly to a single antecedent, students need to watch for pronouns with several possible antecedents, pay attention to pronouns widely separated from their antecedents, and also to create clear reference chains. To make references specific, students need to (1) use it, which, this, that, and you with care, and (2) be alert for antecedents that are implied rather than stated. The last section of the chapter deals with matching who, which, and that to antecedents.

Chapter 24: Misplaced, Dangling, and Disruptive Modifiers

In this chapter students learn to recognize and edit misplaced modifiers by paying attention to a modifier’s location, to limiting modifiers, to squinting modifiers, and to dependent clauses. Students learn to recognize and edit dangling modifiers by taking one of the following steps: (1) adding a subject to the modifier, (2)
changing the subject of the main clause, or (3) rewriting the entire sentence. They also learn to recognize and edit disruptive modifiers by being alert to separated subjects and verbs, separations between verbs and objects or complements, and split infinitives or verb phrases. They finally learn to use absolute phrases effectively.

Chapter 25: Shifts

In this chapter, students learn to keep person and number, tense and mood, and voice consistent. They also learn to avoid shifts between direct and indirect quotation.

Chapter 26: Mixed and Incomplete Sentences

In this chapter students learn to edit mixed sentences by recognizing and editing topic shifts and mixed grammatical patterns. They also learn to edit incomplete sentences by avoiding incomplete and illogical comparisons and by recognizing appropriate and inappropriate omissions.

Chapter 27: Building Parallelism

In this chapter students learn to build parallelism. They learn to edit for parallelism within the sentence (by using parallelism in a series and for paired sentence elements) and beyond the sentence (by using parallelism in sentence clusters and by using parallel paragraphs). They also learn to maintain parallelism in lists.

Chapter 28: Coordination and Subordination

In this chapter students learn to edit for excessive and illogical coordination. In order to use subordination appropriately, they learn to (1) be alert for illogical or unclear relationships, (2) be careful with troublesome subordinators, (3) and edit for excessive subordination. The chapter ends with ESL advice on grammatical structures for coordination and subordination.

Chapter 29: Choosing Appropriate Words
This chapter focuses on word choice and diction. It emphasizes audience and the importance of adjusting diction to the needs of the readers. Common errors in word choice receive significant attention: imprecision, inappropriate connotation, stuffy language, archaic words and neologisms, and idiomatic and trite expressions. The chapter closes with a section on strategies for editing diction.

Chapter 30: Using Dictionaries and Building Vocabulary

Students with inadequate dictionary skills can profit from the information in this chapter. The various types of dictionaries are reviewed, and a sample dictionary entry is explained. A section on using electronic dictionaries is included, as well as a section on using the dictionary to build vocabulary.

Chapter 31: Wordiness

This chapter provides students with strategies for editing for the common types of wordiness: redundancy, excessive repetition, overused terminology, and generalizations.

Chapter 32: Avoiding Sexist and Discriminatory Language

Students who have problems with sexist or discriminatory language will find useful information in this chapter. By emphasizing the importance of meeting audience expectations, the authors focus on the rhetorical aspects of such usage, rather than the political. Students are given tools they can use to recognize sexist language, as well as strategies that will make inadvertent use of discriminatory language less likely.

Chapter 33: Commas

This chapter on using commas can help the writer avoid the most common errors with commas. Beginning with comma splices used to join sentences, the authors then provide guidance on using commas in a number of settings, such as after introductory phrases; setting off a number of different types of phrases within a
sentence; using commas in a series; and with dates, numbers, addresses, names, titles, and letters.

Chapter 34: Semicolons and Colons

This chapter on semicolons and colons provides easy-to-understand advice on these commonly misused punctuation marks.

Chapter 35: Apostrophes

The use of apostrophes to show possession and to mark contractions is highlighted in this short chapter. “Writer’s Tip” boxes highlight the most frequent errors writers make with the apostrophe.

Chapter 36: Quotation Marks

This chapter highlights the many uses of quotation marks and demonstrates a variety of ways for setting off a quotation in a text. Strategies for using block quotations in research papers and for writing dialogue are highlighted. Specialized uses of quotation marks are also covered.

Chapter 37: Periods, Question Marks, and Exclamation Points

This chapter demonstrates the use of punctuation as the end marker for sentences and also covers specialized uses of the question mark and exclamation point to show emotion. The use of periods in abbreviations and acronyms is also covered.

Chapter 38: Special Punctuation Marks

This chapter demonstrates the use of the parentheses, brackets, dashes, ellipses, and slashes. Common errors and misconceptions about these punctuation marks are also addressed.

Chapter 39: Capitalization
Because most writers either undercapitalize or overcapitalize, Anson and Schwegler provide guidance on reader expectations regarding use of capital letters. Since most errors in capitalization come from errors in identification of proper nouns, the authors cover this topic extensively.

Chapter 40: Italics (Underlining)

The use of underlining to show italicization is demonstrated, and it is an important reminder to writers still using typewriters or writing essay exams or in-class papers in longhand. The proper use of the italic convention is also detailed. Finally, the use of underlining (or italicizing) for emphasis is discussed.

Chapter 41: Hyphens and Word Division

This chapter demonstrates the proper use of the hyphen for making word divisions, as well as for tying words together. With the advent of word processing programs, much of this word division is now done automatically, but the authors caution that some programs occasionally hyphenate incorrectly. The use of hyphens to form compound words is also discussed.

Chapter 42: Numbers

Because the conventions for use of numbers on writing vary greatly by community, this chapter provides guidance on such usage for general purposes. The chapters on professional styles and business and technical writing provide guidance for using numbers within these specialized communities.

Chapter 43: Abbreviations

This chapter includes a variety of sections detailing the most commonly used abbreviations. It also includes guidance on using abbreviations in informal versus formal writing, and gives writers tips on when spelling things out may be more appropriate.
Chapter 44: Strategies for Spelling

In this chapter the authors show that even spell checkers cannot correct all spelling errors. The authors provide a number of strategies to help the writer to avoid spelling errors and to proofread for errors already made. A list of commonly misspelled words is also provided.

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- Have students edit and proofread in class for at least the first paper so that students can see that you consider this part of the writing process important, and so they can get immediate help on any point they do not understand.

- Read a stack of papers immediately after class, quickly sorting them into "satisfactory" and "unsatisfactory" piles. You can return unsatisfactory papers (those with an unacceptable number of errors) to students ungraded the next class period. Arrange with students for a time to hand in the revised versions of these papers. Although this method may seem harsh, it will send a clear message about acceptable academic writing.

- Quickly read and sort a stack of papers into "excellent," "average," and "poor" piles before grading them. Reading all of one pile at a time may help you to write similar kinds of comments and advice, and generally to be a bit more even-handed in your comments.

- Read each paper twice, once quickly to get a general sense of content, argument, and organization, and a second time more slowly to write comments.

- Think of at least one positive comment to make about each paper.
A paper overloaded with corrections only will reinforce the notion that all that matters in writing is correctness.

ACTIVITIES

31. Grammar Jeopardy. Draw a 6-box by 5-box grid on the chalkboard. In the top boxes of the grid, write the following categories, or categories of your choice: “The Misspelled Word,” “Identify the Tense,” “Gerunds,” “Perfect Punctuation,” “The Right Pronoun,” and “Correct Capitalization.” Beneath each category, number the blanks from 100 to 500. Make up transparencies with Jeopardy “answers” for each number. For example, “The Misspelled Word” for 100, might be: “In the sentence ‘I conceived of the wrong idea,’ this word is misspelled.” Split the class up into two groups. Start at the front of the row of the first group, and allow the student to choose the category and amount he or she wishes to select. Place the transparency on the overhead projector, and give the student five seconds to come up with the correct question. If s/he doesn’t, allow any student from the opposing group to answer. Correct answers win the group the points. Incorrect answers are subtracted from the group’s total. Alternate questions between each group.

You can use the draft in the “Paper in Progress” section in Chapter 7 for an in-class workshop on editing and proofreading. Ask students to scrutinize the draft and to provide a rationale for all the changes they suggest in a notebook. Have them exchange these notebooks and report to the rest of the class on why they think certain changes are necessary.

Ask students to select paragraphs or sentences from early drafts of their papers for the whole class to edit. They can do this activity in small groups or they can share photocopies or transparencies as a whole class.

Working in small groups, ask students to rewrite the following passage using different conjunctions:

I was disappointed with Niagara—most people must be disappointed with Niagara.
Every American bride is taken there, and the sight of the stupendous waterfall must be one of the earliest, if not the keenest, disappointments in American married life. One sees it under bad conditions, very far away, the point of view not showing the splendour of the water. To appreciate it really one has to see it from underneath the fall, and to do that it is necessary to be dressed in a yellow oil-skin, which is as ugly as a mackintosh—and I hope none of you ever wears one. It is a consolation to know, however, that such an artist as Madame Bernhardt has not only worn that yellow, ugly dress, but has been photographed in it.

—Oscar Wilde, “Impressions of America”

Working in small groups, ask students to revise the following passage by combining ideas and word groups in different ways and by using different supporting words:

One must have many abilities to write lab reports well. One must be able to organize ideas. These ideas must be organized logically. One must also be able to think clearly. Finally, one should be able to express oneself accurately. The ability to be concise is also important. These skills can be an asset in a career.

Ask students to volunteer sentences or paragraphs from their own writing and have the whole class suggest corrections and revisions as you make the changes on the blackboard or on an overhead projector.

In small groups, students can write exercise sets of their own, giving the sets to other groups to edit. This will move them away from the “correcting mode” to thinking about how grammar rules apply to new material.

Ask students to edit the following passage by rewriting unnecessary uses of the passive voice into the active voice.
They can compare their rewritten versions of the passage to those produced by other groups.

When returning to my hometown, it was interesting to see that many changes had been made. It appeared that the oldest buildings had been restored—the bricks were cleaned and the cornices repaired. The sidewalks had been repaved with brick, and the ugly streetlights had been replaced with delicate wrought-iron lampposts. A band shelter in the town square had been built, and concerts were held there every week in the summer. It was difficult to believe that so much had been changed in two years.

Ask students to bring to class selections from their own writing after having crossed out verbs or having consciously used inappropriate verb forms. These excerpts can be shared in small groups who work on correcting errors or providing verbs. The writers then can provide the rest of the group with their own key answer and explain the reason for their choices. This involves students in a dialogue about how grammar rules affect communication and establish the writer’s authority in a discourse community.

Have students evaluate the effectiveness of Joyce’s use of adjectives and adverbs in the following passage. Underline all the adjectives, adverbs, and modifiers in the passage as you discuss with the whole class how Joyce uses them. Invite students to replace the words you have underlined with words of their own or to do away with the repetitions and see how that will change the overall effect of the passage.

He closed his eyes in the languor of sleep. His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers, trembled as if they felt the strange light of some new world. His soul was swooning into some new world, fantastic, dim, uncertain as under sea, traversed by cloudy shapes and beings. A world, a
glimmer, or a flower? Glimmering and
trembling, trembling and unfolding, a
breaking light, an opening flower, it spread
in endless succession to itself, breaking in
full crimson and unfolding and fading to
palest rose, leaf by leaf and wave of light by
wave of light, flooding all the heavens with
its soft flushes, every flush deeper than the
other.
—James Joyce, *A Portrait of the Artist as a
Young Man*

Ask students to bring to class short passages in which they have
identified sentence fragments as a rhetorical technique. For
example, in “In Search of our Mothers’ Gardens,” Alice Walker
writes: “Our mothers and grandmothers, some of them: moving
to music not yet written. And they waited.” In small groups,
have students analyze the effectiveness of this technique by
replacing all fragments with complete sentences and
considering the change.

In small groups, have students identify and correct the comma
splices in the following passage:

As a midwesterner of Norwegian ancestry, I
stood out in Beginning Chinese all the other
students were the children of people who
had immigrated from Hong Kong or
Taiwan. Some students’ parents were
forcing them to take the class to learn
Chinese they were already beginning to
forget it. Many of the students wanted to
speak only English and so resisted the
instructor, other students spoke Cantonese
and wanted to expand their knowledge they
were business students who were studying
international business, still others took the
class to brush up on their speaking or
grammar skills, I took the class because I
was interested in Chinese calligraphy. We
students had different backgrounds and
purposes for being in the class, therefore the instructor had to design lesson plans that would suit everyone it was a difficult task which he never quite managed to accomplish.

Review Frost’s poem “Desert Places” with the whole class to determine what “it” and “they” refer to.

Snow falling and night falling fast, oh, fast
In a field I looked into going past,
And the ground almost covered smooth in snow,
But a few weeds and stubble showing last

The woods around it have it—it is theirs.
All animals are smothered in their lairs.
I am too absent-spirited to count;
The loneliness includes me unawares.
And lonely as it is, that loneliness
Will be more lonely ere it will be less—
A blanker whiteness of benighted snow
With no expression, nothing to express.
They cannot scare me with their empty spaces
Between stars—on stars where no human race is.
I have it in me so much nearer home
To scare myself with my own desert places.

In small groups, have students revise the following sentences to form a reference chain:

The first decision people who want to take up cross-country skiing have to make is which kind of skiing they want to do. And, of course, each kind of skiing has its own ski, type of binding, and type of boot. There are touring skis, racing skis, skating skis, backcountry skis and telemark skis. Most
people learn cross-country skiing with touring skis, which are used on groomed trails. Once people get proficient with touring, they often try one or more of the other forms of cross-country skiing. Backcountry skiing, for example, uses a heavy, sturdy ski with metal edges and stiff, high boots with secure bindings. Backcountry skiing involves breaking trails through deep snow, often in remote, mountainous areas. Skating skis are short and broader than other cross-country skis. Skating skis also have metal edges which are needed to cut into the packed snow on the trails set aside for skaters. Skate skiing is just that—the skier skates along the trail, pushing off with each ski. Skate skiing is a very fast form of cross-country skiing, but skating requires much energy.

In the following passage, ask students to identify the parallel structures and to discuss their effectiveness:

As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the remedy. It opened my eyes to the horrible pit, but no ladder upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of
my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trump of freedom had roused my soul to eternal wakefulness. Freedom now appeared to disappear no more forever. It was heard in every sound, and seen in everything. It was even present to torment me with a sense of my wretched condition. I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm.

—Frederick Douglass, *Narrative of the Life of Fredrick Douglass, an American Slave: Written by Himself*

Working in small groups, ask students to revise the following passage to eliminate excessive or illogical coordination and to combine with coordination when appropriate. Next, ask them to exchange their versions and discuss their choices:

Many people view working from the home as easy and inexpensive, and many how-to books are available for operating a business from home. Some people do telemarketing, and some make products, and some write, and yet others are accountants and sales representatives. But working from home is not easy, so one should get familiar with it, and one should try it out before committing to it. Working from home takes a great deal of self-discipline and a tolerance for isolation, and one has to be intensely ambitious, so it is not for everyone. And it is not as inexpensive as people think, for there is office equipment to buy, and electricity to pay for, and self-employment taxes to pay.
Bring to class short passages from articles published in a variety of newspapers, magazines, or scholarly journals. Ask students to identify the intended discourse community in each case judging by word choice (for example, does the passage target a certain age group? Does it target an audience highly knowledgeable in a certain area? Does it target a certain gender?). Substituting a few key words, invite students to consider the effect that will induce on the purpose and tone of the passage as a whole.

Ask students to rewrite the following passage, using modern English.

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date.
Sometime too hot the eye of heaven shines,
Nor shall death brag thou wand’rest in his shade,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature's changing course,
untrimmed.
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ows’t

When in eternal lines to time thou grow’st.
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.
—Shakespeare, “Shall I Compare Thee to a Summer’s Day?”

WRITING ASSIGNMENTS

32. Besides the specific writing assignments for sections of The Longman Handbook, mechanics, spelling, and grammar
may be assigned as a major part of any other writing assignment. One way some instructors have approached this issue without focusing too heavily on mechanics is to state that only certain mechanical features will affect the students’ grades for an assignment, e.g., “This paper will focus on pronoun reference and spelling.” By focusing on a different area for each assignment, the instructor can get students to learn to utilize their Longman Handbook to fix problems—without overwhelming students to the point where mechanical correctness becomes more important than the writing process and the rhetorical problems facing the writer.

33. In a metatext to their final paper, have students write about their editing process, about what they took pains to correct in their papers, and about questions they still have about editing. They can share these notes with each other and/or with the instructor.

34. Have students prepare a list of everything they learned about a topic in one of these chapters (e.g., verbs, nouns and pronouns, etc.). Have them use that list to design an editing checklist to use for future peer editing.

35. Ask students to write a short descriptive paragraph (of a scene, a person, or an experience). Have them circle all adjectives and adverbs in the paragraphs and check to see that they have used each of them effectively.

**EXERCISES**

36. Chapter 15: The Editing and Proofreading Process
   The following three paragraphs can be used as additional material for practicing editing and proofreading techniques:

   **Paragraph #1: “Glacier Camping”**
   We drove until, like, about 7 p.m. and thought we’d sit up camp at this really grate looking campground right next to the Columbian Icefield. Since we are so far north the sun was still high in the sky and we felt pretty warm at first ‘cause we were
setting up the tent and cooking dinner, over the fire. But we should of become suspicious when at 10 we found ourself in the middle of a snowstorm--in June! And the sun was still above the horizon! The storm come right off the glaciar which was wedged in the vally directly across from our campsite on the hill. It actually created it’s own whether. Well, we were just sitting there in the snow until we got too cold, then, we crawled into our paltry sleeping bags and shiverred all night pretending to only sleep.

Paragraph #2: “Friday Night Jamboree”

Every fri. nite for the last 11 years the man that runs the hardware store in floyd virginia pushes back the stuff in his store to the walls and opens up the store to anyone who wants to come play or hear or dance to blue grass music. Floyd is a small town, just one stop light in the blue ridge mountains, southwest virginia. Its famous to everyone who likes bluegrass music in the area, which is the southwestern corner of virginia. The jamboree starts around seven at nite and goes til eleven or midnite. It’s open to any one that can play a insturment, you dont have to be a proffesional musisian. When you arrive, you go into the store next door or if its a nice summer nite into the alley, and hook up with other poeple playing instrumants. You all practice a few tunes you all know; then you tell the guy “the stores owner” that their ready. So then they go on stage and play for about twenty mintues, and the two hundred or so peple who are there crowd around the stage some dancing some singing along, some just grooving to the music.
Paragraph #3: “Returning-Student Blues”
When I first come into your class, at the begininning of the semester, I was scared, really scared, because I hadn’t been in school for more than twenty years. What did I know about American history? I tried my hardest to FORGET everything they tried to teach me about history in high school. I mean, knowing stuff about history labeled you right off as a nerdy sort. So, i forgot history and learned all I could about business. And I was good, let me tell you, at business. I’ve made alot of money, since highschool. But, it’s not enough, you know? You need more then money, so here I am, taking history again, whoever thought I’d be trying to REMEMBER this stuff! But, it makes more sense now. I can see why things happened, and how they might just happen again, and it’s d*** (excuse my french) scarey what could happen. I just wish I was a better student, and a better writer, and a more courageous person, I’d run for president! (I guess I should start campaigning now, eh?)

7. Chapter 16: Recognizing Sentence Elements and Sentence Patterns

A. Underline each main verb and each helping verb in the following sentences.

1. Driving to work every morning through rush-hour traffic had been nothing but a headache for Jan.
2. She had considered taking the train, but it seemed too inconvenient and expensive.
3. But just thinking about the traffic jams was enough to make her shudder.
4. She finally decided to try carpooling.
5. Since then, except for those days when she has had to drive, she has been headache-free.

B. In the following passage, underline all adjectives and all adverbs.

Our garden was large and beautiful as that garden in the Bible—the tree of life grew there. But it had gone wild. The paths were overgrown and a smell of dead flowers mixed with the fresh living smell. Underneath the tree ferns, tall as forest tree ferns, the light was green. Orchids flourished out of reach or for some reason not to be touched. One was snaky looking, another like an octopus with long thin brown tentacles bare of leaves hanging from a twisted root. Twice a year the octopus orchid flowered—then not an inch of tentacle showed. It was a bell-shaped mass of white, mauve, deep purples, wonderful to see. The scent was very sweet and strong. I never went near it.

—Jean Rhys, Wide Sargasso Sea

C. Expand the following sentences by adding details and information in the form of adjectives and adverbs.

1. The runway was bumpy as we took off.
2. The speed of take-off pushed me back into the seat.
3. When the plane banked to the right, I could see the whole city below.
4. I gripped the book I was holding and took a breath.
5. I hoped no one could tell this was my first time on an airplane.

D. Underline all the prepositions in the following sentences and circle all the prepositional phrases.

1. After distributing the tools, the members of each trail crew started up the mountain.
2. On the trail, the people with hazel hoes reopened drainage ditches clogged with leaves, while the people with chain saws cut through trees that had fallen across the trail.
3. In some places, where the nearby stream had created a new channel across the trail or even down the center of the trail, workers had to roll heavy stepping stones in place.
4. Soon sweat was streaming down the faces of the workers, and several were complaining of backache.
5. A well-deserved break at the top of the mountain at midday refreshed them as they each drank a quart of water and rested in the shade.

E. Underline the complete subjects and the complete predicates in each of the following sentences.

1. If you want to make a sweater from “scratch,” you will need first to make the yarn.
2. You must buy a fleece, the wool sheared from a sheep.
3. Then you must wash and card the wool, combing the hanks of fleece into puffy rolls called rolags.
4. Using a spinning wheel, spin the wool from each rolag into a tightly wound strand of yarn.
5. Wrap the yarn into shanks and wash it again to set the twist; when it is dry, you can finally begin knitting.

8. Chapter 17: Choosing Appropriate Forms of Nouns and Pronouns

A. Ask students to pick the correct pronoun from the pair within the parentheses in each of the following sentences.

1. Kate met \((I/me)\) at the football stadium for Saturday’s big game.
2. \((We/Us)\) found our seats, and \((She/her)\) sat next to \((I/me)\).
3. In front of \((we/us)\) was Kate’s calculus professor, \((who/whom)\) thought \((she/her)\) didn’t study hard enough.
4. \((I/Me)\) wanted to cheer loudly, but \((she/her)\) didn’t want \((he/him)\) to notice \((she/her)\).
5. So there \((we/us)\) sat, quiet, while the most exciting game of the season was played in front of \((we/us)\).

B. Ask students to correct the pronoun case in the following sentences.

1. Me and my friend, Jim, got us a rental car for the weekend.
2. We picked up two friends whom we had planned the trip with.
3. It was just us guys that weekend, camping and fishing.
4. Jim and me out-fished the other two, which only caught one trout each.
5. They had to cook and clean the fish for myself and Jim’s dinner.
C. Ask students to correct the errors in pronoun case in the following sentences.
   1. Whomever wrote that report needs to proofread it before I pass it along.
   2. Who wrote the report? Who does the responsibility belong to?
   3. You whom are responsible for writing it should read it yourselves first.
   4. I want the supervisor, who will read it next, to have a good opinion of we technical writers.
   5. Let us create a system that will help ourselves proofread.

9. Chapter 18: Choosing Appropriate Verb Forms
A. Indicate which of the following sentences are correct and edit the ones that are not.
   1. He (had drove) his car for over 300,000 miles.
   2. At last, the car (had began) to break down.
   3. The radiator (had sprang) a leak, and the brake pads (had wore out).
   4. The muffler (had came) loose.
   5. On the last day, all the hoses (had blew) at the same time.
B. Rewrite each of the following sentences in the appropriate tense or mood indicated in the brackets.
   1. For several years my family (debate) about whether to make the 1,500-mile trip to the Rogillio family reunion in
Louisiana. [present perfect progressive]

2. Because Grandmother (*get*) old, we finally (*decide*) to go this year. [present progressive; present perfect]

3. Besides, we all (*want*) to meet the relatives we never (*see*). [present perfect; present perfect]

4. But now that we (*sit*) in the car through three states, we (*regret*) our decision to drive. [present perfect progressive; present progressive]

5. By this time tomorrow we (*drive*) for three days. [future perfect progressive]

C. Decide whether the following verb forms are correct and edit those that are not.

1. After I *have drafted* my history paper, I went to the Writing Center.

2. The tutor there *had helped* me in the past so I *had hoped* to get similar help again.

3. In my paper I *was trying* to summarize the history of the Renaissance and also *am including* some thoughts about the development of art in the Renaissance.

4. If I *have not found* so much information about the Renaissance, I *would have had* an easier time writing the paper.

5. I hope the tutor *will be suggesting* some ways for me to organize the paper.

D. Choose the appropriate verb form from the two within parentheses for each of the following sentences.
1. On his first job as a caterer’s assistant, Stuart nervously (sat/set) the dishes of food on the table, (laid/lay/layed) with an expensive lace tablecloth.

2. He wondered if he should (sit/set) the casserole so close to the dessert.

3. His boss came to inspect his work and (laid/lay/layed) out some rules about serving the food.

4. After hours of standing and being gracious, he wished he could just (sit/set) down and (lie/lay) his head on the table.

5. When he got home that night, Stuart (layed/lay/layed) down in an easy chair and (sat/set) his feet in a pan of cool water.

10. Chapter 19: Making Sentence Parts Agree

A. In the following sentences, fill in the blanks with verbs that agree in number and person with their subjects.

1. Every afternoon at 5 o’clock my neighbor, Bob, _______ his dog, Sally, for a walk.

2. They _______ down the road, and Bob _______ to everyone he sees.

3. During the walk, the neighbors _______ Bob all the latest news, and they _______ information about their dogs.

4. By the time Bob and Sally return, Sally _______ off her leash and _______ ahead of Bob.

5. She _______ that there are cats in my yard to chase.
B. Choose the word inside the parentheses that creates subject-verb agreement.

1. The bluegrass band (warm/warms) up, and the musicians (nod/nods) to people they know in the audience.
2. When they are ready, they (begin/begins) to play.
3. The sound of the fiddles (soar/soars) out across the audience.
4. No one (resist/resists) the lively music.
5. The audience (jump/jumps) to (its/their) feet and (start/starts) dancing.

C. Correct the present tense forms of the infinitive verbs indicated in the indicated parentheses.

1. Tom Wolfe (to be) one of the best nonfiction writers of our time.
2. Although many people do not (to know) his name, they (to recognize) films such as The Right Stuff and Bonfire of the Vanities, which were based on his books.
3. His book about writing creative nonfiction, The New Journalism, still (to influence) many young writers.
4. His unconventional writing style (to defy) many of the conventions of English usage.
5. Even many of his titles, such as The Electric Kool-Aid Acid Test, (to be) unusual.

D. Correct any errors in pronoun-antecedent agreement in the following sentences.

1. Many people moved to southern California in the 1800s because you
were supposed to get healthier from the good climate.

2. Almost everyone who moved there did, indeed, find that they liked the climate.

3. Settlers, such as Dr. Peter C. Remondino, wrote promotional literature about how much he liked living there.

4. Remondino wrote that living in southern California would add ten years to your life.

5. So many people moved to southern California around the turn of the century that one had a difficult time finding land to buy.

11. Chapter 20: Using Adjectives and Adverbs

A. Edit the following sentences for any problems in adjective and adverb use.

1. On the night of the lunar eclipse, I went on a moonlight hike.

2. We hiked real cautious in the dark, going slow up the hill.

3. Unfortunately, no one’s flashlight worked too good.

4. It was real cold at the top of the hill, but we stayed, shivering, because the moon had just begun to move out from the Earth’s shadow mysterious-like.

5. As we quick walked back down the hill, the full moon bright lit our way through the trees.

B. Revise the following sentences by applying the rules about adverbs, adjectives, and modifiers in chapter 20.
1. I am taking a distance-learning nursing research methods course at the local community college.
2. Distance-learning is really quite interesting; it involves watching the instructor on live television.
3. While our instructor lectures mostly 100 miles away, we students take notes—but we can also talk, eat dinner, and walk around.
4. The class is less scarier than a class with the teacher in the room, but it isn’t no fun when the instructor calls on us.
5. Then one of us has to look direct into the camera and talk on television to the other sites.

12. Chapter 21: Sentence Fragments
   A. Indicate which of the following word groups are sentence fragments and which are complete sentences, and then correct the sentence fragments.

   1. When Pam first moved to the country, did not know how to swim, which made her embarrassed to go to the lake with friends.
   2. So she started taking swimming lessons at the recreation center but was nervous at first.
   3. Such as when she was learning the crawl and the backstroke.
   4. Soon, though, she was even learning to dive; next year with plans to take a scuba diving class.
   5. Now, whenever she goes to the lake with friends, she swims with confidence.
B. Identify and correct the sentence fragments in the following word groups.

1. Once a month the group of friends at Jeff’s apartment for a dinner party with a different cuisine featured each month.

2. Their way to endure the long winter in the small college town in the mountains.

3. In January the cuisine was the Caribbean. In February Scandinavian.

4. March featured Scottish food; unfortunately, almost everyone brought something made from oatmeal or barley.

5. Fortunately, Jeff, who had farsightedly made a dessert called “Tipsy Laird,” which was sponge cake soaked in sherry and covered with fruit and whipped cream.

C. The following sentences can be corrected in two different ways.

1. The decision to buy a sports car rather than a pick-up truck. What was my husband thinking?

2. How will he carry all his fishing gear? Although I have to admit that the car is certainly very attractive.

3. I think he bought the car on impulse. Falling under the spell of the salesperson.

4. More likely, thinking it would impress his friends. And he probably thinks he will look younger in it.

5. I will have the last laugh, though, when he tries to drive to work
through a snowstorm next winter.
Winters being so bad here.
D. Correct each of the fragments in the following sentences in two different ways.
1. The next time I write a long paper, I am going to start earlier. Plan ahead.
2. Although we were given two months to do the paper. But I procrastinated for a month.
3. I planned the paper in my head during that month. For example, mentally wrote the introduction. Arranged ideas. Considered where I would need quotes.
4. But when I actually started doing research. Realized how much work I really had to do, I was appalled.
5. Crammed all that work into one month, but I got the paper written. But not very well written, I am afraid.

13. Chapter 22: Comma Splices and Fused Sentences
A. The following comma splices and fused sentences can be edited in two ways, as indicated in brackets. Edit them.
1. Dan worked on his history research paper at his computer, his cat, Stan, sat on the desk. [subordination; comma plus coordinating conjunction]
2. Dan stared intently at the screen Stan did too. [comma plus coordinating conjunction; semicolon]
3. Stan was soon in a trance, he began to lean farther and farther over the keyboard, Dan did not notice.
[comma plus coordinating conjunction; separate sentences]
4. Suddenly, Stan fell over he had fallen asleep. [semicolon; colon]
5. Dan laughed, he let Stan lie there draped across the keyboard good thing he had saved his file.
[semicolon; subordination]

14. Chapter 23: Pronoun Reference

A. In the following sentences, create clear pronoun reference.

1. Joe and Carla said they would meet Lisa and Anthony at the restaurant across from their apartment.
2. They had wanted to get together to celebrate their wedding anniversary.
3. A dozen roses were delivered to Carla from the florist at the restaurant.
4. Joe and Carla celebrated their first year together with a lobster dinner, which was one of the happiest years of their lives.
5. The lobster was delicious and the wine cool and sweet. It was a success.

B. Edit the following sentences to eliminate vague pronoun reference and provide specific antecedents.

1. I find it irritating that the subway announcements are always made just as a train is roaring through it.
2. Obviously, others feel the same because we always look at each other and shake our heads.
3. That makes us laugh and it somewhat lessens our irritation.
4. In other cities, they have better sound systems in the subways.
5. I have read that you can hear clearly that it has been delayed at the previous station.

C. Identify and correct inappropriate pronoun references in the following sentences.

1. One of my favorite humorous essays was written by a woman that compared the taste of different brands of dog food.
2. She had always wondered whether the food which her dog loved would be tasty for humans as well.
3. She tried the gravy that came from Gravy Train and a bite of “cheese” that came from a Gaines-burger.
4. As she tried all the brands, her dog, who was watching her, gazed at her longingly.
5. I have to admire someone that could eat dog food just to write an essay.

—This exercise was inspired by Ann Hodgman’s essay, “No Wonder They Call Me a Bitch”

15. Chapter 24: Misplaced, Dangling, and Disruptive Modifiers

A. Identify and correct the misplaced or dangling modifiers in the following sentences.

1. Our hike leader kept telling us about the time he saw a bear on the trail with his arm in a sling.
2. He had hurt his arm earlier that day while climbing over some slippery rocks worried that he would not get out of the woods before dark.

3. Nervously, when he saw the bear, he walked backward up the trail to a safe distance.

4. The bear did not even see him, digging grubs from a rotted tree.

5. Forming a plan for dealing with the bear should it come toward him, the bear eventually wandered into the woods off the trail.

B. Edit the following sentences for ambiguity by moving squinting or limiting modifiers to different positions.

1. Many tourists who only come to Greece are interested in seeing the Acropolis.

2. With many other sightseers, they trudge up the long road shoulder-to-shoulder.

3. At the Acropolis, most people’s faces are obscured usually behind cameras.

4. The Acropolis, although it is beautiful, just is one of the many beautiful ancient ruins in Athens.

5. Some of the other sites one can have all to oneself nearly.

C. Revise the following sentences to eliminate misplaced modifiers.

1. During the first microbiology lab, students sat staring blankly at the microscopes, ignorant of how to work them.
2. Told to identify bacteria, they squinted into the microscopes, many searching in vain.
3. At the end of two hours, the students’ backs ached and their eyes throbbed, wishing they could stand up and stretch.
4. This tedious work was not part of the students’ image of science, otherwise accurate.
5. They all thought a scientist’s life was continually exciting and fast-paced, totally deluded.

D. Choose the best way to correct each of the sentences below.

1. While interviewing the mayor for a feature article, my tape recorder stopped working.
2. Scrambling to find notebook and pen, the mayor kept on talking about his new policies.
3. I began taking notes, finally ready, on the mayor’s policies, pen in hand.
4. After transcribing my notes, the mayor called to make some clarifications.
5. Realizing that interviewing was more complicated than I thought, my notes were soon a tangle of quotes, paraphrases, clarifications, and unanswered questions.

E. Rewrite each of the following sentences to eliminate disruptive modifiers and to make the sentence easier to read and understand.

1. Planning a vegetable garden, with all the decisions one must make about
what to plant, how much to plant, and when to plant, can be a complicated endeavor.

2. If you want to plant carrots and peas, staples in most Americans’ diets and favorites with vegetarians, you need to decide if you want to harvest them a bit at a time or all at once.

3. People who like to walk into the garden each day to pick a few vegetables for lunchtime salad or who like to nibble on vegetables warm from the garden will plant them so they ripen over several weeks.

4. Other people, because they keep a garden primarily to grow large quantities of vegetables for canning, drying, or freezing, plant crops so they can harvest all of one type of vegetable at a time.

5. You, as a beginning gardener, will need to decide which method is for you.

16. Chapter 25: Shifts

A. Rewrite the following sentences to make them consistent in person and number.

1. Students on study-abroad programs to London often try brass-rubbing, which is where you tape a sheet of paper over a brass burial plate and rub over the paper with a colored wax crayon.

2. The brasses, as the burial plates are called, are set into the floors and walls of churches, and it usually covers a real grave.
3. A brass usually shows a stylized image of the person buried beneath, and often include information about the person’s life and death and occasionally a poem or motto in Latin.

4. A person has to kneel down on the cold stone floor, rubbing for two or three hours, to finish their brass-rubbing.

5. The finished rubbings, however, are something one can enjoy for years after they have returned to the United States.

B. Rewrite the following sentences to make them consistent in tense and mood.

1. Most literary historians consider the world’s first novel to be *The Tale of Genji*, speculating that it had been written sometime in the first quarter of the eleventh century.

2. *The Tale of Genji* was very long, running to almost 1,100 pages in a recent edition, but was probably written by one person, Murasaki Shikibu, who is a lady in the Japanese royal court.

3. In the novel, the hero, Genji, was the son of the emperor by one of his many consorts, but since his mother was of low rank, Genji had no chance of ever becoming emperor.

4. The story spanned many years and depicts Genji’s adventures and the intrigues and scandals at court.
5. Even though the novel is written so long ago, its story should still interest readers today.

C. Rewrite the following sentences to make them consistent in voice.

1. Contrary to what most people assume, the Adirondack mountains in northern New York are not a part of the Appalachian mountains but have been considered part of what is known as the Canadian Shield.

2. The Adirondacks are the oldest mountains in the United States and have been comprised of anorthosite, a Precambrian rock nearly 1.1 billion years old.

3. Because anorthosite was so hard, the Adirondacks had not been eroded as fast as the Appalachians, so still look “young.”

4. In addition, the Adirondacks are still rising; they will be raised about three millimeters per year.

5. The area has always interested geologists because many unusual minerals and gemstones have been contained in the mountains.

D. The following sentences can be written twice, once using direct quotations consistently, and once using indirect quotations consistently.

1. Sue Hubbell, a writer and beekeeper, says that collecting honey can be an exhausting and daunting task and adds that she always hires “a strong young man who is not afraid of being stung.”
2. When her nephew, Ky, came to help her, she desensitized him to bee stings by stinging him with one bee the first day and “kept him at one sting a day until he had no redness or swelling from the full sting and then had him increase to two stings daily.”

3. Soon Ky could withstand “up to ten full stings a day with no reaction,” according to Hubbell, and he was ready to help her collect honey.

4. Even with his tolerance to bee stings, Ky had to wear a bee suit because bees leave a “chemical trace that marks the person stung as an enemy, a chemical sign that other bees can read easily,” so he would probably get attacked by hundreds of bees.

5. Hubbell writes that at every group of hives, “a cloud of angry bees enveloped him, accompanying him to the truck and back” and that many of the bees were able to sting him through his suit.

—Quotes are from Sue Hubbell’s book, A Country Year: Living the Questions

17. Chapter 26: Mixed and Incomplete Sentences

A. Rewrite the following sentences to eliminate topic shifts.

1. The reason for acid rain is because of sulfur dioxide emissions from factories.

2. Acid rain can be solved with selling pollution credits.

3. A pollution credit is something that allows its owner to emit one ton of sulfur dioxide into the air.
4. Usually, factory owners buying pollution credits is where most of the credits have gone.

5. Recently, pollution credits bought by schools, community groups, and even individuals have been forcing factory owners to shut down polluting plants.

B. Rewrite the following sentences to eliminate shifts in grammatical patterns.

1. By using the Internet to do research, can make your search for information efficient.

2. Because of search tools such as Gopher, you can type in a subject heading and immediately get a list of several articles.

3. Like all resources, however, you have to take the time to learn how to use them.

4. Even if you have “surfed the net” does not mean you know how to use Gopher.

5. By offering mini-courses and workshops allows most colleges to train students and faculty to do online research.

C. Rewrite the following sentences to eliminate incomplete or illogical constructions.

1. Paul and Sam talked about books more than any topic.

2. Paul liked thrillers more than Sam.

3. They both agreed that action and suspense novels were better than any genres.

4. Sam enjoyed reading baseball novels more.
5. They often could be found at their desks reading than doing homework.

18. Chapter 27: Building Parallelism

A. Underline the parallel structures in each of the following sentences.

1. Social mobility—the jumping or, more commonly, sliding from one class to another—is scarcely a new phenomenon.
   —Joseph Epstein, “They Said You Was High Class”

2. To get to Wounded Knee, site of the last cavalry massacre of the Lakota in 1890 and of more recent confrontations between the FBI and the American Indian Movement, you take a road out of Pine Ridge on the Lakota reservation and go about eight miles.
   —Diana Hume George, “Wounded Chevy at Wounded Knee”

3. Of my preschool years I have only impressions: the sharp bite of the wind in December as we walked with our parents toward the brightly lit stores downtown; how I felt like a stuffed doll in my heavy coat, boots, and mittens; how good it was to walk into the five-and-dime and sit at the counter drinking hot chocolate.
   —Judith Ortiz Cofer, “Silent Dancing”

4. It is a finishing hammer, about the weight of a bread loaf, too light, really, for framing walls, too heavy for cabinet work, with a curved claw for pulling nails, a rounded head for
pounding, a fluted neck for looks, and a hickory handle for strength.
—Scott Russell Sanders, “The Inheritance of Tools”

5. They’d have been preparing for weeks, selecting and cutting their bamboo poles, cleaning the hurricane lanterns, tearing up burlap sacks for the cloths they’d soak with kerosene and tie onto sticks they’d poke into the soft sand of the shallows. Once lit, touched off with a Zippo lighter, these would be the torches they’d use as beacons to attract the schooling fish.
—Garrett Hongo, “Kubota”

B. Rewrite the following sentences to eliminate faulty parallelism.

1. To track animals, you will need to learn to identify not only their tracks but you will also need to identify other “sign” as well.

2. Animal sign includes nests and dens, remains of prey, which is one animal’s scat and which is another’s, and marks on trees and other vegetation.

3. Sometimes, an animal’s sign is all you will see of the animal or you might wish to see.

4. Sign is just as interesting as seeing the animals themselves, and you can read the stories sign tells.

5. After following a grouse’s trail, and which have been footprints and wing marks in the snow, you might find a coyote’s tracks joining them.
C. Underline all examples of parallelism in the following passage.

When I saw England for the first time, I was a child in school sitting at a desk. The England I was looking at was laid out on a map gently, beautifully, delicately, a very special jewel; it lay on a bed of sky blue—the background of the map—its yellow form mysterious, because though it looked like a leg of mutton, it could not really look like anything so familiar as a leg of mutton because it was England—with shadings of pink and green, unlike any shadings of pink and green I had seen before, squiggly veins of red running in every direction....When my teacher had pinned this map up on the blackboard, she said, “This is England”—and she said it with authority, seriousness, and adoration, and we all sat up....We understood then—we were meant to understand then—that England was to be our source of myth and the source from which we got our sense of reality, our sense of what was meaningful, our sense of what was meaningless—and much about our own lives and much about the very idea of us headed that last list.


D. Arrange the following materials into a list whose elements maintain parallel form.

Mushrooms are divided into groups for purposes of identification. “Small,
Fragile Gilled Mushrooms” include: inky caps, psychilocybes (the hallucinogenic mushrooms), marasmii, and mycenas. Some of the “Veiled Mushrooms with Free Gills”: amanitas such as the Death Cap and the Destroying Angel (the beautiful but extremely poisonous mushrooms), agarici (such as the red and white Fly Agaric, also poisonous), and lepiotas. Some of the “Veiled Mushrooms with Attached Gills”: pholiotas, stropharias, and russulas, which can be found in shades of wine red, brown, and dull green. “Mushrooms with Free Gills” include waxy caps, lactarii (such as the striking, bright blue Indigo Milky), and the highly prized edibles, chanterelles.

19. Chapter 28: Coordination and Subordination
   A. Combine each of the following pairs of sentences into a single sentence using coordination.

   1. Many people like to tell ghost stories. They sit in the dark and speak in a low, hushed tone and pause often to build suspense.

   2. Children are often frightened of ghost stories. They also sometimes like to be frightened by stories.

   3. A favorite children’s ghost story is about a monster hiding in the basement. The monster says it will come upstairs to “get” the person in the story.

   4. The narrator says, “I’m on the first step.” The narrator says this in the
monster’s voice. The voice is deep and trembling and slow.

5. The narrator says, “I’m on the second step,” and so on for a long time. When the listeners are sufficiently scared, the narrator shouts, “I’ve got you!”

B. Combine the following pairs of sentences using subordination.

1. A rodeo program includes many events. Bareback riding usually comes first in the program.

2. Bareback riders ride horses without saddles. They also use no halters or reins.

3. Then comes steer wrestling. A steer wrestler jumps off his horse and grabs the steer by the horns, pulling it to the ground. After that comes team roping. Two men rope a steer while riding horses.

4. Saddle bronc riding is probably the most well-known rodeo event. Riders hang on as untamed horses try to throw them.

5. Barrel racing follows. This is usually the only women’s event. This is followed by calf roping. The last event is bull riding, the most dangerous event.

C. Revise the following sentences to eliminate illogical, incorrect, or excessive subordination. Combine short sentences through subordination when appropriate.

1. Since we are college students, my roommates and I needed to find
inexpensive furniture for our apartment.

2. Furniture at the department store tends to be expensive, although we decided to try there first.

3. As we soon found out that we couldn’t afford even a dining room table, we turned our attention to the stores that sold used furniture. There we found much furniture that we could afford, but we couldn’t agree as to buy everything we needed at once or to buy just a few pieces at a time because we weren’t sure if everything we wanted would fit into the apartment even though it was large and unfurnished.

4. One person returned to the apartment, while the rest of us continued to shop.

20. Chapter 29: Choosing Appropriate Words

A. Assume the following are from the beginning of instructions for using an e-mail program. The instructions are aimed at college students unfamiliar with using computers. Underline inappropriate diction, including words that are understandable by themselves but that are unclear in this context:

At any workstation, navigate to the Eudora folder in the Settings menu, and drag the Eudora icon to the StudentWare folder on the desktop. Click on the icon to highlight it, then double-click on Duplicate (under File). Insert a formatted, high-density 3.5-inch floppy disk and drag the duplicated Eudora folder to it. Double-click to access your disk, then
open the Eudora folder you have just created. Now just follow the simple instructions in the Read Me file.

B. Read the following paragraph and identify as many cases as you can of inappropriate diction, including imprecise, misused, stuffy, or trite words:

Okay, like we were on our way to the wedding when Darrell turned to me and went like, “Hey! This is the wrong road!” And I went, “It’s a shortcut!” But he got kind of upset, saying how we would be late and all. He was usually so cool, and I figured he’d be super laid back today, seeing as how he was only best man. I guess he was a bit worried about losing the ring and stuff like that. Anyhow, we got to the church just fine.

21. Chapter 30: Using Dictionaries and Building Vocabulary
   A. Have students look up the following words, which span centuries:
      Balaclava clerestory corbel
      krater marquee scow
      minimax photogen VSTOL
   B. Ask students to select five words they do not know from an essay read for class or five words they are unsure about from their own writing. After looking them up in their dictionaries, they should follow the instructions provided in Exercise 2A in the The Longman Handbook.

22. Chapter 31: Wordiness
   A. Have students rewrite the following wordy sentences.
1. A large number of houses up and down our block are in serious need of some work and general repair.

2. An example of this would be my neighbor's house, which could use more or less a dozen repairs.

3. He has got the means for fixing it up himself, but it is evident that he does not have the will.

4. As a result of the considerable number of the houses on this particular block of mine being in such disrepair, the property values have plummeted.

5. I suppose it will soon be imperative for me to take matters into my own hands.

B. Have students rewrite the following wordy sentences.

1. On account of the extreme popularity of the speaker, the lecture room was filled to the brim with people eager to hear the lecture.

2. The speaker was going to explain to us how each individual could improve his or her life by means of restful relaxation techniques.

3. She showed us how to relax the pent-up tension in our shoulders by putting into practice a soothing, relaxing stretch.

4. I was very surprised to realize how quite tense my neck and shoulders were.

5. As an added bonus, we also learned some basic introductory massage techniques for beginners.
C. Rewrite the followingwordy paragraph.
In society today, people no longer want to live in the fast lane. They are rediscovering the simple life of yesteryear. World-weary people from coast to coast are ditching their highfalutin city jobs and heading to the heartland in droves. In this paper I will explore this awesome phenomenon and will conclude by speculating about some of the whys and wherefores of this mass-movement to the simple life.

23. Chapter 32: Avoiding Sexist and Discriminatory Language

A. Rewrite the following paragraph.
Why, then, should a man send his son to college when school is finished; or why should he advise any youngster in whom he is interested to go to college? What does he expect and desire him to get there?...New inventions, fresh discoveries, alterations in the markets of the world throw accustomed methods and the men who are accustomed to them out of date and use without pause or pity. The man of special skill may be changed into an unskilled laborer overnight....To me, then, the question seems to be, Shall the lad who goes to college go there for the purpose of getting ready to be a servant merely, a servant who will be nobody and who may become useless, or shall he go there for the purpose of getting ready to be a master adventurer in the field of modern opportunity?
—Woodrow Wilson, “What Is a College For?”

B. The feminist writer Lindsey Van Gelder has argued that using nonsexist pronouns (instead of “he” as the universal pronoun) is not a “trivial side issue.” She points out that, because people feel so “defensive and resistant” when asked to say “he or she” rather than “he,” the issue cannot be trivial. She argues that the “English language is alive and constantly changing,” so social progress should be mirrored by the language. She concludes an essay on the subject with this proposal: “I have a modest proposal for anyone who maintains that ‘he’ is just plain easier: since ‘he’ has been the style for several centuries now—and since it really includes everybody anyway, right?—it seems only fair to give ‘she’ a turn. Instead of having to ponder over the intricacies of, say, ‘Congressman’ versus ‘Congress person’ versus ‘Representative,’ we can simplify things by calling them all ‘Congresswoman.’” What is your reaction to this proposal? Write a response to Van Gelder’s proposal.

24. Chapter 33: Commas

A. Punctuate the following sentences.

1. Emily Dickinson known for her concise incisive poetry lived the life of a recluse.

2. Shy and awkward as a teen she was nevertheless popular at local parties picnics in the hills sleigh rides and maple sugar parties.

3. Dickinson was extremely shy if meeting people but she had no
compunction against writing letters to important well-known men.

4. Her stern unloving father openly preferred his son to Emily and never read a single one of her poems.

5. After her death Dickinson's sister lived on alone except for the company of thirty cats in the old house.

B. Punctuate the following sentences.

1. Last summer a friend and I drove from New York to Montana.

2. Driving for hours each day we made our way slowly across the country.

3. Assuming that North Dakota would be an unending prairie we were surprised by its landscape.

4. True it was flat and open but it was also varied.

5. For fifty miles we would pass through marshy cornfields; subtly the scenery would shift to low rocky hills; 100 miles later the scenery would have changed again, to tough dry prairie grass.

C. Punctuate the following sentences.

1. This company which downsized laid off half of its employees.

2. Morale is not high among the employees, who remained.

3. To increase morale, the company which wanted to maintain its reputation for being a sensitive, caring employer set up a fund for employees to attend local colleges to get advanced degrees.
4. However, the employees, who took classes, took them out of fear.
5. They were afraid they would end up like their former co-workers begging for jobs at the employment office.

D. Punctuate this paragraph.

She would never have known him. He was 45 years old and his figure was not that of the straight slim young man she remembered. But it was a very fine presence and a fair and lustrous beard spreading itself upon a well-presented chest contributed to its effect. After a moment Catherine recognized the upper half of the face which though her visitor's clustering locks had grown thin was still remarkably handsome. He stood in a deeply deferential attitude with his eyes on her face.

—Adapted from Henry James’s novel, Washington Square

E. Punctuate the following sentences.

1. Ancient civilizations in Middle America included the Olmecs Mayas Toltecs and Aztecs.

2. The Olmec civilization considered by archeologists to be the mother of the other great ancient Middle American civilizations flourished from 1200 to 100 B.C.

3. The Mayas perhaps the best known of these civilizations created a highly refined artistic mathematical and architectural culture.
4. Moving into Middle America from the north in the eighth century, the nomadic peaceful Toltecs rose to power by the tenth century.
5. They were supplanted by the Aztec's arrival in the late twelfth century.

F. Punctuate.

1. The office of my children’s dentist, Phil Sawyer DDS, is located at 52 East Longwood Street Springfield New York.
2. Their doctor, on the other hand, has her offices at 207 West Maple Street Fairview Vermont.
3. Driving my three children from dentist to doctor cost me $1528 last year in gasoline.
4. I calculate that I have seen more than 20000 ads in women’s magazines and have read at least 3000 children’s books while sitting in the waiting rooms.
5. Perhaps it was just the same book read 3000 times.

G. Punctuate this passage.

Now was the time of King Peter the twenty-sixth and Queen Blossom. An oldest prince was born, and a middle prince. But the youngest prince turned out to be a girl.

“Well” said the king gloomily. “we can’t call her Peter. We’ll have to call her Petronella. And what’s to be done about it, I’m sure I don’t know.”

There was nothing to be done. The years passed, and the time came for the princes to go out and seek their
fortunes. Michael and George said good-bye to the king and queen and mounted their horses. Then out came Petronella. She was dressed in traveling clothes, with her bag packed and a sword by her side.

“If you think” she said “that I’m going to sit at home, you are mistaken. I’m going to seek my fortune, too.”

“Impossible!” said the king.

“What will people say?” cried the queen.

“Look” said Prince Michael “be reasonable, Pet. Stay home. Sooner or later a prince will turn up here.”

“I’m going with you” she said “I’ll find a prince if I have to rescue one from something myself. And that’s that.”

—Adapted from Jay Williams, “Petronella”

H. Punctuate these sentences.

1. But, her feet soon felt tired.
2. Worried, that she would let down her sponsors, Julie asked a friend who was, informally, accompanying her, to get her other pair of walking shoes, from her house.
3. She was able to exchange shoes, every four miles, during rest breaks.
4. In this way, her feet never got too tired, and she was able to do the entire walk.
5. At the beginning, of the charity walk, Julie was energetic, and thought she
could manage the 20 mile walk without a problem.

25. Chapter 34: Semicolons and Colons

A. Punctuate this paragraph.

IMMORAL, adj. Inexpedient. Whatever in the long run and with regard to the greater number of instances men find to be generally inexpedient comes to be considered wrong; wicked; immoral. If man’s notions of right and wrong have any other basis than this of expediency, if they originated, or could have originated, in any other way, if actions have in themselves a moral character apart from, and nowise dependent on, their consequences—then all philosophy is a lie and reason a disorder of the mind.

—Adapted from Ambrose Bierce’s satire, *The Devil’s Dictionary*

B. Punctuate these sentences.

1. When Wayne decided to replace the front porch on the Victorian house: he had no idea what he was getting into.
2. Dismantling the old porch was easy enough: just a matter of: one, two, three.
3. Then: the serious problems began.
4. Wayne discovered that some of the foundation was crumbling: the pillars were rotten and the roof was sagging.
5. What should have been a week-long project turned into a month-long chore: a nightmare.

26. Chapter 35: Apostrophes

A. Punctuate these sentences.
1. Dan and Peggy often used Peggys father's cabin along the bank’s of the Black River.
2. Sitting on the cabins deck in the evenings, they could enjoy the rivers peaceful sound.
3. Once, they threw a party there for Dans sisters wedding; soon the narrow dirt road was clogged with their friends cars.
4. People stayed until late that night, celebrating the couples’ marriage.
5. Dan and Peggy were relieved to hear the last of their friends cars leave and the sounds of the wood’s return.

B. Punctuate this paragraph.

   The eastern coyote differs from its counterpart, the western coyote. The eastern coyote is larger than the western coyote; its size is somewhere between that of a western coyote and a wolf. Many people think that the eastern coyote is a “coydog,” that its a cross between domestic dogs and coyotes; however, studies have shown that it cant successfully mate long-term because its breeding patterns become disrupted. Its possible that the eastern coyote is a cross between a wolf and a western coyote, but just as possible that its origins coincide with wolves. Wolves arent plentiful in the United States; people would like to think that coyotes arent, either, but in fact, their numbers are growing.

27. Chapter 36: Quotation Marks
A. Punctuate this paragraph.

When [Mary Kingsley] was 37 it is possible that she did fall in love, with an able and intelligent officer in the Royal Engineers, Matthew Nathan, who became governor of Sierra Leone. To him, in probably the most revealing letter she ever wrote, she confided: It is the non-human world I belong to myself. My people are the mangroves, swamps, rivers and the sea and so on—we understand each other. It was in this letter that she made the statement: I went down to West Africa to die. She added: West Africa amused me and was kind to me and was scientifically interesting—and did not want to kill me just then. I am in no hurry. I don’t care one way or the other, for a year or so. Within a year of writing that, she was dead.

—Adapted from Elspeth Huxley, “Introduction” to Mary Kingsley’s *Travels in West Africa*

B. Punctuate this paragraph.

It was the beginning of August [1893] when I first left “England” for “the Coast.” Preparations of quinine with “postage partially paid” arrived up to the last moment, and a friend hastily sent two newspaper clippings, one entitled *A Week in a Palm-oil Tub*, which was supposed to describe the sort of accommodation, companions, and fauna likely to be met with on a steamer going to West Africa, and on which I was to spend seven to *The*
Graphic contributor’s one; the other from The Daily Telegraph, reviewing a French book of “Phrases in common use” in “Dahomey.” The opening sentence in the latter was, Help, I am drowning. Then came the inquiry, If the man is not a thief? and then another cry, “The boat is upset.” Get up, you lazy scamps, is the next exclamation, followed almost immediately by the question, Why has not this man been buried? It is fetish that has killed him, and he must lie here exposed with nothing on him until only the bones remain, is the cheerful answer. This sounded “discouraging” to a person whose occupation would necessitate going about considerably in boats, and whose fixed desire was to study fetish.

—Adapted from Mary Kingsley, “Author’s Preface” to Travels in West Africa

28. Chapter 37: Periods, Question Marks, and Exclamation Points

A. Punctuate the following sentences.

1. We are reading the book The Hot Zone in Dr Foster’s science writing class.

2. The virus had come into the US in monkeys shipped from the Philippines to a research lab near D.C.

3. The Center for Disease Control (C.D.C.) and the F.B.I. worked with the owners of the research lab to contain the virus inside the building.
4. The CDC and the FBI might not have been able to destroy the virus if it had been the deadliest of the strains.

B. Punctuate the following paragraph.

Did you know that many of the “true” stories you hear are actually urban legends. These “true” stories usually begin with something along the lines of “This really happened to my cousin’s boyfriend’s sister.” You may have wondered whether the story was really true? More likely, you believed it and passed it along. Hundreds of such tales exist, including this one, that folklorists call “The Mexican Pet.” A couple goes to Mexico for a vacation and find there a little stray dog, what they think is a Chihuahua. They decide to adopt it and smuggle it through customs. But the next day the dog appears sick, so the woman calls the veterinarian. After she explains the symptom, he asks, “Where did you get this dog.” The woman makes up some story, but the vet doesn’t believe her, so he asks again? “Where did you get this dog??!!!?” She finally tells him, then adds, “Can you tell me what’s wrong with it.” He replies, “It’s not a dog—it’s a rat!”

—Summarized from Jan Harold Brunvand, The Mexican Pet

C. Punctuate the following paragraph.

Another famous urban legend is “The Killer in the Backseat,” in which a woman driving from work at night is followed closely by a car that
continually flashes its lights! The woman thinks the car is being driven by a psychopathic killer!! She is too frightened to stop and drives faster and faster to get home!!! But the car follows her into her driveway! A man jumps out and yells, “It’s okay!!!! I’m trying to help you! There’s a killer in the backseat of your car!” And sure enough, there is! He had been hiding there with a knife, but each time he rose up to strike at the woman, the man in the car behind flashed his lights to make the madman hide again! Whenever I hear this story now, I think, “What rot!” but when I heard it the first time, my eyes were wide.

—Summarized from Jan Harold Brunvand, The Mexican Pet

D. Punctuate the following paragraphs.

There are worse fates than that he exclaimed, with expression and he might have been supposed to refer to his own unprotected situation. Then he added, with a deeper tenderness Catherine have you never forgiven me?

I forgave you years ago but it is useless for us to attempt to be friends. Not if we forget the past. We still have a future thank God

I can’t forget—I don’t forget said Catherine. You treated me too badly. I felt it very much; I felt it for years. And then she went on, with her wish to show him that he must not come to her this way. I can’t begin again—I
can’t take it up. Everything is dead and buried. It was too serious; it made a great change in my life I never expected to see you here.
—Adapted from Henry James’s novel, Washington Square

29. Chapter 38: Special Punctuation Marks
   A. Punctuate the following paragraph.

   You should be aware of several risk factors—smoking, high-fat diets, high blood pressure, lack of exercise—that increase—definitely—your chances of getting heart disease. If you have more than one risk factor—for example, high blood pressure with smoking—your chances are greatly increased. But you—yes, you—can control all of these risk factors and thereby increase your chances for a long—and healthy—life.

30. Chapter 39: Capitalization
   A. Correct the following paragraph.

   Other intertribal groups came together during these years, such as the alaskan native brotherhood and sisterhood, formed in 1912 to protect native resources, and the all pueblo council, formed in 1922, which successfully opposed the proposed bursum bill legislating rights for squatters on indian lands along the rio grande. Then, in 1944, indian employees of the BIA founded the national congress of american indians (ncai) in denver, with representatives from a majority of Federally Chartered Tribes. The still-active
organization has played an important part, since its inception, in lobbying for Indian rights.

—Adapted from Carl Waldman, Atlas of the North American Indian

31. Chapter 40: Italics (Underlining)

A. Underline those words that should be italicized.

A freelance writer and photographer, Barry Holstun Lopez (b. 1945) has studied both at the University of Notre Dame, where he earned an A.B. and an M.A., and at the University of Oregon, where he did postgraduate work. He has also received honorary degrees from Whittier College and the University of Portland. He has contributed several works of fiction and numerous articles on natural history and the environment, especially in connection with the American West, to periodicals such as Harper’s and The North American Review, two publications for which he has served as a contributing editor. His first full-length nonfiction work, Of Wolves and Men (1978), became a best-seller and won the John Burroughs Society medal, the Christophers of New York medal, and the Pacific Northwest Booksellers award. His subsequent books have continued to garner awards. He has published several works of fiction, including Giving Birth to Thunder, Sleeping with His Daughter: Coyote Builds North America (1978), River Notes (1979), Winter Count (1981),
and Field Notes (1994). He has also written a children’s book, Crow and Weasel (1990) and the popular nonfiction work Arctic Dreams (1986), among other books.

B. Underline those words that should be italicized.


2. They say that it first appeared in 1962 when the New York radio station WMCA put the familiar smiling yellow face on sweatshirts to promote its disk jockeys, the **WMCA Good Guys**.

3. But they add that the general image had been around for years, on the popular Kool-Aid pitcher and in the movie, **Bye Bye Birdie**.

4. It was not until 1969, however, that the happy face attained national popularity, when N.G. Slater, a New York businessman, got the idea to mass-produce the image, which he named **Smilies**.

5. Soon **Smilies** appeared everywhere, from kitchen appliances to jewelry to clothes.

32. Chapter 42: Numbers

A. Make the necessary corrections.

In nineteen hundred forty six, 17 western states began a coyote eradication program involving bounties, poison, and traps. In Arizona, $157,600 was spent in one year to kill coyotes thought to have
caused forty-two thousand two-hundred dollars worth of damage. In the first year of the program, 294,400 coyotes were killed. In nineteen hundred seventy one, the U.S. government spent eight million dollars on the program. The money and effort were wasted, however; after twenty-eight years, coyote numbers had actually increased. In 1974, 295,400 coyotes were killed—one thousand more than were killed in the first year. Not only had the coyote expanded its range, it also had proliferated.

—Adapted from Paul Rezendes, Tracking and the Art of Seeing

33. Chapter 43: Abbreviations
A. Correct the following sentences.
1. To make berbere seasoning, a popular ingredient in Ethiopian cuisine, you mix a tsp. each of ginger, cardamom, coriander, fenugreek sds., nutmeg, cloves, cinn., and allspice together.
2. Toast the spices in a saucepan for 4-5 mins.
3. Now add two tbls. of salt, a tsp. of bl. pepper, and 1/2 c. of paprika.
4. Finally, add the ingrd. that makes berbere hot--1 1/4 c. of dried, ground cayenne peppers.
5. Make a sauce for chicken or beef by heating 3-4 tbls. with water, or just add a pinch or 2 to whatever dish you want to spice up.

34. Chapter 44: Strategies for Spelling
A. Correct the following words for spelling.
accomodations
proceedings of
judgement
the meeting
lonelyness
never the less
airobic

B. Correct the following words for spelling.
bredth
streight
eliptical
colleague
terrase
commitment
wonderfull
exceed
eightenth
migrain
countrey
experiments
reasonable
temperture

ONLINE ACTIVITIES
37. Useful Web sites
Encourage your students to seek help from the many online sites that offer free tutoring and a host of other resources for writers. Here are several good Web sites to get them started. The best of them may well be Purdue’s.

A. Purdue University Writing Lab
Owl@cc.purdue.edu
www:http://owl.english.purdue.edu/writers/by-topic.html
B. For ESL and NES students wishing help with grammar
   http://webster.commnet.edu/HP/pages/la/c/handouts.html
C. For an excellent guide to grammar and writing

Ask students to analyze the dominant sentence structure of the school Web site if available (or any other Web site) in the light of the concepts and terms they have learned in this chapter. This might call for a stylistic analysis of how the medium shapes the content.

Ask students to exchange and edit draft papers over e-mail, focusing on improving sentence structure.

Ask students to view news stories posted on any Internet provider and to analyze carefully the pronoun case in these stories. Their job is not to spot errors but to develop an awareness of how nouns and pronouns play an important role in effective communication.

Ask students to analyze how both the content and the visual appearance of a Web page complement each other or how the wording of a Web page is determined by its visual appeal. What is the role played by rich, descriptive language in the case of the Internet? In order to answer these questions, students will need to visit a number of different Web sites. They can exchange their views via e-mail.

Ask students to locate a somewhat complicated, highly informative article on the Web. Ask them to identify several sections in which a variety of pronoun reference patterns are used. Invite them to consider how this medium of writing facilitates or complicates pronoun reference. You can arrange for a meeting in the computer lab or students can bring to class printouts from the Web sites they have visited.

Have students compile a list of the key terms necessary to navigate the World Wide Web. Over e-mail, they can exchange all the terms they know related to the Internet. Then, they need to
search for definitions of these terms. Their list might include terms such as ASCII text, bookmark, downloading, FTP and URL. Small groups can work on different lists. These lists can be combined in class to create an inclusive glossary.

Understanding and then implementing standard grammatical practices will be a struggle for many students. Many may not want to comment in class or share their work due to anxiety about correctness. For that reason, it is extremely useful to take advantage of the online Longman resources. As with other chapters, students will gain access to exercises, Web links, and interactive materials. For instance, Chapter 35, “Apostrophes,” features links to such sites as the Golden Apostrophe Award which turns the apostrophe into an intriguing online discussion topic. In fact, simply having the students survey one Web site from each chapter will make clear to them the many different ways in which a standard grammatical feature, the apostrophe, can be discussed, parsed, and understood.
### LINKS TO THE LONGMAN WRITER’S COMPANION

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Chapter 6: Using Part 5

Research Strategies: Reading and Writing

within a Research Community

Quotes from Writers

In parturition begins the centrality of the nervous system. The different nervous systems, through language and the ways of production, erect various communities of interests and insights, social communities varying in nature and scope. And out of the division and the community arises the “universal” rhetorical situation.

Kenneth Burke

Chapter 45  Participating in Research Communities: Academic, Work, and Public
Chapter 46  Using Print and Electronic Resources
Chapter 47  Reading Critically and Evaluating Sources
Chapter 48  Turning Research into Writing
Chapter 49  Understanding Documentation and Avoiding Plagiarism
Chapter 50  Doing Fieldwork

WHY TEACH THE RESEARCH PAPER?
One of the admirable aspects of *The Longman Handbook* is its ability to tell a story. Throughout the book we come to know student writers like Summer Arrigo-Nelson, Jennifer Figliozzi, Jessica White, and others as we become spectators of their work. The act of thinking, reading, and writing continues to be played out for us through students’ struggles and experiences as they learn to situate themselves in writing and reading communities. And also of important note throughout *The Longman Handbook* is the crossover and joining of academic, workplace, and public communities and the continued construction of knowledge among and between these communities. We have learned throughout *The Longman Handbook* that learning to write and read in these communities is a situated, social activity, meaning that writing and reading do not take place independently of these communities, but within them. So what does this have to do with research? What does it mean to *do* research within a research community? How do we apply reading and writing critically to a research community?

When Robert A. Schwegler and Linda K. Shamoon interviewed students about why they write research papers and why instructors assign them, students responded by saying that instructors wanted them to learn more about a topic or to learn how to use the library. When Schwegler and Shamoon asked instructors what they thought the purpose of the research paper was they replied that the aim was to test a theory or explore a problem posed. While the students viewed the research paper as a closed-ended, informative, skills-oriented exercise, instructors viewed the research paper as open-ended and interpretative.

*The Longman Handbook* gives us a way to begin dealing with these different viewpoints by grounding research in a community where there is continuous social interaction between the “need to know” and research. As instructors, we encourage our students to question, consider questions from multiple points of view, imagine the audience, then re-question and reconsider. Most of our students, however, would prefer a formula for getting the project done. What is missing for them, of course, is an understanding of research as a socially situated activity in a community of learners. What is missing for students and for some instructors is the
connection between the “need to know” that a community provides and motivation.

“Motivation,” write Anson and Schwegler, “is what leads people to become part of a research community.” Situating research assignments within the communities that our students are members of provides an opportunity for them to become full participants. Within these research communities our students become motivated to mediate their learning through the critical reading and writing of sources, the planning of their time, learning to consider the complexity of the audience, and learning to navigate electronic sources. With this new motivation, research now becomes a rhetorical task with specific aims wider than the usual gathering of information from the library. But before we see the practical applications of this view of research, it may be helpful to take a look at the ideas underpinning the discourse of research writing.

One foundation for research writing is the communications triangle, which illustrates the interrelationships between reader, writer, and text. Because of the influence of Aristotle these relationships have dominated rhetorical theory for 23 centuries and are applied to literary theory, linguistics, and communications theory, to name a few. If we view the components of the communications triangle as a process of the writer, the reader, and the text, then a focus on one of these produces a specific kind of discourse. Discourse dominated by subject matter is usually categorized as exploratory, informative, and scientific. Research as a process and grounded in social activity is exploratory and informative. But that is not to say that the research report is not informative in nature. A question, then, for our students is, “What do you want your research paper to do?” And for ourselves as instructors of research, we may also pose the question about our pedagogy: “What is it that we want the research paper to do for our students?” It would seem that the term “research,” viewed by many students as the retrieval of library information, is contradictory. These communicative relationships between the “idea” of research and the “doing” of research are played out dialectically throughout Part 5 of The Longman Handbook.

Many times our students will not have any trouble locating sources, as they come to class loaded down with books, articles,
and online sources. But it’s when you scan their faces that you notice their utter frustration. “What are we to do with this?” they may ask. At such a moment, the reading and evaluating of sources becomes a rhetorical act. *The Longman Handbook* asks our students to take a postmodern view by asking them consciously to situate their thoughts and questions in the discourse of others. By identifying unanswered questions, synthesizing perspectives, and interpreting and evaluating sources, our students are able to use this critical work as a way to integrate their text with their sources. Through the work of summarizing, paraphrasing, copying down quotes and bibliographical information, and writing responses in research journals, our students are working through the arguments and thinking about the rhetorical contexts and research communities in which their sources were written. By this continued action of reading, rereading, writing, and rewriting, our students are finding themselves not only conversant in the interaction between communities but ready to take on the discourse of the community within which they are situating themselves.

As *The Longman Handbook* continues to remind us, this rhetorical action takes place between and among the academic, workplace, public, and electronic communities as our students are introduced to field research. The knowledge constructed from ethnography, interviews, and questionnaires allows our students to practice and refine critical reading and interpreting skills. Even as our students begin to turn their research into writing, *The Longman Handbook* guides them back in postmodern fashion to review their research questions and re-envision their readers by posing more questions and reexamining rhetorical purpose.

### Ideas from Experts

Writing is an activity individuals and groups rely on to communicate with others, organize their social lives, get work done, entertain themselves, and voice their needs and aspirations.

*John Trimbur, The Call to Write*
Chapter 45: Participating in Research Communities: Academic, Work, and Public

Keeping with the ongoing discussion of academic, work, and public communities, the chapter begins with examples of what motivates people to join research communities. It includes strategies for analyzing research assignments, considering the audience with an audience inventory, developing research questions, developing a persona as a researcher, understanding the sensibilities of a particular research community, and planning research. Just as important, the chapter discusses in detail how the Internet can serve as a resource for students as they undertake their own projects.

Chapter 46: Using Print and Electronic Resources

Building on the strategies in Chapter 45, the chapter guides students through the advantages and disadvantages of print and electronic sources by helping them to develop research strategies. It assists students in recognizing the differences between primary and secondary sources and how to move from preliminary to general to specialized sources. Strategies, writer’s tips, and exercises all guide students to thinking critically about research. It also contains valuable listings of print and electronic sources for general references and specialized indexes for periodicals, books, and documents.

Chapter 47: Reading Critically and Evaluating Sources

The chapter includes strategies for reading and evaluating print and electronic sources critically, including tips for compiling a working bibliography, writing objective and evaluative summaries, note taking, and analytical and critical reading of sources. Useful tips and practice are provided in the strategies, writer’s tips, and exercises.
Chapter 48: Turning Research into Writing

The chapter assists students in turning research into writing by helping them to understand the importance of reviewing research questions, envisioning readers, and examining purpose. Provides strategies for structuring purpose, developing a thesis, and planning and drafting, as well as integrating electronic and print sources.

Chapter 49: Understanding Documentation and Avoiding Plagiarism

This chapter contains an important discussion of how to avoid plagiarism through proper documentation of sources.

Chapter 50: Doing Fieldwork

The chapter guides students in doing field research: preparing surveys, polls, and questionnaires; conducting interviews; and undertaking ethnographies. Reminds students that doing good field research involves the same interpretation and critical reading and analysis that print and electronic sources require.

Tips for Teachers

You may find your students appalled at your advice to read books and articles more than once. Some students get carried away, photocopying nearly every article they find and dutifully highlighting usable quotes. The thought of having to read through the entire stack again will be daunting. You must insist that they read more than once, but you can help them do it efficiently by
teaching them how to prioritize sources by looking for clues such as authors’ names, titles, abstracts, headings, publication sources, and the introductory and concluding paragraphs. This would be a good time to review Chapters 2 and 4 of *The Handbook.*

**ACTIVITIES**

The following activities are designed to be used with collaborative research teams. Research teams can be formed for collaborative research and/or co-authored research writing projects. Students with similar interests can be grouped to brainstorm, develop research questions, and plan field and library research with the goal of co-authoring a final project.

38. **Invention Prompts**

A series of prompts, perhaps written in columns, can animate students’ imaginations. Although any number of prompts can be used, the following set of prompts has worked well. In the first column, students brainstorm a list of topics, circling one to use for the exercise. In the second column, students list everything they already “know” about the circled topic—this can include facts as well as assumptions and hearsay. In a third column, students list questions they have about the topic; this column also can be done collaboratively, with other students asking questions that the writer adds to the list. Each student then categorizes questions; a list of questions about the topic “microbiology” might fall into categories of “history,” “definition,” “disease,” “cures,” and “ethics.” The student then chooses the category that most interests him or her—this category may well become the focus of the project. In the fourth column, the student, again with the help of
others if possible, lists the sources that might answer the questions in the main category. This exercise can be done in class, with the instructor writing on the board as one or two volunteers talk through their ideas.

This activity works well when in the process of forming research teams. It’s important to let the students be an active part of forming the teams. This exercise not only helps to identify topics but also gives the students an opportunity to see how the teams may be formed according to like or similar topics. This type of class activity also gives you as an instructor an opportunity to talk more about research communities while motivating students to become actively involved with the process. It also helps students to get to know one another.

Collaborative Library Research

Rather than send students off to the library to research individually, assign some team research first. This can be a collaborative worksheet connected with a library tour to introduce students to the reference room, but it can also be connected to the research project. For the latter, students can do preliminary research in groups. Students with similar topics and/or interests can collect information from various sources and pool it at the end of an afternoon’s work; other groups could work in the reference room together, helping each other find particular sources or doing electronic searches.

WRITING ASSIGNMENTS

39. Journal Writing
Journals make wonderful places to respond to key sources, especially if the topic is one the student is personally interested in. Students can summarize, paraphrase, or respond more informally to important books and articles. The journal also can be used to summarize and reflect on information gathered from primary sources. Another useful way of using journal writing during a research project is to have students keep a “personal” journal of their process.

Writing about Sources

If students have written responses to sources, they can take two or more of them and write another response that ties them together. Students should write about what the sources have in common and how they differ as a whole and should describe their reaction to the several sources as a single whole. This juxtaposition and intertextuality of sources gives students the opportunity to do the critical work of reading and writing with readings the students have researched and chosen to read.

The Research Paper as a Genre

Encourage students to experiment with the form of the final paper. Ask them to imagine their ideas as other than a traditionally formatted research paper and to find, instead, a shape that enhances their topics. A nontraditional form will encourage students to develop a distinct persona/voice, a clear purpose, and a real audience. For example, the paper could be written as an investigative newspaper article, exposing the real events behind a cover-up, or as the transcript of a press conference with the student’s persona answering questions from
reports. Still another example could be the paper written as a conversation among the sources, with the student also participating. Examples such as these give students the opportunity to have a clearer understanding of the strategies introduced in the *Handbook* and also to learn to push the limits of the traditional research genre.

**EXERCISES**

40. Assignment Analysis

Have students analyze a real research assignment from another class. If you do not assign a lengthy research paper, you can use this exercise to apply the strategies in *The Longman Handbook* and to discuss the nature of research communities. If you do assign a lengthy project, have students analyze your assignment as well. This is a great opportunity to clear up any confusion your students may have concerning your assignment.

**Practice Interviews**

The first time students write a set of interview questions they may not do them well; they may overgeneralize, ask only “yes/no” questions, or use an inappropriate tone or style. But rehearsing the questions with mock interviews in class will show students where they need to revise as well as give them some practice conducting an interview smoothly. Mock interviews can be done in pairs, with the interviewee giving feedback about the questions after the interview. They can also be done, and perhaps more productively, in small groups, with each student taking a turn at
interviewing another while the rest of the group critiques the interview and suggests changes to the interviewer’s presentation as well as to the questions themselves. Yet another alternative would be to have groups of three or four students write questions to ask of another group. This alternative works well if you can easily divide your class into groups of like interests, such as majors, sports, or hobbies. Each group could announce its interest as a “topic” for another group to ask questions about. This alternative works well if your students have not yet found research topics.

Planning and Organizing the Research Paper

When your students have done their research and are ready to begin planning the paper, it is sometimes helpful to have them see the paper visually. Bring to class flip-chart paper and markers. Either individually or in groups, have students draw out how they see the paper being organized. This often will help students to see what parts of the paper are missing or undeveloped.

Model Your Work

If you are writing an article, bring in your notes and a page or two from a draft to show students how you have synthesized sources. Students may appreciate your letting them see your own struggles (and success) with the difficult task of synthesis. It may be especially helpful for new instructors and/or graduate students to see their own processes and in so doing discover how to teach the processes more effectively.

ONLINE ACTIVITIES
41. If working in collaborative teams, set up a group listserv for the research teams. This gives team members a way to stay in touch with one another, and it’s a productive way for students to negotiate their differences. Students also can share sources of information and review drafts. If you are working in a networked classroom, software packages such as Daedalus may also be useful for collaborative writing projects. You may, however, need to give some guidance in e-mail etiquette.

You can have students search the World Wide Web for their sources. The Online Writing Lab (OWL) at Purdue University supports information about research writing and documentation. There is an online workshop for writing research papers and online tutoring. Students can send in drafts of their papers for interactive tutoring. There are also resources for instructors.

Web site address:
http://owl.english.purdue.edu

The Writing Center at Colorado State University also has online tutoring, interactive demonstrations for conducting electronic searches, and extensive links to writing and teaching resources.

Web site address:
http://www.colostate.edu/Depts/WritingCenter

The National Writing Center Association supports a comprehensive site including links to hundreds of other sites.

Web site address:
http://departments.colgate.edu/diw/NWCA.html

As with other parts of *The Longman Handbook*, Part 5 is also supplemented with online resources. Of particular interest to students might be the Web link to a Research Timetable site. This site provides students with tools/tips to structure their time throughout the project. Since many students may not have
undertaken extended research projects before, this site is particularly helpful.

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Using Citation Styles

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<tr>
<td>Teaching writing is draining too, of course. Especially the way I do it. You see, I believe that everybody can write. And in believing and teaching this, what happens, of course, is enormous productivity on the part of many students. One’s students produce so much that he is followed down the street by the mass of stuff he’s encouraged! I mean, he is overtaken by it. And there’s that much more work to do and more conferences to hold, and it’s depleting and exhausting. Just as exhausting as editing.</td>
</tr>
</tbody>
</table>

William Goyen

| Chapter 51 | Documenting Sources: MLA |
| Chapter 52 | Documenting Sources: APA |
| Chapter 53 | Documenting Sources: Science (CSE) and Engineering |
| Chapter 54 | Documenting Sources: CMS |
CITATION STYLES: A HISTORY OF MEETING COMMUNITY EXPECTATIONS

The important concepts of citing sources and citation/document styles could be introduced into a composition course at a number of possible points. The instructor could introduce these citation styles as part of discussions about plagiarism (Chapter 49), or summarizing, paraphrasing, and synthesizing information (Chapter 46d). They also could be introduced as a part of a larger introduction to research strategies (Chapter 47) since the researcher will have to ensure s/he maintains a working bibliography with a format for recording entries (Chapter 47). They could even be part of a discussion on document design (Chapter 14) since these “Style Chapters” provide examples of student papers produced under MLA and APA style guidelines.

Citation style is yet another area in which the instructor can emphasize the value of “meeting community expectations.” In particular, the instructor can point out that citation styles vary from community to community. The “inviolability” of these conventions in certain settings also could be stressed—the wide number of journals that reject submissions not meeting all of the MLA formatting requirements, or the biology professor who refuses to accept a paper not meeting his expectation for a “CSE paper.”

DEVELOPMENT OF THE STYLE MANUAL

The concept of the academic style manual seems to have originated at the graduate school of the University of Chicago. By 1929, the university was requiring graduate dissertations to follow the guidelines of A Manual of Style, a guide book for typographers and editors which itself had grown out of internal guidelines established by the University of Chicago Press. Because early editions of this manual required some interpretation—and a great deal of familiarity with its contents—before the user could easily find guidance, there came a need for simpler guidelines that a student could follow in preparing the typed dissertation. Kate
Turabian, who served for 25 years as dissertation secretary at the University of Chicago, responded to this need by publishing the first edition of *A Manual for Writers of Term Papers, Theses, and Dissertations* in 1937. This is the reason students often will hear of the CMS style referred to as “Turabian.”

Other style manuals and handbooks followed. For example, the Modern Language Association published its own “style sheet” as early as 1951, and the first edition of the *MLA Handbook* appeared in 1977. Students who compare the MLA or APA (American Psychological Association) styles to the older Chicago (CMS) or “Turabian” style will notice that the Chicago style, with its extensive use of footnotes and endnotes, seems cumbersome and redundant. There are reasons, however, that such an outmoded style is still required by some communities. The historical profession, for example, is by its nature conservative since its professional task is one of examining the past, not making proposals for the future. Historians also tend to love narratives that digress and fork off into other subnarratives and explanations. The Chicago style allows them to connect such subnarratives and explanations to the primary text through its use of the footnote or endnote. It also should be noted that footnotes could be used for other purposes. For example, Baruch Spinoza, facing difficulties from religious censors in seventeenth-century Amsterdam, placed the more radical portions of his *Ethics* into the footnotes to escape the attention of the censors.

While we tend to think of academic writing when we think of style manuals, the truth is that other institutions and professions may also have style manuals or guidelines. For example, writers and typists in the United States Navy follow the guidelines of the *Navy Correspondence Manual*, while lawyers generally follow the guidance of the *Columbia Law Review’s Uniform System of Citation*. Most large corporations also publish style sheets or correspondence manuals. Smaller organizations may adopt the guidelines of the secretarial profession or rely upon the expertise of a certain secretary or administrative assistant.

The following list of style manuals and disciplines is by no means exhaustive, but it does provide the instructor with a reference to
use in guiding students to a citation manual that may meet the needs of the specific community they are addressing.
<table>
<thead>
<tr>
<th>Discipline</th>
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<tr>
<td>Category</td>
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I\textsc{deas from Experts}

On an abstract level, the presence and influence of the discourse community seem indisputable. We run into difficulties, though, when we start to look for actual discourse communities and attempt to gauge their degree of influence. We find that researchers do not agree on how to ‘look at’ them, where to find them, or how to circumscribe them. We do not seem to know, really, where particular discourse communities begin and end. At best, they seem to have fuzzy boundaries.

James E. Porter, \textit{Audience and Rhetoric}

\textbf{CHAPTER SUMMARIES OF PART 6 OF THE LONGMAN HANDBOOK}

\textit{The Longman Handbook} provides writers with a single-point source for the four most commonly used citation formats in the academic community. Each of these style chapters is divided into two basic sections: one on citing sources in a paper, and one on building the list of “works cited,” or bibliography.

Chapter 51: Documenting Sources: MLA

This chapter provides citation guidance meeting the requirements of the \textit{MLA Handbook for Writers of Research Papers}. This style is used by most professionals in the field of English and foreign
languages and has also been adopted by other professions within the humanities, such as many music departments and even some history departments. This chapter’s coverage includes settings where used, in-text citation styles, works cited list styles, and citation strategies. A text box in section 51d provides the reader with an index to various citation formats based upon the type of author or work. A similar box in 51e provides a formatting index for the list of works cited. Finally, the chapter includes a sample paper written in MLA format, and student exercises.

Chapter 52: Documenting Sources: APA

This chapter provides citation guidance meeting the requirements of the Publication Manual of the American Psychological Association. This style is used by most professionals in the fields of psychology, education, and the social sciences and has also been adopted by other professions within the scientific community. Coverage parallels the MLA chapter above with text box indexes for in-text citations and references (bibliography) located in sections 52c and 52d, respectively. A paper written in APA format and student exercises are also included.

Chapter 53: Documenting Sources: Science (CSE) and Engineering

This chapter provides citation guidance meeting the two most common formats recommended in Scientific Style and Format: The CSE Manual for Authors, Editors, and Publishers; numbers and names-and-date styles. These styles are used by most professionals in the field of biology and have also been adopted by some units of the medical profession. The chapter also provides advice for students in identifying the styles used in different engineering and technical fields or in identifying the kind of documentation style a particular science or technical course requires. A text box in section 53b provides an index for CBE reference list styles. Since The Longman Handbook does not include a model student paper in CBE format, a sample paper written in this style is provided in the Assignments section of this chapter of the instructor’s manual.
Chapter 54: Documenting Sources: CMS

This chapter provides citation guidance meeting the requirements of *The Chicago Manual of Style*. This style is used by most professionals in the field of history, a number of academic journals and publishing houses, and is still required as a thesis/dissertation style at some universities. This chapter takes the student through the rather difficult process of formatting a paper with footnotes or endnotes in CMS format. Topics include settings where used, selecting the type of note, writing content and explanatory notes, and creating notes. A text box in section 54b provides a quick index guide to the CMS formats for notes. Another box in 54c provides a similar guide to CMS formats for bibliographic entries.

**Tips for Teachers**

Learning to write a paper in the MLA or APA styles may be difficult for students. Some instructors have made the process easier by breaking up the process into chunks. One assignment may require the students to turn in an initial list of sources in an MLA “works cited” format. Another assignment might ask students to summarize information from a source with proper MLA or APA citations.

**ACTIVITIES**

42. a. Have students bring in source information from their research on 3-inch by 5-inch index cards.
   b. Randomly pick a card and, using the information on the card, demonstrate using *The Longman Handbook* to create an MLA works cited entry.
   c. Have a student pick a card, and repeat the process.
   d. Continue until several students have demonstrated the use of *The Longman Handbook*, alternating citation styles as appropriate to the subject matter.
Bring in several academic journals. Break students up into groups and have each group identify the style guidelines for work published in each document. Have the groups prepare a summary of findings and report back to the class.

**WRITING ASSIGNMENTS**

43. Using sources from library research, have each student write a three-page literature review in MLA format, following the guidance of section 56d of *The Longman Handbook*.

Have each student prepare a four-page lab report on an imaginary experiment following the guidance of section 56e of *The Longman Handbook*.

**Sample CSE Paper**

This paper, a research proposal, uses the number method of citing sources. The in-text citations are noted in parentheses and are arranged in order of citation in the reference list at the end. Italics are used throughout this example paper to point out CSE conventions.
Exercise as a Treatment for Depression:
A Research Proposal

Center and double-space all lines

Elizabeth Cuddy
University of Rhode Island

WRT201
Professor Linda K. Shamoon

29 November 1993
For many years, health workers have considered exercise to be an important factor in the maintenance of physical and mental health. Through carefully conducted studies, researchers have shown that exercise reduces the risk of coronary disease, hypertension, and high blood pressure (1). Studies (2, 3, 4) have also shown that exercise increases metabolism, alters mood levels, and moderates the intensity of anxiety.

The positive effects of exercise on mood level changes in particular have recently led psychologists to focus more seriously on the correlation between exercise and mental health. Exercise as a treatment for nonpsychotic depressive disorders has become a major focus of study (1). Although researchers agree that exercise may be a viable treatment for depression, the reliability of methods and designs of the individual experiments have been questioned.

In a study conducted by Blue (5), 2 former inpatients participated as subjects. Both subjects were moderately depressed and showed a positive response to an aerobic jogging program developed by Cooper (6). The results of this study showed a considerable reduction in depression as measured by the Zung Depression Scale. The study concluded that running may prove to have antidepressant effects for many individuals with varying degrees of depression.
Blue (5) suggests that the results should be interpreted cautiously because of the methodology of the design. It is clear to me that the most significant confounding factor in the design was the sample size. Since only two subjects participated in the study, the results cannot be inferred or considered applicable to any population. Although this study alone cannot be considered reliable, the results do suggest that the hypothesis needs to be studied further.

Another study suggests that running may be as effective as psychotherapy in treating depression (1). Greist and his colleagues propose that running may prove to have antidepressant qualities for moderately depressed people. The results of this study provide support for the exercise treatment for depression, but problems in the research design mean that it cannot be considered conclusive.

The researchers for this study indicate that the confounding factors that diminish the validity of the results include the inexperience of the psychotherapist, the small size of the sample, and the limited age range studied. I would add that the design also lacked a no-treatment group. Without such a group, there was no standard for comparing the exercise treatment and psychotherapy groups. When viewed in the context of other studies, the results suggest that the subject deserves further investigation.
One study (6) examined past research on exercise as a treatment for depression, noted the methodological problems, and offered a more carefully designed experiment. McCann and Holmes suggest that exercise may reduce depression and elaborate this point by discussing two ways in which aerobic exercise may influence depression. The researchers contend that some endogenous depressions are associated with low levels of norepinephrine in the central nervous system. Since strenuous exercise may facilitate the production of this neurotransmitter substance, depression may be temporarily relieved by exercise. The researchers also explain that there are a number of psychological factors that are associated with exercise and may have a positive effect on the mood of depressed people.

The researchers further suggest that with a consistent exercise program patients may realize these positive effects: the achievement of goals, a distraction from anxiety, and interaction with other people. Although the results of this study provide evidence that participation in an exercise program is effective in reducing depression, they do not indicate those factors of causality. It cannot be determined by the methods of this study whether the effects of exercise were due to increases in norepinephrine or psychosocial processes. This limitation was acknowledged by the researchers. Although the results of this study do not support the hypothesis linking exercise to improvement in depression, they strongly suggest that researchers need to design other studies to replicate the findings. Until replication is accomplished, the hypothesis that exercise may be an effective means of treating depression cannot be considered to be clearly supported.
As I have indicated, these studies suggest the need for a thorough, more systematic examination of the correlation between exercise and mental health. I would like to propose such a study. Because the confounding factors in the prior studies are clear, constructing an acceptable design for research should be possible. Among the elements that should be incorporated are a no-treatment group to establish a standard of comparison for the other groups being tested. In addition, a larger, more representative sample is essential to control for the variable characteristics of the subjects. Finally, follow-up measurement of the dependent variable (the degree of depression) is crucial for determining whether the exercise treatment has lasting effects. This study would incorporate these features. I suspect the findings will indicate that exercise has the effect of reducing depression, at least in mild to moderate cases.

I do not wish to make any prediction for severe cases on the grounds that they may have multiple and involved causes not susceptible to a single treatment or regimen. Moreover, while I expect the study will reveal a correlation between exercise and a reduction in depression, I believe that in a number of cases the treatment will be unsuccessful. The mental state of each individual is unique; it follows, therefore, that treatment programs need to be tailored to the individual and implemented accordingly. For some patients, an exercise program may be ineffective or inappropriate.

The study I am proposing will test the hypothesis that exercise is an effective treatment for nonpsychotic depressive disorders. Keeping in mind the methodological problems that I have highlighted in prior studies, I offer the following design.
The study will be conducted with a large random sample of 50 subjects experiencing a mild to moderate nonpsychotic depressive disorder. The subjects will be chosen from those receiving treatment through an outpatient clinic. Personality characteristics will be held constant by the use of random selection. A personality inventory will also be used for this purpose.

The degree of depression that each subject is experiencing at the time of participation will be assessed according to the Personal Reactions Inventory (7), a scale that measures depressive attributions. The first variable to be manipulated will be the degree of depression. There will be two levels: mild and moderate. Each level will be clearly and distinctly defined by means of the depression scale used for the study. The second variable will be the treatment program. This variable will consist of three levels: a control (no-treatment) group, a psychotherapy group, and an exercise treatment group. Each treatment will be clearly defined. The same depression scale will be used to measure the effectiveness of the different treatments. Self-reports will be a second measure of evaluation. If the results indicate that the exercise treatment was initially successful, a follow-up evaluation will be conducted every 6 months for a minimum of 1 year. The same measurements will be used in the follow-up. After the study is completed, I will prepare a full report providing a detailed description of the method, the results, and a detailed analysis of the results.
In this method, references are numbered in the order introduced in the text. Some CBE formats list references alphabetically and cite by the “name and year” method. Notice that unlike the MLA and APA formats, the CBE format does not set-off titles with italics or text.

References


Sample CMS Paper

The following paper, an interpretive essay, uses endnotes. This style also uses a bibliography instead of a “Works Cited” list to alert readers to important sources not cited in the endnotes. Italics are used throughout this example paper to point out CMS conventions.

Disney’s Magic Mirror Reflects Traditions of Old

Center the title 2-in. below the top margin, or 3-in. below the top of the page

The title page is optional in this format

Placement of student name, class, and date is optional. 4-in. below the title is a good location

Kimlee Cunningham
Writing 201
Dr. Nedra Reynolds
University of Rhode Island
May 5, 1999
Since Disney Studio’s first animated feature, *Snow White and the Seven Dwarfs* (1937), the portrayal of female characters has changed in some obvious ways but has also remained the same in some key qualities. By contrasting *Snow White and the Seven Dwarfs* with the recent animated features *Beauty and the Beast* (1991) and *Aladdin* (1993), we can see the leading female characters becoming more independent and assertive. At the same time, a comparison of the three movies reveals the studio’s continuing appeal to its audiences’ sense of feminine physical beauty. Disney’s contemporary portrayal of women characters shows a willingness to change with the times but also a reluctance to abandon traditional values and stereotypes.

Nearly sixty years separate *Snow White and the Seven Dwarfs* from *Beauty and the Beast* and *Aladdin*. During this time, there has been a social change among women in America. The shift has been from American women as workers, as college students, and as corporate executives. By contrasting the main female characters in *Snow White* with those in *Beauty* and *Aladdin*, we see that in some ways they reflect their own times and the social changes separating different time periods.

In *Snow White and the Seven Dwarfs*, Snow White is portrayed as a homemaker when she and her furry and feathered companions in the forest come upon the dwarfs’ cabin. Her first reaction upon seeing the inside of the cabin is “We’ll clean the inside of the house and surprise them. Then maybe I can stay.” Snow White also becomes a mother to the dwarfs. Before dinner she tells them, “Supper’s not quite ready.”
You’ll just have time to wash,” and “Let me see your hands . . . March straight outside and wash or you’ll not get a bite to eat.” Later in the evening she calls out, “Bedtime. Right upstairs to bed.” Visually, Snow White looks like a baby doll with wide doe-eyes, tiny mouth, and pure ivory skin. Instead of looking like a woman, she looks like an adolescent girl.

The facial features of both Belle in *Beauty and the Beast* and Jasmine in *Aladdin* are more realistic and womanly. Instead of looking like porcelain figures, both Belle and Jasmine look like vigorous young women. Their skin has a realistic tone, their cheeks are not as artificially rounded as Snow White’s, and their eyes are still wide, but are not exaggerated. Their roles and personality traits are also very different from Snow White’s.

*Beauty and the Beast* is an unusual fairy tale in which the woman is the hero. Belle’s intelligence allows her to defeat her enemy, Gaston. Gaston, her would-be suitor, offers a masculine parallel to Belle’s beauty, but no equivalent to her intelligence. Gaston, the brawny, bluff, beefcake figure, is nothing short of brainless. As Gaston himself puts it, “As a specimen, yes, I’m intimidating . . . . As you see I’ve got biceps to spare . . . . and every last inch of me is covered with hair.” Wisely, Belle cannot be wooed by looks alone, and Gaston’s words would disappoint any intelligent woman. Gaston also manages to alienate Belle when he refers to her zest for reading and books, saying, “How can you read this; there’s no pictures?” and “It’s not right for a woman to read. Soon she starts getting ideas and thinking.”

While Snow White has to wait passively for a man, her prince, to release her from her imprisonment in an unnatural sleep, Belle is an active agent in her fate. Belle’s compassion is her father’s salvation from death and the Beast’s salvation from his curse.
To release her father from the Beast’s imprisonment, Belle offers her own eternal freedom in return for her father’s. This action is also the first step toward the Beast’s salvation from himself and the curse.

The curse that has been placed upon the Beast has severely altered his appearance from that of a handsome prince to that of a hairy creature mixing the features of a lion and a buffalo. In order for the spell to be broken, someone must be able to see past this appearance and love the beast for his inner qualities before the last petal of an enchanted rose falls. It is Belle, through her compassion and understanding, who changes the spirit of the man who has been turned into a beast. He learns to control his temper and becomes kind and forebearing. Belle conquers adversity with her quick wit, compassion, understanding, and love. This is truly a refreshing contrast to the familiar “battle or conquest” approach of most heroes.8

Jasmine of Aladdin has been acclaimed by some as the “most independent-minded Disney heroine yet.”9 The rebellious spirit within her causes her to do things that would be considered daring and bold for a princess. She escapes from her father’s palace walls to assert her freedom by exploring the streets of Agrabah, but most significantly, she refuses to marry for politics or the tradition that the sultan’s daughter must marry a prince. Jasmine rejects her princely suitors by saying that they lack character and that she does not love them. Jasmine’s desire for true love is nothing new to Disney films; Snow White desires a true love as well. But in Aladdin, the terms of love are dictated by the female character. She is someone to be wooed, but not a prize to be won. It is she who makes the real choice.
At the same time, by comparing *Snow White* with *Beauty* and *Aladdin*, we can see how Disney films still try to preserve some traditional attitudes. Although Snow white, Belle, and Jasmine may have different appearances, they all appeal to our culture’s traditional sense of physical beauty. They are fragile and thin, with perfect skin, hair, and teeth. Their figures are also proportioned in traditionally attractive ways. Snow White’s looks draw a kiss from a prince; Belle’s beauty (as the name itself implies) is part of her power to change the Beast; and Jasmine’s looks are an essential part of her power, as illustrated by her ability to distract the evil vizier Jafar while Aladdin attempts to steal back the lamp.

None of the heroines is active or involved in any modern sense. Snow White cooks, cleans, and hums; Belle buries her nose in a book and takes care of her father; Jasmine sits in her father’s palace and mopes, rejecting suitor after suitor. Their lives take a positive or active turn only when they are introduced to the men they will come to love.

Perhaps Disney’s retention of stereotypes of feminine beauty and passivity reflects our culture’s reluctance to let go of traditions. Many men and women are still trying to define their priorities in life, especially in terms of work and relationships. For many, this struggle becomes a battle between family and work. Like many people, Americans may need to focus on traditional values when they believe that their culture and their lives are undergoing painful change and potential disorder. Could it be possible that *Beauty* and *Aladdin* reflect the need of many in their audiences to retain certain traditional values and behavior while simultaneously endorsing new roles and perspectives?

Despite the fact that *Snow White and the Seven Dwarfs* was made roughly sixty years earlier than *Beauty and the Beast* and *Aladdin*, many things in the movies remain the same. There is a formula that Disney animators seem to follow in creating the
appearance of female characters, one of conventional feminine beauty. The writers have also chosen fairy tale patterns for the story lines with such familiar features as the “happily ever after ending” and the image of a woman swept away by a man’s love. What is different is that *Beauty and the Beast* and *Aladdin* weave themes of independence, intelligence, and action into the stories, centering them on the female characters. In contrast, the character and actions of Snow White emphasize themes of innocence, naivete, and motherliness. While the continuing popularity of Snow White reveals at least a nostalgia for these themes, the shift to the more contemporary themes of *Beauty* and *Aladdin* is probably a sign of Disney’s accurate perception of a society endorsing change yet looking for reassurance.
Notes

First line of notes indented; subsequent lines at left margin.
Double-space all notes.

1. *Snow White and the Seven Dwarfs*, dir. David Hand, 75 min., Walt Disney Productions, 1938, videocassette, distributed by Buena Vista Home Video, Burbank, Calif. 91521.

2. Ibid.

3. Ibid.


7. Ibid.


Bibliography

Indent second and subsequent lines


*Snow White and the Seven Dwarfs.* 75 min. Walt Disney Company, 1994. Videocassette. (Originally released in 1937.)
EXERCISES

44. Make copies of the student paper at the end of Chapter 51. Have students make handwritten changes to the paper to convert it from MLA to APA style.

Make copies of the student paper at the end of Chapter 52. Have students make handwritten changes to the paper to convert it from APA to MLA style.

ONLINE ACTIVITIES

45. Have students go to the MLA Web site (http://mla.org). Have them search for any updates to MLA style instructions and report back to the group.

Have students do an Internet search, using a standard search engine such as Lycos or Altavista, on a topic they are interested in writing about. Have them go to at least five Web sites, prepare an MLA works cited entry for each Web site, and bring the entries back to class.

Have students do an online Internet search to identify style guides for an academic or professional discipline of their choice. Have students report back to class with the information.
### LINKS TO THE *LONGMAN WRITER’S COMPANION*

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Chapter 8: Using Part 7

Writing Strategies

Quotes from Writers

Of all the forms of literature, however, the essay is the one which least calls for the use of long words. The principle which controls it is simply that it should give pleasure; the desire which impels us when we take it from the shelf is simply to receive pleasure. Everything in an essay should be subdued to that end.

Virginia Woolf

Chapter 55  Writing Argumentative Papers across the Disciplines
Chapter 56  Reading and Writing about Literature
Chapter 57  Writing Informative Papers across the Disciplines
Chapter 58  Developing Business Writing

HOW DO WE BEGIN?

We meet the first day of class. We hand out our syllabus, go over our requirements and expectations, wait for questions, and scan the faces of our students, looking for defectors. We wonder who will
ask the inevitable questions: “Is this an English course? Aren’t we supposed to be reading poetry or something?” Our reactions depend on whether this is our first classroom experience or whether we are veteran instructors. We look down at the syllabus that has taken us hours to compose. We want to be pragmatic. We want to give our students some valuable knowledge about writing across the disciplines. As a result, the syllabus gives our students practice writing in various discourses: exploratory, informative, and persuasive. Perhaps we assign opportunities for our students to write in the genres of the social and physical sciences or business. We introduce our students to the idea of what it means to do research and participate in a research community. We assign library research and fieldwork. Our students write critically about sources, engage in exercises in audience, purpose, paragraphing, summarizing, and paraphrasing. We explain that we will be drafting, peer reviewing, rewriting, and learning the correct way to document sources, both online and print.

Then we think about the question our student poses: English course, yes, but perhaps not in the expected way. Writing about literature? Perhaps. But more important for our students to recognize is that the subject of this course is not literature, but writing. This is a course in which our students will have various opportunities to learn about writing in discourse communities, including not only how to recognize academic, workplace, and public communities but how to strategize the forms of discourse that are necessary to become “literate” in these communities. We could begin by asking our students to think about how the speaking and writing that goes on in the student union are different from the speaking and writing that they see and use in the science lab or psychology course. They will readily recognize that the lab report is much different from the banner advertising the next sports event or student theater production. But as instructors of rhetoric we can push this recognition a bit further. How does a student know what is the appropriate language tool for a specific community? How do school, work, or other social activities that make up a student’s life come together through the mediation of writing? What is the relationship between language, knowledge, and action? These are questions we can ask our students as we begin this social activity
of writing in society. Lucky for us we have Part 7 of The Longman Handbook to guide us through these writing situations.

WRITING ACROSS THE DISCIPLINES

The banner for the next football game catches the eye of Andrea as she sits at a table with friends. Along with advertising for the game is a reminder for students to buy the new t-shirts with the college’s insignia. On the opposite wall is another banner reminding students of the next meeting for organizing a student movement against overseas sweatshops. A question on the banner reads: “Do you know who made your college t-shirt? Don’t buy clothing made by overseas sweatshops!” The students at the table begin discussing the issue of whether buying the shirts helps to motivate the players. Erin wonders how any sport or team can be influenced by new team t-shirts. Andrea pulls out a piece of paper and starts writing down the differing views of her friends. Joe says that buying the t-shirt shows support for the school and the team. Marty agrees and adds that school spirit is more important than people being robbed of a living wage and safe working conditions by big corporations.

This social activity goes on for a while before Andrea realizes that she has a working proposition for the argument paper she needs for her writing class. At the same time, Joe realizes he has the social issue he needs for his sociology paper, and Erin wonders if this issue will make a good argument for the paper she has to write in her business ethics course. Through this level of conscious social action the students are learning new ways to appropriate the tool of writing for mediating change in academic, workplace, and public communities. The students recognize the “call to write” and can visualize and distinguish between the communities (disciplines) in which they are engaging. But we have to wonder as instructors of writing whether our students are able to learn to effectively use the discourses they wish to enact without effective teaching. Through the conversation enacted by the students, they are beginning to recognize the differences in the “activity fields” in which their courses are asking them to write, along with the textual features
and mechanisms that harness the aims of their discourses. Further, the representation the students decide upon will become the dominant discourse and could find form in various representations, e.g., a code of conduct, review of literature, report, or position paper. In this view, the textual knowledge constructed by and across various disciplines are not static representations but are active constructions shared within student interaction. But what may also be helpful to instructors of writing across the disciplines is some background knowledge on the logic of argument and the art of persuasion.

In the classical system there are three principal types of rhetorical discourse: the legal speech taking place in the courtrooms and concerning itself with past actions, the political speech of the legislative assembly concerning itself with moving people to future action, and the ceremonial speech in a public forum concerning itself with strengthening shared beliefs in the present. Later rhetoricians would include sermons, letters, and eventually all forms of discourse that could be seen as persuasive and influencing an audience. The fundamental concerns of rhetoric in all ages appear to be those defined in the classical period: purpose, audience, composing process, argumentation, arrangement, and style.

These chapters of *The Longman Handbook* are rooted in the tradition of Aristotle’s rhetoric and provide an understanding of argumentative and informative writing. According to Aristotle, rhetoric is systematic in that the rhetor should systematically investigate the situation and the audience and determine the best resources for persuasion. Therefore, the duty of rhetoric is to make clear to the audience an argument that follows a chain of reasoning. Aristotle’s three basic techniques for persuasion—the ethical, the pathetic, and the logical—provide a convenient structure for the process of persuasive and argumentative writing. The tradition of Aristotle’s rhetoric finds its roots in these chapters of *The Longman Handbook* and provides a natural understanding of argumentative and informative writing for our students. For this reason, “Part 7: Writing Strategies” could be one of the most important of the *Handbook*. 
Ideas from Experts

Genres are the intellectual scaffolds on which community-based knowledge is constructed. To be fully effective in the role, genres must be flexible and dynamic, capable of modification according to the rhetorical exigencies of the situation. At the same time, though, they must be stable enough to capture those aspects of situations that tend to recur. This tension between stability and change lies at the heart of genre use and genre knowledge and is perhaps best seen in the work of those who are most deeply engaged in disciplinary activity.

Carol Berkenhotter and Thomas Huckin, *Genre Knowledge in Disciplinary Communication*

CHAPTER SUMMARIES OF PART 7 OF *THE LONGMAN HANDBOOK*

Chapter 55: Writing Argumentative Papers across the Disciplines

This chapter guides students in writing the argumentative essay, one of the most widely assigned writing projects across the disciplines. Argumentative writing is “point-driven” writing that must identify an issue, discover the current thinking/writing on that issue, articulate a stance in relationship to the current thinking/writing, find a purpose and thesis, and collect supporting evidence. The chapter assists students in writing more effective argumentative essays with techniques for critical thinking, such as employing logical, emotional, and argumentative strategies.

Chapter 56: Writing Point-Driven Papers across the Curriculum

The goal of this chapter is to provide students with tools to use when performing the type of writing practiced across the academy—critique, review, and point-driven essay. Each of these writing practices is covered through definition, example, and writing advice.
Chapter 57: Reading and Writing about Literature

This chapter introduces students to responding to literary works and to writing essays for literature classes. It assists students in responding to literature through text analysis that focuses on meaning and technique. The chapter includes three complete text analyses and writing strategies for each.

Chapter 58: Writing Informative Papers across the Disciplines

This chapter guides students through writing the informative essay. Informative essay writing requires students to consider the readers’ needs, then to collect, sort, and combine information while presenting it in a clear manner. The chapter includes types of informative writing found across the disciplines, such as the profile or character sketch, literature review, lab report, abstract, annotated bibliography, and essay exam.

Chapter 59: Developing Business Writing

This chapter introduces students to the basics of business writing. It stresses audience and gives several types of business documents: letters, agendas, minutes, memos, resumes, and application letters.

Tips for Teachers

Some students say they like to write argumentative papers because they like to argue, or rather be loudly heard. Your job is to teach students to write sophisticated and thoughtful arguments, taking students beyond a simplistic notion of argument. Many students have a dichotomous vision of the world, and take stands on issues either “for” or “against.” You can dissuade them of this by giving
assignments that do not let students fall into this pattern; for instance, instruct them to consider evidence supporting several points of view before selecting one point of view as the best.

**ACTIVITIES**

46. Have students bring in several newspaper articles on a single, current issue. In groups, have students identify and analyze the issue, rhetorical stance, and argumentative strategies. Have students compare the strategies of the articles and report to the rest of the class. Students also can create a matrix of the points of view and writing strategies of the writers, and draw the matrix on the board or on flip-chart sheets.

If students are working in a group researching a current issue, send them out into the academic, workplace, or public community for interviews and/or observations. You can refer the students back to Chapter 50 in *The Longman Handbook* for guidance. The students will be surprised at the various points of view, argumentative stance, and information that they gather. Once the students have their sources, have them analyze their findings, applying the strategies from Chapter 55 for argumentative, informative, or business papers.

**WRITING ASSIGNMENTS**

47. Critique the Critics

Have your students respond to a critical essay. Find one that is fairly short and accessible and ask students to summarize it, then take a stand on it. Do they tend to agree or to disagree? What elements of the
original text does the critic seem to have neglected? What other questions should the critic have asked of the text?

Interviews

For students who want to write an interview paper but cannot think of anyone to interview, here are some ideas:

A. Encourage students to find out something about the campus by interviewing an instructor, administrator, or staff member who has been at the school for a long time. The subsequent paper could include both a profile and a history.

B. Students who already have clear career plans or who are trying to decide among two or more careers can interview a faculty member or person in the community with expertise in that field; the subsequent paper might include a profile and a reflection about the field as a career choice.

Argument as Conversation

Have students watch a television news program like CNN’s Crossfire or ABC’s Nightline. They may want to tape the program so they can rewind and review different arguments. Ask students to write an argument as a conversation of many voices. Rather than attempting to convince readers of one point of view, students aim to present readers with a range of options. Further research could be added as well.

Business Writing

A. Letters
Students can write you a letter in business format if they need to request a paper extension or topic change. If working on a collaborative project, students can write these letters to their groups.

B. Minutes
If your students are working collaboratively, require that they take minutes of in-class workshops and/or out-of-class meetings. The minute-taking role can rotate.

C. Memos
Students working on term-long research projects can write proposals and progress reports in memo form.

EXERCISES

48. Multiple Points of View
Ask students to brainstorm a list of real or imaginary people likely to have opinions on a particular topic or issue. For example, a list for the topic of gun control or violence in schools could include school or police officials from Colorado and Oregon, parents who have lost children to school violence, members of the NRA, members of the Civil Liberties Union, and a candidate for United States president. Following preliminary research, students could make brief responses (oral or written) to each voice on the topic.

Style Samples
From works in the anthology you are using or from some of your favorite writers, collect paragraphs that exemplify each writer’s use of language. If possible, find paragraphs with provoking or entertaining
content to capture students’ interest. In class, before assigning a text analysis paper, ask students to identify the stylistic techniques they see in each sample, such as use of metaphor, irony, paradoxes, alliteration and assonance, and parallel structure. This exercise introduces students to a range of writers’ styles and makes their first try at text analysis lively and rapid.

Using Music as Invention

Bring into class a tape or CD of classical music. Working with a piece of literature your students are reading for class, have the students listen to the music, identify the mood of the music, and then describe a character or situation from the reading that the music evokes. Students can then work in groups to compare the connections they made. This exercise also can be used as invention for a longer essay.

ONLINE ACTIVITIES

49. Have students find a listserv on a subject on which they are writing either an argumentative or literary essay. Students can participate in a discussion on the topic and bring into class the discussion for evaluation. You can find thousands of listservs on a wide range of topics by going to: http://tile.net.lists.

Usenet newsgroups are another source for research and discussion whereby news from the Associated Press and Reuters wire services, articles, personal postings, and other types of information and argument are made available to users. Your students can find newsgroups for their topics by going to: http://tile.net/news.

There are many on-line Web sites for writing across the disciplines and collaborative writing, but two that you may find useful are the Colorado State Writing Center and the University of Kansas
Writing-across-the-Curriculum Service. Web addresses are:
http://www.colostate.edu/Depts/WritingCenter
http://www.ukans.edu/~write/

If you are using *The Longman Handbook* for a course other than English studies (sociology, business, or anthropology, for example), your students will enjoy looking into the sweatshop issue. Students can actively participate in writing documents and organizing for this cause. Send your students to the Web site for examples of documents students have written informing readers of the situation. There is also a “working model” of a code of conduct for manufacturers. Students can do further research (there are links for students to pursue) and write their own public document or informative statement. An assignment sequence could be designed to incorporate the interview assignment and any of the business writing assignments leading up to the sweatshop issue. The Web address is www.sweatshop.org/swatch/codes/

The online *Longman Handbook* site contains exercises and materials related to Part 7. For instance, in Chapter 56, “Writing Effective Point-Driven Papers across the Disciplines,” of particular interest to students might be the sample student essays, which model effective writing. In addition, the interactive materials enable the students to understand logical fallacies—a central concept to writing effective argumentative papers.

### LINKS TO THE LONGMAN WRITER’S COMPANION

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Appendixes

APPENDIX 1: SUGGESTED READINGS

1. Readings for Students

Students might be interested in reading the following trade books about reading and writing. These books are written for a general audience, and are entertaining, as well as informative.


2. The Writing Process


3. The History of Composition Instruction


4. Classroom Strategies


5. Evaluation, Portfolios, and Teacher Research


6. Writing and Ethics


7. Writing and Ideology


8. Marginalized Writers


9. Collaborative Writing


Bruffee, Kenneth A. “Collaborative Learning: Some Practical Models.”


Harris, Joseph. “The Idea of Community in the Study of Writing.”


Trimbur, John. “Consensus and Difference in Collaborative Learning.”

*College English* 51 (1989): 602-16

10. Academic, Scientific, Technical, and Professional Writing


11. Creative Writing


APPENDIX 2: WORKS CITED


**College English 44.8 (1982): 817-24.**


Appendix 3: Additional Resources

A. Print Journals

1. Associations of Departments of English Bulletin

2. CEA Critic

3. College Composition and Communication

4. College English

5. Composition Chronicle

6. Composition Studies: Freshman English News

7. Computers and Composition

8. English Journal

9. Focuses: Linking Composition Programs to Writing Center Practice

10. Journal of Advanced Composition Theory
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24. Writing Instructor

25. Writing Lab Newsletter

26. Writing on the Edge

27. Writing Program Administrator

28. Written Communication

B. Online Journals

1. CCC Online: http://www.ncte.org/ccc/

2. JAC Online: http://www.cas.usf.edu/JAC/


C. Online Discussion Lists

1. ACW-L: Alliance for Computers and Writing
   (listproc@listserv.ttu.edu)

2. H-Rhetor: History of rhetoric
   (listserv@uicvm.uic.edu)
3. Wcenter: Writing Centers
   (listserv@ttuvm1.ttu.edu)

4. WPA-L: Writing Program Administration
   (listserv@asuvm.inre.asu.edu)
Appendix 4: Exercise Answer Key for this IRM

Exercise Answer Key

Chapter 1: No exercises

Chapter 2: There are multiple correct answers to the exercises in Chapter 2, therefore no key is provided.

Chapter 3: Multiple correct answers. No key provided.

Chapter 4: Multiple correct answers. No key provided.

Chapter 5:

Exercise 1: Multiple correct answers. No key provided.

Exercise 2A:

1. Driving to work every morning through rush-hour traffic had been nothing but a headache for Jan.

2. She had considered taking the train, but it seemed too inconvenient and expensive.

3. But just thinking about the traffic jams was enough to make her shudder.

4. She finally decided to try carpooling.
5. Since then, except for those days when she has had to drive, she has been headache-free.

Exercise 2B: Our garden was as large and beautiful as that garden in the Bible—the tree of life grew there. But it had gone wild. The paths were overgrown and a smell of dead flowers mixed with the fresh living smell. Underneath the tree ferns, tall as forest tree ferns, the light was green. Orchids flourished out of reach or for some reason not to be touched. One was snaky looking, another like an octopus with long thin brown tentacles bare of leaves hanging from a twisted root. Twice a year the octopus orchid flowered—then not an inch of tentacle showed. It was a bell-shaped mass of white, mauve, deep purples, wonderful to see. The scent was very sweet and strong. I never went near it.

Exercise 2C: Multiple correct answers. No key provided.

Exercise 2D:

1. After distributing the tools, the members of each trail crew started up the mountain.

2. On the trail, the people with hazel hoes reopened drainage ditches clogged with leaves, while the people with chain saws cut through trees that had fallen across the trail.

3. In some places, where the nearby stream had created a new channel across the trail or even down the center of the trail, workers had to roll heavy stepping stones in place.

4. Soon sweat was streaming down the faces of the workers, and several were complaining of backache.
5. A well-deserved break at the top of the mountain at midday refreshed them as they each drank a quart of water and rested in the shade.

Exercise 2E

1. If you want to make a sweater from “scratch,” you will need first to make the yarn.

2. You must buy a fleece, the wool sheared from a sheep.

3. Then you must wash and card the wool, combing the hanks of fleece into puffy rolls called rolags.

4. Using a spinning wheel, spin the wool from each rolag into a tightly wound strand of yarn. [The subject you is implied by the imperative verb spin.]

5. Wrap the yarn into shanks and wash it again to set the twist; when it is dry, you can finally begin knitting. [The subject you is implied by the two imperative verbs wrap and wash.]

Exercise 3A

1. Kate met me [objective] at the football stadium for Saturday’s big game.

2. We [subjective] found our seats, and she [subjective] sat next to me [objective].

3. In front of us [objective] was Kate’s Calculus professor, who [subjective] thought she [subjective] didn’t study hard enough.

4. I [subjective] wanted to cheer loudly, but she
[subjective] didn’t want him [objective] to notice her [objective].

5. So there we [subjective] sat, quiet, while the most exciting game of the season was played in front of us [objective].

Exercise 3B:

1. I and my friend, Jim, got a rental car for the weekend.

2. We picked up two friends whom we had planned the trip with. [correct]

3. It was just we guys that weekend, camping and fishing.

4. Jim and I out-fished the other two, who only caught one trout each.

5. They had to cook and clean the fish for Jim’s and my dinner.

Exercise 3C:

1. Whoever wrote that report needs to proofread it before I pass it along.

2. Who wrote the report? Who does the responsibility belong to?

3. You who are responsible for writing it should read it yourselves first.

4. I want the supervisor, who will read it next, to have a good opinion of us technical writers.

5. Let us create a system that will help us proofread.
Exercise 4A:

1. He had driven his car for over 300,000 miles.

2. At last, the car had begun to break down.

3. The radiator had sprung a leak, and the brake pads had worn out.

4. The muffler had come loose.

5. On the last day, all the hoses had blown at the same time.

Exercise 4B:

1. For several years my family has been debating about whether to make the fifteen-hundred-mile trip to the Rogillio family reunion in Louisiana.

2. Because Grandmother is getting old, we finally have decided to go this year.

3. Besides, we all have wanted to meet the relatives we have never seen.

4. But now that we have been sitting in the car through three states, we are regretting our decision to drive.

5. By this time tomorrow we will have driven for three days.

Exercise 4C:

1. After I had drafted my history paper, I went to the Writing Center.
2. The tutor there *had helped* me in the past so I *hoped* to get similar help again.

3. In my paper I *have tried* to summarize the history of the Renaissance and also *have included* some thoughts about the development of art in the Renaissance.

4. If I *had* not *found* so much information about the Renaissance, I *would have had* an easier time writing the paper.

5. I hope the tutor *will suggest* some ways for me to organize the paper.

Exercise 4D:

1. On his first job as a caterer’s assistant, Stuart nervously *set* the dishes of food on the table, *laid* with an expensive lace tablecloth.

2. He wondered if he should *set* the casserole so close to the dessert.

3. His boss came to inspect his work and *laid* out some rules about serving the food.

4. After hours of standing and being gracious, he wished he could just *sit* down and *lay* his head on the table.

5. When he got home that night, Stuart *lay* down in an easy chair and *set* his feet in a pan of cool water.

Exercise 5A:

1. Every afternoon at 5 o’clock my neighbor, Bob, *takes* his dog, Sally, for a walk.
2. They walk down the road, and Bob talks to everyone he sees.

3. During the walk, the neighbors tell Bob all the latest news, and they exchange information about their dogs.

4. By the time Bob and Sally return, Sally is off her leash and is running ahead of Bob.

5. She knows that there are cats in my yard to chase.

Exercise 5B:

1. The bluegrass band warms up, and the musicians nod to people they know in the audience.

2. When they are ready, they begin to play.

3. The sound of the fiddles soars out across the audience.

4. No one resists the lively music.

5. The audience jumps to its feet and starts dancing.

Exercise 5C:

1. Tom Wolfe is one of the best nonfiction writers of our time.

2. Though many people do not know his name, they recognize films such as The Right Stuff and Bonfire of the Vanities, which were based on his books.

4. His unconventional writing style defies many of the conventions of English usage.

5. Even many of his titles, such as The Electric Kool-Aid Acid Test, are unusual.

Exercise 5D:

1. Many people moved to southern California in the 1800s because they were supposed to get healthier from the good climate.

2. Almost everyone who moved there did, indeed, find that he or she liked the climate.

3. Settlers, such as Dr. Peter C. Remondino, wrote promotional literature about how much they liked living there.

4. Remondino wrote that living in southern California would add ten years to a person’s life.

5. So many people moved to southern California around the turn of the century that they had a difficult time finding land to buy.

Exercise 6A:

1. On the night of the lunar eclipse, I went on a moonlight hike.

2. We hiked cautiously in the dark, going slowly up the hill.

3. Unfortunately, no one’s flashlight worked too well.

4. It was very cold at the top of the hill, but we stayed, shivering, because the moon had just
begun to move out *mysteriously* from the Earth’s shadow.

5. As we *quickly* walked back down the hill, the full moon *brightly* lit our way through the trees.

Exercise 6B:

1. I am taking “Nursing Research Methods,” a *distance-learning course,* at the local community college.

2. Distance-learning is *fascinating:* it involves watching the instructor on live television.

3. While our instructor lectures *almost* a hundred miles away, we students take notes--but we can also talk, eat dinner, and walk around.

4. The class is *not as scary as* a class with the teacher in the room, but *it is not any* fun when the instructor calls on us.

5. Then one of us has to look *directly* into the camera and talk on television to the other sites.

Exercise 7A:

1. When Pam first moved to the country, *she* did not know how to swim, which made her embarrassed to go to the lake with friends.

2. So she started taking swimming lessons at the recreation center but was nervous at first.

3. *She was especially nervous* when she was learning the crawl and the backstroke.

4. Soon, though, she was even learning to dive;
next year she has plans to take a scuba diving class.

5. Now, whenever she goes to the lake with friends, she swims with confidence.

Exercise 7B:

1. Once a month the group of friends met at Jeff’s apartment for a dinner party with a different cuisine featured each month.

2. It was their way to endure the long winter in the small college town in the mountains.

3. In January the cuisine was from the Caribbean, in February from Scandinavia.

4. March featured Scottish food; unfortunately, almost everyone brought something made from oatmeal or barley.

5. Fortunately, Jeff had farsightedly made a dessert called “Tipsy Laird,” which was sponge cake soaked in sherry and covered with fruit and whipped cream.

Exercise 7C: Multiple correct answers. No key provided.

Exercise 7D: Multiple correct answers. No key provided.

Exercise 8A:

1.a Dan worked on his history research paper at his computer while his cat, Stan, sat on the desk.

1.b Dan worked on his history research paper, and his cat, Stan, sat on the
Dan stared intently at the screen, and Stan did too.

Dan stared intently at the screen; Stan did too.

Stan was soon in a trance, and he began to lean farther and farther over the keyboard, but Dan did not notice.

Stan was soon in a trance. He began to lean farther and farther over the keyboard, but Dan did not notice.

Suddenly, Stan fell over; he had fallen asleep.

Suddenly, Stan fell over: he had fallen asleep.

Dan laughed; he let Stan lie there draped across the keyboard; fortunately, he had saved his file.

Dan laughed, letting Stan lie there draped across the keyboard, relieved that he had saved his life.

Exercise 9A:

1. Joe and Carla said they would meet Lisa and Anthony at the restaurant across from Joe and Carla’s apartment.

2. Joe and Carla had wanted to get together to celebrate their wedding anniversary.
3. At the restaurant, a dozen roses were delivered to Carla from the florist.

4. Joe and Carla celebrated their first year together, which was one of the happiest years of their lives, with a lobster dinner.

5. The lobster was delicious and the wine cool and sweet.

Exercise 9B:

1. I find irritating the subway announcements which are always made just as a train is roaring through a station.

2. Obviously, others feel the same because we always look at each other and shake our heads. [correct]

3. Realizing that we are all thinking the same thing, makes us laugh and somewhat lessens our irritation.

4. Other cities have better sound systems in the subways.

5. I have read that you can hear clearly that a train has been delayed at the previous station.

Exercise 9C:

1. One of my favorite humorous essays was written by a woman who compared the taste of different brands of dog food.

2. She had always wondered whether the food that her dog loved would be tasty for humans as well.

3. She tried the gravy that came from Gravy Train
and a bite of “cheese” that came from a Gaines-burger. [correct]

4. As she tried all the brands, her dog, which was watching her, gazed at her longingly.

5. I have to admire someone who could eat dog food just to write an essay.

Exercise 10A:

1. Our hike leader kept telling us about the time when, with his arm in a sling, he saw a bear on the trail.

2. He had hurt his arm earlier that day while climbing over some slippery rocks and was worried that he would not get out of the woods before dark.

3. When he saw the bear, he nervously walked backwards up the trail to a safe distance.

4. The bear, digging grubs from a rotted tree, did not even see him.

5. He formed a plan for dealing with the bear should it come toward him, but the bear eventually wandered into the woods off the trail.

Exercise 10B:

1. Many tourists who come to Greece are only interested in seeing the Acropolis. [limiting modifier]

2. Shoulder-to-shoulder with many other sightseers, they trudge up the long road. [limiting modifier]
3. At the Acropolis, most people’s faces are usually obscured behind cameras. [squinting modifier]

4. The Acropolis, although it is beautiful, is just one of the many beautiful ancient ruins in Athens. [limiting modifier]

5. Some of the other sites one can have nearly all to oneself. [limiting modifier]

Exercise 10C:

1. During the first microbiology lab, students, ignorant of how to work the microscopes, sat staring blankly at them.

2. Told to identify bacteria, they squinted, many searching in vain, into the microscopes.

3. At the end of two hours, the students’ backs ached and their eyes throbbed. The students wished they could stand up and stretch.

4. This tedious work was not part of the students’ otherwise accurate image of science.

5. Totally deluded, they all thought a scientist’s life was continually exciting and fast-paced.

Exercise 10D:

1. While interviewing the mayor for a feature article, I noticed that my tape recorder stopped working.

2. While I scrambled to find notebook and pen, the mayor kept on talking about his new policies.

3. Finally ready with pen in hand, I began taking notes on the mayor’s policies.
4. After I had transcribed my notes, the mayor called to make some clarifications.

5. I realized that interviewing was more complicated than I thought, when I saw that my notes were soon a tangle of quotes, paraphrases, clarifications, and unanswered questions.

Exercise 10E:

1. With all the decisions one must make about what to plant, how much to plant, and when to plant, planning a vegetable garden can be a complicated endeavor.

2. Carrots and peas are staples in most Americans’ diets and favorites with vegetarians, but you need to decide if you want to harvest them a bit at a time or all at once.

3. Some people plant vegetables so they ripen over several weeks; this allows them to walk into the garden each day to pick a few vegetables for lunch-time salad or nibble on vegetables warm from the garden.

4. Other people plant crops so they can harvest all of one type of vegetable at a time for canning, drying, or freezing.

5. As a beginning gardener, you will need to decide which method is for you.

Exercise 11A:

1. Students on study-abroad programs to London often try brass-rubbing. To do a brass-rubbing, they tape a sheet of paper over a brass burial plate and rub over the paper with a colored wax
crayon.

2. The brasses, as the burial plates are called, are set into the floors and walls of churches, and they usually cover a real grave.

3. A brass usually shows a stylized image of the person buried beneath, and often includes information about the person’s life and death and occasionally a poem or motto in Latin.

4. People have to kneel down on the cold stone floor, rubbing for two or three hours, to finish their brass-rubbings.

5. The finished rubbings, however, are something they can enjoy for years after they have returned to the United States.

Exercise 11B:

1. Most literary historians consider the world’s first novel to be The Tale of Genji, speculating that it was written sometime in the first quarter of the eleventh century.

2. The Tale of Genji is very long, running to almost eleven hundred pages in a recent edition, but was probably written by one person, Murasaki Shikibu, who was a lady in the Japanese royal court.

3. In the novel, the hero, Genji, is the son of the emperor by one of his many consorts, but since his mother was of low rank, Genji has no chance of ever becoming emperor.

4. The story spans many years and depicts Genji’s adventures and the intrigues and scandals at court.
5. Even though the novel was written so long ago, its story should still interest readers today.

Exercise 11C:

1. Contrary to what most people assume, the Adirondack mountains in northern New York are not a part of the Appalachian mountains but are part of what is known as the Canadian Shield.

2. The Adirondacks are the oldest mountains in the United States and are comprised of anorthosite, a Precambrian rock nearly 1.1 billion years old.

3. Because anorthosite is so hard, the Adirondacks have not eroded as fast as the Appalachians, so still look “young.”

4. In addition, the Adirondacks are still rising; they rise about three millimeters per year.

5. The area has always interested geologists because the mountains contain many unusual minerals and gemstones.

Exercise 11D:

1a. Sue Hubbell, a writer and beekeeper, says that “collecting honey can be an exhausting and daunting task” and adds that she always hires “a strong young man who is not afraid of being stung.”

1b. Sue Hubbell, a writer and beekeeper, says that collecting honey can be an exhausting and daunting task and adds that she always hires a strong young man who is not afraid of being stung.

2a. When her nephew, Ky, came to help her, she
“desensitized him to bee stings by stinging him with one bee the first day” and “kept him at one sting a day until he had no redness or swelling from the full sting and then had him increase to two stings daily.”

2b. When her nephew, Ky, came to help her, she desensitized him to bee stings by stinging him with one bee the first day and kept him at one sting a day until he had no redness or swelling from the full sting and then had him increase to two stings daily.

3a. According to Hubbell, soon Ky could withstand “up to ten full stings a day with no reaction” and was “ready to help her collect honey.”

3b. Soon Ky was immune to stings and prepared to help her collect honey.

4a. Even with his tolerance to bee stings, Ky had to wear a bee suit because bees leave a “chemical trace that marks the person stung as an enemy, a chemical sign that other bees can read easily,” so he would “probably get attacked by hundreds of bees.”

4b. Even with his tolerance to bee stings, Ky had to wear a bee suit because bees leave a chemical trace that marks the person stung as an enemy, a chemical sign that other bees can read easily, so he would probably get attacked by hundreds of bees.

5a. Hubbell writes that at every group of hives, “a cloud of angry bees enveloped him, accompanying him to the truck and back” and “many of the bees were able to sting him through his suit.”

5b. Hubbell writes that at every group of hives, a
cloud of angry bees enveloped him, accompanying him to the truck and back and that many of the bees were able to sting him through his suit.

Exercise 12A:

1. Acid rain is caused by sulfur dioxide emissions from factories.

2. The problems caused by acid rain can be solved by selling pollution credits.

3. Buying a pollution credit is something that allows its owner to emit one ton of sulfur dioxide into the air.

4. Usually, most pollution credits have been bought by factory owners.

5. Recently, by buying pollution credits, schools, community groups, and even individuals have been forcing factory owners to shut down polluting plants.

Exercise 12B:

1. Using the Internet to do research can make your search for information efficient.

2. With search tools such as Gopher, you can type in a subject heading and immediately get a list of several articles.

3. As with all resources, however, you have to take the time to learn how to use them.

4. Even if you have “surfed the Net,” you may not know how to use Gopher.

5. By offering mini-courses and workshops, most
colleges train students and faculty to do online research.

Exercise 12C:

1. Paul and Sam talked about books more than any other topic.

2. Paul liked thrillers more than Sam did.

3. They both agreed that action and suspense novels were better than any other genres.

4. Sam enjoyed reading baseball novels more than Paul did. Or Sam enjoyed

5. 5. They often could be found at their desks reading novels rather than doing homework.

Exercise 13A:

1. Social mobility--the jumping or, more commonly, sliding from one class to another--is scarcely a new phenomenon.

2. To get to Wounded Knee, site of the last cavalry massacre of the Lakota in 1890 and of more recent confrontations between the FBI and the American Indian Movement, you take a road out of Pine Ridge on the Lakota reservation and go about eight miles.

3. Of my preschool years I have only impressions: the sharp bite of the wind in December as we walked with our parents toward the brightly lit stores downtown; how I felt like a stuffed doll in my heavy coat, boots, and mittens; how good it was to walk into the five-and-dime and sit at the counter drinking hot chocolate.
4. It is a finishing hammer, about the weight of a bread loaf, too light, really, for framing walls, too heavy for cabinet work, with a curved claw for pulling nails, a rounded head for pounding, a fluted neck for looks, and a hickory handle for strength.

5. They’d have been preparing for weeks, selecting and cutting their bamboo poles, cleaning the hurricane lanterns, tearing up burlap sacks for the cloths they’d soak with kerosene and tie onto sticks they’d poke into the soft sand of the shallows. Once lit, touched off with a Zippo lighter, these would be the torches they’d use as beacons to attract the schooling fish.

Exercise 13B:

1. To track animals, you will need to learn to identify not only their tracks but also other “signs” as well.

2. Animal sign includes nests and dens, remains of prey, scat, and marks on trees and other vegetation.

3. Sometimes, an animal’s sign is all you will see of the animal or you might wish to see.

4. Signing is just as interesting as seeing the animals themselves, and tells stories.

5. After following a grouse’s trail, footprints and wing marks in the snow, you might find a coyote’s tracks joining them.

Exercise 13C: When I saw England for the first time, I was a child in school sitting at a desk. The England I was looking at was laid out on a map gently, beautifully, delicately, a
very special jewel; it lay on a bed of sky blue—the background of the map—its yellow form mysterious, because though it looked like a leg of mutton, it could not really look like anything so familiar as a leg of mutton because it was England—with shadings of pink and green, unlike any shadings of pink and green I had seen before, squiggly veins of red running in every direction. . . When my teacher had pinned this map up on the blackboard, she said, “This is England”—and she said it with authority, seriousness, and adoration, and we all sat up. . . We understood then—we were meant to understand then—that England was to be our source of myth and the source from which we got our sense of reality, our sense of what was meaningful, our sense of what was meaningless—and much about our own lives and much about the very idea of us headed that last list.


Exercise 13D:
Mushrooms are divided into groups for purposes of identification. “Small, Fragile Gilled Mushrooms” include inky caps, psilocybes (the hallucinogenic mushrooms), marasmii, and mycenas. “Veiled Mushrooms with Free Gills” include amanitas such as the Death Cap and the Destroying Angel (the beautiful but extremely poisonous mushrooms), agarici (such as the red and white Fly Agaric, also poisonous), and lepiotas. “Veiled Mushrooms with Attached Gills” include pholiotas, stropharias, and russulas (which can be found in shades of wine red, brown, and dull green). “Mushrooms with Free Gills” include waxy caps, lactarii (such as the striking, bright blue Indigo Milky), and chanterelles (the highly prized edibles).

Exercise 14A:

1. Many people like to tell ghost stories, so they sit in the dark, speaking in a low, hushed tone, and
often pausing to build suspense.

2. Children are often frightened of ghost stories, but they also sometimes like to be frightened by stories.

3. A favorite children’s ghost story is about a monster hiding in the basement, that says it will come upstairs to “get” the person in the story.

4. The narrator says, “I’m on the first step.” The narrator says this in the deep, trembling, slow monster’s voice.

5. The narrator repeats “I’m on the second step,” and so on for a long time until the listeners are sufficiently scared, then shouts, “I’ve got you!”

Exercise 14B:

1. Although a rodeo program includes many events, bareback riding usually comes first in the program.

2. In addition to riding horses without saddles, bareback riders also use no halters or reins.

3. After steer wrestling, the next event in which a steer wrestler jumps off his horse and grabs the steer by the horns to the ground, two men rope a steer while riding horses in the team roping competition.

4. In what is probably the most well-known rodeo event, saddle bronc riders hang on as untamed horses try to throw them.

5. After barrel racing follows, which is usually the only women’s event, comes calf roping, followed by the last and most dangerous event, bull riding.
Exercise 14C:

1. Because we are college students, my roommates and I needed to find inexpensive furniture for our apartment.

2. Although furniture at the department store tends to be expensive, we decided to try there first.

3. As we soon found out that we couldn’t afford even a dining room table, we turned our attention to the stores that sold used furniture. [correct]

4. There we found much furniture that we could afford, but we couldn’t agree as whether to buy everything we needed at once or to buy just a few pieces at a time. Even though the apartment was large and unfurnished, we weren’t sure if everything we wanted would fit.

5. While one person returned to the apartment to measure it, the rest of us continued to shop.

Exercise 15A: Multiple correct answers. No key provided.

Exercise 15B: Multiple correct answers. No key provided.

Exercise 16A: Multiple correct answers. No key provided.

Exercise 16B: Multiple correct answers. No key provided.

Exercise 17A: Multiple correct answers. No key provided.
Exercise 17B: Multiple correct answers. No key provided.

Exercise 17C: Multiple correct answers. No key provided.

Exercise 18A: Multiple correct answers. No key provided.

Exercise 18B: Multiple correct answers. No key provided.

Exercise 19A:
1. Emily Dickinson, known for her concise incisive poetry, lived the life of a recluse.
2. Shy and awkward as a teen, she was nevertheless popular at local parties, picnics in the hills, sleigh rides, and maple sugar parties.
3. Dickinson was extremely shy if meeting people, but she had no compunction against writing letters to important, well-known men.
4. Her stern unloving father openly preferred his son to Emily, and never read a single one of her poems.
5. After her death, Dickinson's sister lived on alone, except for the company of thirty cats in the old house.

Exercise 19B:
1. Last summer, a friend and I drove from New York to Montana.
2. Driving for hours each day, we made our way slowly across the country.
3. Assuming that North Dakota would be an unending prairie, we were surprised by its landscape.
4. True, it was flat and open, but it was also varied.
5. For fifty miles, we would pass through marshy cornfields; subtly, the scenery would shift to low, rocky hills; one hundred miles later, the scenery would change again, to tough, dry, prairie grass.

Exercise 19C:
1. This company, which downsized, laid off half of its employees.
2. Morale is not high among the employees who remained.
3. To increase morale, the company, which wanted to maintain its reputation for being a sensitive, caring employer, set up a fund for employees to attend local colleges to get advanced degrees.
4. However, the employees, who took classes, took them out of fear.
5. They were afraid they would end up like their former co-workers, begging for jobs at the employment office.

Exercise 19D: She would never have known him. He was forty-five years old and his figure was not that of the straight, slim young man she remembered. But it was a very fine presence, and a fair and lustrous beard spreading itself upon a well-presented chest contributed to its effect. After a moment, Catherine recognized the upper half of the face, which, though her visitor's clustering locks had grown thin, was still remarkably handsome. He stood in a deeply deferential attitude, with his yes on her face.

--Adapted from Henry James's novel, *Washington Square*.

Exercise 19E:

1. Ancient civilizations in Middle America included the Olmecs, Mayas, Toltecs, and Aztecs.
2. The Olmec civilization, considered by archeologists to be the mother of the other great ancient Middle American civilizations, flourished from 1200 to 100 B.C.
3. The Mayas, perhaps the best known of these civilizations, created a highly refined artistic, mathematical, and architectural culture.
4. Moving into Middle America from the north in the eighth century, the nomadic, peaceful Toltecs rose to power by the tenth century.
5. They were supplanted by the Aztec's arrival in the late twelfth century.

Exercise 19F:

1. The office of my children's dentist, Phil Sawyer DDS, is located at 52 East Longwood Street, Springfield, New York.
2. Their doctor, on the other hand, has her offices at 207 West Maple Street, Fairview, Vermont.
3. Driving my three children from dentist to doctor cost me $1,528 last year in gasoline.
4. I calculate that I have seen more than 20,000 ads in women's magazines and have read at least 3,000 children's books while sitting in the waiting rooms.
5. Perhaps it was just the same book read 3,000 times.

Exercise 19G:

Now was the time of King Peter the twenty-sixth and Queen Blossom. An oldest prince was born, and a middle prince. But the youngest prince turned out to be a girl.

"Well," said the king gloomily. "We can't call her Peter. We'll have to call her Petronella. And what's to be done about it, I'm sure I don't know."

There was nothing to be done. The years passed, and the time came for the princes to go out and seek their fortunes. Michael and George said good-bye to the king and queen and mounted their horses. Then out came Petronella. She was dressed in traveling clothes, with her bag packed and a sword by her side.

"If you think," she said, "that I'm going to sit at home, you are mistaken. I'm going to seek my fortune, too."

"Impossible!" said the king.
"What will people say?" cried the queen.

"Look," said Prince Michael, "be reasonable, Pet. Stay home. Sooner or later a prince will turn up here."
“I’m going with you,” she said. “I’ll find a prince if I have to rescue one from something myself. And that’s that.”

-- Adapted from Jay Williams, “Petronella”

Exercise 19H:
1. At the beginning of the charity walk, Julie was energetic and thought she could manage the twenty-mile walk without a problem.
2. But her feet soon felt tired.
3. Worried that she would let down her sponsors, Julie asked a friend who was informally accompanying her to get her other pair of walking shoes from her house.
4. She was able to exchange shoes every four miles during rest breaks.
5. In this way, her feet never got too tired, and she was able to do the entire walk.

Exercise 20A: IMMORAL, adj. Inexpedient. Whatever in the long run, and with regard to the greater number of instances, men find to be generally inexpedient comes to be considered wrong; wicked, immoral. If man’s notions of right and wrong have any other basis than this of expediency; if they originated, or could have originated, in any other way; if actions have in themselves a moral character apart from, and nowise dependent on, their consequences--then all philosophy is a lie, and reason a disorder of the mind.

--Adapted from Ambrose Bierce’s satire, The Devil’s Dictionary

Exercise 20B
1. When Wayne decided to replace the front porch on the Victorian house, he had no idea what he was getting into.
2. Dismantling the old porch was easy enough, just a matter of one, two, three.
3. Then the serious problems began.
4. Wayne discovered that some of the foundation was crumbling, the pillars were rotten, and the roof was sagging.
5. What should have been a week-long project turned into a month-long chore, a nightmare.

Exercise 21A:

1. Dan and Peggy often used Peggy’s father’s cabin along the banks of the Black River.
2. Sitting on the cabin’s deck in the evenings, they could enjoy the river’s peaceful sound.
3. Once, they threw a party there for Dan’s sister’s wedding; soon the narrow dirt road was clogged with their friends’ cars.
4. People stayed until late that night, celebrating the couple’s marriage.
5. Dan and Peggy were relieved to hear the last of their friends’ cars leave and the sounds of the woods return.

Exercise 21B: The eastern coyote differs from its counterpart, the western coyote. The eastern coyote is larger than the western coyote; its size is somewhere between that of a western coyote and a wolf. Many people think that the eastern coyote is a “coydog,” that it’s a cross between domestic dogs and coyotes; however, studies have shown that it can’t successfully mate long-term because its breeding patterns become disrupted. It’s possible that the eastern coyote is a cross between a wolf and a western coyote, but just as possible that its origins coincide with wolves. Wolves aren’t plentiful in the United States; people would like to think that coyotes aren’t, either, but in fact, their numbers are growing.

Exercise 22A: When [Mary Kingsley] was thirty-seven it is possible that she did fall in love, with an able and intelligent officer in the Royal Engineers, Matthew Nathan, who became governor of Sierra Leone. To him, in probably the most revealing letter she ever wrote, she confided: “It is the non-human world I belong to myself. My people are the mangroves, swamps, rivers and the sea and so on—we understand each other.” It was in this letter that she made the statement: “I went down to West Africa to die.” She added: “West Africa amused me and was kind to me and was scientifically interesting—and did not want to kill me just then. I am in no hurry. I don’t care one way or the other, for a year or so.” Within a year of writing that, she was dead.
Adapted from Elspeth Huxley, “Introduction” to Mary Kingsley’s *Travels in West Africa*

Exercise 22B: It was the beginning of August [1893] when I first left England for “the Coast.” Preparations of quinine with “postage partially paid” arrived up to the last moment, and a friend hastily sent two newspaper clippings, one entitled “A Week in a Palm-oil Tub,” which was supposed to describe the sort of accommodation, companions, and fauna likely to be met with on a steamer going to West Africa, and on which I was to spend seven to *The Graphic* contributor’s one; the other from *The Daily Telegraph*, reviewing a French book of “Phrases in common use” in Dahomey. The opening sentence in the latter was, “Help, I am drowning.” Then came the inquiry, “If the man is not a thief?” and then another cry, “The boat is upset.” “Get up, you lazy scamps,” is the next exclamation, followed almost immediately by the question, “Why has not this man been buried?” “It is fetish that has killed him, and he must lie here exposed with nothing on him until only the bones remain,” is the cheerful answer. This sounded discouraging to a person whose occupation would necessitate going about considerably in boats, and whose fixed desire was to study fetish.
--Adapted from Mary Kingsley, “Author’s Preface” to *Travels in West Africa*

Exercise 23A:

1. We are reading the book *The Hot Zone* in Dr. Foster’s science writing class.
2. The virus had come into the U.S. in monkeys shipped from the Philippines to a research lab near D.C.
3. The Center for Disease Control (CDC) and the FBI worked with the owners of the research lab to contain the virus inside the building.
4. The CDC and the FBI might not have been able to destroy the virus if it had been the deadliest of the strains.

Exercise 23B: Did you know that many of the “true” stories you hear are actually urban legends? These “true” stories usually begin with something along the lines of “This really happened to my cousin’s boyfriend’s sister.” You may
have wondered whether the story was really true. More likely, you believed it and passed it along. Hundreds of such tales exist, including this one, that folklorists call “The Mexican Pet.” A couple goes to Mexico for a vacation and finds there a little stray dog, what they think is a Chihuahua. They decide to adopt it and smuggle it through customs. But the next day the dog appears sick, so the woman calls the veterinarian. After she explains the symptom, he asks, “Where did you get this dog?” The woman makes up some story, but the vet doesn’t believe her, so he asks again, “Where did you get this dog?” She finally tells him, then adds, “Can you tell me what’s wrong with it?” He replies, “It’s not a dog—it’s a rat!”

--Summarized from Jan Harold Brunvand, *The Mexican Pet*

**Exercise 23C:** Another famous urban legend is “The Killer in the Backseat,” in which a woman driving from work at night is followed closely by a car that continually flashes its lights. The woman thinks the car is being driven by a psychopathic killer. She is too frightened to stop and drives faster and faster to get home. But the car follows her into her driveway. A man jumps out and yells, “It’s okay! I’m trying to help you! There’s a killer in the backseat of your car!” And sure enough, there is. He had been hiding there with a knife, but each time he rose up to strike at the woman, the man in the car behind flashed his lights to make the madman hide again. Whenever I hear this story now, I think, “What rot!” but when I heard it the first time, my eyes were wide.

--Summarized from Jan Harold Brunvand, *The Mexican Pet*

**Exercise 23D:** Multiple correct answers. No key provided.

**Exercise 24A:** You should be aware of several risk factors—smoking, high-fat diets, high blood pressure, lack of exercise—that definitely increase your chances of getting heart disease. If you have more than one risk factor—for example, high blood pressure with smoking—your chances are greatly increased. But you can control all of these risk factors and thereby increase your chances for a long and healthy life.
Exercise 25A: Other intertribal groups came together during these years, such as the Alaskan Native Brotherhood and Sisterhood, formed in 1912 to protect native resources, and the All Pueblo Council, formed in 1922, which successfully opposed the proposed Bursum Bill legislating rights for squatters on Indian lands along the Rio Grande. Then, in 1944, Indian employees of the BIA founded the National Congress of American Indians (NCAI) in Denver, with representatives from a majority of federally chartered tribes. The still-active organization has played an important part, since its inception, in lobbying for Indian rights.

--Adapted from CARL WALDMAN, Atlas of the North American Indian

Exercise 26A: A freelance writer and photographer, Barry Holstun Lopez (b. 1945) has studied both at the University of Notre Dame, where he earned an A.B. and an M.A., and at the University of Oregon, where he did postgraduate work. He has also received honorary degrees from Whittier College and the University of Portland. He has contributed several works of fiction and numerous articles on natural history and the environment, especially in connection with the American West, to periodicals such as Harper’s and The North American Review, two publications for which he has served as a contributing editor. His first full-length nonfiction work, Of Wolves and Men (1978), became a best-seller and won the John Burroughs Society medal, the Christophers of New York medal, and the Pacific Northwest Booksellers award. His subsequent books have continued to garner awards. He has published several works of fiction, including Giving Birth to Thunder, Sleeping with His Daughter: Coyote Builds North America (1978), River Notes (1979), Winter Count (1981), and Field Notes (1994). He has also written a children’s book, Crow and Weasel (1990), and the popular nonfiction work Arctic Dreams (1986), among other books.

Exercise 26B:

2. They say that it first appeared in 1962, when the New York radio station WMCA put the familiar smiling yellow face on sweatshirts to promote its disk jockeys, the WMCA Good Guys.

3. But they add that the general image had been around for years, on the popular Kool-Aid pitcher and in the movie, *Bye Bye Birdie*.

4. It was not until 1969, however, that the happy face attained national popularity, when N.G. Slater, a New York businessman, got the idea to mass-produce the image, which he named Smilies.

5. Soon Smilies appeared everywhere, from kitchen appliances to jewelry to clothes.

Exercise 27A: In 1946, seventeen western states began a coyote eradication program involving bounties, poison, and traps. In Arizona, $157,600 was spent in one year to kill coyotes thought to have caused $42,200 worth of damage. In the first year of the program, 294,400 coyotes were killed. In 1971, the U.S. government spent $8 million on the program. The money and effort were wasted, however; after 28 years, coyote numbers had actually increased. In 1974, 295,400 coyotes were killed—1,000 more than were killed in the first year. Not only had the coyote expanded its range, it also had proliferated.

--Adapted from Paul Rezendes, *Tracking and the Art of Seeing*

Exercise 28A:

1. To make berbere seasoning, a popular ingredient in Ethiopian cuisine, you mix a teaspoon each of ginger, cardamom, coriander, fenugreek seeds, nutmeg, cloves, cinnamon, and allspice together.

2. Toast the spices in a saucepan for four to five minutes.

3. Now add two tablespoons of salt, a teaspoon of black pepper, and one-half cup of paprika.

4. Finally, add the ingredient that makes berbere hot—one-and-one-fourth cup of dried, ground cayenne peppers.

5. Make a sauce for chicken or beef by heating three to four teaspoons of the spice mix with
water, or just add a pinch or two to whatever dish you want to spice up.

Exercise 29A:
accommodations  proceedings of  judgment
Loneliness  nevertheless  aerobic

Exercise 29B:
breadth  straight  elliptical
colleague  terrace  commitment
wonderful  exceed  eighteenth
migraine  country  experiments
reasonable  temperature

Chapter 6: Multiple correct answers. No key provided.

Chapter 7: Multiple correct answers. No key provided.

Chapter 8: Multiple correct answers. No key provided.