

2007 UPDATE EDITION

DESTINATIONS

An Integrated

Approach

to Writing

Paragraphs

and Essays

WW

**Writer's
Workout**

RICHARD E. BAILEY | LINDA DENSTAEDT

DESTINATIONS

UPDATE EDITION

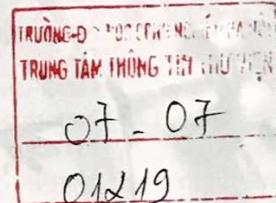
*An Integrated Approach to
Writing Paragraphs and Essays*

Richard E. Bailey

Henry Ford Community College

Linda Denstaedt

Oakland Writing Project



**GIFT OF THE ASIA FOUNDATION
NOT FOR RE-SALE**

**QUÀ TẶNG CỦA QUỸ CHÂU Á
KHÔNG ĐƯỢC BÁN LẠI**

**Mc
Graw
Hill**

Boston Burr Ridge, IL Dubuque, IA Madison, WI New York San Francisco St. Louis
Bangkok Bogotá Caracas Kuala Lumpur Lisbon London Madrid Mexico City
Milan Montreal New Delhi Santiago Seoul Singapore Sydney Taipei Toronto



Higher Education

Published by McGraw-Hill, an imprint of The McGraw-Hill Companies, Inc., 1221 Avenue of the Americas, New York, NY 10020. Copyright © 2007 by The McGraw-Hill Companies, Inc. All rights reserved. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of The McGraw-Hill Companies, Inc., including, but not limited to, any network or other electronic storage or transmission, or broadcast for distance learning.

Some ancillaries, including electronic and print components, may not be available to customers outside the United States.

This book is printed on acid-free paper.

1 2 3 4 5 6 7 8 9 0 QWD/QWD 0 9 8 7 6

Student Edition ISBN-13: 978-0-07-340714-2

ISBN-10: 0-07-340714-3

Instructor's Edition ISBN-13: 978-0-07-329222-9

ISBN-10: 0-07-329222-2

Editor-in-chief: *Emily Barrosse*

Publisher: *Lisa Moore*

Sponsoring editor: *John Kindler*

Editorial assistant: *Jesse Hassenger*

Marketing manager: *Lori DeShazo*

Media producer: *Alexander Rohrs*

Media project manager: *Marc Mattson*

Production supervisor: *Tandra Jorgensen*

Project manager: *Christina Gimlin*

Manuscript editor: *Andrea McCarrick*

Design manager: *Cassandra Chu*

Cover designer: *Yvo Riezebos*

Interior designer: *Glenda King*

Art editor: *Katherine McNab*

Manager, photo research: *Brian J. Pecko*

Composition: *10/12 Sabon by ICC*

Printing: *45# Scholarly Matte, Quebecor Dubuque*

Cover photo: © Redseal/Digitalvision

The credits section for this book begins on page C-1 and is considered an extension of the copyright page.

Library of Congress Cataloging-in-Publication Data

Bailey, Richard E., 1952–

Destinations : an integrated approach to writing paragraphs and essays / Richard E.

Bailey, Linda Denstaedt.

p. cm.

Includes index.

ISBN-13: 978-0-07-340714-2

ISBN-10: 0-07-340714-3 (alk. paper)

1. English language—Paragraphs—Problems, exercises, etc. 2. English language—Rhetoric—Problems, exercises, etc. 3. Report writing—Problems, exercises, etc. 4. College readers. I. Denstaedt, Linda. II. Title.

PE1439.B29 2004

808'.042—dc22

2004060951

Contents

PREFACE xiii

PART ONE AN INTRODUCTION TO COLLEGE WRITING 1

CHAPTER 1 MEETING THE DEMANDS OF COLLEGE WRITING 2

- Purpose and Form in Writing 2
- Writing Content and Focus 4
- Critical Reading and Thinking 9
 - Four Strategies to Read and Think Critically 9
 - Reading with a Pen 9
 - READING** from “Mother Tongue,” by Amy Tan 10
 - Drawing Inferences 10
- Setting Goals and Becoming a Reflective Student 11
 - Reflective Writing 11

CHAPTER 2 THE WRITING PROCESS 13

- The Writing Process 13
 - Prewrite: Reduce Your Fear of the Blank Page 13
 - Talk 14
 - Cluster 14
 - Freewrite 16
 - Brainstorm 16
 - Review Your Prewriting and Define Your Topic 17
 - Draft 19
 - Consider Your Audience 19
 - Focus Your Topic Sentence 20
 - Organize and Connect 20
 - Write a First Draft 22
 - Revise 22
 - Read Critically 22
 - READING** from “Growing Up Game,” by Brenda Peterson 22
 - Read Peer Papers 23
 - Rethink Your Work 24
 - Revising Strategy 1: Add 24
 - Revising Strategy 2: Cut 25

- Revising Strategy 3: Reorganize 25
- Edit 25
 - Eliminate Your Usual Errors 25
 - Editing Strategy 1: Use a Checklist 25
 - Focus on One Common Error 26
 - Editing Strategy 2: Eliminate One Error at a Time 26
 - Search and Correct 26
 - Editing Strategy 3: Read Your Work Aloud 26
 - Editing Strategy 4: Highlight Signal Words 26
 - Editing Strategy 5: Use Computer Aids—Spell-Checks and Grammar-Checks 26
 - Editing Strategy 6: Use Proofreading Pals 27
 - Editing Strategy 7: Double-Check Your Work 27
- Reflect: Build Confidence 27
 - Identify Successes 28
 - Set Goals 28
- Follow a Student through the Writing Process 29

CHAPTER 3 PARAGRAPH AND ESSAY STRUCTURE 34

- Paragraph Form 34
 - The Topic Sentence 35
 - Paragraph Structure: Deductive and Inductive Order 37
 - Paragraph Content 39
- Essay Form 43
 - The Thesis Statement 43
 - Introductions and Conclusions 46
 - Essay Content 47
 - Further Exploration 49

PART TWO PATTERNS OF THINKING AND WRITING 51

CHAPTER 4 ILLUSTRATION AND EXAMPLE 52

- Illustration-and-Example Thinking 53
 - Elements of Illustration 53

- READING** from “America’s Gambling Craze,” by James Popkin with Katia Hetter 53
- Whole-to-Part Analysis 54
- Related Examples 54

- Similar Examples 55
- Contrasting Examples 55
- Extended Examples 58
- A Process Approach to Writing the Illustration-and-Example Paragraph 61
- Prewrite 62
 - Talk 63
 - Cluster 63
 - Freewrite 63
 - Brainstorm 64
 - Review Your Prewriting and Define Your Topic 65
- Draft 66
 - Consider Your Audience 66
 - Focus Your Topic Sentence 66
 - Organize and Connect 67
 - Write a First Draft 68
- Revise 68
 - Read Critically 68
 - Read Peer Papers 69
 - Rethink Your Work 69
- Edit 70
 - Eliminate Your Usual Errors 70
 - Focus on One Common Error—Comma Use 71
 - Items in a Series 71
 - Pause before the Main Part of a Sentence 71
 - Pause in the Middle of a Sentence 71
 - Search and Correct 72
- Reflect 72
 - Identify Successes 73
 - Set Goals 73
- Student Sample of the Writing Process 74

CHAPTER 5 NARRATIVE AND DESCRIPTION 78

- Narrative Thinking 79
 - Elements of Narrative 79
 - READING** from *Fabrication*, by Susan Neville 79
 - Narrative Analysis 80
 - Narrative as Proof 82
 - Description as Picture 84
 - Description as Main Idea 86
- A Process Approach to Writing the Narrative Paragraph 86
- Prewrite 88
 - Talk 88
 - Cluster 88
 - Freewrite 89
 - Brainstorm 89
 - Review Your Prewriting and Define Your Topic 89
- Draft 90
 - Consider Your Audience 90
 - Focus Your Topic Sentence 90
 - Organize and Connect 92

- Write a First Draft 92
- Revise 92
 - Read Critically 93
 - Read Peer Papers 94
 - Rethink Your Work 94
- Edit 95
 - Eliminate Your Usual Errors 96
 - Focus on One Common Error—Introductory Modifiers 96
 - Introductory Prepositional Phrases 96
 - Introductory Subordinate Clauses 96
 - Search and Correct 97
- Reflect 97
 - Identify Successes 98
 - Set Goals 98
- Student Sample of the Writing Process 99

CHAPTER 6 PROCESS 103

- Process Thinking 104
 - Elements of Process 104
 - READING** from “Polly Wanna PhD?” by Mark Caldwell 104
 - READING** from “Leave-Taking,” by Bailey White 104
 - Time and Importance 105
 - Process Analysis 109
 - The Key Detail 111
- A Process Approach to Writing the Process Paragraph 113
- Prewrite 114
 - Talk 114
 - Cluster 115
 - Freewrite 115
 - Brainstorm 116
 - Review Your Prewriting and Define Your Topic 116
- Draft 117
 - Consider Your Audience 117
 - Focus Your Topic Sentence 118
 - Organize and Connect 118
 - Write a First Draft 119
- Revise 119
 - Read Critically 119
 - Read Peer Papers 120
 - Rethink Your Work 120
- Edit 121
 - Eliminate Your Usual Errors 121
 - Focus on One Common Error—Sentence Fragments 121
 - Phrase Fragments 122
 - Subordinate-Clause Fragments 122
 - Search and Correct 123
- Reflect 123
 - Identify Successes 124
 - Set Goals 124
- Student Sample of the Writing Process 125

CHAPTER 7 CAUSE AND EFFECT 129

- Cause-and-Effect Thinking 130
 - Elements of Cause and Effect 130
 - READING** from "Born to Bicker," by Laurence Steinberg 130
 - Causes, Effects, and Time 131
 - Primary Causes and Conditions 131
 - Reasons as Causes 133
- A Process Approach to Writing the Cause-and-Effect Paragraph 133
 - Prewrite 135
 - Talk 135
 - Cluster 135
 - Freewrite 136
 - Brainstorm 136
 - Review Your Prewriting and Define Your Topic 136
 - Draft 137
 - Consider Your Audience 137
 - Focus Your Topic Sentence 137
 - Organize and Connect 138
 - Write a First Draft 139
 - Revise 139
 - Read Critically 140
 - Read Peer Papers 141
 - Rethink Your Work 141
 - Edit 141
 - Eliminate Your Usual Errors 142
 - Focus on One Common Error—Pronoun Case and Agreement 142
 - Pronoun Case 142
 - Pronoun Agreement 143
 - Search and Correct 143
 - Reflect 144
 - Identify Successes 145
 - Set Goals 145
- Student Sample of the Writing Process 146
- Going to the Next Level: Multiple-Paragraph Papers 149
 - Dig Deeper 149
 - Talk 150
 - Cluster 150
 - Freewrite 150
 - Brainstorm 150
 - Review Essay Structure 150
 - Sharpen Your Thesis 152

CHAPTER 8 COMPARISON AND CONTRAST 155

- Comparison-and-Contrast Thinking 156
 - Elements of Comparison and Contrast 156
 - READING** from "The Tapestry of Friendships," by Ellen Goodman 156
 - Noticing Similarities and Differences 156
 - Point-by-Point Analysis 159
 - Elaborate on a Key Detail 161

- A Process Approach to Writing the Comparison-and-Contrast Paragraph 162
 - Prewrite 163
 - Talk 164
 - Cluster 164
 - Freewrite 164
 - Brainstorm 165
 - Review Your Prewriting and Define Your Topic 165
 - Draft 165
 - Consider Your Audience 165
 - Focus Your Topic Sentence 166
 - Organize and Connect 167
 - Write a First Draft 169
 - Revise 169
 - Read Critically 169
 - Read Peer Papers 170
 - Rethink Your Work 170
 - Edit 172
 - Eliminate Your Usual Errors 172
 - Focus on One Common Error—Subordination and Coordination 172
 - Coordinate Conjunctions 172
 - Subordinate Conjunctions 172
 - Conjunctive Adverbs 173
 - Search and Correct 174
 - Reflect 174
 - Identify Successes 174
 - Set Goals 174
- Student Sample of the Writing Process 175
- Going to the Next Level: Multiple-Paragraph Papers 178
 - Dig Deeper 179
 - Talk 179
 - Cluster 179
 - Freewrite 179
 - Brainstorm 179
 - Review Essay Structure 180
 - Form Connections across Paragraphs 182

CHAPTER 9 DEFINITION 184

- Definition Thinking 185
 - Elements of Definition 185
 - READING** from *Care of the Soul*, by Thomas Moore 185
 - Rename Your Subject 186
 - Define with Negatives 187
 - Definition and Analysis 187
- A Process Approach to Writing the Definition Paragraph 190
 - Prewrite 191
 - Talk 191
 - Cluster 192
 - Freewrite 192
 - Brainstorm 193

Review Your Prewriting and Define Your Topic 193
 Draft 193
 Consider Your Audience 193
 Focus Your Topic Sentence 194
 Organize and Connect 195
 Write a First Draft 197
 Revise 197
 Read Critically 197
 Read Peer Papers 198
 Rethink Your Work 198
 Edit 199
 Eliminate Your Usual Errors 200
 Focus on One Common Error—Semicolon and Colon Use 200
 Semicolon 200

Colon 200
 Search and Correct 201
 Reflect 201
 Identify Successes 202
 Set Goals 202
 Student Sample of the Writing Process 203
 Going to the Next Level: Multiple-Paragraph Papers 205
 Dig Deeper 206
 Talk 206
 Cluster 206
 Freewrite 206
 Brainstorm 206
 Review Essay Structure 206
 Consider Order of Importance 208

PART THREE

INTEGRATING PATTERNS: SPECIAL ASSIGNMENTS 213

CHAPTER 10 PARAPHRASE, SUMMARY, AND QUOTATION 214

Paraphrase 214
 Summary 217
 Capturing the Main Idea 218
 Capturing the Details 219
 READING from “Lives Changed in a Split Second,” by Charles Wheelan 219
 READING from “A Deadly Toll Is Haunting Football,” by Ira Berkow 221
 READING from “Golf Course’s Closure Meant to Save Land,” by Lori Hall Steele 222
 Providing an Overview 223
 READING from “Housework Still Women’s Work” 224
 READING from “Just Say No to DARE,” by Dawn MacKeen 224
 READING from “Toy Story; Looking for Lessons,” by Lisa Guernsey 226
 READING from “A Green Light for Sinful Drivers; It’s Election Time,” by Suzanne Daley 227
 READING from “Tree Rings Show a Period of Widespread Warming in Medieval Age,” by Kenneth Chang 228
 READING from “Two Portraits of Children of Divorce; Rosy and Dark,” by Mary Duenwald 230
 Quotation 231
 Introducing Quotations 231
 Documenting Quotations 233
 READING from “Effects of TV on Kids Becoming Less Remote,” by Janet Kornblum 234
 Suggestions for Daily Practice 236

CHAPTER 11 FINDING AND USING SOURCES 237

Selecting Sources 237
 Finding Sources 239

Searching the Internet 239
 Searching Periodicals Databases 241
 Searching the Library Catalog 246
 Integrating Sources into Your Paper 247
 Citing Your Sources within Your Paper 247
 Listing Works Cited at the End of Your Paper 250

CHAPTER 12 THE ESSAY TEST 253

Types of Essay Responses 253
 Sentence-Length Short Answer 253
 Paragraph-Length Short Answer 254
 The Essay Test 256
 Investigating Essay Responses in College Classes 258

CHAPTER 13 THE EXPOSITORY ESSAY 259

Thinking in the Expository Mode 260
 Elements of Exposition 260
 READING from “A Simple Glass of Water” by Ted Fishman 260
 Assignments as Road Maps 261
 Outline and Organization 264
 A Process Approach to Writing the Expository Essay 265
 Prewrite 267
 Talk 267
 Cluster 267
 Freewrite 268
 Brainstorm 268
 Review Your Prewriting and Define Your Topic 268
 Draft 269
 Consider Your Audience 269
 Focus Your Essay: Introductions and Conclusions 269

- Some Guidelines for a Focused Introduction 270
- Organize and Connect 272
- Write a First Draft 272
- Revise 273
 - Read Critically 273
 - Read Peer Papers 275
 - Rethink Your Work 276
- Edit 276
 - Eliminate Your Usual Errors 276
 - Focus on One Common Error—Apostrophes 276
 - No Apostrophe with Simple Plurals 276
 - Apostrophe with Possessives 276
 - Apostrophe with Contractions 277
 - Search and Correct 278
 - Reflect 278
 - Identify Successes 278
 - Set Goals 278
- Student Sample of the Writing Process 279

CHAPTER 14 THE ARGUMENTATIVE ESSAY 285

- Thinking and Argumentation 286
 - Elements of Argument 286
 - READING** from “Too Much Homework, Too Little Play,” by Kathy Seal 286
 - Exploring Multiple Viewpoints 287
 - Using Forms of Proof 289
 - Ethical Proof 289
 - Emotional and Logical Proof 290
 - Evidence and Testimony 292
 - READING** from “Piercing Opens Body to Potential Health Risks,” by Sherice L. Shields 292
 - READING** from “Service-Learning Satisfies Young People’s Desire for Public Service” 293
 - READING** from “Calculators in Class; Freedom from Scratch Paper or ‘Crutch?’” by Mark Clayton 294
 - READING** from “Fad Diets” 295
 - READING** from “Making Your Own Map—Success at a Two-Year College” 296
 - READING** from “Study Finds ‘20-Something’ Dating Culture Focused More on Seeking

- ‘Low-Commitment’ Relationships than Finding Marriage Partners” 297
- A Process Approach to Writing the Argumentative Essay 298
 - Prewrite 299
 - Talk 299
 - Cluster 299
 - Freewrite 300
 - Brainstorm 300
 - Review Your Prewriting and Define Your Topic 301
 - Draft 301
 - Consider Your Audience 301
 - Focus Your Essay—Introductions and Conclusions 301
 - Some Guidelines for a Focused Introduction 301
 - Organize and Connect 303
 - Manage Opposing Points of View 304
 - Read for Testimony and Evidence 305
 - READING** from “A High-Volume World Takes a Toll on Ever Younger Ears,” by Linda Kulman 305
 - READING** from “Oh \$#@%*! The Rise in Public Profanity,” by Samantha Bennett 306
 - READING** from “Keep Your Hormones outside the Classroom!” by P. M. Fabian 307
 - READING** from “Screaming Me Me’s,” by Christina Waters 308
 - READING** from “New Phys Ed Favors Fitness over Sports,” by Kathy Slobogin 309
 - Write a First Draft 310
 - Revise 311
 - Read Critically 311
 - Read Peer Papers 312
 - Rethink Your Work 312
 - Edit 313
 - Eliminate Your Usual Errors 313
 - Focus on One Common Error—Minimize “You” in Your Writing 313
 - Search and Correct 314
 - Reflect 315
 - Identify Successes 315
 - Set Goals 315
 - Student Sample of the Writing Process 316

PART FOUR A TOOL KIT 323

CHAPTER 15 BUILDING VOCABULARY 324

- Strategies To Build your Vocabulary 324
 - Develop a Daily Approach 324
 - Read and Write with a Dictionary and Thesaurus on Hand 325
 - Getting Acquainted with a Dictionary 325
 - READING** from *Care of the Soul*, by Thomas Moore 326

- Getting Acquainted with a Thesaurus 327
- READING** from “Tiananmen Square,” by John Simpson 329
- Improve Your Writing with Careful Word Choice 330
- READING** from “On Compassion,” by Barbara Lazear Ascher 331
- Learn Commonly Misused Words 333

CHAPTER 16 SENTENCE BASICS 344

- The Simple Sentence 344
 - The Subject 345
 - The Predicate 347
 - Expanding the Simple Sentence 351
 - The Simple Sentence and Coordination 355
- The Compound Sentence and Coordination 357
- The Complex Sentence and Subordination 359
- Experimenting with Sentence Variety 361

CHAPTER 17 SENTENCE VARIETY AND STYLE 363

- Vary Sentence Length 363
- READING** from “Why Has Our Weather Gone Wild?” by Joseph D’Agnese 363
- READING** from: “Brave, Braver, Bravest,” by Stewart Massad 365
- Vary the Placement of the Subject and Verb 369
- Use Repetition and Parallelism 371
 - Repetition and Parallel Lists* 371
- READING** from “I Have a Dream,” by Martin Luther King Jr. 371
- READING** from *With These Hands*, by Daniel Rothenberg 371
 - Parallelism in Compounds* 375

CHAPTER 18 REPAIRING SENTENCES 380

- Fragments 381
 - Fragments and Punctuation 382
 - Fragments and Dependence 384
 - Fragments and Connecting Words 386
 - Fragments and Phrases 389
 - Intentional Fragments 392
- Comma splices 393
 - Comma Splices and End Punctuation 395
 - Comma Splices and Connecting Words 397
- Run-ons 401
 - Run-ons and End Punctuation 401
 - Run-ons and Connecting Words 403

- Parallel Structure 407
 - Words and Phrases 407
 - Parallelism in Clauses and Consecutive Sentences 409
 - Parallel Clauses* 409
 - Consecutive Sentences* 410
- Dangling Modifiers 411

CHAPTER 19 AGREEMENT AND CONSISTENCY 414

- Verb Agreement 415
 - Pairing Subjects and Verbs 416
- Inconsistent Verb Tense 419
- Pronoun Agreement 421
 - Identifying Pronouns and Their Antecedents 421
 - Detecting Errors in Pronoun Agreement 423
 - Indefinite Pronouns and Agreement 425
- Pronoun Case 429
 - Subjective and Objective Pronouns 429
 - Compound and Comparative Forms 431
- Pronoun Consistency 433

CHAPTER 20 PUNCTUATION 438

- Comma 439
 - Commas and Conjunctions 439
 - Commas and Introductory Modifiers 441
 - Commas with Interrupters/Parentetical Modifiers 442
 - Commas in a Series 444
- Semicolon and Colon 447
 - Semicolon 447
 - Colon 448
- Quotation Marks 451
 - Complete Sentences 451
 - Partial Quotes 451
 - Indirect Quotes 452
- Apostrophe 453
 - Contractions 453
 - Possessive Form 454

PART FIVE**READING AND THINKING CRITICALLY:
TEXTS AND VISUALS 457****CHAPTER 21 DEVELOPING CRITICAL READING, THINKING, AND WRITING SKILLS 458**

- Critical Reading and Thinking before, while, and after Reading 459
 - Make Personal Connections 459
 - Before Reading: Preview the Text* 459
 - READING** Bottle Caps, by Stuart Dybek 460
 - While Reading: Make Personal Connections* 460
 - After Reading: Respond to a Reading through Questions* 461

- Respond to a Reading by Writing* 461
- Determine Important Information and Ideas 462
 - Before Reading: Preview the Text* 462
- READING** Night Walker, by Brent Staples 462
 - While Reading: Determine Important Information and Ideas* 464
 - After Reading: Respond to a Reading through Questions* 464
 - Respond to a Reading by Writing* 465
- Ask Questions to Focus and Clarify 466
 - Before Reading: Preview the Text* 466

- READING** In the Current, by J. Ann Beard 466
While Reading: Ask Questions to Focus and Clarify 467
After Reading: Respond to a Reading through Questions 467
Respond to a Reading by Writing 468
- Draw Inferences 469
Before Reading: Preview the Text 469
- READING** from *The Corrosion of Character*, by Richard Sennett 469
While Reading: Draw Inferences 471
After Reading: Respond to a Reading through Questions 472
Respond to a Reading by Writing 473
- Build on What You Have Learned: Additional Readings 474
- READING** You've Got *Hate Mail*, by Lydie Raschka 474
- READING** *The Body of the Beholder*, by Michele Ingrassia 475
- READING** *Smart Pills*, by William Speed Weed 478
- READING** *SARS: A Rehearsal?* by Frank Clancy 479
- READING** *Nature or Nurture?* by Robert Sapolsky 481
- READING** *Keeping Hands on Wheel, and on Bow, and Strings*, by Dan Barry 482
- Using Photographs to Think and Write with a Critical Voice 483
 Get Close-up 483
 Look for the Story 484
 Observe the Details 485
 Define an Object 486
 State an Opinion 488
- CHAPTER 22 GROUP WORK: COLLABORATION AND PUBLIC SPEAKING 489**
- Study and Work Collaboratively 489
 Understanding the Collaborative Task 492
Five Strategies for Understanding Collaborative Tasks 492
Analysis 492
- Understanding Approaches to Collaborative Study and Work 493
Five Strategies for Developing Approaches to Collaborative Tasks 494
- Recognizing the Advantages and Challenges in Collaborative Study and Work 495
Five Challenges of Collaboration Related to Individual Differences 496
- Follow a Group of Students as They Work Collaboratively 496
 Reflecting: Build Confidence 498
Identify Successes 498
Set Goals 499
- Speak in Public with Confidence 499
 Understanding the Speaking Task 502
Six Strategies for Understanding Speaking Tasks 502
Analysis 502
- Evaluating Your Audience and Creating Your "Speaker Self" 503
Evaluate Your Audience 503
Six Questions to Ask as You Evaluate Your Audience 504
- READING** from 1854 Speech by Chief Seattle 505
 Preparing to Speak 506
Writing the Speech 506
Preparing Visuals and Rehearsing the Speech 507
- Giving the Speech 508
Evaluating and Setting Up the Site 508
Giving the Speech 508
- Reflecting: Build Confidence 509
Identify Successes 509
Set Goals 509
- READING** from "Ain't I a Woman," by Sojourner Truth 510
- CREDITS C-1
- INDEX I-1

Preface to the Instructor

“One’s destination is never a place but rather a new way of looking at things.”

—Henry Miller

WRITING: PART OF THE JOURNEY

One of our primary goals in teaching writing is to change the way our students look at writing. Far too often, students come to the first day of class thinking of the course as something simply to “get through,” something without any real connection to what goes on outside the classroom—either in their lives, in other courses, or in their jobs. The strategies we devised to change their minds helped inspire and shape *Destinations*, a textbook that explores how college writing—specifically writing paragraphs and essays—can enhance students’ lives and help them achieve their goals.

Destinations attempts to keep students focused on the big picture and to help them become active, “real-life” writers by offering an integrated approach to composition. In an integrated approach, reading is treated as a prelude to speech, speech as a prelude to composition, and composition as a prelude to further speech and further refinement of thinking. In an integrated classroom, reading, speaking, listening, thinking, and writing activities all assist students in developing as writers. Even as the text breaks writing down into helpful stages, parts, and patterns, it emphasizes that writing is a fully integrated process. Each leg of the journey is important, but in the end, the steps are all connected.

FOUR KEY FEATURES THAT DISTINGUISH *DESTINATIONS* FROM OTHER WRITING TEXTS

- **Integrated Coverage of Process and Skills.** *Destinations* takes students through the writing process in each chapter, not just once in a chapter on process. Prewriting, drafting, and revising are taught in a **decision-making model** based on **self-assessment** and **peer feedback**, and they feature **real student walk-throughs**. Editing is taught in context in each writing process chapter, stressing its crucial importance as a step in effective communication. “**Editing Focus**” sections help students see how avoiding comma splices or aiming for sentence variety works in real papers, not just in isolation; for more detailed coverage, these sections are cross-referenced with the **Tool Kit** (handbook) section of the text.
- **Integrated Paragraph-to-Essay Instruction.** *Destinations* devotes special attention to the transition between writing paragraphs and essays. “**Going to the Next Level**” sections in assignment chapters show students how to take the skills they have mastered in writing and developing paragraphs and apply them in larger, more complex assignments. Connections between the reasons we write and the patterns we choose to write in are explained and emphasized, and assignment chapters also devote time to the discussion, illustration, and recognition (in professional and student writing) of **mixing patterns**.

- **Integrated Approaches to Writing and Language Learning.** *Destinations* emphasizes that learning to write is not simply ticking off boxes next to a list of skills; it's not divorced from the other ways in which we use language every day; and it's not something that we do only in classrooms, as an expression of our "student" selves. Writing relates in essential ways to reading, speaking, and thinking, and it has everything to do with who we are outside of the classroom walls. A wide variety of exercises, as well as **Destinations Boxes**, help students use thinking, reading, writing, and speaking skills throughout the process—and draw connections between them.
- **Integrated Practice and Models.** Because students learn best by doing, we've kept blocks of explanatory text to a minimum. Instead, each chapter provides abundant opportunities—8 to 30+ exercises per chapter—for writing practice. These exercises go far beyond the "skill-and-drill" basics, allowing students to engage with tasks and processes while learning about them. There are also ample opportunities to learn by example. Each chapter offers examples of successful student writing, as well as student work that may need improvement and reworking; exercises related to these models provide opportunities for individual students or small groups to apply their critical reading and assessment skills. These selections were chosen from an extensive database of actual student models, and the related activities and analysis stem from years of classroom research. Additional exercises and samples are available in the Tool Kit, the Instructor's Manual, and the online support materials.

DESTINATIONS ALSO OFFERS . . .

- **47 Professional Readings, 12 Black and White Photographs.** Throughout the text, and most specifically in Chapter 21, professional readings and visuals deal with a variety of topics of interest to student writers. Selections range in length and difficulty so students can prepare for the challenging reading and thinking work ahead of them in more advanced college courses. Chapter 21 also includes a section on "reading" and analyzing visuals.
- **Chapter Maps and Destinations Boxes.** The Chapter Map that opens each chapter (with the exception of those in the Tool Kit) serves as a quick guide to its contents. Each chapter also features a **Destinations Box**, which highlights some specific ways students can apply the skills and processes from that chapter to their personal lives, in the classroom, and on the job. For instance, the Destinations Box for Chapter Nine—Definition—emphasizes the importance of defining words and ideas when discussing a movie with friends, limiting your point in a paper, or explaining a policy to coworkers and customers.
- **Integrated Technology.**  appears in the margins of the book to let students know they can go online to www.mhhe.com/destinations for more help or further practice with related topics. See "Online Learning Center" under "Supplements" for more details.
- **Integrated Writer's Workout Prompts.** In this updated edition of *Destinations*, we've added icons throughout the text, alerting students and instructors to additional exercises available on *Writer's Workout*, a powerful online learning resource that helps students improve their writing skills. *Writer's Workout* includes diagnostic quizzes; interactive mini-lessons covering grammar, sentence structure, punctuation, and essay writing; excerpts from professional writers; and more.