

New!  
**2016**  
**MLA**  
Updates

SEVENTH EDITION

# MOSAICS

READING AND WRITING **ESSAYS**

Available with MyWritingLab™

**KIM FLACHMANN**

Seventh Edition

# MOSAICS

READING AND WRITING ESSAYS

**KIM FLACHMANN**  
California State University, Bakersfield



**PEARSON**

Boston Columbus Indianapolis New York San Francisco Amsterdam  
Cape Town Dubai London Madrid Milan Munich Paris Montréal Toronto  
Delhi Mexico City São Paulo Sydney Hong Kong Seoul Singapore Taipei Tokyo

**Executive Editor:** Matthew Wright  
**Program Manager:** Katharine Glynn  
**Marketing Manager:** Jennifer Edwards  
**Executive Media Producer:** Jaclyn Reynen  
**Media Editor:** Kelsey Loveday  
**Associate Multimedia Specialist:** Elizabeth Bravo  
**Content Specialist:** Laura Olson  
**Project Manager:** Savoula Amanatidis  
**Project Coordination, Text Design, and Electronic Page  
Makeup:** Integra Software Services Pvt Ltd.

**Program Design Lead:** Beth Pacquin  
**Cover Designer:** Studio Montage  
**Cover Image:** Fotolia – 65508743  
**Senior Manufacturing Buyer:** Roy L. Pickering, Jr.  
**Printer and Binder:** R. R. Donnelley and Sons Company–  
Crawfordsville  
**Cover Printer:** Lehigh-Phoenix Color Corporation–  
Hagerstown

Credits and acknowledgments borrowed from other sources and reproduced, with permission, in this textbook appear on the appropriate page within text or on page 754.

PEARSON, ALWAYS LEARNING, and MyWritingLab are exclusive trademarks owned by Pearson Education, Inc. or its affiliates in the United States and/or other countries.

Unless otherwise indicated herein, any third-party trademarks that may appear in this work are the property of their respective owners and any references to third-party trademarks, logos, or other trade dress are for demonstrative or descriptive purposes only. Such references are not intended to imply any sponsorship, endorsement, authorization, or promotion of Pearson's products by the owners of such marks, or any relationship between the owner and Pearson Education, Inc., or its affiliates, authors, licensees, or distributors.

#### Library of Congress Cataloging-in-Publication Data

Flachmann, Kim.

Mosaics: reading and writing essays / Kim Flachmann.—Seventh edition.

pages cm

Includes index.

ISBN 978-0-13-402167-6—ISBN 0-13-402167-3

1. English language—Rhetoric. 2. English language—Grammar—Problems, exercises, etc. 3. Report writing. I. Title.

PE1408.F469 2015

808.4—dc23

2015030090

---

Copyright © 2018, 2017, and 2014 by Pearson Education, Inc.

All Rights Reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. For information regarding permissions, request forms and the appropriate contacts within the Pearson Education Global Rights & Permissions Department, please visit [www.pearsoned.com/permissions/](http://www.pearsoned.com/permissions/).

1 17

#### Student Edition:

ISBN-10: 0-13-467888-5

ISBN-13: 978-0-13-467888-7

#### A la Carte Edition:

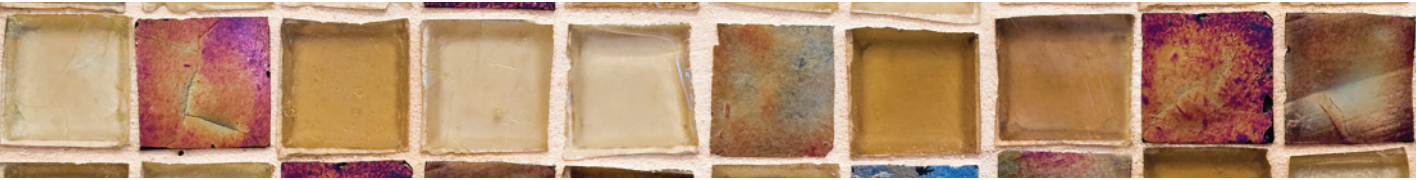
ISBN-10: 0-13-470308-1

ISBN-13: 978-0-13-470308-4

**PEARSON**

[www.pearsonhighered.com](http://www.pearsonhighered.com)

**For Michael**



# BRIEF CONTENTS

DETAILED CONTENTS vi

PREFACE xiii

## **PART I Reading and Writing: An Overview 1**

- 1** Reading and Writing in College 2
- 2** The Reading Process 10
- 3** Reading Critically 16
- 4** The Writing Process 30
- 5** Preparing to Write 38
- 6** Writing Effectively 51
- 7** Revising and Editing 81
- 8** Writing Across the Curriculum and in the Workplace 115

## **PART II Reading and Writing Effective Essays 129**

- 9** Describing 131
- 10** Narrating 165
- 11** Illustrating 197
- 12** Analyzing a Process 228
- 13** Comparing and Contrasting 259

- 14** Dividing and Classifying 290
- 15** Defining 320
- 16** Analyzing Causes and Effects 350
- 17** Arguing 381

## **PART III The Research Paper 419**

- 18** Recognizing a Research Paper 420
- 19** Avoiding Plagiarism 427
- 20** Finding Sources 439
- 21** Writing a Research Paper 453
- 22** Documenting Sources 466
- 23** Revising and Editing a Research Paper 472
- 24** Writing Workshop 486

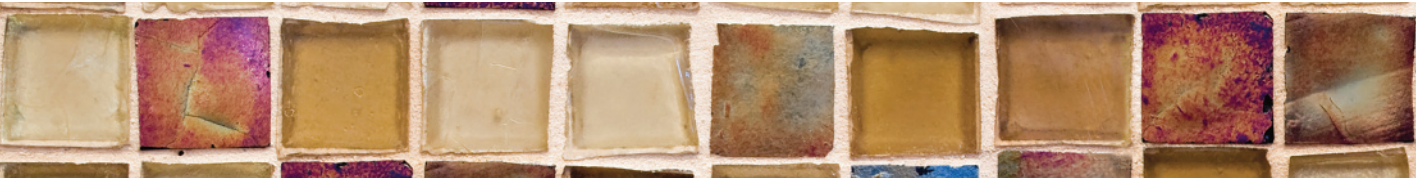
## **PART IV The Handbook 489**

### **UNIT 1 THE BASICS**

- 25** Parts of Speech 492
- 26** Phrases and Clauses 507



- **UNIT 2 SENTENCES**
    - 27 Subjects and Verbs 513
    - 28 Fragments 520
    - 29 Fused Sentences and Comma Splices 530
  - **UNIT 3 VERBS**
    - 30 Regular and Irregular Verbs 538
    - 31 Verb Tense 548
    - 32 Subject-Verb Agreement 560
    - 33 More on Verbs 571
  - **UNIT 4 PRONOUNS**
    - 34 Pronoun Problems 577
    - 35 Pronoun Reference and Point of View 587
    - 36 Pronoun Agreement 594
  - **UNIT 5 MODIFIERS**
    - 37 Adjectives 602
    - 38 Adverbs 611
    - 39 Modifier Errors 621
  - **UNIT 6 PUNCTUATION**
    - 40 End Punctuation 629
    - 41 Commas 635
    - 42 Apostrophes 646
    - 43 Quotation Marks 653
    - 44 Other Punctuation Marks 661
  - **UNIT 7 MECHANICS**
    - 45 Capitalization 669
    - 46 Abbreviations and Numbers 675
  - **UNIT 8 EFFECTIVE SENTENCES**
    - 47 Varying Sentence Structure 683
    - 48 Parallelism 689
    - 49 Combining Sentences 694
  - **UNIT 9 CHOOSING THE RIGHT WORD**
    - 50 Standard and Nonstandard English 704
    - 51 Easily Confused Words 712
    - 52 Spelling 722
- APPENDIXES 733
- CREDITS 754
- INDEX 755



# DETAILED CONTENTS

PREFACE xiii

## **PART I Reading and Writing: An Overview 1**

### **1 Reading and Writing in College 2**

- Why Learn How to Read and Write Well? 2
- Thinking of Yourself as a Reader and a Writer 5
- Keeping a Journal 7
- Reading and Writing in Tandem with Another Student 8

### **2 The Reading Process 10**

- Visualizing the Reading Process 10
- The Reading Process 12
- Sample Reading Assignment 15

### **3 Reading Critically 16**

- Preparing to Read 16
- Reading 18
- First Rereading 26
- Second Rereading 28

### **4 The Writing Process 30**

- Visualizing the Writing Process 30
- The Writing Process 32

- Writing on a Computer 36
- Sample Writing Assignment 37

### **5 Preparing to Write 38**

- Thinking 39
- Planning 43
- Writing a Thesis Statement 46

### **6 Writing Effectively 51**

- Developing Body Paragraphs 51
- Organizing Your Essay 64
- Writing the Introduction, Conclusion, and Title 76

### **7 Revising and Editing 81**

- Revising 81
- Editing 108

### **8 Writing Across the Curriculum and in the Workplace 115**

- Reading, Writing, and Thinking in College and at Work 115
- Writing as a Way of Learning 117
- Different Contexts for Writing 118
  - Academic Writing 119
  - Business Writing 121
- What Every Student Should Know About Writing Across the Curriculum 124
- Reading and Writing: A Review 124



## PART II Reading and Writing Effective Essays 129

### 9 Describing 131

#### Preparing to Write a Description

Essay 132

*Reading a Description Essay* 132

*Margaret Bourke-White, "Dust Changes America"* 133

Discovering How This Essay Works 135

#### Writing a Description Essay 137

*Reading the Prompt* 137

Thinking About the Prompt 137

Guidelines for Writing a Description Essay 138

Writing a Draft of Your Essay 141

#### Revising and Editing 141

*Reading a Student Description Essay* 141

*Abby Reed, "Grandma's House"* 142

Revising and Editing the Student Essay 143

*Reading Your Own Description Essay* 148

Revising and Editing Your Own Essay 148

#### Practicing Description: From Reading to Writing 153

*Reading Workshop* 153

*Matthew Brooks Treacy, "She"* 154

*Paul Martinez, "I Just Finished the Most Important Project of My Life"* 158

Writing Workshop 162

### 10 Narrating 165

#### Preparing to Write a Narration Essay 166

*Reading a Narration Essay* 166

*Jane Maher, "Girl"* 167

Discovering How This Essay Works 169

#### Writing a Narration Essay 170

*Reading the Prompt* 170

Thinking About the Prompt 171

Guidelines for Writing a Narration

Essay 171

Writing a Draft of Your Essay 174

#### Revising and Editing 175

*Reading a Student Narration Essay* 175

*Tommy Poulos, "My Brother"* 176

Revising and Editing the Student

Essay 176

*Reading Your Own Narration Essay* 181

Revising and Editing Your Own

Essay 182

#### Practicing Narration: From Reading to Writing 187

*Reading Workshop* 187

*Lynda Barry, "The Sanctuary of School"* 188

*Alice Walker, "Childhood"* 191

Writing Workshop 194

### 11 Illustrating 197

#### Preparing to Write an Illustration Essay 198

*Reading an Illustration Essay* 198

*Lori Arviso Alvord, "Chantways"* 199

Discovering How This Essay Works 201

Writing an Illustration Essay 201

*Reading the Prompt* 202

Thinking About the Prompt 202

Guidelines for Writing an Illustration

Essay 203

Writing a Draft of Your Essay 205

#### Revising and Editing 206

*Reading a Student Illustration Essay* 206

*Taleah Trainor, "Murphy's Law"* 207

Revising and Editing the Student

Essay 207

*Reading Your Own Illustration*

Essay 212

Revising and Editing Your Own

Essay 212



<b>Practicing Illustration: From Reading to Writing</b>	<b>217</b>
<i>Reading Workshop</i>	217
<i>Matt Huston, “Dating: The Soft Breakup”</i>	219
<i>France Borel, “The Decorated Body”</i>	222
<i>Writing Workshop</i>	225

## 12 Analyzing a Process 228

<b>Preparing to Write a Process Analysis Essay</b>	<b>229</b>
<i>Reading a Process Analysis Essay</i>	229
<i>Carole Kanchier, “Dare to Change Your Job and Your Life in 7 Steps”</i>	230
<i>Discovering How This Essay Works</i>	233
<b>Writing a Process Analysis Essay</b>	<b>234</b>
<i>Reading the Prompt</i>	235
<i>Thinking About the Prompt</i>	235
<i>Guidelines for Writing a Process Analysis Essay</i>	235
<i>Writing a Draft of Your Essay</i>	238
<b>Revising and Editing</b>	<b>238</b>
<i>Reading a Student Process Analysis Essay</i>	239
<i>Emily Bliss, “You Too Can Procrastinate”</i>	239
<i>Revising and Editing the Student Essay</i>	240
<i>Reading Your Own Process Analysis Essay</i>	245
<i>Revising and Editing Your Own Essay</i>	245
<b>Practicing Process Analysis: From Reading to Writing</b>	<b>250</b>
<i>Reading Workshop</i>	250
<i>Brian O’Connell, “How to Protect Your Identity”</i>	251
<i>Sarah Adams, “Be Cool to the Pizza Dude”</i>	255
<i>Writing Workshop</i>	256

## 13 Comparing and Contrasting 259

<b>Preparing to Write a Comparison/Contrast Essay</b>	<b>260</b>
<i>Reading a Comparison/Contrast Essay</i>	260
<i>Clive Thompson, “The Revolutionary Effect of the Paperback Book”</i>	261
<i>Discovering How This Essay Works</i>	262
<b>Writing a Comparison/Contrast Essay</b>	<b>263</b>
<i>Reading the Prompt</i>	263
<i>Thinking About the Prompt</i>	264
<i>Guidelines for Writing a Comparison/Contrast Essay</i>	264
<i>Writing a Draft of Your Essay</i>	267
<b>Revising and Editing</b>	<b>267</b>
<i>Reading a Student Comparison/Contrast Essay</i>	267
<i>Maria Castillo, “The Truth About Cats and Dogs”</i>	268
<i>Revising and Editing the Student Essay</i>	269
<i>Reading Your Own Comparison/Contrast Essay</i>	273
<i>Revising and Editing Your Own Essay</i>	274
<b>Practicing Comparison and Contrast: From Reading to Writing</b>	<b>279</b>
<i>Reading Workshop</i>	279
<i>Yi-Fu Tuan, “American Space, Chinese Place”</i>	280
<i>Tony Cohan, “Between Worlds”</i>	283
<i>Writing Workshop</i>	286

## 14 Dividing and Classifying 290

<b>Preparing to Write a Division/Classification Essay</b>	<b>291</b>
<i>Reading a Division/Classification Essay</i>	291
<i>Pattison Counseling and Meditation Center, “Know Your Stress”</i>	292
<i>Discovering How This Essay Works</i>	294



## Writing a Division/Classification

Essay 294

*Reading the Prompt* 295

Thinking About the Prompt 295

Guidelines for Writing a Division/Classification  
Essay 295

Writing a Draft of Your Essay 298

## Revising and Editing 298

*Reading a Student Division/Classification  
Essay* 299

*Sergio Mendola, "Won't You Be My  
Neighbor?"* 299

Revising and Editing the Student  
Essay 300

*Reading Your Own Division/Classification  
Essay* 305

Revising and Editing Your Own  
Essay 305

## Practicing Division/Classification: From Reading to Writing 310

*Reading Workshop* 310

*Tracy Cutchlow, "Why Some Kids Try Harder  
and Some Kids Give Up"* 311

*Marion Winik, "What Are Friends  
For?"* 315

Writing Workshop 317

## 15 Defining 320

### Preparing to Write a Definition

Essay 321

*Reading a Definition Essay* 321

*Lars Eighner, "Dumpster Diving"* 322

Discovering How This Essay  
Works 323

### Writing a Definition Essay 324

*Reading the Prompt* 324

Thinking About the Prompt 325

Guidelines for Writing a Definition  
Essay 325

Writing a Draft of Your Essay 328

### Revising and Editing Options 329

*Reading a Student Definition Essay* 329

*Francine Feinstein, "True*

*Friends"* 329

Revising and Editing the Student

Essay 330

*Reading Your Own Definition Essay* 335

Revising and Editing Your Own

Essay 335

## Practicing Definition: From Reading to Writing 340

*Reading Workshop* 340

*The World Freerunning Parkour Federation,  
"What Is Parkour?"* 341

*Daniel Hernandez, "Spanglish Moves into  
Mainstream"* 344

Writing Workshop 347

## 16 Analyzing Causes and Effects 350

### Preparing to Write a Cause/Effect Essay 351

*Reading a Cause/Effect Essay* 351

*LynNell Hancock, "Why Do Schools Flunk  
Biology?"* 352

Discovering How This Essay Works 354

### Writing a Cause/Effect Essay 355

*Reading the Prompt* 355

Thinking About the Prompt 355

Guidelines for Writing a Cause/Effect  
Essay 356

Writing a Draft of Your Essay 358

### Revising and Editing 359

*Reading a Student Cause/Effect  
Essay* 359

*Jefferson Wright, "The Budget Crisis"* 360

Revising and Editing the Student

Essay 361

*Reading Your Own Cause/Effect  
Essay* 365

Revising and Editing Your Own  
Essay 366

### Practicing Cause/Effect: From Reading to Writing 370

- Reading Workshop* 371
- Maria Konnikova*, “Does Thinking Fast Mean You’re Thinking Smarter?” 372
- Stacey Colino*, “Happiness Is Catching: Why Emotions Are Contagious” 375
- Writing Workshop* 378

## 17 Arguing 381

### Preparing to Write an Argument

- Essay* 382
- Reading an Argument Essay* 382
- Bob Herbert*, “Jim Crow Policing” 383
- Discovering How This Essay Works 385

### Writing an Argument Essay 386

- Reading the Prompt* 386
- Thinking About the Prompt 387
- Guidelines for Writing an Argument Essay 387
- Writing a Draft of Your Essay 393

### Revising and Editing 393

- Reading a Student Argument Essay* 393
- Cyndi Pourgerami*, “Online vs. Traditional Classes” 394
- Revising and Editing the Student Essay 395
- Reading Your Own Argument Essay* 401
- Revising and Editing Your Own Essay 401

### Practicing Argument: From Reading to Writing 406

- Reading Workshop* 406
- Warner Todd Huston*, “Wrong Call for Regulating Sexting” 408
- Mary Kate Cary*, “Time to Lower the Drinking Age” 412
- Steve Chapman*, “The Perils of a Lower Drinking Age” 414
- Writing Workshop* 416

## PART III The Research Paper 419

### 18 Recognizing a Research Paper 420

- Mary Minor*, “Children as Robots” 421

### 19 Avoiding Plagiarism 427

- Common Knowledge 427
- Original Ideas 428
- Using and Synthesizing Sources 429
- Direct Quotation, Paraphrase, and Summary 431
- Taking Notes on Sources 433

### 20 Finding Sources 439

- Credibility of Sources 439
- Consulting Academic Databases 441
- Searching for Web Sites 448
- Using the Library 451

### 21 Writing a Research Paper 453

- Choose a Subject 454
- Write a Thesis Statement 454
- Find Sources to Support Your Thesis 455
- Take Notes on Your Sources 457
- Make a Working Outline 458
- Write Your Introduction 458
- Develop Your Supporting Paragraphs 459
- Use Your Sources as Evidence 461
- Write Your Conclusion 462
- Add a Creative Title 462
- Check Your Documentation Format 463

### 22 Documenting Sources 466

- Introducing Your Sources 466
- Documentation Format 467
- Using a Handbook 470



## 23 Revising and Editing a Research Paper 472

Revising and Editing a Student's Research Paper 472

*Max Felter, "Love in the Workplace"* 472

Revising and Editing Your Own Research Paper 480

## 24 Writing Workshop 486

Writing a Research Paper 486

Revising Workshop 487

Editing Workshop 487

Reflecting on Your Writing 488

# PART IV The Handbook 489

## UNIT 1 THE BASICS 491

25 Parts of Speech 492

26 Phrases and Clauses 507

## UNIT 2 SENTENCES 512

27 Subjects and Verbs 513

28 Fragments 520

29 Fused Sentences and Comma Splices 530

## UNIT 3 VERBS 537

30 Regular and Irregular Verbs 538

31 Verb Tense 548

32 Subject-Verb Agreement 560

33 More on Verbs 571

## UNIT 4 PRONOUNS 576

34 Pronoun Problems 577

35 Pronoun Reference and Point of View 587

36 Pronoun Agreement 594

## UNIT 5 MODIFIERS 601

37 Adjectives 602

38 Adverbs 611

39 Modifier Errors 621

## UNIT 6 PUNCTUATION 627

40 End Punctuation 629

41 Commas 635

42 Apostrophes 646

43 Quotation Marks 653

44 Other Punctuation Marks 661

## UNIT 7 MECHANICS 668

45 Capitalization 669

46 Abbreviations and Numbers 675

## UNIT 8 EFFECTIVE

SENTENCES 682

47 Varying Sentence Structure 683

48 Parallelism 689

49 Combining Sentences 694

## UNIT 9 CHOOSING THE RIGHT WORD 703

50 Standard and Nonstandard English 704

51 Easily Confused Words 712

52 Spelling 722

APPENDICES 733

CREDITS 754

INDEX 756

## MyWritingLab™ Online Course (access code required) for *Mosaics: Reading and Writing Essays*, Seventh Edition, by Kim Flachmann

MyWritingLab is an online homework, tutorial, and assessment program that provides engaging experiences for today's instructors and students.

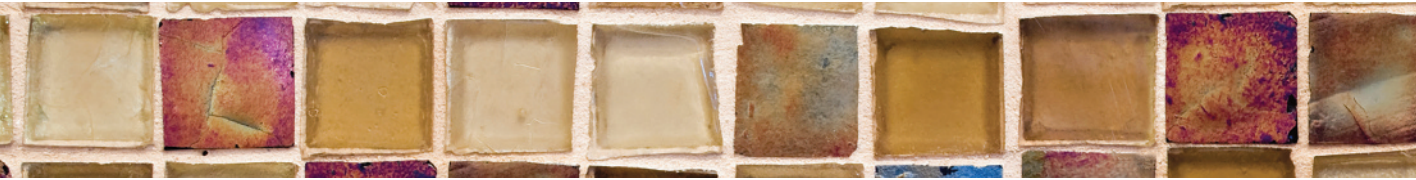
### Writing Help for Varying Skill Levels

For students who enter the course at widely varying skill levels, MyWritingLab provides unique, targeted instruction that is personalized and adaptive. Starting with a pre-assessment known as the Path Builder, MyWritingLab diagnoses strengths and weaknesses in students' writing skills.

### Respond to Student Writing with Targeted Feedback and Instruction

MyWritingLab unites instructor comments and feedback with targeted instruction via rich multimedia activities, allowing students to learn from and through their own writing.

**Visit [www.mywritinglab.com](http://www.mywritinglab.com) for more information.**



# PREFACE

Students have the best chance of succeeding in college if they learn how to analyze ideas and think critically about issues in many different subject areas. *Mosaics: Reading and Writing Essays* is the third in a series of three books that teach the basic skills essential to all good academic writing. This series illustrates how the companion skills of reading and writing are parts of a larger, interrelated process that moves back and forth through the tasks of prereading and reading, prewriting and writing, and revising and editing. In other words, this series demonstrates how these skills are integrated at every stage of the communication process and helps you discover the “mosaics” of your own reading and writing processes.

## OVERALL GOAL

Ultimately, each book in the *Mosaics* series portrays writing as a way of thinking and processing information. One by one, these books encourage students to discover how the “mosaics” of their own reading and writing processes work together to form a coherent whole. By demonstrating the interrelationship among thinking, reading, and writing on progressively more difficult levels, these books will help prepare students for success in college throughout the curriculum and in their lives after graduation.

## THE MOSAICS SERIES

Each of the three books of the *Mosaics* series has a different emphasis: *Reading and Writing Sentences*, *Reading and Writing Paragraphs*, and *Reading and Writing Essays*. As the titles imply, the first book highlights sentence structure, the second book paragraph development, and the third the composition of essays. *Mosaics: Reading and Writing Sentences* provides instruction and practice on grammar and usage conventions. Then the Paragraph and Essay books move from personal to more academic writing and become gradually more sophisticated in the length and level of their reading selections, the complexity of their writing assignments, the degree of difficulty of their revising and editing strategies, and the content and structure of their student writing samples.



This entire three-book series is based on the following fundamental assumptions:

- Students must think critically or analytically to succeed in college.
- Students build confidence in their ability to read and write by reading and writing.
- Students learn best from discovery and experimentation rather than from instruction and abstract discussions.
- Students profit from studying both professional and student writing.
- Students need to discover their personal reading and writing processes.
- Students learn both individually and collaboratively.
- Students benefit most from assignments that integrate reading and writing.
- Students learn how to revise by following clear guidelines.
- Students learn grammar and usage rules by editing their own writing.
- Students must be able to transfer their writing skills to all their college courses.

## NEW IN THIS EDITION

- **Visual Presentation of the Reading/Writing Process:** A modified design introduces a color-coded system throughout the writing process chapters. Purple type signals reading. Then green type alerts students to the “creative/composition” aspect of the writing process, blue type connects students with “revising” elements of the essay, and maroon type signals the important aspects associated with “editing” essays.
- **Writing Across the Curriculum and at the Workplace:** An all-new Chapter 8 provides examples of the kinds of writing students can expect to do in future coursework and on the job.
- **A Deeper Connection Between Print and Media:** Pearson’s MyWritingLab ([www.mywritinglab.com](http://www.mywritinglab.com)) is now even more deeply integrated into the writing assignments and activities in the new edition. Once again, students can actually complete and submit the “Writing Prompts” in Chapters 9–17 and the “Write Your Own” activities from the Chapter Review exercise sets in Chapters 25–52 right in the *Mosaics*, Seventh Edition, module in MyWritingLab! These unique activities are clearly identified in the print text by a new icon.
- **New MyWritingLab Prompts:** All new MyWritingLab prompts line up with the new XL MyWritingLab program and give students a unique opportunity to link to more instruction and practice, along with tips on how to succeed with a particular skill or process.
- **Enhanced eText:** The MWL eText Course for *Mosaics: Reading and Writing Essays*, Seventh Edition, includes access to Pearson’s “What Every Student Should Know About Critical Reading” and to Pearson’s “What Every Student Should Know About Writing Across the Curriculum.” This additional content in the MWL eText Course expands upon what is outlined in Chapter 3 “Critical Reading” and Chapter 8 “Writing Across the Curriculum and in the Workplace,” respectively, and prepares students more effectively for future coursework.



## UNIQUE FEATURES OF THIS BOOK

Several other unique and exciting features define this book.

### It teaches and demonstrates the reading-writing connection:

- It integrates reading and writing throughout the text.
- It introduces rhetorical modes as patterns of thought.
- It teaches and demonstrates reading as a process.
- It features culturally diverse reading selections that are of high interest to students.
- It moves students systematically from personal to academic writing.
- It uses both student and professional essays as models.
- It illustrates all aspects of the writing process through student writing.
- It develops a student research paper from assignment to completed paper.
- It helps students discover their own reading and writing processes.
- It includes a complete, color-coded handbook filled with exercises.
- It offers worksheets for peer- and self-evaluation.

### This book teaches a different reading strategy in every chapter of Part II:

- |                           |  |
|---------------------------|--|
| • Description             | Making Personal Associations               |
| • Narration               | Thinking Aloud                             |
| • Illustration            | Chunking                                   |
| • Process Analysis        | Graphing the Ideas                         |
| • Comparison/Contrast     | Peer Teaching                              |
| • Division/Classification | Summarizing                                |
| • Definition              | Reacting Critically                        |
| • Cause/Effect            | Making Connections                         |
| • Argument                | Recognizing Facts and Opinions             |
|                           | Reading with the Author/Against the Author |

These strategies are applied to all aspects of the writing process: reading/getting ready to write, reading the prompt, reading another student's essay, and reading their own essays.

**The innovative lessons, exercises, and assignments of Pearson's MyWritingLab ([www.mywritinglab.com](http://www.mywritinglab.com)) are strategically integrated into the content of every chapter:**

- The instruction in all of the chapters is supplemented by useful exercises, activities, and writing assignments that can be completed in MyWritingLab.
- As in the previous edition, students can complete and submit exercises from the seventh edition of *Mosaics* within MyWritingLab. Students can complete the "Writing Prompts" in Chapters 9–17 and the "Write Your Own" activities from the Chapter Review exercise sets in Chapters 25–52 right in the *Mosaics*, Seventh Edition, module in MyWritingLab! These unique activities are clearly identified in the print text by a new icon.





## HOW THIS BOOK WORKS

*Mosaics: Reading and Writing Essays* teaches students how to read and write critically. For flexibility and easy reference, this book is divided into four parts:

**Part I: Reading and Writing: An Overview** All eight chapters in Part I demonstrate the cyclical nature of the reading and writing processes. Each chapter begins with the logistics of getting ready to read and write and then moves systematically through the interlocking stages of the processes by following a student from prereading to rereading and then from prewriting to revising and editing. Part I ends with four review practices that summarize the material and let students practice what they have learned.

**Part II: Reading and Writing Effective Essays** Part II, the heart of the instruction in this text, teaches students how to read and write essays by introducing the rhetorical modes as patterns of development. It moves from personal writing to more academic types of writing: describing, narrating, illustrating, analyzing a process, comparing and contrasting, dividing and classifying, defining, analyzing causes and effects, and arguing. Within each chapter, students learn how to read a professional essay critically, write their own essays, and revise and edit another student's essay as well as their own. Finally, two professional writing samples are included in each rhetorical mode chapter so students can actually see the features of each strategy at work in different models. Each professional essay is preceded by prereading activities and then followed by 10 questions that move students from a literal to an analytical understanding as they consider the essay's content, purpose, audience, and paragraph structure.

**Part III: The Research Paper** The next section of this text helps students move from writing effective essays to writing a documented paper by following a student through the process of developing a paper with sources. Part III ends with a series of writing assignments and workshops designed to encourage students to write, revise, and edit a term paper and then reflect on their own writing process.

**Part IV: The Handbook** Part IV is a complete grammar/usage handbook, including exercises, that covers nine units of instruction: The Basics, Sentences, Verbs, Pronouns, Modifiers, Punctuation, Mechanics, Effective Sentences, and Choosing the Right Word. These categories are coordinated with the Editing Checklist that appears periodically throughout this text. Each chapter starts with five self-test questions so students can determine their strengths and weaknesses in each area. The chapters provide at least three types of practice after each grammar concept, moving the students systematically from identifying grammar concepts to filling in the blanks to writing their own sentences. Each chapter ends with a practical editing workshop that asks students to use the skills they just learned as they work with another student to edit their own writing. Pre- and Post-Unit Tests—including practice with single sentences and paragraphs—are offered for each unit in the *Instructor's Resource Manual*.



## APPENDIXES

The appendixes help students keep track of their progress in the various skills they learn in this text. References to these appendixes are interspersed throughout the book so students know when to use them as they study the concepts in each chapter:

- Appendix 1: Critical Thinking Log
- Appendix 2A: Your EQ (Editing Quotient)
- Appendix 2B: Editing Quotient Answers
- Appendix 2C: Editing Quotient Error Chart
- Appendix 3: Test Yourself Answers
- Appendix 4: Revising an Essay (Forms A and B)
- Appendix 5: Revising a Research Paper
- Appendix 6: Editing
- Appendix 7: Error Log
- Appendix 8: Spelling Log

## ACKNOWLEDGMENTS

I want to acknowledge the support, encouragement, and sound advice of several people who have helped me through the development of the *Mosaics* series. First, Pearson Higher Education has provided guidance and inspiration for this project through the enduring wisdom of Matt Wright, executive editor of developmental English and Craig Campanella, previous senior acquisitions editor of developmental English; the thoughtful guidance of Eric Stano, editorial director of English; the special creative inspiration of Jennifer Edwards, marketing manager; the unparalleled support of Laura Marengi, editorial assistant; the exceptional organizational skills of Katharine Glynn, program manager, and Savoula Amanatidis, project manager; the insight and vision of Marta Tomins and Harriett Prentiss, past development editors; the tender loving care of Integra's Kristin Jobe, project manager; the hard work and patience of Joe Croscup, permissions editor; and the leadership of Paul Corey, managing director. Also, this book would not be a reality without the insightful persistence of Phil Miller, former publisher at Pearson.

I want to give very special thanks to Cody Ganger, Keith Keikiro, Sabrina Buie, Tiffany Wong, Tracie Grimes, Veronica Wilson, Laura Harris, Joanie Sahagun, Laraine Rosema, Carlos Tkacz, Julie Paulsen, Kevin Goodwin, Kristen Mercer, and Robyn Thompson, my advisors and sources of endless ideas and solutions to problems. I am also grateful to Lauren Martinez and Cheryl Smith for their inspiration and hard work on previous editions and to Cody Ganger, Isaac Sanchez, Lauren Martinez, Rebecca Hewett, Valerie Turner, and Li'I Pearl for their discipline and hard work—past and present—on the *Instructor's Resource Manuals* and the PowerPoint presentations for each of the books in the series.



Two more groups of consultants and assistants were inspirational in the development of this book: First, I want to thank Brooke Hughes, Randi Brummett, and Isaac Sanchez for their invaluable expertise and vision in crafting and placing the instructional inserts for MyWritingLab. Also, I want to express my gratitude to my students, from whom I have learned so much about the writing process, about teaching, and about life itself. Thanks especially to the students who contributed paragraphs and essays to this series: Josh Ellis, Jolene Christie, Mary Minor, Michael Tiede, Juliana Schweiger, Chris Dison, and Keith Keikiro.

In addition, I am especially indebted to the following reviewers who have guided me through the development and revision of this book: Lisa Berman, Miami-Dade Community College; Patrick Haas, Glendale Community College; Jeanne Campanelli, American River College; Dianne Gregory, Cape Cod Community College; Clara Wilson-Cook, Southern University at New Orleans; Thomas Beery, Lima Technical College; Jean Petrolle, Columbia College; David Cratty, Cuyahoga Community College; Allison Travis, Butte State College; Suellen Meyer, Meramec Community College; Jill Lahnstein, Cape Fear Community College; Stanley Coberly, West Virginia State University at Parkersville; Jamie Moore, Scottsdale Community College; Nancy Hellner, Mesa Community College; Ruth Hatcher, Washtenaw Community College; Thurmond Whatley, Aiken Technical College; W. David Hall, Columbus State Community College; Marilyn Coffee, Fort Hays State University; Teriann Gaston, University of Texas at Arlington; Peggy Karsten, Ridgewater College; Nancy Hayward, Indiana University of Pennsylvania; Carol Ann Britt, San Antonio College; Maria C. Villar-Smith, Miami-Dade Community College; Jami L. Huntsinger, University of New Mexico at Valencia Campus; P. Berniece Longmore, Essex County College; Lee Herrick, Fresno City College; Elaine Chakonas, Northeastern Illinois University; Roy Warner, Montana State University; Chris Morelock, Walters State Community College; Maria Villar-Smith, Miami-Dade College; Angela Bartlett, Chaffey College; Shariisse Turner, Tallahassee CC; Billy Jones, Miami-Dade College; Chrishawn Speller, Seminole CC; Albert Hernandez, SW Texas JC; Greg Zobel, College of the Redwoods; Ben Worth, KCTCS–Bluegrass-Cooper; Jacinth Thomas-Val, Sacramento City College; Liz Ann Aguilar, San Antonio College; James McCormick, Rochester Community and Technical College; Jessica Carroll, Miami-Dade College; Nancy Risch, Caldwell Community College; Anna Schmidt, Lonestar College; Meridith Nelson, Des Moines Area Community College; Mary Geren, Tri-County Technical College; Giano Cromley, Kennedy King College; Sarah Salmons, Linn State Technical College; Dustin Greene, Caldwell Community College; Ember Smith, Tri-County Technical College. Dawn Cable, West Virginia Northern Community College; Vito Gulla, Delaware County Community College; James Scannell McCormick, Augsburg College; Sobia Saleem, Ohlone College; Dianne Zoccola, Delaware County Community College.

Finally, I owe a tremendous personal debt to the people who have lived with this project for the last 21 years; they are my closest companions and my best advisors: Michael, Christopher, Laura, and Abby Flachmann.

Kim Flachmann



## SUPPLEMENTS AND ADDITIONAL RESOURCES

### Pearson Writing Resources for Instructors and Students

Book-Specific Ancillary Material

*Annotated Instructor's Edition for Mosaics: Reading and Writing Essays*, Seventh Edition

ISBN 0-13-404824-5

The AIE offers in-text answers, marginal annotations for teaching each chapter, links to the *Instructor's Resource Manual*, and MyWritingLab teaching tips. It is a valuable resource for experienced and first-time instructors alike.

*Instructor's Resource Manual for Mosaics: Reading and Writing Essays*, Seventh Edition

ISBN 0-13-394914-1

The material in the IRM is designed to save instructors time and provide them with effective options for teaching their writing classes. It offers suggestions for setting up their course; provides lots of extra practice for students who need it; offers quizzes and grammar tests, including unit tests; furnishes grading rubrics for each rhetorical mode; and supplies answers in case instructors want to print them out and have students grade their own work. This valuable resource is exceptionally useful for adjuncts who might need advice in setting up their initial classes or who might be teaching a variety of writing classes with too many students and not enough time.

*PowerPoint Presentation for Mosaics: Reading and Writing Essays*, Seventh Edition

ISBN 0-13-404839-3

PowerPoint presentations to accompany each chapter consist of classroom-ready lecture outline slides, lecture tips and classroom activities, and review questions. Available for download from the Instructor Resource Center.

*Answer Key for Mosaics: Reading and Writing Essays*, Seventh Edition

ISBN 0-13-404840-7

The Answer Key contains the solutions to the exercises in the student edition of the text. Available for download from the Instructor Resource Center.

### Additional Resources

Pearson is pleased to offer a variety of support materials to help make teaching writing easier for teachers and to help students excel



in their coursework. Many of our student supplements are available free or at a greatly reduced price when packaged with *Mosaics: Reading and Writing Essays*. Visit [www.pearsonhighereducation.com](http://www.pearsonhighereducation.com), contact your local Pearson sales representative, or review a detailed listing of the full supplements package in the *Instructor's Resource Manual* for more information.

# MyWritingLab<sup>TM</sup> Online Course (access code required) for *Mosaics: Reading and Writing Essays*, Seventh Edition, by Kim Flachmann

MyWritingLab is an online homework, tutorial, and assessment program that provides engaging experiences for today's instructors and students.

## Writing Help for Varying Skill Levels

For students who enter the course at widely varying skill levels, MyWritingLab provides unique, targeted instruction that is personalized and adaptive. Starting with a pre-assessment known as the Path Builder, MyWritingLab diagnoses strengths and weaknesses in students' writing skills. The results of the pre-assessment inform each student's Learning Path, a personalized pathway for students to work on requisite skills through multimodal activities. In doing so, students feel supported and ready to succeed in class.

## Respond to Student Writing with Targeted Feedback and Instruction

MyWritingLab unites instructor comments and feedback with targeted instruction via rich multimedia activities, allowing students to learn from and through their own writing.

- When giving feedback on student writing, instructors can add links to activities that address issues and strategies needed for review. Instructors may link to multimedia resources in Pearson Writer, which include curated content from Purdue OWL.
- In the Writing Assignments, students can use instructor-created peer review rubrics to evaluate and comment on other students' writing.
- Paper review by specialized tutors through Tutor Services is available, as is plagiarism detection through TurnItIn.

## Learning Tools for Student Engagement

### Learning Catalytics

Generate class discussion, guide lectures, and promote peer-to-peer learning with real-time analytics. MyLab and Mastering with eText now provides Learning Catalytics—an interactive student response tool that uses students' smartphones, tablets, or laptops to engage them in more sophisticated tasks and thinking.

### MediaShare

MediaShare allows students to post multimodal assignments easily—whether they are audio, video, or visual compositions—for peer review and instructor feedback. In both face-to-face and online course settings, MediaShare saves instructors valuable time and enriches the student learning experience by enabling contextual feedback to be provided quickly and easily.

## Direct Access to MyLab

Users can link from any Learning Management System (LMS) to Pearson's MyWritingLab. Access MyLab assignments, rosters, and resources, and synchronize MyLab grades with the LMS gradebook. New direct, single sign-on provides access to all the personalized learning MyLab resources that make studying more efficient and effective.

## Proven Results

No matter how MyWritingLab is used, instructors have access to powerful gradebook reports. These reports provide visual analytics that give insight to course performance at the student, section, or even program level.

**Visit [www.mywritinglab.com](http://www.mywritinglab.com) for more information.**

*This page intentionally left blank*

*This page intentionally left blank*



## EDITING SYMBOLS

---

<b>UNIT 2</b>	frag fs, cs	fragment fused sentence, comma splice
<b>UNIT 3</b>	sv agr t v	subj-verb agreement error verb tense error verb form error
<b>UNIT 4</b>	pro ref pro agr	pronoun reference error pronoun agreement error
<b>UNIT 5</b>	ad mm dm	adjective or adverb error misplaced modifier dangling modifier
<b>UNIT 6</b>	p /, ’ “/” ; : — ( )	punctuation error comma error apostrophe error quotation marks error semicolon error colon error dash needed parentheses needed
<b>UNIT 7</b>	cap lc ab n	needs capital letter needs lower case letter abbreviation error number error
<b>UNIT 8</b>	var //	needs sentence variety faulty parallelism
<b>UNIT 9</b>	wc ww sp	word choice error wrong word spelling error

# Reading and Writing: An Overview

“There is an art of reading, as well as an art of thinking and an art of writing.”

—ISAAC D'ISRAELI

Reading and writing are so closely related that succeeding in one is directly related to succeeding in the other. So the goal of Part I is to help you develop self-confidence both as a reader *and* as a writer. It will provide you with the basic tools you need to improve your reading and writing. Then, as you move through these eight chapters, you will discover how to adjust these processes to suit your own needs and preferences. As you become more aware of the available choices, you will also develop a better understanding of your strengths and weaknesses as both a reader and a writer. With practice, your personalized reading and writing processes will soon become a routine part of your academic life and will help you confirm your place in the community of college students.

# Reading and Writing in College

Words help us solve problems, discover new ideas, feel better, make people laugh, and understand the world around us. Reading and writing are companion processes for using words. They let us connect with our immediate environment as we learn from our reading and contribute to society through writing.

## WHY LEARN HOW TO READ AND WRITE WELL?

The better you read and write, the more completely you can connect with your environment and the more control you have over your daily routine. Reading and writing well let you understand precisely what issues are important and communicate exactly what you want to say about them. These companion skills actually help you get what you want out of life. So reading and writing well give you power in a variety of ways.

## Reading and Writing as Critical Thinking

Critical thinking is the highest form of mental activity that human beings engage in, and it is a major source of success in college and in life beyond college. Thinking critically involves grappling with the ideas, issues, and problems in your immediate environment and in the larger world. It means constantly questioning and analyzing different aspects of life. Because critical thinking is complex, it requires a great deal of concentration and practice. Once you have a sense of how your mind works at this level, you will be able to think critically whenever you want.

Reading and writing are companion activities that engage people in the creation of thought and meaning—either as readers interpreting a text or as writers constructing one. Clear thinking is the pivotal point that joins

these two tasks. The traditional rhetorical strategies are presented in this text as ways of processing information that you can use in other academic assignments. We feature one strategy at a time in each chapter so you can understand how it works before you combine it with other techniques. In this way, you will be able to systematically improve your ability to think, read, and write critically.

With some guidance, learning how to read and write according to different rhetorical modes or strategies (such as describing, narrating, or dividing and classifying) can give you the mental workout you need to think critically in much the same way that physical exercise warms you up for various sports. As you move through the chapters in Part II, you will be asked to isolate each rhetorical mode—just as you isolate your abs, thighs, and biceps in a physical workout. Each rhetorical mode offers a slightly different way of seeing the world, processing information, and solving problems. So each rhetorical mode is really a different way of thinking and making sense of the world.

## Reading and Writing as Discovery

In both reading and writing, we often start out not knowing specifically where we are going. As we read, we follow another person's line of reasoning and discover our own thoughts and reactions in response to our reading material. Similarly, we often don't know the points we want to make until we start writing. As we write, we discover what we think and want to say.

The physical acts of reading and writing let your mind sort through lots of ideas and help you decide exactly what you think and feel on specific topics. Sometimes new ideas will come out of something you have read, or you might understand an idea better once you start writing about it. Whatever the case, the simple acts of reading and writing lead to understanding of both the subject matter and your own thought processes.

The more you read and write, the more ideas you generate. This is why your instructor might suggest you read and/or write if you are stuck on a topic or don't know what to say next. Reading and writing help you discover and express the good ideas already in your mind.

## Reading and Writing as Necessities

Most important, reading and writing are necessary for surviving both in college and on the job. On a daily basis, you have to read and respond to a multitude of documents from endless e-mails to textbooks to professional reports. In addition, you have to write more in today's electronic age than any previous generation has. Some of your writing will be reports



or projects that extend over a long period of time. Other writing tasks will have to be completed immediately, such as responses to e-mail messages. Whatever the terms, reading and writing will be significant parts of your life throughout college and beyond.

The better your reading and writing skills, the better grades you will make in college and the further you will get in your chosen career. Everything you learn about reading and writing in this text applies to all your courses. These strategies will also be helpful on the job, especially when you have to read a dense analysis, write a difficult report, or summarize your accomplishments for a professional evaluation. The same reading and writing guidelines apply to all communication tasks.

**PRACTICE 1** Answer the following questions.

1. Why should you learn to read and write?

---

---

---

2. Why should you learn to read and write well?

---

---

---

3. How can reading and writing help you think critically?

---

---

---

4. In what ways are reading and writing processes of discovery?

---

---

---

5. Why are reading and writing necessary in today's world?

---

---

---

## THINKING OF YOURSELF AS A READER AND A WRITER

Part of this important process is thinking of yourself as both a reader and a writer. You do these tasks every day in a variety of ways. Yet many people don't envision themselves as readers and writers. How we use words tends to be the hallmark of our success—no matter what our field. So learning how to read and write critically—at the highest possible level of performance—is a basic requirement for a meaningful, successful life.

Words are a commodity that you use every day and that can help you get what you want out of life. If you want to enter into an e-mail conversation at work, you first need to read the words that have already been written. Then you must write your response. Any word choices you put forward reflect on you as a person. They are the grounds on which others judge you.

Whether you read a text message, the newest best seller, or a new lease agreement for your apartment, you are a reader. In like manner, if you jot a note to put on the refrigerator, post a message on a friend's Facebook "wall," write a paper for economics class, or draft a report for your boss, you are a writer. Now that you are in college, you are part of a very special community of readers and writers who are trying to perfect these skills and live their lives at a more informed and intellectually stimulating level than your friends who do not attend college.

As you face more complex reading and writing tasks in college, you need to understand the sequence of activities that make up the reading and writing processes. Learning to use these processes so that the work you produce is the best you are capable of is what this book is all about.

Even though each reader and writer is different, some general principles apply to everyone—students and professionals alike. Before you actually begin to read or write, a wise move is to get your surroundings ready. This involves gathering supplies, setting aside a time to study, finding a comfortable place to do your work, and establishing a routine.

1. **Gather your supplies before you begin to study.** Don't risk losing your great ideas by not being able to find a pen and paper or a computer. Some students keep a yellow tablet and a pen or pencil by their sides as they study; others write directly in their books. In like manner, with writing, some students draft their essays on paper, and others write directly on their computers. One of the main advantages of writing on a computer is that once you word process your ideas, changing them or moving them around is easy. As a result, you are more likely to make revisions when you work on a computer, and you will therefore turn in a better paper. Whatever equipment you choose, make sure it is ready at the time you have set aside to study.



2. **Set aside a special time to read and write, and plan to do nothing else during that time.** The bird's cage can wait to be cleaned until tomorrow, the furniture doesn't have to be dusted today, the garage can be hosed down some other time, and the dirt on your kitchen floor won't turn to concrete overnight. When you first get a reading or writing assignment, a little procrastination is natural. In fact, procrastination can actually work in your favor when you are writing because your mind is working on the task subconsciously. The trick is to know when to quit procrastinating and get down to work so that you meet your deadlines with time to spare.

3. **Find a comfortable place with few distractions.** Joyce Carol Oates, a famous contemporary writer, claims that writing is a very private act that requires lots of patience, time, and space. The same principle applies to reading. First, you need to set up a place to read and/or write that suits your specific needs. It should be a place where you are not distracted or interrupted. Some people work best in a straight-backed chair sitting at a table or desk, while others do their best work sitting cross-legged in bed. The exact place doesn't matter, as long as you can think there.

Even if you are fortunate enough to have a private study area, you may find that you want to make some adjustments. You may decide to unplug your phone during your study time. Or you may discover that quiet background music helps you shut out all kinds of noises but doesn't distract you the way talk shows and rock stations would. One student may do her best studying after soaking in a hot tub; another might play jazz when he is getting down to work; and still another may have a Pepsi on one side of his table and a Snickers bar on the other. Whatever your choices, you need a comfortable working environment.

4. **Establish a personal ritual.** As a member of the community of students, acknowledging your own study habits and rituals is a major part of discovering your reading and writing processes. These rituals begin the minute you are given an assignment. What activities help you get ready to read? Some people exercise, others catch up on e-mail, and still others clean their rooms before they study. What activities prepare you to write? Most people follow a routine when they face reading and writing tasks without even realizing it. But they are preparing their minds for studying. So, in the course of validating yourself as a reader and writer, take a moment now to record some of the preferences and rituals connected with your own study time.

**PRACTICE 2** Explain the rituals you instinctively follow as you get ready to study. How do you prepare your mind for reading? Where do you write? At what time of day do you produce your best work? Do you like noise? Quiet? What other details describe your study environment? What equipment do you need to read and write?

## KEEPING A JOURNAL

The word *journal* refers to a daily log of your thinking. It is a place where you can record ideas, snatches of conversation, dreams, descriptions of people, pictures of places, and thoughts about objects—whatever catches your attention. Keeping a journal to respond to your reading and writing tasks will be very beneficial to your progress as a critical thinker. The more you respond in writing to what you are reading, the more engaged you are in your learning.

A good way to establish the habit of journal writing is to use your journal for answering the questions that accompany the instruction in Parts II and III of this text and the writing exercises in the Handbook (Part IV). You should definitely use your journal to respond to your reading in this text, and you can also use it to jot down ideas and plans for essays as they occur to you. In addition, you might want to complete your prewriting activities in your journal. Keeping track of a journal is much easier than finding notes on assorted scraps of paper.

Making a section of your journal private is also a good idea. Sometimes, when you think freely on paper or screen, you don't want to share the results with anyone. Yet those notes can be very important in finding a subject to write about or in developing a topic.

Your journal in college will essentially be a bank of thoughts and topics for you. If used thoughtfully, it can become an incredible resource—a place to both generate and retrieve your ideas. Writing in your journal can help you discover your thoughts and feelings about specific issues as well as let you think through important choices you have to make. In this way, writing can help you solve problems and work your way through various college projects.

If you use a notebook for your journal, choose one that you really like. You might even keep your journal on your computer. However, unless you have a laptop, you won't have your electronic journal with you all the time. The choice is yours (unless your instructor has specific requirements). Just remember that a journal should be a notebook (paper or electronic) that you enjoy writing in and carrying with you.

The content of your journal entries depends to a great extent on your instructor's directions. But some basic advice applies to all entries, whether on paper or on a computer.

1. Date your entries, and note the time; you may find it useful to see when your best ideas occur.
2. Record anything that comes to your mind, and follow your thoughts wherever they take you (unless your instructor gives you different directions).





3. Glue or somehow attach to your journal anything that stimulates your thinking, reading, or writing—cartoons, magazine ads, poems, pictures, advice columns, and URLs for useful Web sites.
4. Think of your journal as someone to talk to—a friend who will keep your cherished ideas safe and sound and won't talk back or argue with you.

**PRACTICE 3** Begin your own journal.

1. Buy a paper notebook that you like, and write in it.
2. Record at least two journal entries on your computer or electronic notebook.
3. Which type of journal do you prefer—paper or electronic? Write an entry explaining your preference.

## READING AND WRITING IN TANDEM WITH ANOTHER STUDENT

In the rest of Part I, you will be reading and writing in tandem or along with another student, Beth Olson, who has already completed the assignments you will be doing. In other words, this student will be demonstrating her reading and writing processes as you work on your own. As you consider Beth's words and ideas, concentrate on discovering your own original thoughts as you do each assignment.

**PRACTICE 4** Answer the following questions.

1. What does reading and writing in tandem mean in this text?

---

---

---

2. How can this approach help you?

---

---

---

3. Why is it important to discover your own original thoughts for each assignment?

---

---

---

**MyWritingLab**

## Understanding Writing in College

To make sure you understand the concepts covered in this chapter, go to **MyWritingLab.com**, and choose **Getting Started in The Craft of Writing** module. For this topic, read the **Overview**, watch the three **Animation** videos, and complete the **Recall**, **Apply**, and **Write** activities. Then check your understanding by taking the **Post-test**.

Student Comment:

“At first I didn’t want to do extra work online, but now I know it really helped me with my writing.”

**MyWritingLab™**

Visit Chapter 1 “Reading and Writing in College,” in [MyWritingLab](#), and complete the Post-test to check your understanding of the chapter’s objectives.