

WRITING WITH CONFIDENCE

Writing Effective Sentences
and Paragraphs

*B*uilding
confidence and
writing skills...at
the right price!
Look inside!



Alan Meyers

Ninth Edition



Why Do You Need This New Edition?

If you're wondering why you should buy this new edition of *Writing with Confidence: Writing Effective Sentences and Paragraphs*, here are 10 good reasons!

- 1 *Writing with Confidence* is now part of the new **VangoBooks** program! Clean, simple, smart, and efficient, VangoBooks represent a very different type of textbook—one that you will actually want to read. VangoBooks will not bog you down with information; they will not weigh down your backpack, and at about half the cost of a traditional textbook, they will not break your budget.
- 2 A new chapter on **exemplification** teaches students how to support and illustrate their claims.
- 3 Newly added **"Templates,"** interactive writing guides, help students make claims, support them with examples and explanations, and effect transitions.
- 4 **"Revision Guidelines"** and interactive **"Revision Checklists"** assist students in responding specifically to their work and the work of their classmates as they move from the early to the final drafts of their writing.
- 5 **Five new high-interest readings** that offer rhetorical models and topics for analysis, discussion, and writing.
- 6 **New suggestions for writing** follow each reading selection.
- 7 A **new appendix on using portfolios** enables students to easily and efficiently reflect on and revise their work.
- 8 **Expanded treatment of pronouns** is incorporated in Chapter 8, along with a new appendix section listing types of pronouns with examples of each.
- 9 **New exercises with fresh thematic content** are added and/or replace less popular exercises.
- 10 Did we mention the price? It will not break your budget and is worth every penny.

Detailed Contents vi
 Rhetorical Contents xiii
 The Writing Process xv
 Hints and Help for Writers xvi
 Preface xix

UNIT I Building Your Writing Skills 1

1 Why Write? 2
 2 The Writing Process: Laying the Foundation 7
 3 Writing a Powerful Paragraph: Building the Foundation 21
 4 Writing an Effective Essay: Building a Larger Structure 40
 @ **UNIT I** Blueprint for Success 50

UNIT II Building and Repairing Sentences 53

5 Recognizing Sentences and Fixing Fragments 54
 6 Joining Sentences Through Coordination 70
 7 Joining Sentences Through Subordination 81
 8 Joining Sentences with Pronouns 92
 9 Repairing Run-ons and Correcting Comma Splices 105
 @ **UNIT II** Blueprint for Success 112

UNIT III Revising with Care: Building on the Framework 115

10 Making Subjects and Verbs Agree 116
 11 Using the Past Tense and the Past Participle 131
 12 Using Pronouns 154
 13 Using Modifiers 168
 14 Making Comparisons 180
 15 Being Consistent 191
 16 Writing Concretely and Concisely 201
 @ **UNIT III** Blueprint for Success 216

UNIT IV Writing Types of Paragraphs: Shaping the Structure 219

17 Describing a Scene 220
 18 Developing Through Exemplification 228
 19 Writing Narration 237
 20 Writing a Report 246
 21 Describing a Process 253
 22 Writing About Causes and Effects 260
 23 Classifying Information 267
 24 Writing Comparisons and Contrasts 273
 25 Defining Terms 281
 26 Summarizing and Responding 288
 @ **UNIT IV** Blueprint for Success 296

UNIT V Editing for Grammar and Mechanics: Finishing the Job 299

27 Punctuating Sentences 300
 28 Checking Spelling, Apostrophes, Hyphens, and Capitals 322
 29 Writing the Right Word 344
 30 Keeping Verbs in Order 364
 31 Mastering the Little Words: Articles and Prepositions 388
 @ **UNIT V** Blueprint for Success 402

Reading Selections 404

Appendix A Preparing Portfolios 437
 Appendix B Pronouns 441
 Appendix C Common Irregular Verbs 443
 Appendix D Commonly Misspelled Words 445
 Appendix E Common Expressions Using Prepositions 446
 Answers to Chapter Exercises 448
 Glossary 460
 Credits 465
 Index 466

Rhetorical Contents xiii
 The Writing Process xv
 Hints and Help for Writers xvi
 Preface xix

UNIT I

Building Your Writing Skills I

1 Why Write? 2

Speaking and Writing 2
 Writing with Confidence 3
 Finding the Right Way to Write 4
 Writing for Every Reason 4
 Writing to Work 4
 Writing to Learn 4
 Writing to Communicate 5
 Writing for Yourself 5
 Getting a Head Start 6

2 The Writing Process: Laying the Foundation 7

Writing with Confidence in Six Steps 7
 Step 1: Exploring Ideas 8
 Your Subject 8
 Your Purpose 9
 Your Audience 10
 Step 2: Prewriting 12
 Brainstorming 12
 Clustering 12
 Freewriting 13
 Step 3: Organizing 14
 Selecting 14
 Outlining 15
 Step 4: Writing a First Draft 16
 Step 5: Revising the Draft 17
 Reviewing 17
 Reading Aloud 17
 Predicting 17
 Making a Clean Copy 18

Step 6: Producing the Final Copy 18
 Editing 18
 Proofreading 18

3 Writing a Powerful Paragraph: Building the Foundation 21

What Is a Paragraph? 21
 Exploring and Planning 22
 Writing the Topic Sentence 24
 General and Specific Statements 24
 Making a Claim 26
 Expressing an Attitude or Opinion 27
 Writing the Body and Conclusion 29
 Generating Ideas 29
 Selecting and Organizing Ideas 29
 Developing Ideas 30
 Looking at Paragraph Development 30
 Writing a First Draft 31
 Writing a Conclusion 32
 Revising the Paragraph 33
 Unity 33
 Coherence 35
 *Refining the Topic Sentence
 and Conclusion* 37
 Using Peer Review 37
 Revision Guidelines: Writing a Powerful Paragraph 38

4 Writing an Effective Essay: Building a Larger Structure 40

What Is an Essay? 40
 Composing an Essay 43
 Getting Started 43
 Developing the Thesis Statement 44
 Writing the First Draft 47
 Revising 48
 Revision Guidelines: Writing an Effective Essay 48
 Editing and Proofreading 48

UNIT I Blueprint for Success 50

UNIT II
Building and Repairing Sentences 53
5 Recognizing Sentences and Fixing Fragments 54

- What Is a Sentence? 54
 - Identifying Subjects* 55
 - Identifying Verbs* 56
- What Is a Fragment? 60
- Fixing Simple Fragments 60
 - Missing Subjects* 60
 - Missing or Incomplete Verbs* 61
 - Infinitives and -ing Words* 61
 - Hanging Details or Examples* 61
- Fixing Complex Fragments 62
 - Although and Because Types* 62
 - Who, That, and Which Types* 64
- Editing for Mastery 67

6 Joining Sentences Through Coordination 70

- Connecting Words 70
 - The Coordinating Conjunctions* 70
- Joining Sentences with Conjunctions 71
- Punctuating Compound Sentences 72
- Joining Sentences with Semicolons 73
 - Transitional Words After the Semicolon* 74
- Editing for Mastery 78

7 Joining Sentences Through Subordination 81

- What Is Subordination? 81
- Subordinating with Clauses 82
 - Common Subordinating Conjunctions* 84
 - Punctuating Dependent Clauses* 84
- Subordinating with Phrases 86
- Editing for Mastery 89

8 Joining Sentences with Pronouns 92

- Relative Clauses 92
 - Placement of Relative Clauses* 93
 - Commas with Relative Clauses* 94
 - Relative Pronouns as Subjects* 95
 - Relative Pronouns as Objects* 96
 - Relative Clauses with Whose* 98
- Noun Clauses 98
- Phrases 101
- Editing for Mastery 103

9 Repairing Run-ons and Correcting Comma Splices 105

- Run-on Sentences 105
- Comma-spliced Sentences 107
- Editing for Mastery 110

UNIT II Blueprint for Success 112
UNIT III
Revising with Care: Building on the Framework 115
10 Making Subjects and Verbs Agree 116

- What Is Subject-Verb Agreement? 116
- Subjects 117
 - Nouns as Subjects (and Objects)* 117
 - Irregular Plurals* 118
 - Pronouns as Subjects* 119
 - Subjects Joined by and* 120
- Special Present-Tense Verbs 121
 - To Be 121
 - To Do 122
 - To Have 123
- Special Problems with Subject-Verb Agreement 124
 - Questions* 124
 - Sentences That Begin with There* 125
 - Collective Nouns* 126
 - Indefinite Pronouns* 126

*Phrases Between the Subject
and the Verb* 127
Relative Clauses 128
Editing for Mastery 129

11 Using the Past Tense and the Past Participle 131

The Past Tense in Its Usual Forms 131
Regular Verbs 131
To Be 133
Could and Would 134
The Present-Perfect Tense 135
Forming the Present-Perfect Tense 136
Using the Present-Perfect Tense 136
The Past-Perfect Tense 137
Forming the Past-Perfect Tense 138
Using the Past-Perfect Tense 138
Irregular Verbs 138
Category 1: -d to -t 138
Category 2: -d and Possible Vowel Change 140
Category 3: -t and Possible Vowel Change 141
Category 4: Single Vowel Change 142
Category 5: Double Vowel Change 144
Category 6: No Change 145
Category 7: -n or -en and Possible Vowel Change 146
Other Uses of the Past Participle 148
In Three-Word Verb Phrases 148
In the Passive Voice 149
As an Adjective 149
Editing for Mastery 151

12 Using Pronouns 154

Selecting the Right Pronoun 154
Personal Pronouns as Subjects and Objects 154
Personal Pronouns in Comparisons 156
Avoiding Pronoun Confusion and Bias 157
Agreement in Number 157
Pronouns Without Antecedents 158
Pronouns Referring to Pronouns 160
Pronouns Referring to Collective Nouns 160

Special Pronouns 162
Reflexive Pronouns 162
Demonstrative Pronouns 163
Relative Pronouns 164
Editing for Mastery 165

13 Using Modifiers 168

What Are Modifiers? 168
Placing Modifiers Correctly 171
Misplaced Modifiers 171
Dangling Modifiers 173
Editing for Mastery 176

14 Making Comparisons 180

Comparing with Adjectives and Adverbs 180
Adjective Forms 181
The Simple Form 181
The Comparative Forms 181
The Superlative Forms 183
Adverb Forms 185
Irregular Adjectives and Adverbs 185
Adjectives and Adverbs That Are the Same 185
Good and Well, Bad and Badly 186
Lively Comparisons 188
Editing for Mastery 188

15 Being Consistent 191

Keeping Pronouns Straight 191
Keeping Tense Consistent 194
Keeping Structures Parallel 196
Editing for Mastery 199

16 Writing Concretely and Concisely 201

Choosing Words That Work 201
Strong Verbs 201
Vivid Adjectives and Details 203
Discarding Words That Don't Contribute 204
Empty Sentence Starters 205
Vague Expressions 206
Repetition 207

Wordiness 208
 Tired Expressions 210
 Editing for Mastery 212

UNIT III Blueprint for Success 216

UNIT IV

Writing Types of Paragraphs: Shaping the Structure 219

17 Describing a Scene 220

A Model Paragraph: Describing
 a Scene 220
 Writing Assignment for Describing
 a Scene 222
*Gathering, Generating, and Arranging
 the Materials* 222
Composing the Paragraph 224
Templates for Description 224
Revising Your First Draft 225
 Revision Checklist for Description 225
Further Revising and Editing 226
 Additional Writing Assignment 226
 A Student Model Paragraph 226
 Final Writing Assignment 227

18 Developing Through Exemplification 228

Models of Exemplification 228
The Short Example 228
The Sentence Example 229
*The Long—or Extended—
 Example* 229
 Writing Assignment for Developing
 Through Exemplification 230
*Gathering, Generating, and Arranging
 the Materials* 232
Composing the Paragraph 234
Templates for Exemplification 234
Revising Your First Draft 234
 Revision Checklist for
 Exemplification 234
Further Revising and Editing 235
 Additional Writing Assignment 235

A Longer Model of Exemplification
 Final Writing Assignment 236

19 Writing Narration 237

A Model of Narration 237
 Writing Assignment for Narration 240
*Gathering, Generating, and Arranging
 the Materials* 240
Composing the Paragraph or Essay 241
Templates for Narration 241
Revising Your First Draft 242
 Revision Checklist for Narration 242
Further Revising and Editing 243
 Additional Writing Assignment 243
 A Student Model Essay 243
 Final Writing Assignment 245

20 Writing a Report 246

A Model Paragraph: A Report 246
 Writing Assignment for a Report 248
*Gathering, Generating, and Arranging
 the Materials* 248
Composing the Report 249
Templates for a Report 250
Revising Your First Draft 250
 Revision Checklist for a Report 250
Further Revising and Editing 250
 Additional Writing Assignment 251
 A Student Model Report 251
 Final Writing Assignment 252

21 Describing a Process 253

A Model Paragraph: Process
 Analysis 253
 Writing Assignment for Describing
 a Process 255
*Gathering, Generating, and Arranging
 the Materials* 255
Composing the Paragraph 256
Templates for Process Analysis 256
Revising Your First Draft 257
 Revision Checklist for Process Analysis 257
Further Revising and Editing 257
 Additional Writing Assignment 257
 A Student Model Essay 258
 Final Writing Assignment 259

22 Writing About Causes and Effects 260

- A Model Paragraph: Causal Analysis 260
- Writing Assignment for Causal Analysis 263
 - Gathering, Generating, and Arranging the Materials* 263
 - Composing the Paragraph* 263
 - Templates for Causes and Effects* 264
 - Revising Your First Draft* 264
- Revision Checklist for Causes and Effects 264
 - Further Revising and Editing* 265
- Additional Writing Assignment 265
- A Student Model Paragraph 265
- Final Writing Assignment 266

23 Classifying Information 267

- A Model Paragraph: Classification 267
- Writing Assignment for Classification 269
 - Gathering, Generating, and Arranging the Materials* 269
 - Composing the Paragraph* 269
 - Templates for Classification* 270
 - Revising Your First Draft* 270
- Revision Checklist for Classification 270
 - Further Revising and Editing* 271
- Additional Writing Assignment 271
- A Student Model Essay 271
- Final Writing Assignment 272

24 Writing Comparisons and Contrasts 273

- A Model Paragraph: Comparison–Contrast 273
- Writing Assignment for Comparison–Contrast 276
 - Gathering, Generating, and Arranging the Materials* 276
 - Composing the Paragraph* 277
 - Templates for Comparisons and Contrasts* 277
 - Revising Your First Draft* 278
- Revision Checklist for Comparisons and Contrasts 278
 - Further Revising and Editing* 279

- Additional Writing Assignment 279
- A Student Model Essay 279
- Final Writing Assignment 280

25 Defining Terms 281

- A Model of Definition 281
- Writing Assignment for a Definition 283
 - Gathering, Generating, and Arranging the Materials* 284
 - Composing the Paragraph* 284
 - Templates for Definitions* 285
 - Revising Your First Draft* 285
- Revision Checklist for Definitions 285
 - Further Revising and Editing* 286
- Additional Writing Assignment 286
- A Student Model Essay 286
- Final Writing Assignment 287

6 Summarizing and Responding 288

- A Student Model: A Summary 288
- Writing Assignment for a Summary 290
 - Gathering, Generating, and Arranging the Materials* 290
 - Composing the Summary* 291
 - Templates for a Summary* 291
 - Revising Your First Draft* 291
- Revision Checklist for a Summary 292
 - Further Revising and Editing* 292
- Writing Assignment for a Response, with a Student Model 292
 - Gathering, Generating, and Arranging the Materials* 293
 - Composing the Response* 294
 - Templates for a Response* 295
 - Revising Your First Draft* 295
- Revision Checklist for a Response 295
 - Further Revising and Editing* 295
- Final Writing Assignment 295

UNIT V
**Editing for Grammar
and Mechanics:
Finishing the Job 299**
27 Punctuating Sentences 300

- The Comma [,] 300
 - Items in a Series* 300
 - Independent Clauses* 301
 - Interrupters* 302
 - Introductory or Concluding Expressions* 303
 - Two or More Adjectives* 305
 - Dates, Places, and Addresses* 306
- The Period [.] 307
 - Statements* 307
 - Abbreviations* 308
- The Question Mark [?] 308
- The Exclamation Point [!] 309
- The Semicolon [;] 310
 - Independent Clauses* 310
 - Items in a Series* 310
- The Colon [:] 311
- The Dash [—] 312
- Parentheses [()] 313
- Quotation Marks [“ ”] 314
 - Titles* 314
 - Definitions* 315
 - Words Used in a Special Way* 315
 - Speech* 316
- Editing for Mastery 319

**28 Checking Spelling,
Apostrophes, Hyphens,
and Capitals 322**

- Spelling 322
 - The Long and Short Vowel Sounds* 323
 - Plurals of Nouns and Singulars of Verbs* 325
 - Suffixes* 326
 - Prefixes* 330
- The Apostrophe ['] 331
 - Possessives* 332
 - Contractions* 334
 - Plurals of Letters* 335

- Hyphens [-] 335
 - Hyphens to Join Words* 335
 - Syllables* 337
- Capitalization 338
- Editing for Mastery 341

29 Writing the Right Word 344

- The Most Common Sound-Alikes
and Look-Alikes 344
 - Contractions* 344
 - Too/Two/To* 345
 - The of Error* 346
 - Three Words Ending in -d* 347
- Commonly Confused Words 348
 - Accept/Except* 348
 - Advice/Advise* 348
 - Affect/Effect* 349
 - An/And* 350
 - Breath/Breathe* 350
 - Buy/By* 351
 - Clothes/Cloths* 352
 - Conscience/Conscious* 352
 - ence/-ent; -ance/-ant* 352
 - Fine/Find* 353
 - Know/No; Knew/New* 354
 - Led/Lead* 354
 - Lie/Lay* 355
 - Lose/Loose* 355
 - Mine/Mind* 356
 - Passed/Past* 356
 - Quiet/Quite/Quit* 357
 - Rise/Raise* 358
 - Sit/Set* 359
 - Then/Than* 359
 - There is/It is* 360
 - Whether/Weather* 361
- Editing for Mastery 362

30 Keeping Verbs in Order 364

- The Continuous Tenses 364
 - In the Present* 364
 - In the Past* 366
- More Verb Phrases 367
 - Two-Word Verb Phrases* 367
 - Three-Word Verb Phrases* 371
 - Four-Word Verb Phrases* 373

Indirect Questions	374
Objects After Verbs	375
<i>Objects with Phrasal Verbs</i>	375
<i>Common Phrasal Verbs</i>	376
<i>Direct and Indirect Objects</i>	378
Adverbs	380
<i>Single Adverbs</i>	380
<i>Placing Two or More Adverbs</i>	381
Past Participles and Present Participles	382
Double Negatives	383
Editing for Mastery	385

31 Mastering the Little Words: Articles and Prepositions 388

Articles	388
A/An	388
<i>Singular Countable Nouns: A/An versus The</i>	389
The	390
<i>Plural Countable Nouns and Uncountable Nouns: Using The or Nothing</i>	391
<i>Additional Advice about A/An and The</i>	392
Prepositions	393
<i>To Indicate Time</i>	393
<i>To Indicate Place</i>	395
<i>For Vehicles and Chairs</i>	395
<i>Other Prepositions</i>	396
<i>To Repeat the Meaning of Prefixes</i>	398
Editing for Mastery	399

UNITY Blueprint for Success 202

Reading Selections 404

Malcolm X with Alex Haley, "My Prison Studies"	405
Kurt Vonnegut, "How to Write with Style"	407
Dawn Turner Trice, "Doing Laundry Comes with a Load of Rules"	410
Elizabeth Wong, "The Struggle to Be an All-American Girl"	412
Mark Schlitt, "My Fifteen Minutes of Fame" [Student Essay]	414
Ehsan Ghoreishi, "Tough Pitches" [Student Essay]	416

Mark Twain, "Two Views of the Mississippi"	417
Ellen Goodman, "Divining the Strange Eating Habits of Kids"	419
Rita Pyrellis, "Sorry for Not Being a Stereotype"	421
"The Writing on the Wall," adapted from <i>The People's Almanac</i>	422
Robert Hughes, "Running with Walker"	424
Sam Lubell, "Block That Ringtone!"	426
Anna Quindlen, "Homeless"	428
Jeffrey D. Sachs, "The Power of One: The \$10 Solution"	430
Gary Soto, "This Man (1)"	432
Sonia Nazario, "The Boy Left Behind"	433

Appendix A Preparing Portfolios	437
The Rationale for the Portfolio	437
Section 1: The Self-Assessment Essay	438
Section 2: The Revised Papers	438
Final Essay Progress Log	439
The Portfolio as a Semester-Long Project	440
Appendix B Pronouns	441
Personal Pronouns	441
Possessive Pronouns	441
Demonstrative Pronouns	441
Interrogative Pronouns	442
Relative Pronouns	442
Indefinite Pronouns	442
Reflexive Pronouns	442
Appendix C Common Irregular Verbs	443
Appendix D Commonly Misspelled Words	445
Appendix E Common Expressions Using Prepositions	446
Answers to Chapter Exercises	448
Glossary	460
Credits	465
Index	466

The following list classifies the reading selections and student essays according to the rhetorical modes they employ or include. Many of the additional readings are mixed modes.

DESCRIPTION

Chapter 17	Excerpt from <i>Girl with a Pearl Earring</i> 221 "The Happiest Place of My Life" [Student Essay] 227
Additional Readings	"Tough Pitches" [Student Essay] 416 "Two Views of the Mississippi" 417

EXEMPLIFICATION

Chapter 18	"A Giant of a Dwarf" 229 "Be Specific" 235
Additional Readings	"My Fifteen Minutes of Fame" [Student Essay] 414 "Divining the Strange Eating Habits of Kids" 419 "The Writing on the Wall" 422 "Block That Ringtone!" 426 "Homeless" 428 "This Man" 432 "The Boy Left Behind" 433 "Tough Pitches" [Student Essay] 416 "Running with Walker" 424

NARRATION

Chapter 19	"The Toughest Man" [Student Essay] 238 "The Time of Living Dangerously" [Student Essay] 243
Additional Readings	"My Prison Studies" 405 "The Struggle To Be an All-American Girl" 412 "My Fifteen Minutes of Fame" [Student Essay] 414 "Running with Walker" 424 "The Boy Left Behind" 433 "This Man" 432

REPORT

Chapter 20	"Budget Challenges" 247 "Let's Keep It Clean" [Student Essay] 251
-------------------	--

Additional Readings	"Block That Ringtone!" 426
	"The Power of One: The \$10 Solution" 430

PROCESS ANALYSIS

Chapter 21	"The Beekeeper" 254
	"Stretching for the Long Run" [Student Essay] 258
Additional Readings	"My Prison Studies" 405
	"How to Write with Style" 407

CAUSE AND EFFECT

Chapter 22	"The Mystery of Custer's Last Stand" 262
	"A Reaction to Medicine" [Student Essay] 265
Additional Readings	"The Struggle to Be an All-American Girl" 412
	"Divining the Strange Eating Habits of Kids" 419
	"Running with Walker" 424
	"This Man" 432

CLASSIFICATION

Chapter 23	"Every Body Has a Place" 268
	"Chamber Volunteers" [Student Essay] 271
Additional Readings	"The Writing on the Wall" 422
	"Tough Pitches" [Student Essay] 416
	"Divining the Strange Eating Habits of Kids" 419
	"Sorry for Not Being a Stereotype" 421
	"Doing Laundry Comes with a Load of Rules" 410

COMPARISON-CONTRAST

Chapter 24	"The Light and the Dark of It" 275
	"Examining the Differences: Old Tradition vs. New World" [Student Essay] 279
Additional Readings	"My Prison Studies" 405
	"Tough Pitches" [Student Essay] 416
	"Two Views of the Mississippi" 417
	"Sorry for Not Being a Stereotype" 421
	"Homeless" 428

DEFINITION

Chapter 25	"What Is an Allergy?" 283
	"True Courage" [Student Essay] 286
Additional Readings	"The Power of One: The \$10 Solution" 430

SUMMARY AND RESPONSE

Chapter 26	"What Is Courage?" [Student Essay] 289
-------------------	--

The Writing Process

	Getting Started	Drafting	Revising
General Procedures	Ch. 1, pp. 4–5	Ch. 1, p. 6	
Steps in the Process	Ch. 2, pp. 8–14 Ch. 3, pp. 22–29	Ch. 2, p. 16 Ch. 3, pp. 29–32	Ch. 2, pp. 17–18 Ch. 3, pp. 33–38
Essay	Ch. 4, pp. 43–44	Ch. 4, p. 47	Ch. 4, p. 48
Description of a Scene	Ch. 17, pp. 220–221	Ch. 17, p. 222	Ch. 17, p. 225
Developing Through Exemplification	Ch. 18, pp. 232–233	Ch. 18, p. 234	Ch. 18, p. 234
Narration	Ch. 19, pp. 237–238	Ch. 19, pp. 240–241	Ch. 19, p. 242
Report	Ch. 20, pp. 246–247	Ch. 20, pp. 248–249	Ch. 20, p. 250
Process Analysis	Ch. 21, pp. 253–254	Ch. 21, pp. 255–256	Ch. 21, p. 257
Cause and Effect	Ch. 22, pp. 260–261	Ch. 22, p. 263	Ch. 22, p. 264
Classification	Ch. 23, pp. 267–268	Ch. 23, p. 269	Ch. 23, p. 270
Comparison and Contrast	Ch. 24, pp. 273–275	Ch. 24, p. 276	Ch. 24, pp. 278–279
Definition	Ch. 25, pp. 281–282	Ch. 25, p. 284	Ch. 25, p. 285
Summary and Response	Ch. 26, pp. 290, 292–293	Ch. 26, pp. 291, 294	Ch. 26, pp. 291, 295

In recent years, practices in English composition instruction have changed significantly. Terminology has changed, reading and writing have become more integrated, portfolio assessment is increasingly commonplace, and, thanks to the pioneering work of Gerald Graff and Cathy Birkenstein, templates are becoming an important pedagogical aid. This ninth edition of *Writing with Confidence* reflects this evolution—and more. Specifically, each rhetorical mode chapter includes the following:

1. **New terms**—*claims, support, and explanation*—that bolster students' understanding of the topic sentence and thesis statement, as well as the unity, coherence, and development of the paragraph and essay.
2. **Templates** that guide students in making claims, support them with examples and explanations, and effect transitions. Students fill in their own content within the template and modify the template for use in their paragraphs and essays.
3. **Interactive revision checklists** that assist students in responding specifically to their work and the work of their classmates as they move from the early to the final drafts of their writing.

The ninth edition also features these changes:

4. A new **chapter on exemplification** that instructs students on how to support and illustrate their claims.
5. **Five new high-interest readings** that offer rhetorical models and topics for analysis, discussion, and writing.
6. **New suggestions for writing** based on each reading selection.
7. An **appendix on using portfolios** that enables students to reflect on and revise their work.
8. **Expanded treatment of pronouns** incorporated in Chapter 8 and in a new appendix section listing types of pronouns, with examples of each.
9. **New exercises** with fresh thematic content.

Along with these additions and changes, the new edition retains its most popular and effective features: its student-centered and often humorous style; the straightforward instruction in the writing process; the thorough coverage of each rhetorical mode for both paragraphs and essays (including professional and student models); the architectural theme and “blueprints for success”; the extensive treatment of grammar and mechanics within the editing process, concluding with two parallel “Editing for Mastery” passages; the continuous discourse exercise content focused on unusual and unique people, events, and natural phenomena; the attention to the needs of students whose first language is not English; and the handy “Tips” boxes interspersed throughout the text.

CONTENT OVERVIEW

- **Unit I: Building Your Writing Skills.** These four chapters provide lively, straightforward instruction in the writing process for both paragraphs and essays. Separate chapters address the reasons for writing; a six-step writing

- process that begins with discovery and ends with proofreading, and form of the paragraph; and the connection between paragraph and essay.
- **Unit II: Building and Repairing Sentences.** This five-chapter unit addresses essential skills in revising for clarity and correctness. The unit begins with identifying and eliminating fragments, continues with ways to join sentences correctly, and ends with identifying and correcting comma splices and run-ons. More than a fix-it kit, however, the unit offers a variety of ways to join clauses and phrases through coordination and subordination.
 - **Unit III: Revising with Care: Building on the Framework.** Chapters in this unit cover the most important grammatical and mechanical issues to consider in the editing stages of the writing process: subject-verb agreement, past-tense and past-participle verb forms, pronoun forms, use of modifiers, adjective and adverb forms, consistency, concrete language, concise language, and ways to write concretely and concisely.
 - **Unit IV: Writing Types of Paragraphs: Shaping the Structure.** The ten chapters in this unit address the rhetorical modes—now including exemplification—as well as report, summary, and response writing. Each chapter includes a professional or student model followed by discussion questions; an explanation of paragraph order; a visual “blueprint” of that order; a sequential guide through a single writing assignment; a revision checklist that promotes collaborative revision; a student model; and additional writing assignments.
 - **Unit V: Editing for Grammar and Mechanics: Finishing the Job.** This section includes five chapters of additional help with punctuation, spelling, sound-alike and look-alike words, and issues aimed primarily at non-English dominant, or ESL, writers: articles, prepositions, verb constructions, and phrasal verbs.
 - **Reading Selections.** These sixteen high-interest essays, five of which are new, provide models of the rhetorical modes, practice in close reading, questions for analysis, and prompts for additional writing, including writing in response to the readings.
 - **Appendixes.** These include the aforementioned portfolio instruction; definitions of pronouns, with examples; a list of common irregular verbs; commonly misspelled verbs; and common expressions using prepositions. In addition, at the back of the book are answers to chapter exercises (odd-numbered items only) and a glossary.

CONTINUING FEATURES

The following features make *Writing with Confidence* a valuable and flexible tool for both instructor and student.

- **Clear and Simple Explanations.** Discussions of the writing process, grammar, and mechanics offer practical instruction in drafting and revising paragraphs, essays, and sentences, while increasing facility with language and eliminating errors. The text highlights and explains key terms and lists them again in a glossary at the back of the book. The extensive grammatical instruction minimizes terminology, telling students only what they need to know to revise their work.
- **Guidance Throughout the Writing Process.** Chapter 2 introduces the “Six Steps to Successful Writing and Revising,” Chapter 3 applies that process to the paragraph, and Chapter 4 extends it to the essay. Each of the ten chapters on types of paragraphs and essays then guides students through the drafting and revision of their work.



PREF

RAHNAMA
P R E S S@RAHNAMAPRESS
WWW.RAHNAMAPRESS.COM

- **Integrated Approach to the Rhetorical Modes.** Instead of viewing rhetorical modes as ends in themselves, this book strengthens the field's increasing recognition of modes that are often mixed and combined in essays and even paragraphs. While the text continues to focus on paragraphs, students are urged to see paragraphs of description, narration, comparison–contrast, and others as one means by which they can achieve a larger purpose in writing. Questions for analysis and writing assignments also encourage students to regard the modes within the context of purpose and audience.
- **Chapter on Summary and Response.** Students in composition and many other classes are often asked to write a summary and response to a reading, and this chapter shows them how. They learn the important skills of summarizing objectively without plagiarizing and then stating and developing a response. This chapter illustrates and provides instruction in both skills, separately and in combination. As with each writing chapter in the book, it takes the student through a series of steps in planning, drafting, revising, and editing—all with an eye toward practical application.
- **High-Interest Exercises and Models.** Engaging with materials in connected discourse, students gain competence in composing, revising, and editing sentences within a meaningful context. This entertaining subject matter serves a more serious purpose as well: demonstrating that people write to communicate ideas, and if ideas are worth saying, they are worth saying well. Selections include biographies of Diamond Jim Brady, Alexandra David-Neel, Sequoyah, Jesse Owens, Dian Fossey, and Abraham Lincoln as well as accounts of the origins of the wedding cake, the teddy bear, and the “Happy Birthday” song.
- **Chapter Goals.** These chapter openers address student aims instead of merely foreshadowing chapter heads.
- **Multifaceted Presentation of Each Paragraph Mode.** Professional and student models exemplify the organization of paragraphs (and essays). The first model in each chapter is followed by discussion questions and then a step-by-step guide through a single, well-developed piece of writing.
- **Prompts for Writing Assignments—and Assignments Based on Readings.** Visual prompts inspire student writing, as do suggestions for writing that follow each of the readings—both within chapters and in the Reading Selections at the end of the book. In every case, at least one of these prompts requires a written response to the reading.
- **Chapter-Ending Summary Boxes.** These highlighted summaries help students identify and review the important points to practice, and serve as additional reference aids in revising and editing.
- **Tips Boxes.** Interspersed throughout the chapters are helpful tips on practical matters and strategies for remembering key points.
- **ESL Boxes and Chapters for ESL Students.** Special tips boxes address key issues for students whose first language is not English, and chapters on word order and articles and prepositions provide comprehensive additional instruction.
- **“Blueprints” for the Structure of the Paragraph, Essay, and Each Rhetorical Mode.** These in-chapter summaries, based on the architectural theme of the book, provide graphical representations of typical structures of writing.
- **“Blueprints for Success.”** These end-of-unit graphs and charts provide clear and useful summaries of the major concepts, strategies, and practices in each unit.
- **Flexible Approaches to Instruction and Learning** The Additional Writing Assignments and Final Writing Assignments in each chapter on the rhetorical modes provide options for essay assignments. And answer keys for

odd-numbered items in each exercise and for the first “Editing for Exercise” provide options for independent, self-paced study.

- **Collaborative Activities.** These suggestions for group or paired work expand learning opportunities. Each paragraph writing assignment includes Revision Guidelines that encourage peer response and editing. Predicting activities throughout the text provide additional opportunities for collaboration while stressing the interrelationship between writer and reader.
- **Mastery Learning Capabilities.** Using a Mastery Learning approach, students complete a section on grammar and mechanics, evaluate their understanding and application of the concepts, restudy parts of the section if necessary, and then engage in further evaluation. The two Editing for Mastery exercises in each of these chapters and the parallel test forms in the ancillary testing package can serve as useful tools in this approach.
- **Attention to Matters of Style.** Chapter 16 explores ways to make writing more lively, vivid, and direct. It offers practice in writing strong verbs, adjectives, and expressions; eliminating unnecessary repetition of words and ideas; and avoiding clichés.
- **Comprehensive Treatment of Verbs.** Focusing on one of the most troublesome hurdles for novice writers in their first or second language—verbs—the book devotes four chapters to verb tenses, verb forms, verb phrases, and phrasal verbs.
- **Attention to the Special Needs of Students.** Unit V is a handbook-like section on punctuation, consistency, verb formation and use, quoting, spelling, apostrophe use, double negative correction, hyphenation, capitalization, articles, and prepositions.
- **Glossary.** Key terms are highlighted in the text and defined in the glossary at the back of the book.
- **Full Test Bank.** The ancillary materials include two parallel forms of multiple-choice quizzes, two parallel forms of sentence writing quizzes, and two parallel forms of paragraph editing tests. Additionally, the *Test Bank* includes both a midterm and a final examination.

THE TEACHING AND LEARNING PACKAGE FOR WRITING WITH CONFIDENCE

A combined Instructor’s Manual/Test Bank package is offered to adopters of this edition. These components have been crafted to ensure that the course is a rewarding experience for both instructors and students. The **Instructor’s Manual** contains teaching tips, overhead transparency masters, additional exercises and tests, and answers to all in-text questions. The **Test Bank** contains a wealth of additional quizzes, tests, and exercises—keyed to each chapter in the student text. The Instructor’s Manual and Test Bank is printed on 8½ × 11 paper, perforated for easy removal and copying. ISBN 0-205-61784-0

THE PEARSON DEVELOPMENTAL WRITING ANCILLARY PACKAGE

In addition to the book-specific supplements discussed above, Pearson offers a wealth of instructor and student ancillaries to complement *Writing with Confidence*. Please visit our online catalog at www.pearsonhighered.com/devenglish or

consult your Pearson Arts & Sciences Representative for options that best suit your interests.

Multimedia Offerings



Q: Do your students have trouble transferring skill and drill lessons into their own writing or seeing errors in others' writing? • Would you like constant awareness of your students' progress and work in an easy-to-use tracking system? • Would a mastery results reporter help you to plan your lectures according to your class' weaknesses? • Do you want to save time by having work automatically graded and feedback supplied?

My WritingLab (www.mywritinglab.com) MyWritingLab is a complete on-line learning system with *better* practice exercises to make students better writers. The exercises in MyWritingLab are progressive, which means within each skill module students move from literal comprehension to critical application to demonstrating their skills in their own writing. The 9,000-plus exercises in the system do rehearse grammar, but they also extend into the writing process, paragraph development, essay development, and research. A thorough diagnostic test outlines where students have not yet mastered the skill, and an easy-to-use tracking systems enables students and instructors to monitor all work in MyWritingLab.

Penguin Discount Novel Program

In cooperation with Penguin Putnam, Inc., Pearson is proud to offer a variety of Penguin paperbacks at a significant discount when packaged with any Pearson title. Excellent additions to any English course, Penguin titles give students the opportunity to explore contemporary and classical fiction and drama. The available titles include works by authors as diverse as Toni Morrison, Julia Alvarez, Mary Shelley, and Shakespeare. To review the complete list of titles available, visit the Pearson-Penguin-Putnam Web site: <http://www.pearsonhighered.com/penguin>

ACKNOWLEDGMENTS

As always, I am grateful for the support of my colleagues at Truman College and the City Colleges of Chicago. I am especially grateful to my students, who continually teach me how the writing process works and should be addressed. I especially thank the students who have contributed paragraphs and essays to the text: Linder Anim, Bozena Budżyńska, Victor Ciurte, Mirham Mahmutagic, Veronica Fleeton, Ehsan Ghoreishi, Iman Rooker, Mark Schlitt, Sara Sebring, Jane Smith, Amra Skocic, Erica Teal, and Tuyet-Ahn Van. Again, Professor Patricia W. Kato of Chattanooga State Community College, Chattanooga, Tennessee, deserves my special thanks for providing several of the reading selections and student paragraphs for the book. And so does Professor Sherry F. Gott of Danville Community College, Danville, Virginia, who provided Jane Smith's student essay.

Again, I want to acknowledge Gerald Graff and Cathy Birkenstein's contribution to the profession through their groundbreaking work with templates, which I have adapted for my purposes in this edition.

And, of course, I thank the reviewers of the manuscript for their insights, suggestions, and even enthusiasm, which have helped guide this revision: Joan Cashion, Marymount College; Deborah Fontaine, Okaloosa-Walton College; Dr. Beatrice Mendez Newman, The University of Texas-Pan American; Julia Nichols, Okaloosa-Walton College; and Kari Sayers, Marymount College, Palos Verdes.



I also thank all those who have worked so diligently in the copy production of the text. I thank my acquisitions editor, Matt Wright, for laying the foundation for this edition. I thank the production team: Martha Beyerlein and the staff at Elm Street Publishing Services and Longman Production Manager Eric Jorgensen. But most importantly, I express my deepest indebtedness to my development editor, Ann Hofstra Grogg, whose analytical mind, keen eye for detail, and passionate commitment to excellence have guided me through many editions of this text.

Finally, I thank my family: my wife and best friend, Ann, who has been my loving and supportive companion for more than four decades; and my children, Sarah and Bradley, whose accomplishments both professionally and personally give me so much pride.

ALAN MEYERS

Building Your Writing Skills

The word *writing* comes from a verb. That means it's an activity—a process.

Therefore, you shouldn't think of writing as merely a "paper," an "assignment," a "story"—some *thing* that magically emerges from the hands of a genius. Yes, some people have a natural gift for writing. But it was Thomas Alva Edison (an elementary-school dropout) who said, "Genius is 1 percent inspiration and 99 percent perspiration." All of us can write, provided we're willing to engage in the process.

Writing is a way to produce language, which you do naturally when you speak. You say something, think of more to say, perhaps correct something you've said, and then move on to the next statement. Writing isn't much different, except that you take more time to think about your subject, the person or people you'll be discussing it with, and the goal you hope to achieve in that discussion. You also take more time to form your words and then change them until they clearly express your thoughts.

The four chapters in this unit will show you how to engage in the writing process. They'll discuss why you write (and there are plenty of good reasons), how to discover and organize your thoughts, how to capture them on the page, and how to revise and rewrite them so they achieve your goals. These chapters suggest ways to make your writing interesting, direct, and clear.

Don't worry if you're new to, or unsure about, the writing process. The lessons in this unit will take you through it step by step. Follow those steps and you can indeed write well—and with confidence. ■

Why Write?

Let's start with a basic point: writing is speaking to others on paper—or on a computer screen. If you can speak, you can write. Yes, writing is partly a talent, but it's mostly a *skill*, and like any skill, it improves with practice. Writing is also an *action*—a process of discovering and assembling your ideas, putting them on paper, and reshaping and revising them. We'll examine the writing process in Chapter 2, but here we'll look briefly at

- the relationship between speaking and writing
- the ways you can build confidence in your writing
- the ways you choose to write
- the ways you can use writing

SPEAKING AND WRITING

When you speak, you don't just make sounds. You say *words* that *mean* something. You speak because you want to share an idea, give information, express a greeting, state an opinion, or even send a warning. That is, you speak because you have

1. something to say: *a subject*
2. a reason for saying it: *a purpose*
3. someone to say it to: *an audience*

When you speak, you can see and hear your listeners. They respond to you, and you respond to them. You answer their questions, restate ideas, and even change the subject if it bores them. You use your voice and body to emphasize and clarify your ideas. You raise or lower your voice, talk quickly or slowly, and pause for effect. You point with your hands, shrug your shoulders, wink your eye, grin, or frown. And when you speak, you also find your thoughts coming into focus. You correct yourself, restate your ideas, illustrate your opinions, or even change your mind. In short, you're both stating and examining your ideas as you say them aloud.

Writing is much like speaking—a way to discover and communicate your ideas. Unlike speaking, however, it doesn't happen all at once. You cannot see and hear your readers, so you must predict their reactions. You must think about a subject that will interest them and try to present it in an interesting way. You must consider if an idea won't be clear to your readers and then try to make it clear. You must anticipate their questions and then try to answer them. Because you cannot emphasize your ideas through your body and speaking voice, you must pay more attention to your word choice. You must present your ideas in a

logical order. You must read what you write and then rewrite it until you your meaning strongly and clearly. In short, you must choose your language carefully, arrange it carefully, and punctuate it carefully.

You cannot do all of these things at once. Any good paragraph or essay goes through many stages before it's finished. First, you may simply explore ideas as you put them into words, lists, or charts. Afterward, you write a first draft and let it sit for a while. Then you can question and challenge it, and probably rewrite it. Perhaps you'll revise and polish your ideas and language in several drafts until you're confident that your audience will understand and care about what you have to say. You must fine-tune your message *before* you send it out.

That's what this book will help you do.

WRITING WITH CONFIDENCE

Now in its ninth edition and in print since 1979, *Writing with Confidence* has helped hundreds of thousands of people build and improve their writing skills. In fact, many of the model paragraphs and themes you'll see in the following chapters were written by students who used this book. They learned to write with confidence, and you can, too.

Perhaps you've had problems with writing in the past—getting started, organizing your thoughts, finding the right words, or mastering the rules of grammar and punctuation. Perhaps you even struggle with writing in English if it's your second (or third, or fourth) language. This book is designed to give you the best chance to improve. It divides the writing process into a series of small steps that you can master:

- ways to begin thinking about writing
- ways to explore and expand your ideas freely
- ways to shape those ideas into a plan
- ways to compose a first draft
- ways to review and revise the draft
- the way to produce final copy

Later sections of the book will give you additional help:

- suggestions for fixing problem sentences and combining sentences for variety
- strategies for organizing paragraphs and essays
- readings to serve as models of strong writing and as prompts for your own essays
- advice on mastering additional grammatical and mechanical matters

As you follow the program in *Writing with Confidence*, you should discover that, although writing is rarely easy, it need not be painful and can even be fun. Flip through the pages of this book and you'll discover that many of the exercises discuss unusual people, places, animals, and events. When you revise the sentences in these exercises, you'll see how your improvements make subjects become clearer and more alive. In short, you'll learn how ideas worth reading about can get even better.

Remember that writing is a process. Remember, too, that writing is a skill that, like all skills, improves with practice. This book is filled with exercises that give you that practice. Doing them will build your confidence in your writing.

FINDING THE RIGHT WAY TO WRITE

Writing is a personal process, and no two people approach it in exactly the same way. So you should determine what works for you. Do you write best in the morning or at night? Do you write by hand or on a computer, or a combination of both? But there's one thing that you should never do: sit down to write a paper the night before it's due. You *cannot* do your best under those circumstances. Because writing is a process, you must give yourself time to work through the process.

Some writers are great planners. They see where they're going and get there with only small changes in their plans. Other writers are discoverers. They need to reach their destination by writing and then rewriting many times. But every writing task is different. Therefore, you might be a great planner in one situation, a great discoverer in another. In general, though, you should begin with a plan and then discover ideas along the way. You don't have to solve every problem before you begin. In fact, people who try that often experience *writer's block*.

The first step in planning is to prepare a schedule. Allow yourself time to list some topics, mull them over, and then choose one. Let ideas occur to you in the shower or on the way to class, and jot them down whenever you can. (You'll see specific ways to do this in Chapter 2.) Give yourself time to write a first draft, put it aside, and return to it a day or two later. You may spend three hours on an assignment, but they could be spread out in half-hour segments over five days. If you do your work in small steps, you'll accomplish something in every session. That will help you build your confidence.

WRITING FOR EVERY REASON

Now that we've looked briefly at the writing process, let's go back and answer the question in the title of this chapter: why write?

Writing to Work

We live in a technological world, where many jobs have been sent abroad to less-developed countries and mega-malls have replaced the corner mom-and-pop stores. Today's economy requires that you write more than ever before. And with computers now a part of almost every job, word processing and e-mailing are essential skills.

Getting and keeping a job these days usually involves good writing skills. You'll get a job partly by writing a strong letter of application and résumé. You'll keep a job by writing clear memos and reports. If you're an office worker, you'll write memos and letters. If you're a health-care professional, you'll write clear records, memos, and orders. If you're a lawyer, you'll write legal briefs and documents.

Writing to Learn

Right now, of course, you're a college student, and your main job (or one of your main jobs) is to succeed in school. To do that, you need to take notes and write clear essays, reports, and answers to examination questions—and even an occasional letter or e-mail home.



About VangoBooks

Clean, simple, smart, and efficient, **VangoBooks** represent a very different type of textbook—one that you will actually want to read. **VangoBooks** will not bog you down with extraneous information; they will not weigh down your backpack; and at about half the cost of a traditional textbook, they will not break your budget. Created with the philosophy of quality over quantity, **VangoBooks** present exactly what you need to learn and precisely what instructors need to teach—no more, no less. **VangoBooks** and their ancillary materials present compelling content in an attractive format without the sticker shock.

Other Vango Products



Study on the go with *VangoNotes*! Just download chapter reviews from your text and listen to them on any mp3 player. With more than 200 *VangoNotes* audio study guides currently available online, you can listen to study material in the car, at the gym, walking to class—wherever, whenever! This flexible and efficient study tool provides practice tests, key terms, major themes, and rapid reviews, all directly linked to your assigned text. Get yours today. Go to www.VangoNotes.com.



Want a handy reference tool? *VangoCards* are laminated full-color panels of information that summarize key points you need to know in the most popular freshman and sophomore courses. Sturdy, accessible, and definitely useful, *VangoCards* make the perfect study companion. Available through MyPearsonStore.com, VangoNotes.com, and your campus bookstore, they can also be packaged with any Vango product. Put them to good use!

PEARSON



For success in college, you should make note taking a habit. The habit of writing will help you learn. Begin by taking notes on your readings; mark up your texts with questions, reactions, and reminders. If you have questions, write them down and bring them to class to get answers. And, of course, take good notes on your class lectures. Take notes on your assignments, too, so you know what's expected of you and when it's expected. These practices will help not only your writing but also your success as a student.

Keeping a writing log or subject journal can give your learning a big boost. You can record your progress in learning, jot down questions to ask your instructors, and explore your thoughts about new concepts and materials. Some students use a double-entry journal in which they summarize reading or lecture notes on the left-hand column or page and explore their reactions and questions to this material on the facing right-hand column or page.

Writing to Communicate

With so many computers connected to the Internet these days, people are e-mailing coworkers, friends, and relatives regularly. Why make a long-distance telephone call (and connect to an answering machine) when you can send a quick computer message or get in a chat room to exchange messages? Students are e-mailing their professors to find out about classroom assignments—and to submit them. They're e-mailing classmates to discuss and work together on homework. They're also sharing text messages about soccer practices and clubs, gossip, and philosophies of life. People are applying for jobs, conducting business, staying in touch, and even proposing marriage—all by writing!

In spite of computers, there will always be a place and need for the personal letter. A handwritten note from a friend, cousin, child, or parent is, and will continue to be, the best way to communicate important thoughts at important times. No matter what the content, the real message is, "I care about you and want to keep in touch." These writing practices pay off in ways that can't be measured in dollars or grades, only in the success of human relationships.

Writing for Yourself

There is another reason to write—for yourself—and this reason will last a lifetime. In this sense, all of us are writers. We write to explore our ideas, plans, sorrows, and dreams. We write to record what we've learned and done, or need to learn or do. We write to communicate with friends and relatives. We write to record family histories so our children and grandchildren can know and appreciate their heritage. We write for our own growth and pleasure. If you haven't ever written for pleasure, you may discover that, as your writing voice gains power and strength, writing can indeed be a joy.

Many writers like to keep a personal journal. It might be just a diary in which you summarize your daily activities ("Studied math for two hours, took a break to talk to Ron, and then started work on the biology project due Friday"). But the best journals serve as places to record your concerns and interests, to keep tabs on your questions and plans, to capture what surprises or puzzles you, to blow off steam, and to work through a problem and find a solution.

Take just ten minutes a day. Describe funny, dramatic, or troubling events, or examine interesting places or people. Even if you never do anything more with your journal, it will give you personal satisfaction and continual practice with writing. Often, however, college students find that their journals do become starting points for essays. They're resources for ideas that constitute the first step in the writing process. With a number of ideas already on paper, you won't have to take time searching for new material.

No matter what reason you choose to write, remember this: Good
low one universal practice—they write a lot.

GETTING A HEAD START

Begin the writing process now. List some topics for later writings. What has made you think, made you dream, made you mad? Jot down a few ideas. Then consider (but don't worry if you cannot yet answer) these questions on each topic: Why do I want to capture those ideas and express them? To whom do I want to tell them?
