Much about our world has changed since the first edition of The Longman Reader (previously titled The Macmillan Reader) was published in 1987. In those days, students did not sit in coffee shops with their laptops or tablets before them as they worked on drafts of their essays; they didn’t have Internet access or smartphones; and the word texting did not yet exist. However, although the ways writers compose, conduct research, and communicate with others have changed drastically over the past several decades, one factor that has remained constant is the need for students to be able to communicate their ideas clearly through writing. Something else that has not changed since the authors worked on that first edition is the commitment to publishing a text that helps students develop sound writing skills.

As in the first eleven editions, in this twelfth edition we have aimed for a different kind of text—one that offers fresh examples of both student-authored and professional prose, one that takes an active role in helping students become stronger, more critical readers, thinkers, and writers. The Longman Reader continues to include widely read and classic essays, as well as fresh new pieces, such as Larry Rosen’s “Our Obsessive Relationship with Technology,” Patricia Smith’s “Talking Wrong,” and Stefany Anne Golberg’s “You Can Take It with You.” We’ve been careful to choose selections that range widely in subject matter and approach, from the humorous to the informative, from personal meditation to polemic. We’ve also made sure that each selection captures students’ interest and clearly illustrates a specific pattern of development or a combination of such patterns.

As before, we have also tried to help students bridge the gap between the product and process approaches to reading and writing. Throughout, we describe possible sequences and structures but emphasize that such steps and formats are not meant to be viewed as rigid prescriptions; rather, they are strategies for helping students discover what works best in a particular situation.

What’s New in the Twelfth Edition of The Longman Reader

In preparing this edition, we looked closely at the reviews completed by instructors using the book. Their comments helped us identify new directions the book might take. Here is a list of the key new features in this edition of The Longman Reader.

- The importance of reading and thinking critically is emphasized throughout the text, beginning in Chapter 1, “Becoming a Critical Reader and Thinker.” The first chapter now includes increased coverage of the importance of asking critical questions while reading both words and images; making critical judgments about a reading’s effectiveness; and reading, annotating, and critically evaluating visuals. Each of the remaining chapters teaches students how to think critically during the composing process, including tips for thinking critically about the sources they might integrate in their essays.

- Chapter 1 includes a new model annotated reading: Larry Rosen’s “Our Obsessive Relationship with Technology,” which serves as the inspiration for the student essay by Caylah Francis in Chapter 2. (Chapter 2, “The Writing Process,” takes Caylah’s essay through each stage of the composing process, from prewriting through final draft.)

- A predominantly visual composition is included as the last reading in Chapters 3–12.
The readings range from Dorothea Lange’s classic photograph “Migrant Mother,” to the infographic “The Best Careers for Your Personality Type,” to Emmy Blotnick’s photo essay “A Visual History of Shoes,” to a movie poster for Selma, the 2014 award-winning film that tells the powerful story of the 1965 three-month campaign led by Dr. Martin Luther King, Jr. to secure equal voting rights through nonviolent protest.

- Chapters 3–11 now include at least one “Composition with Visuals” writing assignment following each professional selection.

- Twenty-six of the fifty-eight professional selections are new. These readings were chosen to stimulate strong writing on a variety of topics—education, ethics, government control, and identity, to name just a few. While there are ten new visual texts (one each at the end of Chapters 3–12), there are also sixteen additional new readings, including Daniel “Nane” Alejandro’s “César Chávez Changed My Life,” David Brooks’ “Harmony and the Dream,” Pico Iyer’s “Chapels: On the Rewards of Being Quiet,” Francis Gilbert’s “What Makes a Great Teacher?” and Anna Brones’ “Should the Government Be Responsible for Regulating Obesity?”

- A revised and expanded Appendix A, “A Guide to Using Sources,” includes new coverage to help students understand the difference between primary and secondary research, learn more about the advantages and limitations of the library and the web, and prepare an annotated bibliography. Appendix A also includes coverage of the documentation style required by the MLA Handbook, 8th edition and the American Psychological Association (APA). A new table provides a template for creating an MLA Works Cited entry, and a sample student research essay in both MLA and APA formats is also provided. Readings throughout the text, from both student and professional writers, include lists of works cited formatted according to MLA or APA guidelines.

Organization of The Longman Reader

Buoyed by compliments about the previous editions’ teachability, we haven’t tinkered with the book’s underlying format. Such a structure, we’ve been told, does indeed help students read more critically, think more logically, and write more skillfully. Here is the book’s basic format.

Chapter 1, “Becoming a Critical Reader and Thinker”

Designed to reflect current theories about the interaction of reading, thinking, and writing, this chapter provides guided practice in a three-part process for close reading that emphasizes interpretation. This step-by-step process sharpens students’ understanding of the book’s reading selections and promotes the rigorous critical thinking needed to write effective essays.

An activity at the end of the chapter gives students a chance to use the three-step process. First, they read an essay new to this edition by Professor Larry Rosen, an expert in the psychology of technology. The essay is annotated both to show students the reading process in action and to illustrate how close critical reading can pave the way to promising writing topics. Then students respond to sample questions and writing assignments, similar to those accompanying each of the book’s professionally written selections. The chapter thus does more than just tell students how to sharpen their reading abilities; it guides them through a clearly sequenced plan for developing critical reading skills, including the skills needed to read and evaluate visuals.

Chapter 2, “The Writing Process”

In this revised chapter, which is an introduction to essay writing designed to make the composing process easier for students to grasp, we continue to
provide a separate section for each of the following stages: prewriting, identifying a thesis, supporting the thesis with evidence, organizing the evidence, writing the first draft, revising, and editing and proofreading. The stages are also illustrated in a diagram, “Stages of the Writing Process.”

From the start, we point out that the stages are fluid. Indeed, the case history of an evolving student essay by Caylah Francis illustrates just how recursive and individualized the writing process can be. Guided activities at the end of each section give students practice taking their essays through successive stages in the composing process.

To illustrate the link between reading and writing, this writing chapter presents the progressive stages of Caylah Francis’s essay written in response to Larry Rosen’s “Our Obsessive Relationship with Technology,” the selection presented in Chapter 1. Commentary following the student essay highlights the essay’s strengths and points out spots that could use additional work. In short, by the end of the second chapter, the entire reading-writing process has been illustrated, from reading a selection to writing about it.

Chapters 3 to 11: Patterns of Development
The chapters contain selections grouped according to nine patterns of development: description, narration, illustration, division-classification, process analysis, comparison-contrast, cause-effect, definition, and argumentation-persuasion. The sequence progresses from the more personal and expressive patterns to the more public and analytic. However, because each chapter is self-contained, the patterns may be covered in any order. Instructors preferring a thematic approach will find the Thematic Contents helpful.

The Longman Reader treats the patterns separately because such an approach helps students grasp the distinctive characteristics of each pattern. At the same time, the book continually shows the way writers usually combine patterns in their work. We also encourage students to view the patterns as strategies for generating and organizing ideas. Writers, we explain, rarely set out to compose an essay in a specific pattern. Rather, they choose a pattern or combination of patterns because it suits their purpose, audience, and subject.

Each of the nine pattern-of-development chapters follows the format detailed here.

1. A striking visual, larger than in previous editions and usually in full color, opens every pattern-of-development chapter. Instructors may use the image as a prompt for a pattern-related writing activity that encourages students to consider issues of purpose and audience in a piece of real-world writing.

2. Chapter objectives introduce the chapter’s aims. Students can use the objectives to monitor their progress and formulate their personal goals.

3. A detailed explanation of the pattern begins the chapter. The explanation includes (a) a definition of the pattern, (b) a description of the way the pattern helps a writer accommodate his or her purpose and audience, and (c) step-by-step strategies for using the pattern.

4. A development diagram in each chapter illustrates how the pattern is expressed in each stage of the writing process.

5. A section of revision strategies, with a revision/peer review checklist, then follows.

6. An annotated student essay using the pattern of development appears next. Written in response to one of the professional selections in the chapter, each essay illustrates the characteristic features of the pattern discussed in the chapter. These student essays model a range of features from third-person point of view, to integrated images, to MLA works cited lists and APA lists of references.

7. Commentary after each student essay points out the blend of patterns in the piece, identifies the composition’s strengths, and locates
areas needing improvement. “First draft” and “revised” versions of one section of the essay reveal how the student writer went about revising, which illustrates the relationship between the final draft and the steps taken to produce it.

8. **Prewriting and revising activities** after the sample student essay help students understand the unique demands posed by the pattern being studied.

9. **Professional selections** in the pattern-of-development chapters are accompanied by these items:
   - **An essay structure diagram** for the first essay in each section shows how the essay makes use of patterns of development.
   - **A biographical note** and Pre-Reading Journal Entry assignment give students a perspective on the author and create interest in the piece. The journal assignment encourages students to read the piece with extra care, attention, and personal investment.
   - **Questions for Critical Reading**, four in all, help students dig into and interpret the selection’s content. The first question asks them to identify the selection’s thesis.
   - **Questions About the Writer’s Craft**, four in all, deal with such matters as purpose, audience, tone, organization, sentence structure, diction, figures of speech, visual illustrations, and use of documentation.
   - **Writing Assignments**, three in all, follow each selection. Packed with suggestions on how to proceed, the assignments use the selection as a springboard. The first two assignments ask students to write an essay using the same pattern as the one used in the selection; the last assignment encourages students to experiment with a combination of patterns in their own essay. At least one of the three assignments includes suggestions for including visuals as part of the composition.

10. **Three sets of Additional Writing Topics** close each pattern of development chapter: “General Assignments,” “Assignments Using Visuals,” and “Assignments with a Specific Purpose, Audience, and Point of View.” The first set provides open-ended topics that prompt students to discover the best way to use a specific pattern; the second set suggests visuals for use with specific essay topics; the third set develops students’ sensitivity to rhetorical context by asking them to apply the pattern in a real-world situation (“Academic Life,” “Civic Activity,” or “Workplace Action”).

**Chapter 12, “Combining the Patterns”**
The final chapter offers a sample student essay as well as four essays by different prose stylists. Annotations on the student essay and on one of the professional selections show how writers often blend patterns of development in their work. The chapter also provides guidelines to help students analyze this fusing of patterns.

**Appendixes**
An expanded and revised Appendix A, “A Guide to Using Sources,” provides guidelines for understanding the difference between primary and secondary research; learning more about the advantages and limitations of the library and the web; preparing an annotated bibliography; evaluating, analyzing, and synthesizing sources; using quotations, summaries, and paraphrases to integrate sources into an essay; and documenting sources following the latest MLA and APA style guidelines, as well as a sample student research
essay in both MLA and APA styles. Appendix B, “Avoiding Ten Common Writing Errors,” targets common problem areas in student writing and offers quick, accessible solutions for each.

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Pearson is pleased to offer the following resources to qualified adopters of The Longman Reader. Several of these supplements are available to instantly download from Revel or on the Instructor Resource Center (IRC); please visit the IRC at www.pearsonhighered.com/irc to register for access.

• INSTRUCTOR’S RESOURCE MANUAL
Create a roadmap for teaching classroom, online, or hybrid courses. The comprehensive Instructor’s Manual for The Longman Reader contains the following: in-depth answers to the “Questions for Critical Reading” and “Questions About the Writer’s Craft”; suggested activities; pointers about using the book; detailed syllabi; and an analysis of the blend of patterns in the selections in the “Combining the Patterns” chapter. Available within Revel and on the IRC.

• POWERPOINT PRESENTATION Make lectures more enriching for students. The PowerPoint Presentations include a full lecture outline and photos and figures from the textbook and Revel edition. Available on the IRC.

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*Judith Nadell*

*John Langan*