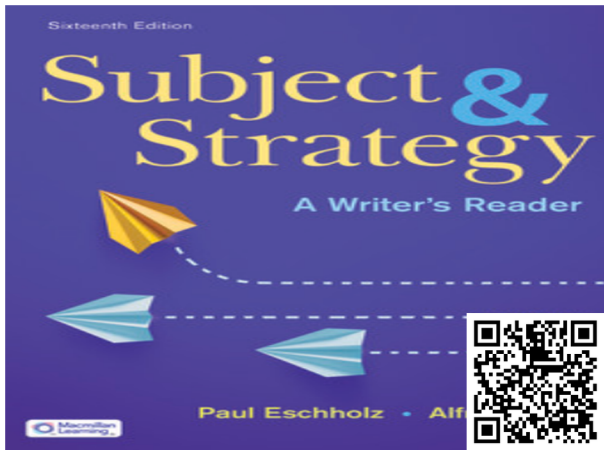


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Sixteenth Edition

Subject & Strategy

A Writer's Reader



Paul Eschholz • Alfred Rosa

Sixteenth Edition

Subject & Strategy

A Writer's Reader



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For each mode of writing, Subject & Strategy provides helpful revision guides, called Questions for Revising and Editing. These boxed sections are available on the following topics:

- **The Larger Elements of Your Essay**

- **Beginnings and Endings**

- **Sentences**

- **Narration**

- **Description**

- **Illustration**

- **Process Analysis**

- **Comparison and Contrast**

- **Division and Classification**

- **Definition**

- **Cause and Effect Analysis**

- **Argumentation**

A note about the cover

Whether it is using comparison and contrast to analyze the past versus the present, or argumentation to advocate for a change to public policy, Subject & Strategy shows writers how to choose and apply the best writing strategy to the many topics and situations they will encounter as college writers.

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SUBJECT & STRATEGY

A WRITER'S READER

SUBJECT & STRATEGY

A WRITER'S READER

SIXTEENTH EDITION

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University of Vermont

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University of Vermont



bedford/st.martin's

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Preface for Students

“It is easy to see good thinking in good writing.”

—JIM TASSÉ, student

We have always believed that learning to write is an indispensable skill set for an educated person and that writing courses are perhaps the most valuable ones that you will take during your college career. Why? Well, writing has worked for us, and our students have told us how valuable their writing skills have been, often several semesters after finishing a course with us. One alum, after being in the work world for a number of years, told us, “There have been no skills of more importance to me professionally than my abilities to read critically and write clearly.” In the opening to this preface, Jim Tassé, one of our former students, tells us in his own words how important writing is for critical thinking, and the quotes from Katie Angeles, Katherine Kachnowski, and Keith Eldred (whose essays all appear in this book) show how good reading and writing has impacted their school work and lives, too. Our students

soon discover that writing is not only helpful in communicating their thoughts to others but often more useful in clarifying their own thinking in the first place. You have probably noticed this yourself in both high school and college classes.

We have long considered writing to be one of the best ways to learn. By analyzing the issues we all face, the earth itself, its people, and their ideas, we deconstruct what we experience and then reassemble in writing all that we have gathered, creating an essay reflecting our unique perspective. Writing about a subject brings us to a level of understanding that we would find very difficult to achieve by simply reading or hearing about it. When, in our writing, we consider all that we learn from our reading — not just the facts and ideas but the ways that authors have seen the world — we also bring into focus the importance of reading in the writing process.

Reading and writing are inseparable parts of the same process. As has often been said, writing is the making of reading; in fact, you are the first reader of what you write. Engaging in both processes will deepen your education and bring you satisfaction in later life and in your career. Soon you will be reading with the eye of a writer and writing with your readers in mind, which is, after all, the point of *Subject & Strategy*.

“Reading is always helpful because you gain a lot of information and ideas that you wouldn’t have available any other way.”

—KATIE ANGELES, student

During a recent summer, we were fortunate enough to sit in on a roundtable discussion with college students from all over the country who were interning with our publisher, Macmillan Learning. The focus of the roundtable was students’ experiences with writing classes. While some of the students found the courses difficult and didn’t always understand why they were engaging in certain sentence- or paragraph-level classroom exercises in their courses, most recognized the value of learning how to organize, revise, and polish a piece of writing. Learning to write can be a lonely activity, and the consensus of students was that they would have found it helpful to talk to other writers along the way. Our main takeaway from this roundtable discussion was that it’s not only important for students using our book to see student-level work, but it is also important for them to hear what these students were thinking and feeling while they were working on their essays.

We suspect you might feel this way, too. Throughout the book you will find many examples of student writing,

from the paragraph level to whole essays. In fact, you'll find one student essay for each chapter in [Chapters 2–13](#). Each of the essays is on a topic of the student's own choosing and is, we believe, comparable in length and quality to what most instructors expect from students in writing courses today. Notes in the margins explain the writer's choices and show you where the strategy discussed in the chapter is in play, giving you models for writing these types of essays. The essays, written by students like you in their college writing courses, can help you establish realistic goals and standards for your writing, as well as suggest ways of identifying and solving the sorts of problems a particular assignment may present.

“I think you’re always learning when you’re writing. Every paper I write, I do think I become a better writer, at least a little bit. I also find that writing about a subject helps me to understand the subject better.”

—KATHERINE KACHNOWSKI, student

To meet this real need of hearing from writers about their writing, in this new edition of *Subject & Strategy*, we continue to include the feature “Student Reflection” after each student essay in [Chapters 4–13](#). We interviewed the

student writers, asking them to think about the experience of taking a paper through multiple drafts. They shared how they chose their topic and generated ideas, how they determined suitable writing strategies to meet their purposes, how many drafts they wrote and what kinds of revisions they made, how peer responses proved beneficial, and how they solved any problems that arose during the writing process. On occasion, the student writers expressed their anxieties about writing, what came easily and what was frustrating, and how they coped with the difficulties of expressing themselves clearly. The quotes in this preface are also from students reflecting on the value of reading and writing.

“I think I write so much that I have forgotten I’m doing it. Writing has made it easier to find my way, period.”

—KEITH ELDRED, student

To highlight the usefulness of the student writing in the book, we have made it easy to find with a colorful design, as in the image below.

Student Reflection

Andrew Kauser

Q. Your narration is chronological. Did you consider other patterns of organization?

A. I didn't think much about patterns other than chronological. For the most part, I felt I had no choice but to write it that way. I did have difficulty in beginning the narrative because I wasn't sure whether I wanted to write it in the past or the present tense. I made many attempts at different beginnings, from describing waking up on the morning of my flight to describing how I spent my summer flying. Once I found a beginning that I liked, it was relatively easy to write the rest of the essay because I just wrote about the events in the order that they happened. The beginning solved my tense problem as well.

These blue boxes have three important elements:

1. The model student essay, annotated to point out the writing strategies the writer uses
2. The student reflection, in which we interviewed students about their process in writing the essay
3. “Your Response,” an opportunity to consider how you might learn from the student writer’s strategy or process as you develop your own essay

These student writing boxes appear at the end of each rhetorical chapter introduction, after the instruction on each writing strategy but before the professional writing selections. After all, the writing you do in your college class is a bridge to the professional writing you will produce in your future careers.

We continue to highlight student voices throughout the book because your experiences with reading and writing — and what you have to say about them — are important to us and to other student writers like you. In [Chapter 12](#)

of this edition, we have even added a new student voice: Mona Sablon's researched argument, "[The Case for Art in the Time of a Pandemic](#)." Learning about the topics that interest you when you read and the struggles you face when you write helps us make *Subject & Strategy* a better book to guide you as you develop your writing skills. We would enjoy hearing more from you and reading the exciting essays you'll write in your course this year.

Preface for Instructors

Subject & Strategy is a reader for college writers. The sixty-three selections in this edition were chosen to engage students and to contribute to their self-awareness and understanding of the world around them. Above all, however, we've brought together readings and thought-provoking apparatus to help students become better writers.

As its title suggests, *Subject & Strategy* places equal emphasis on the content and form of good writing. While all readers pay attention to content, far fewer notice the strategies — narration, description, illustration, process analysis, comparison and contrast, division and classification, definition, cause and effect analysis, and argumentation — that writers, artists, filmmakers, journalists, and storytellers use to organize their work and to make their subjects understandable and effective for a given audience. Because these strategies are such an essential element of the writer's craft, we have designed *Subject & Strategy* to help students understand what they are and how they work. Each selection skillfully models the use of the strategies, while questions, writing prompts, visuals, and other

pedagogy further support students in writing well-constructed essays of their own.

As in previous editions of *Subject & Strategy*, we continue to rely heavily on writing teachers and their students throughout the country to help us improve the book from edition to edition. It is these firsthand accounts from instructors and students that have guided our choices in the sixteenth edition, from selecting new readings to refining the instruction that supports those readings.

The many examples of student writing you can assign from *Subject & Strategy*, from the paragraph level to whole essays, are, we believe, comparable in length and quality to what most of you expect from students in your writing courses today. The student essays can help you establish realistic goals and standards for their writing, as well as suggest ways of identifying and solving the sorts of problems a particular assignment may present. You can use the “Student Reflection” feature following each student essay to emphasize for students the need to consider one’s own writing process for each assignment. These interviews with their peers will enable your student writers to recognize what worked and what didn’t, helping them improve their next writing experience. The “Student Reflection” feature is a nice supplement to [Chapter 3, “Writers on Writing,”](#) and another way to emphasize that all writers face challenges, all writers revise, and all writers are

constantly improving and adapting to new contexts, assignments, and audiences.

ENDURING FEATURES OF *SUBJECT & STRATEGY*

We continue to include the key features — developed and refined over fifteen previous editions — that have made *Subject & Strategy* a classic introductory text.

Timely, Teachable, and Diverse Readings

Sixty-three selections — fifty-two professional selections and eleven student essays — offer a broad spectrum of subjects, styles, and cultural points of view. The work of well-known writers — including Toni Morrison, N. Scott Momaday (***new***), and Amy Tan — as well as emerging voices — including Anthony Abraham Jack (***new***), Illyanna Maisonet (***new***), and Ben Crump (***new***) — demonstrates for students the versatility and strengths of the different rhetorical strategies when writing about classic and contemporary issues.

Thorough Coverage of the Reading and Writing Processes

[Chapter 1, “Reading,”](#) guides students through the step-by-step process of a close active and critical reading of an essay and visuals using Cherokee Paul McDonald’s “[A](#)

[View from the Bridge](#),” a photograph of a street scene, and a graphic about energy savings when using recycled materials.

[Chapter 2, “Writing,”](#) offers writing advice and provides a case study of a student essay in progress, which illustrates one student’s writing process and shows what can be accomplished with careful, thoughtful revision.

[Chapter 3, “Writers on Writing,”](#) showcases inspiration, insight, and advice on writing well from professional writers Jhumpa Lahiri (*new*), Russell Baker, Anne Lamott, Linda S. Flower, and Stephen King.

Detailed Introductions to Each Rhetorical Strategy

The introduction to each rhetorical chapter opens with an example of the strategy at work in everyday life as well as a “**Visualizing the Strategy**” activity, where students are asked to identify and analyze the rhetorical strategy in an image. Students are then challenged to examine the strategy’s use in written texts, with annotated excerpts from professional readings providing example-driven instruction that discusses the purposes for which writers use the strategy and offers advice on how to use it in various college disciplines. This discussion is followed by detailed, practical advice on how to write an essay using the strategy, including guidelines on selecting topics, developing thesis

statements, considering audiences, gathering evidence, and using other rhetorical strategies in support of the dominant strategy.

A Focus on Student Writers with Annotated Essays

Each rhetorical strategy chapter introduction culminates in a three-part student feature:

- An annotated student essay that models how the student implemented the writing strategy
- A reflection in which the student writer shares their process in writing the essay
- A response question that prompts student readers to consider how they can implement the model student's techniques into their own writing

The Preface for Students also showcases quotations about reading and writing from real student writers who appear in this book.

Practical Cross-Disciplinary Connections

Each rhetorical chapter introduction includes a “[Using the Strategy across the Disciplines](#)” section that shows students how rhetorical strategies are used and combined outside the composition classroom — whether in the humanities, the natural sciences, or the social sciences. The examples move students from a main idea

to a research question and then show what dominant strategy and supporting strategies could be used to best answer that question.

Helpful Rhetorical Apparatus for Professional Essays

Numerous questions and prompts for thought, discussion, in-class activities, and writing accompany each professional essay:

- **Preparing to Read** prompts ask students to write about their own knowledge and experiences with the subject of each selection before they read.
- **Questions on Subject** focus students' attention on the content of each essay. These questions help students check their comprehension and provide a basis for classroom discussion.
- **Questions on Strategy** direct students to the various rhetorical strategies and writing techniques the writer has used. These questions encourage students to put themselves in the writer's place and to consider how they might employ the strategies in their own writing. In addition, questions in this section ask students to identify and analyze places where the author has used one or more rhetorical strategies to enhance or develop the essay's dominant strategy.

- **(New) Questions for Critical Reading** ask students to analyze the writer's approach in relationship to the purpose and to examine the writer's assumptions and biases. These questions also prompt students to elaborate on or take issue with a key aspect of the selection.
- **Strategy in Action** activities encourage students to apply their understanding of the strategies at work in a given selection in a productive ten- to fifteen-minute activity. The activities are designed for students to complete individually, in small groups, or as a class and typically require no more than ten to fifteen minutes of class time.
- **Writing Suggestions** focus on the particular rhetorical strategy under discussion and explore the subject of the essay or a related topic. Select questions include **Writing with Sources** headings to offer practice in these skills.

Advice for Writing Researched Essays

[Chapter 13, "Writing with Sources,"](#) helps students master this essential academic skill by offering sound, detailed advice on avoiding plagiarism and effectively integrating sources through quotation, summary, and paraphrase. The chapter also features four essays (one student, three professional) that integrate outside sources. Questions and prompts direct students'

attention to how they can use sources purposefully and persuasively in their own writing.

Chapter 14, “A Brief Guide to Researching and Documenting Essays,” provides an overview of the research process, with a focus on finding, evaluating, and analyzing sources; taking notes; and documenting sources. MLA citation models following the *MLA Handbook*, Ninth Edition (2021) are provided for the most widely used types of sources.

Advice for Revising and Editing

Integrated throughout the rhetorical chapters of the book, **Questions for Revising and Editing** appear in shaded “boxes,” offering a set of strategy-specific questions for students to consider when attempting to revise and edit their own writing. For more in-depth coverage, **Chapter 15, “Editing for Grammar, Punctuation, and Sentence Style,”** provides a thorough but concise guide to twelve of the most common writing challenges, from sentence run-ons and fragments to wordiness and lack of sentence variety.

Glossary of Rhetorical Terms

The glossary at the end of *Subject & Strategy* provides concise definitions of terms boldfaced in the text and called out in the questions that follow each reading selection.

Thematic Contents

Immediately after the main table of contents, a second table of contents groups the reading selections into general thematic categories to provide students further opportunities for topics and discussion.

NEW TO THIS EDITION OF *SUBJECT & STRATEGY*

Substantially updated for its sixteenth edition, *Subject & Strategy* combines the currency of a brand-new text with the effectiveness of a thoroughly class-tested one.

Guided by comments and advice from instructors and students across the country who have used previous editions, we have made a number of meaningful changes to the text.

Stronger Focus on the Reading Process

[Chapter 1, “Reading,”](#) has been substantially revised to make a distinction between **reading actively**, to develop a basic understanding of a text, and **reading critically**, to analyze the methods the text employs to make meaning. With easy-to-follow, step-by-step instructions and helpful student models, students are guided through the process of reading actively — including annotating, outlining, and summarizing — as well as reading critically — for thesis, purpose, evidence, tone, assumptions, and biases. Throughout the chapter,

students are shown how to use the questions offered for each selection in the book to improve their own understanding and analysis of a text, both written and visual. This new emphasis on both active and critical reading is integrated throughout the rhetorical chapters of the book with new **Questions for Critical Reading** that follow each selection. This new question type challenges students to analyze the writer's approach in relationship to the purpose and prompts them to elaborate on or take issue with a key aspect of the selection.

New Readings with Compelling Perspectives

Twenty-five readings — over 40 percent of this edition's selections — are new and include diverse perspectives on a wide range of subjects, including:

- **Writer and activist Chimamanda Ngozi Adichie** on confronting negative connotations associated with the word “feminist” in “[We Should All Be Feminists](#).”
- **Poet and essayist Ocean Vuong** on an incident from his childhood that made him aware of his power and purpose as a writer and as an immigrant in “[Surrendering](#).”
- **Award-winning author Daniel James Brown** on the punishing demands and extraordinary beauty of the

sport of competitive rowing in a selection from *The Boys in the Boat*.

A Fresh Take on Argument

To reflect the multiplicity of possible perspectives on any complex topic and to encourage students to consider arguments in a multifaceted, nuanced way, we offer **ten new readings in [Chapter 12, “Argumentation,”](#)** on topics ranging from gender dysphoria and the style of American policing to the failure of fire suppression tactics in the American West. The completely revised argument cluster **“Race and Privilege: How Do We Address a System of Bias?”** explores the issue of systemic racism and features essays by Ward Connerly, Rahawa Haile, and Marvin Blakely. We have also added the entirely new argument cluster **“Individualism and Collectivism: Where Do We Find Ourselves?”** This group of readings by Robert Ginsburg, Robert Reich, and Tegan Tallulah explores the rights and responsibilities of the individual when faced with global crises, such as climate change or a pandemic, that challenge us to act collectively.

A New Student Voice

In keeping with our continued commitment to feature student voices, we have included **a new student essay and reflection in [Chapter 12, “Argumentation.”](#)** Student writer Mona Sablon presents a researched argument

that challenges the fallacy of either/or thinking in her timely essay “[The Case for Art in the Time of a Pandemic](#).”

A Note on Style Choices in the Sixteenth Edition

Throughout this book, you will occasionally come across the use of the singular pronoun *they*. Now widely accepted in style guides, singular *they* serves two important roles: first, as a pronoun for people who do not identify as either *he* or *she*; and second, as a more inclusive and less wordy alternative to *he or she* when a person’s gender identity is not known or not specified. We discuss when, why, and how to use the singular pronoun *they* and offer sentence models in [Chapter 15, “Editing for Grammar, Punctuation, and Sentence Style.”](#)

ACKNOWLEDGMENTS

We are gratified by the reception and use of the fifteen previous editions of *Subject & Strategy*. Composition teachers in hundreds of community colleges, liberal arts colleges, and universities have used the book. Many teachers responded to our detailed review and proposed table of contents surveys, thus helping tremendously in conceptualizing the improvements to this edition. Specifically, we thank Michelle Abbadessa, Lehigh Carbon Community College; Matthew Bloom, Kirkwood

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Finally, we thank each other. Since 1971 we have collaborated on many textbooks on language and writing, all of which have gone into multiple editions. With this sixteenth edition of *Subject & Strategy*, we enter more than fifty years of working together. Ours must be one of the longest-running and most mutually satisfying writing partnerships in college textbook publishing. The journey has been invigorating and challenging as we have come to understand the complexities and joys of good writing and have sought new ways to help students become better writers.

PAUL ESCHHOLZ

ALFRED ROSA

**BEDFORD/ST. MARTIN'S PUTS
YOU FIRST**

From day one, our goal has been simple: to provide inspiring resources that are grounded in best practices for teaching reading and writing. For more than forty years, Bedford/St. Martin's has partnered with the field, listening to teachers, scholars, and students about the support writers need. No matter the moment or teaching context, we are committed to helping every writing instructor make the most of our resources — resources designed to engage every student.

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Choose the format that works best for your course and ask about our packaging options that offer savings for students.

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Your Course, Your Way

No two writing programs or classrooms are exactly alike. Our Curriculum Solutions team works with you to design custom options that provide the resources your students need. (Options below require enrollment minimums.)

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Instructor Resources

You have a lot to do in your course. We want to make it easy for you to find the support you need — and to get it quickly.

Instructor's Manual for Subject & Strategy, 16e, is available as a PDF that can be downloaded from macmillanlearning.com. In addition to providing chapter overviews and teaching tips, the instructor's manual includes sample course plans, thematic writing assignments, and classroom activities.

COUNCIL OF WRITING PROGRAM ADMINISTRATORS (WPA) OUTCOMES STATEMENT FOR FIRST-YEAR COMPOSITION

The following chart provides detailed information on how *Subject & Strategy* helps students build proficiency and achieve the learning outcomes that writing programs across the country use to assess their students' work: rhetorical knowledge; critical thinking, reading,

and writing; writing processes; and knowledge of conventions.

WPA Outcomes	Relevant Features of <i>Subject & Strategy</i> , 16th Edition
RHETORICAL KNOWLEDGE	
Learn and use key rhetorical concepts through analyzing and composing a variety of texts	• The organization of <i>Subject & Strategy</i> supports students' understanding of rhetorical strategy. Chapters 4–12 explore in detail the different writing strategies most often required of college students. Comprehensive and practical chapter introductions explain how the strategies suit authors' purposes. • In Chapter 1, students learn how to read rhetorically, using annotation, outlining, and summarizing as effective skills to analyze and evaluate texts according to their rhetorical purpose (pp. 10–18).
	• Chapter 2 shows students how to identify their purpose and audience (pp. 36–38) through an understanding of the assignment or research question. • Boxes provide additional support for analyzing and composing texts: see “Questions for Analyzing and Evaluating” (pp. 19, 30) and “Questions about Audience” (p. 37). • Questions on Subject following each reading focus on the author's purpose. • Questions on Strategy focus on the dominant and supporting strategies used to achieve that purpose.

	• Questions for Critical Reading ask students to analyze the writer’s approach in relationship to the purpose and prompts them to elaborate on or take issue with a key aspect of the selection. • Writing Suggestions following each reading prompt students to write using the rhetorical element or strategy focused on in that chapter. • <i>Ethos</i>, <i>logos</i>, and <i>pathos</i> are introduced in relationship to the rhetorical situation (pp. 397–98) in Chapter 12, “Argumentation.”
Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers’ and writers’ practices and purposes	• The sixty-three readings in the book span a variety of topics, disciplines, and genres. Chapters 4–12 are organized by rhetorical pattern, with four professional and one student reading selection per chapter to give students experience and practice (Chapter 12 has eleven professional selections). • Each reading selection features a robust apparatus that gives students practice analyzing and writing for a variety of purposes and in a range of styles. In addition to Questions on Subject, Questions on Strategy, Questions for Critical Reading, and Writing Suggestions, ◦ Strategy in Action activities provide opportunities for applied learning with exercises that enable students to work (often in groups) on rhetorical elements, techniques, or patterns. ◦ Using the Strategy Across the Disciplines sections in each rhetorical chapter introduction show how to

	apply strategies in a range of disciplines with different purposes.
Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure	• Chapter introductions explain how each rhetorical element and strategy is used to achieve an author's purpose. • “Writing for an Academic Audience” (p. 37) in Chapter 2 explains how to choose the correct tone for writing in college classes. • The “Formal versus Informal Writing” box (pp. 37–38) offers a helpful reference for understanding the differences in voice, tone, and sentence structure. • “Step 3: Organize and Write Your First Draft” (pp. 41–45) in Chapter 2 introduces students to the importance of structure. Most essays and instruction highlight the writer's chosen organization.
Understand and use a variety of technologies to address a range of audiences	• A Visualizing the Strategy activity accompanies chapter opening images, which vary from photographs to flowcharts and infographics. Students may re-create these visuals to express strategy in different media using different software and technologies to present their work.
Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations	• Research coverage in Chapters 13 and 14 gives instructions specific to research and project planning, from taking notes to finding and evaluating sources, in both print and online spaces.
CRITICAL THINKING, READING, AND COMPOSING	
Use composing and reading for inquiry, learning, critical	• Chapter 1, “Reading,” gives students tools to read actively and critically and

thinking, and communicating in various rhetorical contexts

learn to read actively and as a writer so they can understand the rhetorical context and the writer's choices in order to apply those tools to their own writing.

- **[Chapter 2, "Writing,"](#) presents writing as inquiry**, as a tool for gathering ideas and exploring topics.
- **"Choosing Strategies across the Disciplines"** ([pp. 43–44](#)) in [Chapter 2](#) shows students how to take a topic or main idea from another course and turn the topic into a question, answered by a dominant and supporting writing strategy. Specific examples appear in [Chapters 4–12](#).
- **Students are encouraged to write to learn** through small-stakes writing activities or full essays appropriate to the rhetorical strategy of the chapter. Question sets for each reading selection include Preparing to Read, Questions on Subject, Questions on Strategy, Questions for Critical Reading, and Writing Suggestions.

Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations

- **A lively collection of fifty-two classic and contemporary essays from professional writers and eleven essays from student writers provide outstanding models for students.** Each selection has been carefully chosen to engage students and to clearly illustrate the rhetorical strategy at work in the chapter.
- **Annotated professional writing excerpts show the rhetorical choices** each writer makes to achieve his or her purpose.

	• The Thematic Contents list (pp. xxxix–xliv) offers flexibility, grouping readings by topic so students can use the selection in the book to collect and analyze information on their subject of choice. Themes include gender, the immigrant experience, the natural world, and technology, among others. Thematic writing suggestions are included in the Instructor’s Manual. • At least one reading per chapter features a question with an image to encourage students to analyze the relationship between visual and verbal elements (e.g., David P. Bardeen, Jeannette Walls, and Cody Cassidy and Paul Doherty). • Chapter 12, “Argumentation,” explains making and supporting claims. • Chapter 13, “Writing with Sources,” provides thorough coverage on integrating sources responsibly.
Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias, and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and Internet sources	Subject & Strategy offers practical instruction on working with sources to guide students in one of their biggest writing challenges: incorporating supporting evidence from other writers into their essays. • Chapter 2, “Writing,” offers students clear advice in the section “Gather Ideas and Formulate a Thesis” (pp. 38–41). • Chapter 13, “Writing with Sources,” and Chapter 14, “A Brief Guide to Researching and Documenting Essays,” review the steps and skills involved in research and synthesis, with the dedicated sections “Finding and Using Sources” in print and

	online (p. 526), “Evaluating Your Sources” (p. 530), and “Analyzing Your Sources” (p. 532). The chapter includes a model MLA-style research paper and model for citation. • Helpful charts in Chapter 14 make useful reference tools; see, e.g., “Refining Keyword Searches on the Web” (p. 529), “Strategies for Evaluating Print and Online Sources” (pp. 530–532), and “Checklist for a Working Bibliography of Sources” (pp. 533–534).
Use strategies — such as interpretation, synthesis, response, critique, and design/redesign — to compose texts that integrate the writer’s ideas with those from appropriate sources	• Students are asked to interpret, respond to, and critique each reading and identify the writer’s choices, engaging in academic conversation through the questions and prompts that accompany each selection. • Chapter 13, “Writing with Sources,” models strategies for taking effective notes from sources; using signal phrases to integrate quotations, summaries, and paraphrases smoothly; synthesizing sources; and avoiding plagiarism. • See also the previous section, “Locate and evaluate...”
PROCESSES	
Develop a writing project through multiple drafts	• Chapter 2, “Writing,” leads students through a series of numbered steps to move from assignment to final draft: ◦ Step 1: Understand Your Assignment ◦ Step 2: Gather Ideas and Formulate a Thesis ◦ Step 3: Organize and Write Your First Draft ◦ Step 4: Revise Your Essay

	◦ Step 5: Edit and Proofread Your Essay • A Student Essay in Progress (pp. 50–57) in Chapter 2 follows student Keith Eldred from assignment through brainstorming, draft, and revision to final essay. • Helpful boxes serve as reference tools during the writing process to guide students in successfully choosing and employing a strategy: e.g., “Direction Words” (p. 34), “Determining What Strategies to Use with a Specific Assignment” (p. 42), and “Tips for Revising Your Draft” (p. 45). • Chapter 15, “Editing for Grammar, Punctuation, and Sentence Style,” provides sound advice, examples, and solutions for the editing problems that trouble students most.
Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing	• Students’ reflection interviews show how they developed writing strategies to overcome challenges and compose successful essays. Your Response prompts ask student readers to consider the writer’s choices and how they might apply the writer’s strategies to their own work. • Inquiry-based reference boxes guide students to making reading, writing, and revision choices. See, e.g., “Questions for Analyzing and Evaluating Visuals” (p. 30), “Will Your Thesis Hold Up to Scrutiny?” (p. 41), and “Questions for Revising the Larger Elements of Your Essay” (p. 47).
Use composing processes and tools as a means to discover and reconsider ideas	• Chapter 2 includes sections to help students brainstorm and prewrite with notes, clustering, and outlining; see “Finding a Subject Area and Focusing on a

	Topic” (p. 35) and “Gather Ideas and Formulate a Thesis” (pp. 38–41). • The reading apparatus guides students to use writing to discover new ideas and writing topics: Preparing to Read, Questions on Subject, Questions on Strategy, Questions for Critical Reading, and Writing Suggestions.
Experience the collaborative and social aspects of writing processes	• Group discussion and writing can easily begin with Visualizing the Strategy, Preparing to Read, and Thinking Critically about the Text prompts, which immediately precede and follow each reading selection. • Students can share their writing and ideas with their classmates and learn from each other with Strategy in Action activities.
Learn to give and to act on productive feedback to works in progress	<i>Subject & Strategy encourages peer review as part of the writing and revision process:</i> • In Chapter 2, “Taking Advantage of Peer Critiques” (p. 46) emphasizes for students the importance of peer feedback. • “A Brief Guide to Peer Critiquing” box (pp. 46–47) can be used as a reference tool for peer review. • Each rhetorical chapter’s “Questions for Revising and Editing” boxes (e.g., p. 96) can also be used as a tool for peer revision of a particular writing strategy.
Adapt composing processes for a variety of technologies and modalities	• The book assumes that most students compose in digital spaces, and instructions in a number of Writing Suggestions and other prompts reflect

	and encourage this use of the digital space. • Strategies for collecting and managing data in digital formats for the purpose of research assume that students are working mostly online and with technology; see Chapters 13 and 14.
Reflect on the development of composing practices and how those practices influence their work	• Preparing to Read prompts before each reading ask students to discover and apply their prior knowledge to the reading selection. • Student Reflection interviews following each student essay demonstrate student writers' reflective processes. • Your Response prompts following these interviews encourage students to consider how they might learn from other student writers' processes and make similar choices in their own writing.
KNOWLEDGE OF CONVENTIONS	
Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising	Chapter 15, “Editing for Grammar, Punctuation, and Sentence Style,” covers common grammar and mechanics errors and presents clear examples of corrections to help students write with minimal errors. Coverage includes run-ons and comma splices, sentence fragments, subject-verb agreement, pronoun-antecedent agreement, verb tense shifts, misplaced and dangling modifiers, faulty parallelism, weak nouns and verbs, and academic diction and tone.
Understand why genre conventions for structure,	• Chapter introductions for each rhetorical strategy in Chapters 4–12 explain how each strategy serves a writer's purpose.

paragraphing, tone, and mechanics vary	Questions on Strategy highlight authors' specific choices, such as short paragraphs or strategic use of fragments, and ask students to consider why the author made a certain choice.
Gain experience negotiating variations in genre conventions	Strategy in Action activities and Writing Suggestions following each reading selection encourage students to apply the rhetorical strategies to real-world genres and situations and use them in their writing.
Learn common formats and/or design features for different kinds of texts	- Visualizing the Strategy prompts encourage students to focus on design elements in visual texts. - Though <i>Subject & Strategy</i> offers no specific coverage of formatting documents in MLA style, instruction on MLA style in-text citation and list of works cited is included in Chapter 14, “A Brief Guide to Researching and Documenting Essays.” Citations in source-based student essays follow MLA style formatting unless otherwise noted.
Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions	Chapter 13, “Writing with Sources,” explains why outside sources are rhetorically useful and help writers articulate positions in the conversation and extend their own ideas, and how doing so requires thoughtful documentation when integrating using quotation, paraphrase, or summary. “Avoiding Plagiarism” (pp. 491–493) and the “Preventing Plagiarism” reference box (p. 494) further define and explore these concepts.
Practice applying citation	Chapter 14, “A Brief Guide to Researching

conventions systematically
in their own work

[and Documenting Essays;](#) offers detailed
guidance on taking notes to avoid
plagiarism and provides model citations in
MLA style.

Contents

[Preface for Students](#)

[Preface for Instructors](#)

[Council of Writing Program Administrators \(WPA\)](#)

[Outcomes Statement for First-Year Composition](#)

[Thematic Contents](#)

[1 Reading Actively and Critically](#)

[• VISUALIZING READING](#)

[READING ACTIVELY: DEVELOPING A BASIC UNDERSTANDING OF THE ESSAY](#)

[Step 1: Prepare Yourself to Read the Selection](#)

[Step 2: Read the Selection: Cherokee Paul McDonald, “A View from the Bridge”](#)

[Step 3: Read the Selection a Second Time, Annotating the Text](#)

[• WHAT TO ANNOTATE IN A TEXT](#)

[An Example: Student Annotations for Cherokee Paul McDonald’s “A View from the Bridge”](#)

[Student Reflection: Julie Dwire on Annotating a Reading](#)

[Step 4: Outline and Summarize the Selection](#)

**• OUTLINE OF “A VIEW FROM THE
BRIDGE”**

**Step 5: Answer the “Questions on Subject” and
“Questions on Strategy”**

**An Example: Julie Dwire Answers Study
Questions for “A View from the Bridge”**

**Student Reflection: Julie Dwire on
Answering Study Questions**

**READING CRITICALLY: TAKING YOUR
ANALYSIS TO ANOTHER LEVEL**

**• QUESTIONS FOR CRITICAL READING
AND ANALYSIS**

Identifying the Thesis

Identifying the Purpose

Evaluating Evidence

Identifying Tone

Identifying Assumptions and Biases

**Evaluating the Overall Effectiveness of an
Essay.**

FROM READING TO WRITING

Reading as a Writer

Complete the “In Action” Classroom Activity.

Accompanying the Essay.

**Use the “Writing Suggestions” to Think about
Your Own Essay.**

READING PHOTOGRAPHS AND VISUAL TEXTS

**• QUESTIONS FOR ANALYZING AND
EVALUATING VISUALS**