Wordsmith
A Guide to Paragraphs and Short Essays
Seventh Edition

Pamela Arlov
Middle Georgia State University

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For the Friday Friends:
Wendy Johnston, Sam Johnston,
Ava Wilson, Paul Wilson,
Susan Phillips, Glenda Wagner,
and Alan Bickford.
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Simplicity, William Zinsser 477 860L/601 words
Running Through the Dark, Jennifer Sinor 481 1040L/649 words
Setting Boundaries, Cara DiMarco 485 1290L/859 words
Crossing Invisible Lines, Eugenia Vela 490 860L/1857 words
Don’t Blame Me! The New “Culture of Victimization”, John J. Macionis 497 1340L/650 words
White Lies, Erin Murphy 503 850L/531 words
Warning: This Is a Rights-Free Workplace, Barbara Ehrenreich 507 860L/1463 words
Civil Rights, Caroline Miller 513 1190L/790 words
Conversational Ballgames, Nancy Masterton Sakamoto 518 940L/1460 words
Two Ways of Seeing a River, Mark Twain 524 860L/655 words

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## Description

**Against the Wall**, Knight-Ridder/Tribune Information Services 88

**Action Hero**,
Rulon Openshaw 472 **860L/820 words**

**Running Through the Dark**, Jennifer Sinor 481 **1040L/649 words**

**White Lies**, Erin Murphy 503 **850L/531 words**

**Two Ways of Seeing a River**, Mark Twain 524 **860L/655 words**

## Example

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**Warning: This Is a Rights-Free Workplace**, Barbara Ehrenreich 507 **860L/1463 words**

**Civil Rights**, Caroline Miller 513 **1190L/790 words**
Readings by Rhetorical Mode

**Definition**
- *Surrender at Appomattox*, Ulysses S. Grant 122
- *Simplicity*, William Zinsser 477 860L/601 words
- *Setting Boundaries*, Cara DiMarco 485 1290L/859 words
- Warning: *This Is a Rights-Free Workplace*, Barbara Ehrenreich 507 860L/1463 words

**Classification**
- *Broken Windows*, Leonard Pitts 157
- *Don’t Blame Me! The New “Culture of Victimization,”* John J. Macionis 497 1340L/650 words
- *White Lies*, Erin Murphy 503 850L/531 words
- Warning: *This Is a Rights-Free Workplace*, Barbara Ehrenreich 507 860L/1463 words

**Process**
- *Surrender at Appomattox*, Ulysses S. Grant 122
- *Running Through the Dark*, Jennifer Sinor 481 1040L/649 words
- *Setting Boundaries*, Cara DiMarco 485 1290L/859 words
- *Crossing Invisible Lines*, Eugenia Vela 490 860L/1857 words
- *White Lies*, Erin Murphy 503 850L/531 words

**Argument**
- *Broken Windows*, Leonard Pitts 157
- *Don’t Blame Me! The New “Culture of Victimization,”* John J. Macionis 497
- Warning: *This Is a Rights-Free Workplace*, Barbara Ehrenreich 507

Conversational Ballgames,
  Nancy Masterton
  Sakamoto 518 940L/1460 words
Two Ways of Seeing a River, Mark Twain 524 860L/655 words

Comparison-Contrast
Conversational Ballgames,
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  Sakamoto 518 940L/1460 words
Two Ways of Seeing a River, Mark Twain 524 860L/655 words

Cause-Effect
Broken Windows, Leonard Pitts 157
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Crossing Invisible Lines, Eugenia Vela 490 860L/1857 words
Don’t Blame Me! The New “Culture of Victimization,” John J. Macionis 497 1340L/650 words
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Argument
Broken Windows, Leonard Pitts 157
Don’t Blame Me! The New “Culture of Victimization,” John J. Macionis 497
Warning: *This Is a Rights-Free Workplace*, Barbara Ehrenreich 507
Readings by Subject

Self-Examination
Action Hero, Rulon Openshaw 472 860L/820 words
Running Through the Dark, Jennifer Sinor 481 1040L/649 words
Setting Boundaries, Cara DiMarco 485 1290L/859 words
Crossing Invisible Lines, Eugenia Vela 490 860L/1857 words
White Lies, Erin Murphy 503 850L/531 words
Two Ways of Seeing a River, Mark Twain 524 860L/655 words

Society and Civilization
Against the Wall, Knight-Ridder/Tribune Information Services 88
Surrender at Appomattox, Ulysses S. Grant 122
Broken Windows, Leonard Pitts 157
Running Through the Dark, Jennifer Sinor 481 1040L/649 words

Crossing Invisible Lines, Eugenia Vela 490 860L/1857 words
Don’t Blame Me! The New “Culture of Victimization,” John J. Macionis 497 1340L/650 words
White Lies, Erin Murphy 503 850L/531 words
Warning: This Is a Rights-Free Workplace, Barbara Ehrenreich 507 860L/1463 words
Civil Rights, Caroline Miller 513 1190L/790 words

Language and Education
Broken Windows, Leonard Pitts 157
Simplicity, William Zinsser 477 860L/601 words
White Lies, Erin Murphy 503 850L/531 words
Conversational Ballgames, Nancy Masterton Sakamoto 518 940L/1460 words
Thank you for choosing *Wordsmith: A Guide to Paragraphs and Short Essays* as your textbook. Whether you are teaching from this text or learning from it, it is my hope that you will enjoy its simplicity. Writing itself is a remarkably complex process that incorporates the personality and experience of each writer and each reader. It also requires adherence to agreed-upon rules of grammar, punctuation, and form. Therefore, I have tried to make this book simple in its structure, straightforward in its language and presentation, and easy to use for both instructors and students.

### Updates to the Seventh Edition

Many changes have been made in this seventh edition of *Wordsmith: A Guide to Paragraphs and Short Essays*:

#### Changes to Part 1, Composition

- You will find new exercises, images, assignments, and model paragraphs throughout the section.
- Chapter 8, Limiting and Ordering: Definition, Classification, and Process, contains a new essay, “Surrender at Appomattox” by Ulysses S. Grant.
- Chapter 11, Writing Summary Reports, has a new look. In addition to containing the latest MLA updates, it now contains a section on incorporating quotations into college essays. Because college writing focuses much more on quotations in the context of research than on quotations used with
Preface

simple dialogue, all of the material on quotations and use of quotation marks now resides in Chapter 11.

Changes to Part 2, Grammar

• Each chapter in this section boasts something new: new questions, new exercises, new Grammar Alert! boxes, and/or new chapter openers.
• An additional paragraph-style editing exercise has been added to important areas where students are most likely to have problems and need extra work: Chapter 13, Subject-Verb Agreement, Chapter 15, Coordination and Subordination, Chapter 16, Run-on Sentences, Chapter 17, Sentence Fragments, Chapter 18, Pronoun Case, and Chapter 19, Pronoun Agreement, Reference, and Point of View.
• In many chapters, particularly Chapter 13 and Chapters 18 and 19, explanations and examples have been streamlined and simplified to enhance clarity without sacrificing coverage.

Changes to Part 3, Readings

• In addition to Ulysses Grant’s “Surrender at Appomattox” in Chapter 8, four new readings have been added to the Readings section of the text. Barbara Ehrenreich’s “Warning: This Is a Rights-Free Workplace” explores the world of the low-wage workplace and the ways in which it curtails workers’ freedoms. In “Crossing Invisible Lines,” Eugenia Vela writes of rehearsing for her green card interview and anticipating the questions that will be asked as she and her husband prove that their marriage is not just a sham so that she can get the card that allows her to remain in the United States. Mark Twain’s classic “Two Ways of Seeing a River” details what is gained and what is lost as he develops expertise.

Features of Wordsmith: A Guide to Paragraphs and Short Essays

• The three-part layout allows the freedom to mix and match the writing chapters, grammar chapters, and readings.
• A structured yet flexible approach to writing encourages clarity and creativity.
• A direct, conversational, student-friendly approach is used throughout.
• Lighthearted chapter openings promote a positive and playful approach to learning.
Part 1, Composition

Part 1, “Composition,” takes the paragraph as its primary focus but provides an extensive chapter (Chapter 10) on the five-paragraph essay and a chapter (Chapter 11) on the summary report. The book begins with an overview of the writing process (Chapter 1), followed by a chapter on prewriting (Chapter 2). Planning and drafting, the next two steps in the writing process, are discussed in Chapters 3, 4, and 5. Chapter 6 deals with revising and proofreading.

Chapters 7, 8, and 9 present methods of development. I have sacrificed some flexibility by grouping the methods; let me explain why. The first reason is philosophical. I believe it is more realistic to group the modes because they are seldom used in isolation in “real-world” writing. Modes with a similar purpose are grouped together, and the optional “Mixed Methods Assignments” at the end of each chapter show how the modes can be used together in a single piece of writing. The second reason for grouping modes is more practical. I have found that no matter how hard I try, it is not possible to cover nine rhetorical modes in one term. Grouping them allows me to assign a chapter containing three modes and then deal with only one or two in depth. If all three rhetorical modes chapters are assigned, students are exposed to all nine modes even if they practice only a few.

Part 2, Grammar

Part 2, “Grammar,” can be used in a variety of ways: with direct in-class instruction, in a lab setting, as a supplement, or for independent study. Part 2 also works well for instructors who want to address more difficult grammar topics in class while assigning easier material or review material for independent study.

In the grammar chapters, explanations are clear, and each topic is taken one skill at a time, with numerous practice exercises for each skill. At the end of each chapter are review exercises in increasing order of difficulty, ending with a paragraph-length editing exercise.

Part 3, Readings

Part 3, “Readings,” offers essays written by professional writers. In any craft, the works of accomplished artisans can inspire the apprentice. These essays model writing at its best: entertaining, challenging, and thought provoking. Each reading is followed by a comprehension exercise that includes questions about content, questions about the writer’s techniques, and related topics for discussion and writing. Diversity in authorship, subject matter, and rhetorical method is emphasized.
Instructor and Student Resources


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I could not have written this book without the help, support, and collaboration of a great many people. I owe thanks to all the staff at Pearson, including Chris Hoag, VP of Portfolio Management, and Fiona Murray, Marketing Manager.

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Pamela Arlov
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