

ELEVENTH EDITION

The
St. Martin's
Guide to
Writing

RISE B. AXELROD | CHARLES R. COOPER

HOW TO USE THIS BOOK

The best way to become a good writer is to study examples of good writing and apply what you learn from those examples to your own work. That's why each of the nine chapters in Part 1, Writing Activities, includes

- a **Guide to Reading** that highlights the color-coded **basic features** of the genre and provides **four examples of the genre** (one student essay and three professional reading selections).
- a **Guide to Writing** that will help you draft, revise, edit, and proofread your own writing projects, with **Starting Points** charts to help you find the information you need, **Ways In activities** to help you get writing, **Peer Review Guides** to help you get—and give—useful feedback, and **Troubleshooting Guides** that will help you solve your writing problems.

The Part 1 chapters in this edition also include a **Remix activity** to help you think through how to transform your writing into a new genre or medium. In these pages, you will see, for example, how one student remixed a portion of her remembered event essay as a graphic memoir and how another turned his profile into a treatment for a documentary.


The other parts of the book provide **resources** you can draw on as you need them. Do you need help with **analyzing a reading**? **Chapter 12** provides a catalog of useful strategies. Do you need to know how to **cite sources**? Then turn to **Chapter 24 (MLA style)** or **25 (APA style)** for detailed advice and examples. Do you need tips for **writing essay exams**? Then **Chapter 26** can help you prepare for and take the test.

To find the information you need, when you need it:

- The **brief contents** (on the facing page) lists all the chapters in the book.
- The **detailed contents** (starting on p. xxi) lists all the readings and activities in the book.
- The **first page in each part** lists all the chapters in that section.
- The **first page of each Guide to Writing** provides a mini table of contents for that section.
- The **Starting Points chart** shows you where to find the information you need to get started, and the **Troubleshooting Guide** helps you improve your draft.
- The **subject index** and the **index for multilingual writers** at the end of the book (the blue-edged pages) list all the items you might look for in alphabetical order.

We've tried to create a complete resource for the college writer. We hope this book helps you master the skills you will need to succeed in college and on the job.

Best,

The image shows two handwritten signatures in blue ink. The first signature is 'Rui B. Astrod' and the second is 'Charles R. Cooper'. The signatures are written in a cursive, flowing style.

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The St. Martin's Guide to Writing

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The St. Martin's Guide to Writing

Rise B. Axelrod

University of California, Riverside

Charles R. Cooper

University of California, San Diego

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Text Design: Jerilyn Bockorick

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Preface

Our goal for *The St. Martin's Guide to Writing* has always been to provide the clear guidance and practical strategies students need to harness their potential as writers, both in college and in the wider world. We also strive to provide both experienced and novice instructors with the time-tested tools they need to coach their students as they develop skills for writing successfully in college and beyond. These goals have guided our development of the core features of the *Guide* as well as the many exciting features that keep the eleventh edition fresh and useful.

Core Features of the *Guide*

The St. Martin's Guide retains its emphasis on active learning by providing practical guides to writing and integrating reading and writing through hands-on activities for critical thinking, reading, analysis, and synthesis.

Practical Guides to Writing

Each chapter in Part One offers practical, flexible guides that help students draft and revise a variety of analytical and persuasive essays. Honed by experience, the acclaimed writing guides offer surefire invention strategies to get students started, sentence strategies to get students writing, and thoughtful peer review and troubleshooting strategies to help students make their writing effective for any rhetorical situation.

Commonsensical and easy to follow, the Guides to Writing teach students how to

- assess the rhetorical situation, focusing on purpose and audience, with special attention to the basic features of each assignment type;
- ask probing analytical questions about what they're reading that can help make students more reflective writers;
- practice finding answers through various kinds of research, including memory search, field research, and traditional source-based research.

Each Guide to Writing begins with a **Starting Points** chart, offering students multiple ways of finding the help they need when they need it. Each also includes a **Peer Review Guide** to help students assess their own writing and the writing of their classmates and a **Troubleshooting Guide** to help students find ways to improve their drafts. All of these guides are organized and color-coded to emphasize the assignment's basic features. In short, the Guides to Writing help students make their writing thoughtful, clear, organized, compelling—and effective for the rhetorical situation.

Purpose-Driven Assignment Chapters

Each chapter in Part One introduces a commonly assigned reason for writing. By working through several assignment types, students learn to identify and use relevant and effective strategies to achieve their purpose with their readers. “Remembering an Event,” a memoir assignment, challenges students to reflect on the autobiographical and cultural significance of their experience, for example. “Explaining a Concept,” an analysis assignment, asks students to make a new subject interesting and informative for their readers. A cluster of argument chapters—from “Arguing a Position” and “Proposing a Solution” to “Justifying an Evaluation” and “Arguing for Causes or Effects”—requires students to develop an argument that is not only well reasoned and well supported but also responds constructively to readers’ likely questions and concerns.

Systematic Integration of Critical Reading and Reflective Writing

Students are asked to read and analyze a range of contemporary selections, attending both to the writer’s ideas and to the strategies the writer uses to present those ideas to readers. Each Guide to Reading provides

- an annotated student essay that prompts readers to answer questions about how it is composed;
- a range of compelling professional selections to demonstrate the basic features of writing with that purpose;
- activities following each professional selection that prompt students to read actively by asking them to reflect on the essay and relate it to their own experience and also to read like writers by focusing their attention on the writer’s strategies. (Chapter 12 also provides an array of strategies students can use to read critically.)

What’s New

Although the eleventh edition of *The St. Martin’s Guide to Writing* builds on the success of previous editions, many of the strategies the *Guide* employs have changed in order to connect more effectively with students who are used to visual rhetoric online and are increasingly challenged by demands on their time, attention, and energy.

New Literacy Narrative Chapter

A new introductory chapter, “**Composing Literacy**,” offers a quick and engaging way to start off a course. Students first learn about the **rhetorical situation**, a basic literacy concept. They are then invited to read several brief, engaging literacy narratives that demonstrate an array of literacies. Humorist David Sedaris, for example, writes hilariously about the challenges of learning a foreign language. Naturalist Annie Dillard recalls a critical moment when the joy of scientific discovery led her to break free of the need for parental approval. Novelist Amy Tan reflects on the differences between the ways she uses language with family members and the ways she communicates with academic audiences, and cartoonist Lynda Barry looks back on

her imaginative interaction with the classifieds. Finally, students are invited to reflect on their own literacy experiences and to compose a literacy narrative.

New Analyzing and Synthesizing Opposing Arguments Project

A newly revised Chapter 5 provides a bridge to help move students from personal and expository to argumentative writing by modeling how to review and critique a variety of positions in preparation for adopting and defending a position of their own. The Guide to Reading shows student Maya Gomez as she works through the stages of analyzing an academic conversation—from summarizing a source to creating an annotated bibliography to reporting on an array of positions to analyzing conflicting positions, all on the same issue. The Guide to Writing provides a host of activities to help students develop their own summary, annotated bibliography, report, or analysis. The argument chapters that follow show students how to apply what they’ve learned by analyzing a variety of claims and then thoughtfully defending their own.

An Invitation to Reimagine Writing across Genres and Media

Each Guide to Reading in Part One concludes with a Remix activity that invites students to reimagine their writing in a new genre or medium—moving, for example, from remembered event narrative to graphic memoir, from concept analysis to poster presentation, from position argument to Prezi presentation, and more. Considering a change in one aspect of the rhetorical situation forces students to question their earlier composition decisions and deepens their understanding of the rhetorical situation.

Council of Writing Program Administrator’s Outcomes Statement

The St. Martin’s Guide to Writing, Eleventh Edition, helps students build proficiency in the four categories of learning 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. The chart below shows in detail how *The St. Martin’s Guide* helps students develop these proficiencies. (Note: This chart aligns with the latest WPA Outcomes Statement, ratified in July 2014.)

DESIRED OUTCOMES	RELEVANT FEATURES OF <i>THE ST. MARTIN’S GUIDE TO WRITING</i> , ELEVENTH EDITION
<i>Rhetorical Knowledge</i>	
Learn and use key rhetorical concepts through analyzing and composing a variety of texts.	<ul style="list-style-type: none"> • Chapter 1, “Composing Literacy,” provides students with a clear, workable definition of the rhetorical situation and asks students to apply that knowledge as they read literacy narratives and compose one of their own. • In each of the chapters in Part One, “Writing Assignments” (Chapters 2–10), students read, analyze, and compose a variety of texts. A Guide to Reading asks students to analyze texts (including student writing and professional selections), in terms of purpose, audience, and genre. Each Guide to Writing supports students with detailed help for composing in a variety of genres, including memoir, profile, concept analysis, position argument, evaluation, causal argument, and literary analysis.

(continued)

DESIRED OUTCOMES

RELEVANT FEATURES OF *THE ST. MARTIN'S GUIDE TO WRITING*, ELEVENTH EDITION*Rhetorical Knowledge (continued)*

	<ul style="list-style-type: none"> • Chapter 12, “A Catalog of Reading Strategies,” provides tools for analyzing texts. • Part Five, “Composing Strategies for College and Beyond” (Chapters 26–33), encourages students to consider how genre expectations and discipline requirements affect compositions, particularly in Chapters 26, “Taking Essay Examinations”; 27, “Creating a Portfolio”; 28, “Analyzing Visuals”; 29, “Writing in Business and Scientific Genres”; 30, “Writing for and about Your Community”; and 32, “Designing for Page and Screen.”
<p>Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers’ and writers’ practices and purposes.</p>	<ul style="list-style-type: none"> • Chapter 1 and the Part One chapters emphasize the connection between reading and composing: Each introduces students to the basic features of writing with that purpose; provides a group of engaging reading selections, with apparatus that asks students to think about how the reading demonstrates the basic features; then a Guide to Writing leads them through the process of composing their own text. • A new Chapter 5, “Analyzing and Synthesizing Opposing Arguments,” invites students to build an essay step-by-step, from summary to annotated bibliography to report and analysis. By adapting their writing, students come to understand how academic writers build deep understanding. • A new activity included at the conclusion of each Guide to Reading in Part One invites students to explore how changes to the rhetorical situation affect compositions by asking them to reimagine, or remix, their writing in a new genre or medium. • The readings in Part One, which represent a range of texts and genres, are annotated and framed with comments and questions that focus students on key features of the assignment and help spark ideas for their own compositions. • Chapter 29 covers business and scientific genres.
<p>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.</p>	<ul style="list-style-type: none"> • In Part One, students practice responding to a variety of rhetorical situations and contexts. These chapters also point out what makes a text structurally sound, while the Guides to Writing help students systematically develop their own processes and structures. Sentence strategies in these chapters help composers deal with issues of voice, tone, and formality. • Remix boxes in each Part One chapter invite students to consider how changes to the rhetorical situation, especially genre and medium, shape decisions about tone, level of formality, design, medium, and structure. • Chapter 32, “Designing for Page and Screen,” takes students through the rhetorical choices involved in the design of any text.
<p>Understand and use a variety of technologies to address a range of audiences.</p>	<ul style="list-style-type: none"> • One of the book’s assumptions is that most students compose in digital spaces for varied audiences and use different media for doing so. This is woven throughout the text. • Online tutorials in the LaunchPad for <i>The St. Martin’s Guide</i> include how-tos for using technology: e.g., digital writing for specific audiences and purposes, creating presentations, integrating photos, and appealing to a prospective employer. • Chapter 32, “Designing for Page and Screen,” helps students understand the needs and requirements involved in the design in print and online. • A dedicated Chapter 33, “Composing Multimodal Presentations,” offers instruction on how to prepare and deliver a range of presentations, including impromptu and scripted presentations, and those requiring presentation slides.

DESIRED OUTCOMES

RELEVANT FEATURES OF *THE ST. MARTIN'S GUIDE TO WRITING*, ELEVENTH EDITION*Rhetorical Knowledge (continued)*

Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations.

- **Remix** activities in each Part One chapter invite students to consider how a change of medium shapes composition.
- Chapter 32, “**Designing for Page and Screen**,” provides guidance on how to make effective design choices for electronic documents, from decisions about formatting and font sizes to adding visuals and screen shots.
- Advice on composing in a timed writing environment can be found in Chapter 26, “**Taking Essay Examinations**.”
- See also the section on p. viii: “Understand and use a variety of technologies to address a range of audiences.”

Critical Thinking, Reading, and Composing

Use composing and reading for inquiry, learning, thinking, and communicating in various rhetorical contexts.

- Chapter 1, “**Composing Literacy**,” asks students to reflect on their own literacy experiences and to extrapolate from the literacy narratives they are reading.
- **Analyze and Write activities** in Part One (Chapters 2–10) ask students to **read like a writer**, identifying ideas, techniques, and strategies that they can apply in their own compositions. **Make Connections** activities encourage students to put what they’ve read in the context of the world they live in. These preliminary reflections come into play in the Guides to Writing, in which students are asked to draw on their thoughts and experiences to write meaningfully. **Thinking Critically** sections, which conclude Chapters 2–10, ask students to consider what they have learned, often in a social/political context.
- A new Chapter 5, “**Analyzing and Synthesizing Opposing Arguments**,” challenges students to think critically about texts representing a range of positions, to analyze and synthesize information from an array of texts, and to compare and contrast positions on a controversial issue.
- Chapter 11, “**A Catalog of Invention and Inquiry Strategies**,” and Chapter 12, “**A Catalog of Reading Strategies**,” provide strategies students can use to read critically and apply what they’ve learned.

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

- Chapters 1–10 include a **range of professional selections** and **student essays**. The Guides to Reading and Writing in Chapters 2–10 include advice on **effective strategies for supporting claims, both textual and visual**; the Guides to Writing include **assignment-specific suggestions for organization**, some tailored to specific types of audiences.
- The Guides to Writing in the argument chapters (Chapters 6–10) offer advice on **framing** topics to appeal to the audience and recommend techniques and strategies for **responding to alternative views** readers may hold.
- The **Remix** activities in each Part One chapter (Chapters 2–10) invite students to consider how a change of audience will affect aspects of the composition.
- Part Four, “**Research Strategies**” (Chapters 20–25), especially Chapter 23, “**Using Sources to Support Your Ideas**,” emphasizes the importance of **using evidence** effectively to support the students’ views.

Locate and evaluate primary and secondary research materials, including journal articles, essays, books, databases, and informal Internet sources.

- Part Four, “**Research Strategies**” (Chapters 20–25), offers extensive coverage of **finding, evaluating, and using** print and electronic resources with guidance for responsibly using the Internet, e-mail, and online communities for research.

(continued)

DESIRED OUTCOMES

RELEVANT FEATURES OF *THE ST. MARTIN'S GUIDE TO WRITING*, ELEVENTH EDITION***Critical Thinking, Reading, and Composing (continued)***

- 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.
- Chapter 21, “**Finding Sources and Conducting Field Research**,” addresses finding sources using **catalogs** and **databases**, and developing sources through **field research**, and it explains differences between **primary** and **secondary** research.
 - Chapter 22, “**Evaluating Sources**,” emphasizes strategies for **evaluating print** and **digital sources** and distinguishing between **scholarly** and **popular** sources.
 - A new Chapter 5, “**Analyzing and Synthesizing Opposing Arguments**,” challenges students to synthesize, analyze, and compare sources from a range of positions on a controversial topic. It provides a bridge to help move students from personal and expository genres to argumentative ones by modeling how to review and critique a variety of informative and persuasive documents in preparation for adopting and defending a position of their own.
 - Chapters 6–10 ask students to argue for a position, a solution, an evaluation, a preferred cause or effect, and a literary interpretation, and to **anticipate** and **respond to opposing positions** and **readers' objections** to the writer's thesis.
 - Chapters 6–10 are complemented by Chapter 19, “**Arguing**,” which provides strategies for **making assertions**, **offering support**, and **avoiding logical fallacies**.
 - Chapter 23, “**Using Sources to Support Your Ideas**,” offers detailed **strategies** for **integrating research** into an academic research project. Specifically, there is advice on how to integrate and introduce quotations, how to cite paraphrases and summaries so as to distinguish them from the writer's own ideas, and how to avoid plagiarism. Sentence strategies and research coverage in several Part One chapters offer additional support.

Processes

- Develop a writing project through multiple drafts.
- In Chapters 2–10, Guides to Writing prompt students to **compose** and **revise**. These chapters include activities for **inventing**, **researching**, **planning**, **composing**, **evaluating**, and **revising** their writing over the course of **multiple drafts**.
 - The **A Writer at Work** section toward the end of each Part One chapter (Chapters 2–10) demonstrates students' writing processes.
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing.
- The Guides to Writing in Chapters 2–10 offer extensive, assignment-specific advice on **reading**, **drafting**, **rethinking**, and **revising** at multiple stages. The Ways In activities and Starting Points and Troubleshooting charts encourage students to discover, review, and revise. The activities urge students to start from their strengths, and the charts offer specific, targeted advice for students facing different challenges.
 - Chapter 11, “**A Catalog of Invention and Inquiry Strategies**,” offers numerous helpful suggestions for idea generation.
 - Chapter 12, “**A Catalog of Reading Strategies**,” provides a variety of strategies for reading analytically and critically.
 - See also the section on p. xi: “Experience the **collaborative** and social aspects of writing processes.”

DESIRED OUTCOMES

RELEVANT FEATURES OF *THE ST. MARTIN'S GUIDE TO WRITING*, ELEVENTH EDITION*Processes (continued)*

Use composing processes and tools as a means to discover and reconsider ideas.

- Central to Chapters 2–10 is the idea of using **composing to discover ideas**, especially through the **Ways In activities** in each Guide to Writing. Strategies for **evaluating**, **revising**, and **editing** help students reconsider their ideas over the course of multiple drafts.
- **A Writer at Work** sections toward the end of each Part One chapter demonstrate how student writers use writing as a means of discovery and reconsideration.
- See also Chapter 11, “**A Catalog of Invention and Inquiry Strategies**,” and Chapter 20, “**Planning a Research Project**.”

Experience the collaborative and social aspects of writing processes.

- This goal is implicit in several **collaborative activities** in Part One: **Practicing the Genre** activities at the beginning of the chapter; **Make Connections** activities after the readings; and, in the Guides to Writing, **Test Your Choice** activities and **Peer Review Guides** all provide opportunities to work collaboratively.
- Chapter 30, “**Writing for and about Your Community**,” emphasizes the social nature of writing and real-world applicability in its focus on service learning.
- “**Writing Collaboratively**” is the focus of **Chapter 31**, which offers strategies for writing effectively in and managing groups.

Learn to give and act on productive feedback to works in progress.

- The Evaluating the Draft, Peer Review Guide, Improving the Draft, and Troubleshooting Guide sections in the Guides to Writing in each Part One chapter offer students **specific advice on constructively criticizing**—and **praising**—their own work and the work of their classmates, then reflecting and acting upon the comments they’ve received.
- Guidelines in Chapter 31, “**Writing Collaboratively**,” offer advice for evaluating another writer’s work, from seeking information about the writer’s purpose, audience, and genre, to offering support and being sufficiently prepared.

Adapt composing processes for a variety of technologies and modalities.

- As noted in the rhetorical knowledge section on p. viii, one of the book’s assumptions is that most students compose in digital spaces for varied audiences and use different media for doing so. This is woven throughout, especially in Chapters 2–10.
- **Remix** activities in each Part One chapter (Chapters 2–10) invite students to consider how a change in medium shapes composition.
- Chapter 32, “**Designing for Page and Screen**,” and Chapter 33, “**Composing Multimodal Presentations**,” provide instruction for composing in a variety of modalities.
- The **LaunchPad** version of *The St. Martin’s Guide to Writing* offers a digital course space and an interactive e-book. It also offers integrated digital tutorials, such as online **how-tos for using technology**: e.g., digital writing, creating presentations, integrating photos, and appealing to a prospective employer.

Reflect on the development of composing practices and how those practices influence their work.

- See the section above: “Use composing processes and tools as a means to discover and reconsider ideas.”
- In addition, a **Thinking Critically** section concludes each chapter in Part One (Chapters 2–10) and asks students to reflect on what they’ve learned about the type of writing they’ve read and written as well as to consider their own composing experiences.

(continued)

DESIRED OUTCOMES

RELEVANT FEATURES OF *THE ST. MARTIN'S GUIDE TO WRITING*, ELEVENTH EDITION**Knowledge of Conventions**

Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising.

- Assignment-specific **editing** and **proofreading** advice appears in the Editing and Proofreading sections in each Part One chapter (Chapters 2–10).
- The full version of the *Guide* also includes a concise yet remarkably comprehensive handbook that covers syntax, grammar, punctuation, and spelling.

Understand why genre conventions for structure, paragraphing, tone, and mechanics vary.

- Chapters 2–10 emphasize the importance of audience and how expectations differ. For example, several readings emphasize differences in expectations for documenting sources, depending on whether the audience is academic or popular.
- **Remix** boxes in each Part One chapter invite students to consider how changes to the rhetorical situation, especially genre and medium, shape decisions about tone, level of formality, design, medium, and structure.
- **Assignment-specific issues of structure, paragraphing, tone, and mechanics** are also addressed in the Sentence Strategies and Editing and Proofreading sections of each Guide to Reading in the Part One chapters.

Gain experience negotiating variations in genre conventions.

- Students **read, analyze, and compose a variety of texts** in Part One, “**Writing Assignments**” (Chapters 2–10). In each of these chapters, a Guide to Reading asks students to analyze texts in terms of **purpose, audience, and the basic features** of the genre.
- Part Four, “**Research Strategies**,” allows students to gain experience as they compose an **academic research project**.
- The chapters in Part Five, “**Composing Strategies for College and Beyond**,” provide students with opportunities to gain experience negotiating genre conventions.

Learn common formats and/or design features for different kinds of texts.

- “**Designing for Page and Screen**” is covered in a dedicated Chapter 32.
- Examples of **specific formats for a range of texts** appear on pp. 712–15 (research paper); p. 719 (business letter); p. 721 (e-mail); p. 723 (résumé); p. 725 (job application letter); pp. 727–28 (lab report); pp. 745–48 (table, diagram, graph, chart, map, and other figures); and p. 754 (multimodal presentation).

Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions.

- Chapter Five, “**Analyzing and Synthesizing Opposing Arguments**,” includes coverage of creating an annotated bibliography and invites students to consider the ways in which it is acceptable (and unacceptable) to reuse one’s own writing.
- Chapter 12, “**A Catalog of Reading Strategies**,” covers various strategies useful in working with sources, including annotating, summarizing, and synthesizing.
- The book’s research coverage (mainly in Chapters 20–25) teaches specific strategies for **integrating** and **citing** source material. A dedicated section on Acknowledging Sources and Avoiding Plagiarism appears on pp. 633–35. Chapter 23, “**Using Sources to Support Your Ideas**,” offers detailed coverage of using sources fairly.

Practice applying citation conventions systematically in their own work.

- Several of the activities following reading selections in Chapters 2–9 challenge students to **recognize differences in citation conventions** in popular and academic writing. A number of reading selections include **citations** or **lists of links** to sources. **Research sections** in each Guide to Writing help students with the details of using and documenting sources by providing genre-specific examples of what (and what not) to do. Student essays in Chapters 3–9 offer models for documenting sources in a list of works cited or references.

DESIRED OUTCOMES

RELEVANT FEATURES OF *THE ST. MARTIN'S GUIDE TO WRITING*, ELEVENTH EDITION*Knowledge of Conventions (continued)*

- Coverage of applying citation conventions is covered in Part Four, “**Research Strategies.**” Chapter 23, “**Using Sources to Support Your Ideas,**” offers detailed advice on how to integrate and introduce quotations, how to cite paraphrases and summaries so as to distinguish them from the writer’s own ideas, and how to avoid plagiarism. Chapters 24 and 25 offer instruction and documentation models in **MLA and APA style** in addition to an annotated sample student research paper.
- Chapter 28, “**Analyzing Visuals,**” offers a complete student paper with MLA documentation.

Acknowledgments

We owe an enormous debt to all the rhetoricians and composition specialists whose theory, research, and pedagogy have informed *The St. Martin’s Guide to Writing*. We would be adding many pages to an already long book if we were to name everyone to whom we are indebted; suffice it to say that we have been eclectic in our borrowing.

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Composing Literacy

More people are writing today than ever before, and many are switching comfortably from one genre or medium to another — from tweeting to blogging to creating multimedia Web pages. Learning to be effective as a writer is a continuous process as you find yourself in new writing situations using new technologies and trying to anticipate the concerns of different audiences. “The illiterate of the twenty-first century will not be those who cannot read and write,” futurist Alvin Toffler predicted, “but those who cannot learn, unlearn, and relearn.”