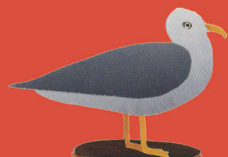


THE
NORTON
FIELD
GUIDE

TO WRITING
WITH READINGS
AND HANDBOOK



RICHARD BULLOCK
MAUREEN DALY GOGGIN
FRANCINE WEINBERG

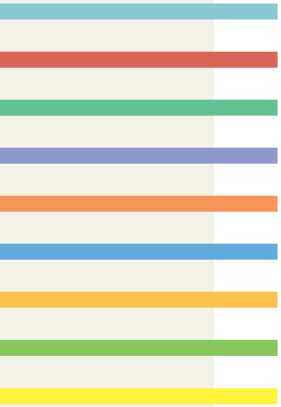


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FOURTH EDITION

The Norton Field Guide to Writing
with readings and handbook





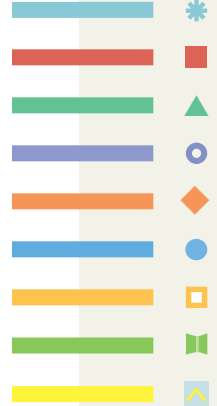
FOURTH EDITION

The Norton
Field Guide
to Writing
with readings and handbook

Richard Bullock
WRIGHT STATE UNIVERSITY

Maureen Daly Goggin
ARIZONA STATE UNIVERSITY

Francine Weinberg



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Preface

The Norton Field Guide to Writing began as an attempt to offer the kind of writing guides found in the best rhetorics in a format as user-friendly as the best handbooks, and on top of that, to be as brief as could be. We wanted to create a handy guide to help college students with all their written work. Just as there are field guides for bird watchers, for gardeners, and for accountants, this would be one for writers. In its first three editions, the book has obviously touched a chord with many writing instructors, and it's become the best-selling college rhetoric — a success that leaves us humbled and grateful. Student success is now on everyone's mind. As teachers, we want our students to succeed, and first-year writing courses offer one of the best opportunities to help them develop the skills and habits of mind they need to succeed, whatever their goals may be. To that end, we've added a new part on academic literacies, with chapters on reading and writing in academic contexts, summarizing and responding, and developing academic habits of mind.

The Norton Field Guide still aims to offer both the guidance new teachers and first-year writers need and the flexibility many experienced teachers want. From our own experiences as teachers and WPAs, we've seen how well explicit guides to writing work for students and novice teachers. But too often, writing textbooks provide far more information than students need or instructors can assign and as a result are bigger and more expensive than they should be. So we've tried to provide enough structure without too much detail—to give the information college writers need to know while resisting the temptation to tell them everything there is to know.

Most of all, we've tried to make the book easy to use, with menus, directories, a glossary/index, and color-coded links to help students find what they're looking for. The links are also the way we keep the book brief: chapters are short, but the links send students to pages elsewhere in the book if they need more detail.

What's in the Book

The Norton Field Guide covers 14 genres often assigned in college. Much of the book is in the form of guidelines, designed to help students consider the choices they have as writers. The book is organized into nine parts:

1. **ACADEMIC LITERACIES.** Chapters 1–4 focus on writing and reading in academic contexts, summarizing and responding, and developing academic habits of mind.
2. **RHETORICAL SITUATIONS.** Chapters 5–9 focus on purpose, audience, genre, stance, and media and design. In addition, almost every chapter includes tips to help students focus on their rhetorical situations.
3. **GENRES.** Chapters 10–23 cover 14 genres, 4 of them — literacy narrative, textual analysis, report, and argument — treated in greater detail. Chapter 24 helps students choose genres when they need to.
4. **PROCESSES.** Chapters 25–32 offer advice for generating ideas and text, drafting, revising and rewriting, editing, proofreading, compiling a portfolio, collaborating with others, and writing as inquiry.
5. **STRATEGIES.** Chapters 33–44 cover ways of developing and organizing text — writing effective beginnings and endings, titles and thesis statements, comparing, describing, and so on. Chapter 44 offers strategies for taking essay exams.
6. **RESEARCH/DOCUMENTATION.** Chapters 45–53 offer advice on how to do academic research; work with sources; quote, paraphrase, and summarize source materials; and document sources using MLA and APA styles.
7. **MEDIA/DESIGN.** Chapters 54–58 give guidance on choosing the appropriate print, electronic, or spoken medium; designing text; using images and sound; giving spoken presentations; and writing online.
8. **READINGS.** Chapters 59–69 provide readings in ten genres, plus one chapter of readings that mix genres. Discussion questions are color-coded to refer students to relevant details elsewhere in the book.
9. **HANDBOOK.** At the end of the book is a handbook to help students edit what they write, organized around the intuitive categories of sentences, language, and punctuation to make it easy to use.

What's Online

Ebooks. All versions of *The Norton Field Guide* are available as ebooks and include all the readings and images found in the print books. A fraction of the price of the print books, our ebooks allow students to access the entire book, search, highlight, bookmark, and take / share notes with ease, and can be viewed on — and synched between — all computers and mobile devices.

Norton/write. Just a click away and no passcode required find a library of model student papers; more than 1,000 online exercises and quizzes; research and plagiarism tutorials; documentation guidelines for MLA, APA, Chicago, and CSE styles; MLA citation drills — and more. Access the site at wwnorton.com/write.

A companion website includes worksheets and templates, additional chapters, and more. Access the site at wwnorton.com/write/fieldguide.

What's Available for Instructors

A Guide to Teaching with *The Norton Field Guides*. Written by Richard Bullock and several other teachers, this a comprehensive guide to teaching first-year writing, from developing a syllabus to facilitating group work, teaching multimodal writing to assessing student writing. Free of charge.

Coursepacks are available for free and in a variety of formats, including Blackboard, Desire2Learn, Moodle, Canvas, and Angel. Coursepacks work within your existing learning management system, so there's no new system to learn, and access is free and easy. The *Field Guide* Coursepack includes model student papers; reading comprehension quizzes; reading strategy exercises; additional quizzes and exercises on grammar and research; documentation guidelines; and author biographies. Coursepacks are ready to use, right from the start — but are also easy to customize, using the system you already know and understand. Access the Coursepack at wwnorton.com/instructors.

PowerPoints. Ready-made PowerPoints feature genre organization flow-charts and documentation maps from the book to help you show examples during class. Download the PowerPoints at wwnorton.com/instructors.

Worksheets available in Word and PDF can be edited, downloaded, and printed to help guide students on topics from editing paragraphs to responding to a draft and more. Download the worksheets at wwnorton.com/instructors.

Highlights

It's easy to use. Menus, directories, and a glossary/index make it easy for students to find what they're looking for. Color-coded templates and documentation maps even make MLA and APA documentation easy.

It has just enough detail, with short chapters that include color-coded links sending students to more detail if they need more.

It's uniquely flexible for teachers. Short chapters can be assigned in any order — and color-coded links help draw from other chapters as need be.

A user-friendly handbook, with an intuitive organization around sentences, language, and punctuation to make it easy for students to find what they need. And we go easy on the grammatical terminology, with links to the glossary for students who need detailed definitions.

What's New

A new part on academic literacies: with chapters on writing and reading in academic contexts, summarizing and responding, and developing academic habits of mind. (Part 1)

A new chapter on summarizing and responding, two fundamental moves required of college writers across disciplines. The chapter also includes guidance in writing a summary-response essay, a common assignment in many composition classes today. (Chapter 3)

A new chapter on developing academic habits of mind: engagement, persistence, flexibility, creativity, and other such habits, including all the ones identified in the *Framework for Success in College Writing*. (Chapter 4)

WPA outcomes: in the chapter on writing in academic contexts to share with students the broad outcomes expected of college writers in colleges and universities across the nation. (Chapter 1)

Chapters on literary analyses: with an album of 5 stories and poems. (Chapters 17, 64)

3 new chapters in the Handbook: idioms, prepositions, and Englishes. (L-3, L-5, L-10)

26 new readings: 4 new essays in the rhetoric, 16 in the anthology; 5 stories and poems.

Ways of Teaching with *The Norton Field Guide to Writing*

The Norton Field Guide is designed to give you both support and flexibility. It has clear assignment sequences if you want them, or you can create your own. If, for example, you assign a position paper, there's a full chapter. If you want students to use sources, add the appropriate research chapters. If you want them to submit a topic proposal, add that chapter.

If you're a new teacher, the genre chapters offer explicit assignment sequences—and the color-coded links will remind you of detail you may want to bring in. The instructor's manual offers advice on creating a syllabus, responding to writing, and more.

If you focus on genres, there are complete chapters on all the genres college students are often assigned. Color-coded links will help you bring in details about research or other writing strategies as you wish.

If you organize your course thematically, a Thematic Guide will lead you to readings on 23 themes. Chapter 27 on generating ideas can help get students thinking about a theme. You can also assign them to do research on the theme, starting with Chapter 46 on finding sources, or perhaps with Chapter 25 on writing as inquiry. If they then write in a particular genre, there will be a chapter to guide them.

If you want students to do research, there are 9 chapters on the research process, including guidelines and sample papers on MLA and APA style.

If you focus on modes, you'll find chapters on using narration, description, and so on as strategies for many writing purposes, and links that lead students through the process of writing an essay organized around a particular mode.

If you teach a stretch, ALP, IRW, or dual credit course, the academic literacies chapters offer explicit guidelines to help students write and read in academic contexts, summarize and respond to what they read, and develop academic habits of mind that will help them succeed in college.

If you teach online, the book is available as an ebook — and a companion Coursepack includes exercises, quizzes, video tutorials, and more.

Acknowledgments

As we've traveled around the country and met many of the students, teachers, and WPAs who are using *The Norton Field Guide*, we've been gratified to hear that so many find it helpful, to the point that some students tell us that they aren't going to sell it back to the bookstore when the term ends — the highest form of praise. As much as we like the positive response, though, we are especially grateful when we receive suggestions for ways the book might be improved. In this fourth edition, as we did in the third edition, we have tried to respond to the many good suggestions we've gotten from students, colleagues, reviewers, and editors. Thank you all, both for your kind words and for your good suggestions.

Some people need to be singled out for thanks, especially Marilyn Moller, the guiding editorial spirit of the *Field Guide* through all three editions. When we presented Marilyn with the idea for this book, she encouraged us and helped us conceptualize it — and then taught us how to write a textbook. The quality of the *Field Guide* is due in large part to her knowledge of the field of composition, her formidable editing and writing skills, her sometimes uncanny ability to see the future of the teaching of writing — and her equally formidable, if not uncanny, stamina.

Development editor John Elliott has shepherded both the third and fourth edition's through their revisions and additions with a careful hand

and a clear eye for appropriate content and language. His painstaking editing shows throughout the book, and we're grateful for his ability to make us appear to be better writers than we are.

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It’s customary to conclude by expressing gratitude to one’s spouse and family, and for good reason. Writing and revising *The Norton Field Guide* over the past several years, we have enjoyed the loving and unconditional support of our spouses, Barb, Peter, and Larry, who provide the foundation for all we do. Thank you. We couldn’t have done it without you.

How to Use This Book

There's no one way to do anything, and writing is no exception. Some people need to do a lot of planning on paper; others write entire drafts in their heads. Some writers compose quickly and loosely, going back later to revise; others work on one sentence until they're satisfied with it, then move on to the next. And writers' needs vary from task to task, too: sometimes you know what you're going to write about and why, but need to figure out how to do it; other times your first job is to come up with a topic. *The Norton Field Guide* is designed to allow you to chart your own course as a writer, offering guidelines that suit your writing needs. It is organized in nine parts:

1. **ACADEMIC LITERACIES**: The chapters in this part will help you know what's expected in the reading and writing you do for academic purposes, and in summarizing and responding to what you read. One chapter even provides tips for developing habits of mind that will help you succeed in college, whatever your goals.
2. **RHETORICAL SITUATIONS**: No matter what you're writing, it will always have some purpose, audience, genre, stance, and medium and design. This part will help you consider each of these elements, as well as the particular kinds of rhetorical situations created by academic assignments.
3. **GENRES**: Use these chapters for help with specific kinds of writing, from abstracts to lab reports to memoirs and more. You'll find more detailed guidance for four especially common assignments: literacy narratives, textual analyses, reports, and arguments. There's also help with choosing which genre to use when an assignment doesn't specify one.
4. **PROCESSES**: These chapters offer general advice for all writing situations—from generating ideas and text to drafting, revising and rewriting, compiling a portfolio—and more.

5. **STRATEGIES**: Use the advice in this part to develop and organize your writing—to write effective beginnings and endings, to guide readers through your text, and to use comparison, description, dialogue, and other strategies as appropriate.
6. **RESEARCH / DOCUMENTATION**: Use this section for advice on how to do research, work with sources, and compose and document research-based texts using MLA and APA styles.
7. **MEDIA / DESIGN**: This section offers guidance in designing your work and using visuals and sound, and in deciding whether and how to deliver what you write on paper, on screen, or in person.
8. **READINGS**: This section includes readings in 10 genres, and one chapter of texts that mix genres—42 readings in all that provide good examples of the kinds of writing you yourself may be assigned to do.
9. **HANDBOOK**: Look here for help with sentence-level editing.

Ways into the Book

The Norton Field Guide gives you the writing advice you need, along with the flexibility to write in the way that works best for you. Here are some of the ways you can find what you need in the book.

Brief menus. Inside the front cover you'll find a list of all the chapters; start here if you are looking for a chapter on a certain kind of writing or a general writing issue. Inside the back cover is a menu of all the topics covered in the **HANDBOOK**.

Complete contents. Pages xix–xxxix contain a detailed table of contents. Look here if you need to find a reading or a specific section in a chapter.

Guides to writing. If you know the kind of writing you need to do, you'll find guides to writing 14 common genres in Part 2. These guides are designed to help you through all the decisions you have to make—from coming up with a topic to editing and proofreading your final draft.

Color-coding. The parts of this book are color-coded for easy reference: light blue for **ACADEMIC LITERACIES**, red for **RHETORICAL SITUATIONS**, green for **GENRES**, lavender for **PROCESSES**, orange for **STRATEGIES**, blue for **RESEARCH / DOCUMENTATION**, gold for **MEDIA / DESIGN**, apple green for the **READINGS**, and

yellow for the **HANDBOOK**. You'll find a key to the colors on the front cover flap and also at the foot of each left-hand page. When you see a word highlighted in a color, that tells you where you can find additional detail on the topic.

Glossary / index. At the back of the book is a combined glossary and index, where you'll find full definitions of key terms and topics, along with a list of the pages where everything is covered in detail.

Directories to MLA and APA documentation. A brief directory inside the back cover will lead you to guidelines on citing sources and composing a list of references or works cited. The documentation models are color-coded so you can easily see the key details.

The website. You can also start at www.norton.com/write/fieldguide. There you'll find model essays; worksheets; MLA and APA guidelines; more than 1,000 exercises focused on sentences, language, and punctuation; an online handbook; and more.

Ways of Getting Started

If you know your genre, simply turn to the appropriate genre chapter. There you'll find model readings, a description of the genre's Key Features, and a Guide to Writing that will help you come up with a topic, generate text, organize and write a draft, get response, revise, edit, and proofread. The genre chapters also point out places where you might need to do research, use certain writing strategies, design your text a certain way — and direct you to the exact pages in the book where you can find help doing so.

If you know your topic, you might start with some of the activities in Chapter 27, Generating Ideas and Text. From there, you might turn to Chapter 46, for help Finding Sources on the topic. When it comes time to narrow your topic and come up with a thesis statement, Chapter 34 can help. If you get stuck at any point, you might turn to Chapter 25, Writing as Inquiry; it provides tips that can get you beyond what you already know about your topic. If your assignment or your thesis defines your genre, turn to that chapter; if not, consult Chapter 25 for help determining the appropriate genre, and then turn to that genre chapter. The genre chapters point out places where you might need to do more research, use certain writing strategies, design your text a certain way — and direct you to the exact pages in the book where you can find help doing so.

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FOURTH EDITION

The Norton Field Guide to Writing
with readings and handbook



Academic Literacies

Whenever we enter a new community — start a new job, move to a new town, join a new club — there are certain things we need to learn. The same is true upon entering the academic world. We need to be able to **READ** and **WRITE** in certain ways. We're routinely called on to **SUMMARIZE** something we've heard or read, and to **RESPOND** in some way. And to succeed, we need to develop certain **HABITS OF MIND** — everyday things such as asking questions and being persistent. The following chapters provide guidelines to help you develop these fundamental academic literacies — and know what's expected of you in academic communities.

Academic Literacies

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Writing in Academic Contexts

1

Write an essay arguing whether genes or environment do more to determine people's intelligence. Research and write a report on the environmental effects of electricity-generating windmills. Work with a team to write a proposal and create a multimedia presentation for a sales campaign. Whatever you're studying, you're surely going to be doing a lot of writing, in classes from various disciplines — the above assignments, for example, are from psychology, environmental science, and marketing. Academic writing can serve a number of different purposes — to **ARGUE** for what you think about a topic and why, to **REPORT** on what's known about an issue, to **PROPOSE A SOLUTION** for some problem, and so on. Whatever your topics or purposes, all academic writing follows certain conventions, ones you'll need to master in order to join the conversations going on across campus. This chapter describes what's expected of academic writing — and of academic writers.

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What's Expected of Academic Writing

Evidence that you've considered the subject thoughtfully. Whether you're composing a report, an argument, or some other kind of writing, you need to demonstrate that you've thought seriously about the topic and done any necessary research. You can use various ways to show that you've considered the subject carefully, from citing authoritative sources to incorporating information you learned in class to pointing out connections among ideas.

academic
literacies



rhetorical
situations



genres



processes



strategies



research
MLA / APA



media /
design



readings



handbook





An indication of why your topic matters. You need to help your readers understand why your topic is worth exploring and why your writing is worth reading. Even if you are writing in response to an assigned topic, you can better make your point and achieve your purpose by showing your readers why your topic is important and why they should care about it. For example, in “Throwing Like a Girl,” James Fallows explains why his topic, the differences between the ways men and women throw a baseball, is worth writing about:

The phrase “throwing like a girl” has become an embattled and offensive one. Feminists smart at its implication that to do something “like a girl” is to do it the wrong way. Recently, on the heels of the O. J. Simpson case, a book appeared in which the phrase was used to help explain why male athletes, especially football players, were involved in so many assaults against women. Having been trained (like most American boys) to dread the accusation of doing anything “like a girl,” athletes were said to grow into the assumption that women were valueless, and natural prey.

By explaining that the topic matters because it reflects attitudes about gender that have potentially serious consequences, he gives readers reason to read on about the mechanics of “throwing like a girl.”

A response to what others have said. Whatever your topic, it’s unlikely that you’ll be the first one to write about it. And if, as this chapter assumes, all academic writing is part of a larger conversation, you are in a way adding your own voice to that conversation. One good way of doing that is to present your ideas as a response to what others have said about your topic — to begin by quoting, paraphrasing, or summarizing what others have said and then to agree, disagree, or both.

For example, in an essay arguing that organ sales will save lives, Joanna MacKay says, “Some agree with Pope John Paul II that the selling of organs is morally wrong and violates ‘the dignity of the human person.’” But she then responds — and disagrees, arguing that “the morals we hold are not absolute truths” and that “peasants of third world countries” might not agree with the pope.



A clear, appropriately qualified thesis. When you write in an academic context, you're expected to state your main point explicitly, often in a **THESIS** statement. MIT student Joanna MacKay states her thesis clearly in her essay "Organ Sales Will Save Lives": "Governments should not ban the sale of human organs; they should regulate it." Often you'll need to **QUALIFY** your thesis statement to acknowledge that the subject is complicated and there may be more than one way of seeing it or exceptions to the generalization you're making about it. Here, for example, is a qualified thesis, from an essay evaluating the movie *Juno* by Ali Heinkamp, a student at Wright State University: "Although the situations *Juno*'s characters find themselves in and their dialogue may be criticized as unrealistic, the film, written by Diablo Cody and directed by Jason Reitman, successfully portrays the emotions of a teen being shoved into maturity way too fast." Heinkamp makes a claim that *Juno* achieves its main goal, while acknowledging at the beginning of the sentence that the film may be flawed.

Good reasons supported by evidence. You need to provide good reasons for your thesis and evidence to support those reasons. For example, Joanna MacKay offers several reasons why sales of human kidneys should be legalized: there is a surplus of kidneys, the risk to the donor is not great, and legalization would allow the trade in kidneys to be regulated. Evidence to support your reasons sometimes comes from your own experience but more often from published research and scholarship, research you do yourself or firsthand accounts by others.

Compared with other kinds of writing, academic writing is generally expected to be more objective and less emotional. You may find *Romeo and Juliet* deeply moving or cry when you watch *Titanic* — but when you write about the play or the film for a class, you must do so using evidence from the text to support your thesis. You may find someone's ideas deeply offensive, but you should respond to them with reason rather than with emotional appeals or personal attacks.

Acknowledgment of multiple perspectives. Debates and arguments in popular media are often framed in "pro/con" terms, as if there were only

◆ 345–47

◆ 346–47



two sides to any given issue. Once you begin seriously studying a topic, though, you're likely to find that there are several sides and that each of them deserves serious consideration. In your academic writing, you need to represent fairly the range of perspectives on your topic — to explore three, four, or more positions on it as you research and write. In her report, “Does Texting Affect Writing,” Marywood University student Michaela Cullington, for example, examines texting from several points of view: teachers’ impressions of the influence of texting on student writing, the results of several research studies, and her own survey research.

A confident, authoritative stance. If one goal of academic writing is to contribute to a larger conversation, your tone should convey confidence and establish your authority to write about your subject. Ways to achieve such a tone include using active verbs (“X claims” rather than “it seems”), avoiding such phrases as “in my opinion” and “I think,” and writing in a straightforward, direct style. Your writing should send the message that you’ve done the research, analysis, and thinking and know what you’re talking about. For example, here is the final paragraph of Michaela Cullington’s essay on texting and writing:

On the basis of my own research, expert research, and personal observations, I can confidently state that texting is not interfering with students’ use of standard written English and has no effect on their writing abilities in general. It is interesting to look at the dynamics of the arguments over these issues. Teachers and parents who claim that they are seeing a decline in the writing abilities of their students and children mainly support the negative-impact argument. Other teachers and researchers suggest that texting provides a way for teens to practice writing in a casual setting and thus helps prepare them to write formally. Experts and students themselves, however, report that they see no effect, positive or negative. Anecdotal experiences should not overshadow the actual evidence.

Cullington’s use of simple, declarative sentences (“Other teachers and researchers suggest . . .”; “Anecdotal experiences should not overshadow . . .”) and her straightforward summary of the arguments surrounding texting,



along with her strong, unequivocal ending (“texting is not interfering with students’ use of standard written English”), lend her writing a confident tone. Her stance sends the message that she’s done the research and knows what she’s talking about.

Carefully documented sources. Clearly acknowledging sources and documenting them carefully and correctly is a basic requirement of academic writing. When you use the words or ideas of others — including visuals, video, or audio — those sources must be documented in the text and in a works cited or references list at the end. (If you’re writing something that will appear online, you may also refer readers to your sources by using hyperlinks in the text; ask your instructor if you need to include a list of references or works cited as well.)

Careful attention to correctness. Whether you’re writing something formal or informal, in an essay or an email, you should always write in complete sentences, use appropriate capitalization and punctuation, and check that your spelling is correct. In general, academic writing is no place for colloquial language, slang, or texting abbreviations. If you’re quoting someone, you can reproduce that person’s writing or speech exactly, but in your own writing you try hard to be correct — and always proofread carefully.

What’s Expected of College Writers: The WPA Outcomes

Writing is not a multiple-choice test; it doesn’t have right and wrong answers that are easily graded. Instead, your readers, whether they’re teachers or anyone else, are likely to read your writing with various things in mind: does it make sense, does it meet the demands of the assignment, is the grammar correct, to name just a few of the things readers may look for. Different readers may notice different things, so sometimes it may seem to you that their response — and your grade — is unpredictable. It should be good to know, then, that writing teachers across the nation have come to some agreement on certain “outcomes,” what college students



should know and be able to do by the time you finish a first-year writing course. These outcomes have been defined by the National Council of Writing Program Administrators (WPA). Here's a brief summary of these outcomes and how *The Norton Field Guide* can help you meet them.

Knowledge of Rhetoric

- **Understand the rhetorical situation of texts that you read and write.** See Chapters 5–9 and the many prompts for Considering the Rhetorical Situation throughout the book.
- **Read and write texts in a number of different genres and understand how your purpose may influence your writing.** See Chapters 10–22 for guidelines on writing in thirteen genres, Chapter 23 on mixing genres, and Chapter 24 for help choosing genres when you need to.
- **Adjust your voice, tone, level of formality, design, and medium as is necessary and appropriate.** See Chapter 8 on stance and tone and Chapter 9 for help thinking about medium and design.
- **Choose the media that will best suit your audience, purpose, and the rest of your rhetorical situation.** See Chapters 9 and 54.

Critical Thinking, Reading, and Composing

- **Read and write to inquire, learn, think critically, and communicate.** See Chapters 1 and 2 on academic writing and reading, and Chapter 25 on writing as inquiry. Chapters 10–13 provide genre-specific prompts to help you think critically about a draft.
- **Read for content, argumentative strategies, and rhetorical effectiveness.** Chapter 7 provides guidance on reading texts with a critical eye, Chapter 11 teaches how to analyze a text, and Chapter 47 shows how to evaluate sources.
- **Find and evaluate popular and scholarly sources.** Chapter 46 teaches how to use databases and other methods to find sources, and Chapter 47 shows how to evaluate the sources you find.



- **Use sources in various ways to support your ideas.** Chapter 36 suggests strategies for supporting your ideas, and Chapter 49 shows how to incorporate ideas from sources into your writing to support your ideas.

Processes

- **Use writing processes to compose texts and explore ideas in various media.** Part 4 covers all stages of the processes writers use, from generating ideas and text to drafting to getting response and revising to editing and proofreading. Each of the thirteen genre chapters (10–22) includes a guide that leads you through the process of writing in that genre.
- **Collaborate with others on your own writing and on group tasks.** Chapter 26 offers guidelines for working with others, Chapter 30 provides general prompts for getting and giving response, and Chapters 10–13 provide genre-specific prompts for reading a draft with a critical eye.
- **Reflect on your own writing processes.** Chapters 10–13 provide genre-specific questions to help you take stock of your work, and Chapter 29 offers guidance in thinking about your own writing process. Chapter 32 provides prompts to help you reflect on a writing portfolio.

Knowledge of Conventions

- **Use correct grammar, punctuation, and spelling.** Chapter 31 provides tips to help you edit and proofread for your writing. Chapters 10–13 offer genre-specific advice for editing and proofreading.
- **Understand and use genre conventions and formats in your writing.** Chapter 7 provides an overview of genres and how to think about them. Part 3 covers thirteen genres, describing the key features and conventions of each one.
- **Understand intellectual property and document sources appropriately.** Chapter 50 offers guidance on the ethical use of sources, Chapter 51 provides an overview of documentation styles, and Chapters 52 and 53 provide templates for documenting in MLA and APA styles.