

# A Writer's Resource

A Handbook for Writing  
and Research

Fifth Edition



**Mc  
Graw  
Hill**  
Education

**Maimon**

**Peritz**

**Yancey**

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# A Writer's Resource

## A Handbook for Writing and Research

Fifth Edition



**Elaine P. Maimon**

*Governors State University*

**Janice H. Peritz**

*Queen's College, The City University of New York*

**Kathleen Blake Yancey**

*Florida State University*

**Mc  
Graw  
Hill  
Education**



A WRITER'S RESOURCE, FIFTH EDITION

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

This book is printed on acid-free paper.

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

ISBN 978-0-07-803618-7

MHID 0-07-803618-6

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Buyer: *Susan K. Culbertson*  
Design: *Matt Bachhaus*  
Content Licensing Specialists: *Shauntel Schmitt*  
Cover Image: © *David Arky Photography*  
Composer: *Laserwords Private Limited*  
Printer: *R. R. Donnelley*

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**Library of Congress Cataloging-in-Publication Data**

Maimon, Elaine P., author.

A writer's resource : a handbook for writing and research / Elaine P. Maimon, Governors State University; Janice H. Peritz, Queen's College, The City University of New York; Kathleen Blake Yancey, Florida State University.—Fifth Edition.

pages cm

Includes bibliographical references and index.

ISBN 978-0-07-803618-7 (acid-free paper)

ISBN 0-07-803618-6 (acid-free paper)

1. English language—Rhetoric—Handbooks, manuals, etc. 2. English language—Grammar—Handbooks, manuals, etc. 3. Report writing—Handbooks, manuals, etc. I. Peritz, Janice. II. Yancey, Kathleen Blake, 1950- III. Title.

PE1408.M3366 2011

808'.042—dc23

2014019170

The Internet addresses listed in the text were accurate at the time of publication. The inclusion of a website does not indicate an endorsement by the authors or McGraw-Hill Education, and McGraw-Hill Education does not guarantee the accuracy of the information presented at these sites.

## About the Authors

**Elaine P. Maimon** is president of Governors State University in the south suburbs of Chicago, where she is also professor of English. Previously she was chancellor of the University of Alaska Anchorage, provost (chief campus officer) at Arizona State University West, and vice president of Arizona State University as a whole. In the 1970s, she initiated and then directed the Beaver College writing-across-the-curriculum program, one of the first WAC programs in the nation. A founding executive board member of the national Council of Writing Program Administrators (CWPA), she has directed national institutes to improve the teaching of writing and to disseminate the principles of writing across the curriculum. With a PhD in English from the University of Pennsylvania, where she later helped to create the Writing Across the University (WATU) program, she has also taught and served as an academic administrator at Haverford College, Brown University, and Queens College.



**Janice Haney Peritz** is an associate professor of English who has taught college writing for more than thirty years, first at Stanford University, where she received her PhD in 1978, and then at the University of Texas at Austin; Beaver College; and Queens College, City University of New York. From 1989 to 2002, she directed the Composition Program at Queens College, where in 1996 she also initiated the college's writing-across-the-curriculum program and the English department's involvement with the Epiphany Project and cyber-composition. She also worked with a group of CUNY colleagues to develop The Write Site, an online learning center, and more recently directed the CUNY Honors College at Queens College for three years. Currently, she is back in the English department doing what she loves most: full-time classroom teaching of writing, literature, and culture.



**Kathleen Blake Yancey** is the Kellogg W. Hunt Professor of English, a Distinguished Research Professor, and director of the Graduate Program in Rhetoric and Composition at Florida State University. She is past president of the Council of Writing Program Administrators (CWPA), past chair of the Conference on College Composition and Communication (CCCC), and past president of the National Council of Teachers of English (NCTE). Currently, she co-directs the Inter/National Coalition on Electronic Portfolio Research, which has brought together teachers and researchers from over 60 institutions around the world to learn together how to use eportfolios to foster learning. She also edits *College Composition and Communication*, the flagship journal for writing studies. She has led many institutes and workshops—focused on electronic portfolios, on service learning and reflection, and on writing and composing with digital technologies. Previously, she taught at UNC Charlotte and at Clemson University, where she directed the Pearce Center for Professional Communication and was the founding director of the Class of 1941 Studio for Student Communication, both of which are dedicated to supporting communication across the curriculum.





# A Resource for

*A Writer's Resource* helps writers identify the fundamental elements of any writing situation—from academic papers to blog posts to 140-character tweets. Its innovative, transferable techniques and practices build confidence for composing across genres, media, and the academic curriculum. And with its numerous examples from a rich cross-section of disciplines, the fifth edition clearly demonstrates that every major, every field of study, and every potential career path depends on written communication.

- *A Writer's Resource* focuses on the most common writing assignments and situations students will encounter today. Its six assignment chapters offer guidelines for writing that informs, analyzes, and argues in different settings. **Three** sample student essays appear in these chapters, including a research report on blogging and an essay arguing for precautions against cyberbullying. Online, *Connect<sup>®</sup> Composition* offers interactive exercises for practicing MLA and APA styles of documentation with examples representing a range of genres and media.
- Available in *Connect Composition*, *LearnSmart Achieve<sup>®</sup>* supports *A Writer's Resource* and underscores the importance of the writing situation by helping learners develop a fundamental understanding of writing processes and other basics of composition. *LearnSmart Achieve* offers a personalized learning experience in an adaptive environment, which promotes knowledge transfer by emphasizing metacognitive, reflective understanding. What students learn here, they can apply elsewhere. *LearnSmart Achieve* content spans more than 60 topics and 385 learning outcomes.
- The *Start Smart* feature, exclusive to *A Writer's Resource*, provides guidelines and templates for working through writing situations, reinforcing the idea that there are recognizable landmarks in every writing assignment. In *Connect Composition*, *Start Smart* launches the process of identifying purpose, audience, and context, and guides users through the eBook for *A Writer's Resource* based on their specific writing situations.

# Navigating Any Writing Situation

## START SMART Addressing the Writing Situation

Start Smart will help you to understand your writing situation and find the advice you need to get your project off to a good start. It also provides an overview for your kind of writing project. If you get stuck, come back here to jump-start your work.

### Step 1 What should your assignment or project be?

**Look for these keywords:**  
 topic, classify, define, describe, explain, illustrate, report, survey  
**Interpret & Analyze:** analyze, compare, explain, inquire, reflect  
**Apply or Persuade:** argue, defend, evaluate, analyze, justify, propose, relate

### Step 2 Go to

- A Writing That Informs
- B Writing That Interprets & Analyzes
- C Writing That Argues/Persuades

## A: Writing That Informs

### Begin with the Writing Situation:

- What topic are you writing about? (Ch. 5, pp. 40–41)
- Who is going to read your writing? (Ch. 5, p. 41)
- How should you talk about this topic for your readers? (Ch. 5, p. 43)
- What is the required length, deadline, and format, as well as the background for your assignment? (Ch. 5, p. 43)
- What kind of text is it, how should you present it? (Ch. 5, pp. 43–44)

### Compose Using Writing Processes:

- See Chapter 9. For more details, see Chapters 5–7.
- How can you find a worthwhile thesis for your topic? (Ch. 5, pp. 48–53)
- What strategies can help you organize your writing? (Ch. 6, pp. 57–72)
- What strategies can help you revise? (Ch. 7, pp. 73–84)

### Think Critically about Using Sources:

- Does your informative writing require research? (Ch. 18, pp. 211–218)
- If yes, how many and what kind of sources are needed? (Ch. 18, pp. 215–218)
- What resources are appropriate for your course and available?
- Use *Primary Resources for Learning*.
- Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 54–57)

### Think Carefully about Your Final Steps:

- Did you cite all your sources correctly? (Ch. 25, pp. 279–283)
- Did you carefully edit and proofread your writing? (Ch. 7, pp. 87–89)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 93)

### Some Samples

- Informative report (pp. 95, 112, 378)
- Newsletter (p. 102)
- Brochure (p. 102)
- Identified bibliography (p. 263)

For an interactive version of this Start Smart guide, along with more samples, go to [www.mhhe.com/connected](http://www.mhhe.com/connected)

START SMART

Resources for Writers

## Sample Informative Report

### The Caring Express Food Bank

The Caring Express Food Bank serves a varied population of clients, including chronically homeless people, temporarily homeless people, recent immigrants, elderly people on fixed incomes, and people in need of temporary services. As Figure 1 shows, while the number of homeless, both temporary and permanent, that Caring Express assisted in 2008 decreased during the summer months, the number of homeless who were reemployed. The percentage of elderly people and people in need of temporary services remained fairly stable throughout the year.

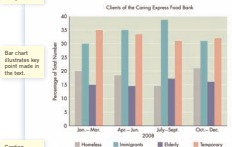


Figure 1. Percentage of clients in each group during 2008

### How Caring Express Helps Clients

1. The volunteer fills out a form with the client's address (if he or she has one), phone number, income, and employment situation.
2. Clients who do not live in Maple Valley are referred to a food bank or outreach program in their area.
3. Clients who qualify check off the food they need from a list.
4. The food is packed and distributed to them.

### A successful informative report should

- have a thesis that summarizes the writer's knowledge of the topic.
- have an objective tone.
- include any data with examples from research.

Additional information about report design is available on pages 93–100.

## B: Writing That Interprets and Analyzes

### Begin with the Writing Situation:

- What topic are you interpreting or analyzing? (Ch. 5, pp. 40–41)
- Who is going to read your writing? (Ch. 5, p. 41)
- How should you talk about this topic for your readers? (Ch. 5, p. 43)
- What is the required length, deadline, and format, as well as the background for your assignment? (Ch. 5, p. 43)
- What kind of text is it, how should you present it? (Ch. 5, pp. 43–44)

### Compose Using Writing Processes:

- See Chapter 9. For more details, see Chapters 5–7.
  - How can you find a worthwhile thesis for your topic? (Ch. 5, pp. 48–53)
  - What strategies can help you organize your writing? (Ch. 6, pp. 57–72)
  - What strategies can help you revise? (Ch. 7, pp. 73–84)
- ### Think Critically about Using Sources:
- Does your interpretive writing require research? (Ch. 18, pp. 211–218)
  - If yes, how many and what kind of sources are needed? (Ch. 18, pp. 215–218)
  - What resources are appropriate for your course and available? (see *Primary Resources for Learning*)
  - Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 54–57)

### Think Carefully about Your Final Steps:

- What citation style, if any, should you use? (Ch. 25, pp. 279–283)
- Did you cite all your sources correctly? (Ch. 24, p. 273 and 279)
- Did you carefully edit and proofread your writing? (Ch. 7, pp. 87–89)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 93)

### Some Samples

- Visual analysis (p. 302)
- Analysis of a poem (p. 129)

For an interactive version of this Start Smart guide, along with more samples, go to [www.mhhe.com/connected](http://www.mhhe.com/connected)

START SMART

Resources for Writers

- In addition to the *Start Smart* spread in Chapter 1, the feature set for the fifth edition includes a *Start Smart* box for every section, as well as *Know the Situation*, *Consider Your Situation*, *Navigating through College and Beyond*, *Checklist*, and brand-new *The Evolving Situation* practice boxes throughout the text.

## The EVOLVING SITUATION

### Personal Writing and Social Media Web Sites

In addition to writing personal essays for class, you may use social media sites like *Facebook* or *Twitter* for personal expression and autobiographical writing. Since these sites are networked, it's important to remember that strangers, including prospective employers, may have access to your profiles and comments.

## CHECKLIST Revising Visuals

- Are grid lines needed in tables?** Eliminate grid lines or, if the lines are needed for clarity, lighten them. Tables should not look like nets with every number enclosed. Vertical rules are needed only when space is extremely tight between columns.





# A Resource for Thinking Critically about Writing

- Using the writing situation as a framework, Chapter 4, Reading and Writing: The Critical Connection, introduces techniques of critical reading and thinking, while connecting students to resources for argument writing. This chapter shows students how to read actively, summarize texts, and respond to others' work as a precursor to creating their own.
- The research chapters in *A Writer's Resource* provide updated guidelines for critically evaluating and drawing on digital sources. **Source Smart** boxes remind students of appropriate research methods and citation styles. Sample argument and informative papers—presented in MLA and APA styles, respectively—demonstrate these strategies.
- Available in *Connect Composition*, *Power of Process* offers a hands-on critical thinking tool for reading and writing from any source. Using a recursive and reflective framework to develop essential academic skills such as understanding, analyzing, and synthesizing texts—from either preloaded or uploaded sources—*Power of Process* moves students toward higher order thinking and writing.

## **SOURCE SMART** Deciding to Quote, Paraphrase, or Summarize

|  |  |
|--|--|
| Point is eloquently, memorably, or uniquely stated                                       | → Quote  |
| Details important but not uniquely or eloquently expressed                               | → Paraphrase   |
| Long section of material (with many points), main ideas important, details not important | → Summarize  |
| Part of longer passage is uniquely stated  | → Use quotation inside paraphrased or summarized passage |

# New to the Fifth Edition

This new edition of *A Writer's Resource* includes an updated focus on the essential elements of the writing process. Using this framework, the fifth edition helps students build a solid set of writing skills that will transfer to the work they will do in other courses, in their communities, and in their professional lives.

- A new feature, **The Evolving Situation**, supports this approach by offering guidance on navigating a variety of writing situations, such as those introduced by new media and technologies.
- New **Start Smart** boxes in every tab provide a quick way to begin and engage with any assignment.

*A Writer's Resource*, fifth edition, also includes two new sample student papers (visual analysis and poetry analysis) and three revised sample student papers featuring updated content, research, and citations. Here is a quick look at just a few of the changes within the chapters:

## Chapter 2, Writing Situations

- Updated coverage of the writing situation, including discussion of new/social media
- Updated coverage of multimodal elements and genres
- Updated discussion of netiquette guidelines

## Chapter 5, Planning and Shaping

- Updated examples of free-writing, brainstorming, clustering, and questioning
- New sample outlines on planning a structure
- Sections on visuals and multimedia address new formats for visual presentation, such as Prezi, Camtasia, and Vimeo

## Chapter 6, Drafting Text and Visuals

- New discussion of cloud-based tools for saving work
- Updated coverage of visual analogies

## Chapter 7, Revising and Editing

- New sample first draft of student text demonstrating revisions for paragraph unity and coherence
- New student sample visual analysis on Dorothea Lange's photo, *Migrant Mother*

## Chapter 9, Informative Reports

- Revised student sample informative paper includes updated research and citations

## Chapter 10, Interpretive Analogies and Writing about Literature

- New student sample interpretive analysis of Emily Dickinson's "Tell all the Truth . . ."

## **Chapter 11, Arguments**

- Revised student sample proposal includes updated research and citations

## **Chapter 13, Oral Presentations**

- New section 13e on preparing recorded oral presentations

## **Chapter 14, Multimodal Writing**

- New discussion of “The narrative behind the image” includes Pulitzer-prize winning photograph by *New York Times* photographer Tyler Hicks
- New references to resources that offer permission-free material and free server space for hosting Web content

## **Chapter 17, Writing to Get and Keep a Job**

- Updated discussion of sites that replace the standard resume
- New discussion of creating and sharing e-portfolios
- New discussion of importance of assessing one’s online presence

## **Chapter 19, Finding and Managing Print and Online Sources**

- New screenshots of research conducted in databases, search engines and online library catalogs

## **Chapter 23, Plagiarism, Copyright, and Intellectual Property**

- Updated coverage of plagiarism, copyright and fair use, and intellectual property

## **Chapter 24, Working with Sources and Avoiding Plagiarism**

- Updated examples of paraphrasing, summarizing, quoting, and synthesizing

## **MLA Documentation Style**

- 8 new examples of in-text citation; 65 new examples of citing sources in a Works Cited list
- Revised student sample research project includes updated research, citations, and annotations

## **APA Documentation Style**

- 9 new examples of APA in-text citation; 54 new examples of APA references
- Revised student sample research includes updated research, citations, and annotations

## **Chicago and CSE Documentation Styles**

- 25 new examples of Chicago Style documentation
- Revised excerpt of student sample paper on blogging
- Updated CSE style coverage; 5 new examples of CSE Style references

## **Grammar**

- New emphasis on basic grammar in **Tips for Multilingual Writers** feature

## Why a Digital Solution for Writing Courses?

*Connect Composition* and *LearnSmart Achieve* ensure students learn the basics of writing through a personalized system that identifies what they already know while providing direct instruction on unfamiliar concepts. Our integrated system constantly adapts and changes as it learns more about each student—their strengths as well as their knowledge gaps. *Connect Composition* provides the kind of support instructors need to focus class time on the highest course expectations: students who truly engage with an assignment, establish themselves as critical thinkers, communicate their ideas effectively, and transfer these skills to different courses and assignments throughout their college experience.

After a one-time simple registration, students have four years of access to all of the tools and activities in *Connect Composition*. McGraw-Hill Education’s trusted content includes up-to-date documentation standards and genre models as well as guidance on each step of the writing and research processes. Students benefit from a 14-day courtesy access period during registration.

*Connect Composition* works seamlessly within any Learning Management System such as BlackBoard, Canvas, or D2L. Assignments as well as data may be integrated, yielding useful reports on a variety of measures. The *Connect* suite of tools includes *LearnSmart Achieve*, *Outcomes-Based Assessment*, *Peer Review*, and *Power of Process* (strategies for critical reading and evaluation of sources) in addition to a wide spectrum of writing assignments and activities. Instructors can use all of these tools to make assignments, produce reports, focus discussions, intervene on problem topics, and help at-risk learners.

*Connect Composition* can also lend a hand in establishing course consistency and assessment transparency while providing data that verifies a program’s outcomes are being met. *Connect* can track the progress of individual students or whole sections as it generates easy-to-read reports suitable for program evaluation and accreditation.



connect®

COMPOSITION

### Connect Composition Tools

Connect Composition offers **four years of access** to comprehensive, reliable writing and research instruction. The following tools and services are available as part of *Connect Composition*:

| FEATURE                                     | DESCRIPTION   | INSTRUCTIONAL VALUE  |
|---|---|--|
| <b>Simple LMS Integration</b>               | <ul style="list-style-type: none"> <li>Seamlessly integrates with every learning management system.</li> </ul>  | <ul style="list-style-type: none"> <li>Students have automatic single sign-on.</li> <li><i>Connect</i> assignment results sync to LMS's gradebook.</li> </ul>  |
| <b>LearnSmart Achieve</b>                   | <ul style="list-style-type: none"> <li>Continuously adapts to a student's strengths and weaknesses, to create a personalized learning environment.</li> <li>Covers <i>The Writing Process, Critical Reading, The Research Process, Reasoning and Argument, Multilingual Writers, Grammar and Common Sentence Problems, Punctuation and Mechanics</i>, and <i>Style and Word Choice</i>.</li> <li>Provides instructors with reports that include data on student and class performance.</li> </ul> | <ul style="list-style-type: none"> <li>Students independently study the fundamental topics across Composition in an adaptive environment.</li> <li>Metacognitive component supports knowledge transfer.</li> <li>Students track their own understanding and mastery and discover where their gaps are.</li> </ul>  |
| <b>SmartBook®</b>                           | <ul style="list-style-type: none"> <li>Identifies and highlights topics students have not mastered. The first and only continuously adaptive reading experience <a href="#">available for rhetorics</a>.</li> <li>Provides instructors with reports that include data on student and class performance.</li> </ul>  | <ul style="list-style-type: none"> <li>The text adapts to the student based on what he or she knows and doesn't know and focuses study time on critical material.</li> <li>Metacognitive component supports knowledge transfer.</li> <li>Students track their own understanding and mastery and discover where their gaps are.</li> </ul>  |
| <b>Power of Process</b>                     | Guides students through the critical reading and writing process step-by-step.  | <ul style="list-style-type: none"> <li>Students demonstrate understanding and develop critical thinking skills for reading, writing, and evaluating sources by responding to short-answer and annotation questions. Students are also prompted to reflect on their own processes.</li> <li>Instructors or students can choose from a preloaded set of readings or upload their own.</li> <li>Students can use the guidelines to consider a potential source critically.</li> </ul> |
| <b>Writing Assignments with Peer Review</b> | <ul style="list-style-type: none"> <li>Allows instructors to assign and grade writing assignments online.</li> <li>Gives instructors the option of easily and efficiently setting up and managing online peer review assignments for the entire class.</li> </ul>   | <ul style="list-style-type: none"> <li>This online tool makes grading writing assignments more efficient, saving time for instructors.</li> <li>Students import their Word document(s), and instructors can comment and annotate submissions.</li> <li>Frequently used comments are automatically saved so instructors do not have to type the same feedback over and over.</li> </ul>   |

|  |  |   |
|--|--|---|
| <p><b>Writing Assignments with Outcomes Based-Assessment</b></p> | <ul style="list-style-type: none"> <li>• Allows instructors or course administrators to assess student writing around specific learning outcomes.</li> <li>• Generates easy-to-read reports around program-specific learning outcomes.</li> <li>• Includes the most up-to-date Writing Program Administrators learning outcomes, but also gives instructors the option of creating their own.</li> </ul> | <ul style="list-style-type: none"> <li>• This tool provides assessment transparency to students. They can see why a “B” is a “B” and what it will take to improve to an “A.”</li> <li>• Reports allow a program or instructor to demonstrate progress in attaining section, course, or program goals.</li> </ul>              |
| <p><b>Connect eBook</b></p>                                      | <ul style="list-style-type: none"> <li>• Provides comprehensive course content, exceeding what is offered in print.</li> <li>• Supports annotation and bookmarking.</li> </ul>   | <p>The eBook allows instructors and students to access their course materials anytime and anywhere.</p>   |
| <p><b>Connect eReader</b></p>                                    | <p>Provides access to additional readings that are assignable via <i>Connect Composition</i>.</p>  | <p>Sample essays provide models for students as well as interesting topics to consider for discussion and writing.</p>  |
| <p><b>Insight</b></p>  | <p>Provides a quick view of student and class performance with a series of visual data displays that answer the following questions:</p> <ol style="list-style-type: none"> <li>1. How are my students doing?</li> <li>2. How is this student doing?</li> <li>3. How is my section doing?</li> <li>4. How is this assignment working?</li> <li>5. How are my assignments working?</li> </ol>             | <p>Instructors can quickly check on and analyze student and class performance.</p>  |
| <p><b>Instructor Reports</b></p>                                 | <ul style="list-style-type: none"> <li>• Allow instructors to review the performance of an individual student or an entire section.</li> <li>• Allow instructors or course administrators to review multiple sections to gauge progress in attaining course, department, or institutional goals.</li> </ul>  | <ul style="list-style-type: none"> <li>• Instructors can identify struggling students early and intervene to ensure retention.</li> <li>• Instructors can identify challenging topics and adjust instruction accordingly.</li> <li>• Reports can be generated for an accreditation process or a program evaluation</li> </ul> |
| <p><b>Student Reports</b></p>                                    | <p>Allow students to review their performance for specific assignments or the course.</p>  | <p>Students can keep track of their performance and identify areas they are struggling with.</p>  |
| <p><b>Pre- &amp; Post-Tests</b></p>                              | <ul style="list-style-type: none"> <li>• Precreated non-adaptive assessments for pre- and post-testing.</li> </ul>   | <p>Pre-test provides a static benchmark for student knowledge at the beginning of the program. Post-test offers a concluding assessment of student progress.</p>  |
| <p><b>Tegrity</b></p>  | <ul style="list-style-type: none"> <li>• Allows instructors to capture course material or lectures on video.</li> <li>• Allows students to watch videos recorded by their instructor and learn course material at their own pace.</li> </ul>   | <ul style="list-style-type: none"> <li>• Instructors can keep track of which students have watched the videos they post.</li> <li>• Students can watch and review lectures from their instructor.</li> <li>• Students can search each lecture for specific bits of information.</li> </ul>                                    |

## Support for Digital Success

McGraw-Hill Education provides a variety of ways for instructors to get the help and support they need when incorporating new technology into a writing program. The digital tools in *Connect* were developed by experts to create a teaching and learning environment that engages learners with a wide variety of course assignments, suited for both online as well as hybrid or face-to-face courses. New users of *Connect* have several options for assistance in setting up courses initially as well as throughout the first term.

**Digital Faculty Consultants:** Experienced instructors are available to offer suggestions, advice, and training for new adopters of *Connect*. To request a Digital Faculty Consultant's assistance, simply e-mail your local McGraw-Hill Education representative.

**Learning Technology Consultants:** Local McGraw-Hill Education representatives can provide local face-to-face training and support. Find your local rep at [www.mhhe.com/rep](http://www.mhhe.com/rep).

**Digital Learning Consultants:** These specialists in the field are available to support instructors with initial set-up and training as well as answer questions that may arise throughout the term. DLCs may be contacted directly or by simply asking your local McGraw-Hill Education representative.

**Digital Success Team:** Team members offer one-on-one training to instructors to demonstrate how *Connect* works while also providing information and guidance on how to incorporate *Connect* into a specific course design and syllabus. Again, ask for a session with a Team Member by writing to your local McGraw-Hill Education representative.

**National Training Webinars:** McGraw-Hill Education offers an ongoing series of Webinars for instructors to learn and master the *Connect* platform as well as its course-specific tools and features. New Webinars are being scheduled all the time, so be sure to check our online catalog of courses at [webinars.mhhe.com](http://webinars.mhhe.com).

In general, instructors are encouraged to contact us anytime they need help. Our Customer Support Team is available at 800-331-5094 or online at <http://mpss.mhhe.com/contact.php>.

## Spotlight on Three Tools in *Connect*

### *LearnSmart Achieve*

*LearnSmart Achieve* helps learners establish a baseline understanding of the language and concepts that make up the critical processes of composition—writing, critical reading, research, reasoning and argument, grammar, mechanics, style, as well as issues surrounding multilingual writers. Across 8 broad units, *LearnSmart Achieve* focuses learners on proficiency in more than 60 topics and 385 learning outcomes.

### *Outcomes-Based Assessment of Writing*

The *Outcomes-Based Assessment* tool in *Connect Composition* is simply a way for any instructor to grade a writing assignment using

| UNIT                                 | TOPIC  |  |
|--------------------------------------|--|--|
| THE WRITING PROCESS                  | The Writing Process<br>Generating Ideas<br>Planning and Organizing   | Drafting<br>Revising<br>Proofreading, Formatting, and Producing Texts  |
| CRITICAL READING                     | Reading to Understand Literal Meaning<br>Evaluating Truth and Accuracy in a Text   | Evaluating the Effectiveness and Appropriateness of a Text   |
| THE RESEARCH PROCESS                 | Developing and Implementing a Research Plan<br>Evaluating Information and Sources  | Integrating Source Material into a Text<br>Using Information Ethically and Legally   |
| REASONING AND ARGUMENT               | Developing an Effective Thesis or Claim<br>Using Evidence and Reasoning to Support a Thesis or Claim   | Using Ethos (Ethics) to Persuade Readers<br>Using Pathos (Emotion) to Persuade Readers<br>Using Logos (Logic) to Persuade Readers  |
| GRAMMAR AND COMMON SENTENCE PROBLEMS | Parts of Speech<br>Phrases, Clauses, and Fragments<br>Sentence Types<br>Fused (Run-on) Sentences and Comma Splices<br>Pronouns<br>Pronoun-Antecedent Agreement | Pronoun Reference<br>Subject-Verb Agreement<br>Verbs and Verbals<br>Adjectives and Adverbs<br>Dangling and Misplaced Modifiers<br>Mixed Constructions<br>Verb Tense and Voice Shifts |
| PUNCTUATION AND MECHANICS            | Commas<br>Semicolons<br>Colons<br>End Punctuation<br>Apostrophes<br>Quotation Marks<br>Dashes  | Parentheses<br>Hyphens<br>Abbreviations<br>Capitalization<br>Italics<br>Numbers<br>Spelling  |
| STYLE AND WORD CHOICE                | Wordiness<br>Eliminating Redundancies and Sentence Variety<br>Coordination and Subordination   | Faulty Comparisons<br>Word Choice<br>Clichés, Slang, and Jargon<br>Parallelism   |
| MULTILINGUAL WRITERS                 | Helping Verbs, Gerunds and Infinitives, and Phrasal Verbs<br>Nouns, Verbs, and Objects<br>Articles   | Count and Noncount Nouns<br>Sentence Structure and Word Order<br>Verb Agreement<br>Participles and Adverb Placement  |

a rubric of outcomes and proficiency levels. A pre-loaded rubric is available that uses the Writing Program Administrators (WPA) outcomes for composition courses; however, instructors may adapt any of these outcomes or use their own. Instructors work through a student's piece of writing and assign a score for each outcome, indicating how well the student did on that specific aspect of the writing process. These scores can be useful in assigning an overall grade for the specific assignment and may also be combined with other assignments to get a sense of a student's overall progress. The *Outcomes-Based Assessment* tool offers a range of clear, simple reports that allow instructors to view progress and achievement in a variety of ways. These reports may also satisfy department or college-level requests for data relating to program goals or for accreditation purposes.





The *Outcomes-Based Assessment* tool offers a range of clear, simple reports that allow instructors to view progress and achievement in a variety of ways.

**Power of Process**

*Power of Process* is the newest tool in *Connect Composition*. *Power of Process* provides strategies that guide students through how to critically read a piece of writing or consider it as a possible source for incorporation into their own work. After they work through the strategies, which include highlighting and annotating a piece of writing, students are encouraged to reflect on their interaction with the reading. Students can print out a summary of their work to use with other projects or to submit alongside their own assignment for grading.

connect<sup>™</sup> Power of Process

Select Strategies

- AFTER READING Summarize the text
- BEFORE READING Preview the text
- BEFORE READING Recognize prior knowledge
- DURING READING Define words in context
- DURING READING Identify the author's purpose
- DURING READING Determine the implied main idea
- AFTER READING Develop a thesis statement

Assignment 1: Brief History of Education reading

BEFORE READING DURING READING AFTER READING

Click the title or inquiry prompt to edit the text of any process strategy.

- Preview the text  
When you look at the title, author, headings, paragraphs, vocabulary, and any other clues, what do you learn about the text?
- Predict what you'll read  
When you look at the title, author, headings, paragraphs, vocabulary, and any other clues, what do you think is the text's main idea?
- Identify your purpose for reading and writing  
Why are you reading this text? When you read the text, will you be informed, entertained, or persuaded?
- Recognize prior knowledge  
What do you already know about the text's topic?

**Power of Process** provides strategies that guide students in reading critically.

## Connect Composition Reports

*Connect Composition* generates a number of powerful reports and charts that allow instructors to quickly review the performance of a specific student or an entire section. Students have their own set of reports (limited to include only their individual performance) that can demonstrate at a glance where they are doing well and where they are struggling. Here are a few of the reports that are available:

- *Assignment Results Report* – shows an entire section’s performance across all assignments.
- *Assignment Statistics Report* – provides quick data on each assignment including mean score as well as high/low scores.
- *Student Performance Report* – focuses on a specific student’s progress across all assignments.
- *Learning Outcomes Assessment Report* – for instructors who use the *Outcomes-Based Assessment Tool* to grade a writing assignment, this report provides data on student performance for specific outcomes.
- *At-Risk Report* – provides instructors a dashboard of information that can help identify at-risk students based on low engagement levels.
- *LearnSmart Reports* – focuses on student usage, progress, and mastery of the modules contained within *LearnSmart Achieve*, *Connect’s* highly personalized, adaptive learning resource.

## Grade Book Syncing

The raw data from the Assignment Results report synchronizes directly with Learning Management Systems so that scores automatically flow from *Connect Composition* into school-specific grade book centers.

## Need a Connect Account?

Request access to *Connect* from your local McGraw-Hill Education representative ([www.mhhe.com/rep](http://www.mhhe.com/rep)) or write to [english@mheducation.com](mailto:english@mheducation.com) and we will be happy to help!

If you have an account already, log in at <http://connect.mheducation.com>.

Students will have their course materials on the first day of class thanks to a 14-day courtesy access period for *Connect Composition*.

## WPA Outcomes Statement for First-Year Composition

### Introduction

This Statement identifies outcomes for first-year composition programs in U.S. postsecondary education. It describes the writing knowledge, practices, and attitudes that undergraduate students develop in first-year composition, which at most schools is a required general education course or sequence of courses. This Statement therefore attempts to both represent and regularize writing programs' priorities for first-year composition, which often takes the form of one or more required general education courses. To this end it is not merely a compilation or summary of what currently takes place. Rather, this Statement articulates what composition teachers nationwide have learned from practice, research, and theory.<sup>1</sup> It intentionally defines only "outcomes," or types of results, and not "standards," or precise levels of achievement. The setting of standards to measure students' achievement of these Outcomes has deliberately been left to local writing programs and their institutions.

In this Statement "composing" refers broadly to complex writing processes that are increasingly reliant on the use of digital technologies. Writers also attend to elements of design, incorporating images and graphical elements into texts intended for screens as well as printed pages. Writers' composing activities have always been shaped by the technologies available to them, and digital technologies are changing writers' relationships to their texts and audiences in evolving ways.

These outcomes are supported by a large body of research demonstrating that the process of learning to write in any medium is complex: it is both individual and social and demands continued practice and informed guidance. Programmatic decisions about helping students demonstrate these outcomes should be informed by an understanding of this research.

As students move beyond first-year composition, their writing abilities do not merely improve. Rather, their abilities will diversify along disciplinary, professional, and civic lines as these writers move into new settings where expected outcomes expand, multiply, and diverge. Therefore, this document advises faculty in all disciplines about how to help students build on what they learn in introductory writing courses.

### Rhetorical Knowledge

Rhetorical knowledge is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge

<sup>1</sup> This Statement is aligned with the *Framework for Success in Postsecondary Writing*, an articulation of the skills and habits of mind essential for success in college, and is intended to help establish a continuum of valued practice from high school through to the college major.

by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations.

*By the end of first-year composition, students should*

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and 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
- Understand and use a variety of technologies to address a range of audiences
- Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations

Faculty in all programs and departments can build on this preparation by helping students learn

- The expectations of readers in their fields
- The main features of genres in their fields
- The main purposes of composing in their fields

### **Critical Thinking, Reading, and Composing**

*Critical thinking* is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use—whether print texts, photographs, data sets, videos, or other materials—they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions, read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

*By the end of first-year composition, students should*

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

Faculty in all programs and departments can build on this preparation by helping students learn

- The kinds of critical thinking important in their disciplines
- The kinds of questions, problems, and evidence that define their disciplines
- Strategies for reading a range of texts in their fields

### Processes

Writers use multiple strategies, or *composing processes*, to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.

*By the end of first-year composition, students should*

- Develop a writing project through multiple drafts
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing
- Use composing processes and tools as a means to discover and reconsider ideas
- Experience the collaborative and social aspects of writing processes
- Learn to give and to act on productive feedback to works in progress
- Adapt composing processes for a variety of technologies and modalities
- Reflect on the development of composing practices and how those practices influence their work

Faculty in all programs and departments can build on this preparation by helping students learn

- To employ the methods and technologies commonly used for research and communication within their fields
- To develop projects using the characteristic processes of their fields
- To review work-in-progress for the purpose of developing ideas before surface-level editing
- To participate effectively in collaborative processes typical of their field

### Knowledge of Conventions

*Conventions* are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.

Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting

minutes and executive summaries use different registers). A writer's grasp of conventions in one context does not mean a firm grasp in another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

*By the end of first-year composition, students should*

- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
- Gain experience negotiating variations in genre conventions
- Learn common formats and/or design features for different kinds of texts
- Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions
- Practice applying citation conventions systematically in their own work

Faculty in all programs and departments can build on this preparation by helping students learn

- The reasons behind conventions of usage, specialized vocabulary, format, and citation systems in their fields or disciplines
- Strategies for controlling conventions in their fields or disciplines
- Factors that influence the ways work is designed, documented, and disseminated in their fields
- Ways to make informed decisions about intellectual property issues connected to common genres and modalities in their fields.

## Acknowledgments

When we wrote *A Writer's Resource*, we started with the premise that it takes a campus to teach a writer. It is also the case that it takes a community to write a handbook. This text has been a major collaborative effort for all three of us. And over the years, that ever-widening circle of collaboration has included reviewers, editors, librarians, faculty colleagues, and family members.

Let us start close to home. Mort Maimon brought to this project his years of insight and experience as a writer and as a secondary and post-secondary English teacher. Gillian Maimon, Ph.D., first-grade teacher and writing workshop leader contributed special expertise to the fifth edition, especially to the section on literary analysis. Alan Maimon, journalist and author, continues to be a source of encouragement. Elaine also drew inspiration from her young granddaughters, Dasia and Madison Stewart, Annabelle Elaine Maimon, and Lisette Rose Maimon, who already show promise of becoming writers. Rudy Peritz and Lynne Haney reviewed drafts of a number of chapters, bringing to our cross-curricular mix the pedagogical and writerly perspectives of, respectively, a law professor and a sociologist. Jess Peritz, a recent college graduate, was consulted on numerous occasions for her expert advice on making examples both up-to-date and understandable. David, Genevieve, and Matthew Yancey—whose combined writing experience includes the fields of biology, psychology, medicine, computer engineering, mathematics, industrial engineering, and information technology—helped with examples as well as with accounts of their writing practices: completing many kinds of classroom assignments, applying to medical and graduate schools, writing for internships and jobs both inside and outside of the academy.

At Governors State University, Penny Perdue provided research and expert editorial support. Diane Dates Casey was helpful on the role of university libraries. At Arizona State University West, Beverly Buddee worried with us over this project for many years. Our deepest gratitude goes to Lisa Kammerlocher and Dennis Isbell for the guidelines on critically evaluating Web resources in Chapter 18, as well as to Sharon Wilson. Thanks also to C. J. Jeney and Cheryl Warren. ASU West professors Thomas McGovern and Martin Meznar shared assignments and student papers with us.

From Florida State University, we thank the Rhetoric and Composition program and the many good ideas that come from students and faculty alike. Specifically, we thank Liane Robertson—now at William Paterson University of New Jersey—and Kara Taczak—now at the University of Denver—who brought their experiences as excellent teachers of writing to many pages of this book.

Our thanks also go to Judy Williamson and Trent Batson for contributing their expertise on writing and computers as well as for sharing what they learned from the Epiphany Project. Our thanks go out as well to Casey Furlong of Glendale Community College and

Santi Buscemi of Middlesex County College for their excellent contributions to *Connect*. We are grateful to Harvey Wiener and the late Richard Marius for their permission to draw on their explanations of grammatical points in *A Writer's Resource*. We also appreciate the work of Maria Zlateva of Boston University; Karen Batchelor of City College of San Francisco; and Daria Ruzicka, who prepared the ESL materials. Thanks also go to librarians Debora Person, University of Wyoming, Ronelle K. H. Thompson, Augustana College, and Boyd Holmes, who provided us with helpful comments on Tab 5: Researching. Our colleague Don McQuade has inspired us, advised us, and encouraged us throughout the years of this project.

Within the McGraw-Hill Education organization, many wonderful people have been our true teammates on this new fifth edition. We appreciate Claire Brantley's excellent work as executive brand manager. Crucial support came from Susan Gouijnstook, director; David Patterson, managing director for English; Lisa Pinto, lead product developer, and Nanette Giles, executive market development manager. Thanks to Janet Smith, Andrea Pasquarelli, Paula Kepos, Michael O'Loughlin, and Nancy Huebner, all of whom worked diligently on *Connect Composition*. Sandy Wille, content project manager, monitored every detail of production; Matt Backhaus, designer, supervised every aspect of the striking text design and cover; and designer Robin Mouat, was responsible for the stunning visuals that appear throughout the book. Thanks to Diane Kraut for her help in clearing text permissions for this edition. Brigeth Rivera, senior marketing manager, Marisa Cavanaugh, marketing manager, and Ray Kelley, senior field publisher, have worked tirelessly and enthusiastically to market *A Writer's Resource*.

This book has benefited enormously from three extraordinary product developers: David Chodoff, the remarkable Carla Samodulski, and the incredibly talented Elizabeth Murphy. Elizabeth joined the team to shepherd us through the fifth edition and it has been a pleasure working with her. Carla and Elizabeth worked together to strengthen and refine the digital tools available in *Connect for A Writer's Resource*.

Finally, many, many thanks go to the reviewers who read chapters from the new edition of one of our handbooks, generously offered their perceptions and reactions to our plans, and had confidence in us as we shaped our texts to address the needs of their students. We wish to thank the following instructors:

### **Content Consultants and Reviewers**

Arizona Western College, Yuma  
Stephen Moore

Baton Rouge Community College  
Shelisa Theus

Bridgewater State University  
Deborah Barshay

Delaware Technical Community  
College  
Rob Rector

Eastern Illinois University  
Melissa Caldwell  
Dalva Markelis



|  |   |
|--|---|
| Front Range Community College<br>Donna Craine  | Palm Beach State College, Lake<br>Worth<br>Susan Aguila               |
| Hawaii Pacific University<br>Robert Wilson   | Palm Beach State College<br>Patrick Tierney                           |
| Howard University<br>David Green   | Porterville College<br>Melissa Black                                  |
| Idaho State University<br>Harold Hellwig   | Quinnipiac University<br>Glenda Pritchett                             |
| Illinois Central College<br>Michael Boyd<br>James Decker                             | St. Louis Community College,<br>Florissant Valley<br>Lonetta Oliver   |
| Ivy Tech Community College,<br>Columbus<br>John Roberts                              | Santa Fe College<br>Akilah Brown                                      |
| Ivy Tech Community College,<br>Central Indiana<br>Judith LaFourest<br>Brenda Spencer | Southern Illinois University<br>Tara Hembrough                        |
| Jacksonville State University<br>Don Bennett<br>Christy Burns<br>Deborah Prickett    | Southwestern Assemblies of God<br>University<br>Diane Lewis           |
| West Kentucky Community and<br>Technical College<br>Kimberly Russell                 | Southwestern Illinois College<br>Judi Quimby                          |
| Lane College<br>Unoma Azuah  | Tarrant County College,<br>Southeast Campus<br>Elizabeth Joseph       |
| Lees-McRae College<br>Kathy H. Olson   | Texas Christian University<br>Brad Lucas                              |
| Lincoln College<br>Judy Cortelloni   | Tidewater Community College,<br>Virginia Beach Campus<br>Doris Jellig |
| Lincoln Land Community College<br>Jason Dockter                                      | Tulsa Community College, Metro<br>Campus<br>Greg Stone<br>Jeanne Urie |
| McNeese State University<br>Rita D. Costello   | Tulsa Community College<br>Ken Clane                                  |
| Mercer University<br>Jonathan Glance   | The University of Arkansas at<br>Pine Bluff<br>Janice Brantley        |
| Michigan State University, East<br>Lansing<br>Nancy Dejoy                            | Union University<br>David Malone                                      |
| Northwest Arkansas Community<br>College<br>Audley Hall<br>Megan Looney               | University of Alabama<br>Karen Gardiner<br>Jessica Kidd               |

The University of Missouri,  
Kansas City

Daniel Mahala

University of Montana

Amy Ratto-Parks

The University of Toledo

Anthony Edgington

The University of West Georgia

Kevin Casper

University of Wisconsin-Stout

Andrea Deacon

Wayne County Community

College District, Western Campus

Bakkah Rasheed-Shabazz

Western Technical College

Pamela Solberg

William Paterson University

Mark Arnowitz

### Freshman Composition Symposia

We are deeply indebted to the following instructors who participated in one of the several composition symposia we hosted in the fall of 2013, and the spring and fall of 2014. Representing the needs and goals of their writing programs and students, they provided vision and guided the McGraw-Hill Education English editors as they made critical decisions concerning *Connect Composition*. Their contributions will result in a rich *Connect Composition* platform for years to come. Thank you.

Arapahoe Community College

Jamey Trotter

Arizona Western College

Jana Moore

Brigham Young University–Idaho

Glenn Dayley

Chemeketa Community College

Jeremy Trabue

Claffin University

Reginald Bess

Community College of Baltimore  
County

Evan Balkan

Eastern Washington

University–Cheney

Tim Roe

Full Sail University

Danita Berg

Glendale Community College

Alisa Cooper

Idaho State University

Susan Swetnam

Indiana University–Purdue

University Fort Wayne

Steve Amidon

Kaplan University Online

Kurtis Clements

Lincoln College of New England

Joyce Doan

Milwaukee Area Technical College

John Allen

Moraine Valley Community

College

Tom Dow

West Kentucky Community and  
Technical College

Kimberly Russell

San Jacinto College

Ann Pearson

Salt Lake Community College

Brittany Stephenson

Savannah State University

Michael Lewis

Spokane Falls Community College

Connie Wasem Scott

St. Louis Community College–  
Florissant Valley  
Loretta Oliver

Strayer University  
LaRuth Ensley

Texas A&M University  
Chris Murray

Texas State University–San  
Marcos  
Nancy Wilson

University of Arizona  
Amy C. Kimme Hea

University of Memphis  
Susan L. Popham

University of Miami  
Andrew Green

University of South Dakota  
Paul Formisano

Vance-Granville Community College  
Maureen Walters

Virginia Tech  
Sheila Carter-Tod

Washburn University  
Melanie Burdick

### Research Study Partners and Participants

Our research studies included the Southern California Outcomes Research in English project (SCORE) and The Writing Situation Study. Neither would have been possible without the close collaboration and assistance of our instructor-participants and site partners, to whom we owe special thanks:

Bowling Green State University  
Amanda McGuire  
Donna Nelson-Beene  
Angela Zimmann

Chattanooga State University  
Allison Fetters  
Brian Hale  
Joel Henderson  
Jennifer Ontog

Loyola Marymount University  
Celeste Amos  
Karen Feiner  
Wendy Kozak  
Ruth Lane  
K. J. Peters  
Lauren Redwine  
Erica Steakley  
Shelby Schaefer

Owens Community College  
Anita Flynn  
Laurence Levy  
Ellen Sorg

Santa Ana College  
Gary Bennett  
Francisco Gomez

Noha Kabaji  
Jayne Munoz  
Dianne Pearce  
Stacey Simmerman  
Rachel Sosta

University of California, Irvine  
Chieh Chieng  
Alberto Gullaba  
Lynda Haas  
Greg McClure  
Ali Meghdadi  
Ryan Ridge

University of California, Merced  
Cheryl Finley

University of California, Santa  
Cruz  
Nirshan Perera

University of Toledo  
Sheri Benton  
Anthony Edgington  
Charles Kell

**Elaine P. Maimon**  
**Janice H. Peritz**  
**Kathleen Blake Yancey**

## How to Find the Help You Need in *A Writer's Resource*

*A Writer's Resource* is a reference for all writers and researchers. When you are writing in any situation, you are bound to come across questions about writing and research. *A Writer's Resource* provides you with answers to your questions.

**Begin with Start Smart.** If you are responding to an assignment, go to the Start Smart feature at the beginning of Tab 1 to determine the type of writing the assignment requires, along with the steps involved in constructing it and one or more examples. These pages give you an easy means of accessing the many resources available to you within *A Writer's Resource*, from help with finding a thesis to advice on documenting your sources.

**Check the table of contents.** If you know the topic you are looking for, try scanning the complete contents on the last page and inside back cover, which includes the tab and chapter titles as well as each section number and title in the book. If you are looking for specific information within a general topic (how to correct an unclear pronoun reference, for example), scanning the table of contents will help you find the section you need.

**Look up your topic in the index.** The comprehensive index at the end of *A Writer's Resource* (pp. I1–I28) includes all of the topics covered in the book. For example, if you are not sure whether to use *I* or *me* in a sentence, you can look up “*I vs. me*” in the index.

**Check the documentation resources.** By looking at the examples of different types of sources and the documentation models displayed at the opening of each documentation tab, you can determine where to find the information you need to document a source. By answering the questions posed in the charts provided (for MLA style at the beginning of Tab 6 and for APA style at the beginning of Tab 7), you can usually find the model you are looking for.

**Look in the grammar tab-opening pages for errors similar to the ones you typically make.** Tab 9 opens with a chart of the most common errors students make. Each error includes an example and a reference to the section and page number where you can find a more detailed explanation and examples. Flip through these pages to find a quick reference guide for multilingual writers.

**Look up a word in the Glossary of Usage.** If you are not sure that you are using a particular word such as *farther* or *further* correctly, try looking it up in the Glossary of Usage on pages FR-3–FR-9.

**Refer to Tab 12 if you are a multilingual writer.** Chapters 69–72 provide tips on the use of articles, helping verbs, and other problem areas for multilingual writers.

**Check the list of Discipline-Specific Resources.** In Part 13, Further Resources for Learning (pp. FR-10–FR-12), you will find a comprehensive list of sources that have already been checked for relevance and reliability.

**Go to Connect Composition for online help with your writing.** *Connect Composition* provides individualized instruction and practice with all aspects of writing and research, with immediate feedback on every activity. In addition, a digital version of the handbook gives you the ability to build your own personalized online writing resource.

The **running head** and section number give the topic covered on the page as well as the number of the chapter and section letter in which the topic is discussed.

The **main heading** includes the chapter number and section letter (for example, 51d) as well as the title of the section.

**Examples**, many of them with hand corrections, illustrate typical errors and how to correct them.

For **Multilingual Writers** boxes provide useful tips and helpful information.

492 **51c** GRAMMAR CONVENTIONS Sentence Fragments

**51d** Connect fragments that begin with a subordinating word (*although, because, since, even though*) to another sentence, or eliminate the subordinating word.

Fragments that begin with a subordinating word can usually be attached to a nearby independent clause.

- ▶ None of the thirty-three subjects indicated any concern about the amount or kind of fruit the institution served. <sup>none</sup> <sub>A</sub> **Even though** all of them identified diet as an important issue for those with diabetes.

**Punctuation tip:** A comma usually follows a dependent clause that begins a sentence. If the clause appears at the end of a sentence, it is usually not preceded by a comma unless it is a contrasting thought. (See Tab 11: *Editing for Correctness*, p. 546.)

It is sometimes better to transform such a fragment into a complete sentence by deleting the subordinating word.

- ▶ The harmony of our group was disrupted in two ways. <sup>Members</sup> **When members** either disagreed about priorities or advocated different political strategies.

**tip** FOR MULTILINGUAL WRITERS: Recognizing language differences

The standard structures of sentences in languages other than English can be very different from those in English. In other languages, the form of a verb can indicate its grammatical function more powerfully than can its placement in the sentence. Also, in languages other than English, adjectives may take on the function that articles (*a, an, the*) perform, or articles may be absent.

If your first language is not English, try to pinpoint the areas of difficulty you have in English. See whether you are attempting to *translate* the structures of your native language into English. If so, you will need to learn more about English sentence structure.

442 **38e** EDITING FOR CLARITY Wordy Sentences

**IDENTIFY AND EDIT**

Wordy Sentences

Ask yourself these questions as you edit:

1. Do any sentences contain wordy or empty phrases such as at this point in time? Do any contain redundancies or other unnecessary repetitions?

- The fact is that at this point in time more women than <sup>More</sup> <sub>A</sub> men attend college.
- College enrollments have increased steadily upward since the 1940s, but since the 1970s women have enrolled in greater numbers than men have.

2. Can any clauses be reduced to phrases, or phrases to single words? Can any sentences be combined to reduce repetition?

- Reports that come from college officials <sup>College</sup> <sub>A</sub> indicate that more women are applying than men. <sup>report</sup> <sub>A</sub> This pattern <sup>and</sup> <sub>A</sub> indicates that women will outnumber men in college for some time to come.

3. Do any sentences include there is, or there are, or it is expressions; weak verbs; or nouns derived from verbs?

- In 1970, <sup>was substantiated when it came by</sup> <sub>A</sub> there were more than 1.5 million more men in college than women. <sub>A</sub>
- This trend is a reflection of broad changes in gender roles throughout U.S. society.

**Running head and section number**

The **Identify and Edit** boxes help you recognize and correct errors and problems with grammar, style, and punctuation.

# 1

# Writing Today

*The adequate study of culture, our own and those on the opposite side of the globe, can press on to fulfillment only as we learn today from the humanities as well as from the scientists.*

—Ruth Benedict



The compass has long been a tool for explorers and mapmakers. This book was designed to be a compass for writing in any discipline.



# 1 Writing Today

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## START SMART Addressing the Writing Situation

Start Smart will help you to understand your writing situation and find the advice you need to get your project off to a good start. It also provides an overview for any kind of writing project. If you get stuck, come back here to jump-start your work.

### Step 1 What should your assignment or project do?

#### Look for these keywords

**Inform:** classify, define, describe, explore, illustrate, report, survey

**Interpret or Analyze:** analyze, compare, explain, inquire, reflect

**Argue or Persuade:** agree, defend, evaluate, justify, propose, refute

### Step 2 Go to

**A:** Writing That Informs

**B:** Writing That Interprets & Analyzes

**C:** Writing That Argues/Persuades

## A: Writing That Informs

### Begin with the Writing Situation:

- What topic are you writing about? (Ch. 5, pp. 40–41)
- Who is going to read your writing? (Ch. 5, p. 41)
- How should you talk about this topic for your readers? (Ch. 5, p. 43)
- What is the required length, deadline, and format, as well as the background for your assignment? (Ch. 5, p. 43)
- What kind of text is it; how should you present it? (Ch. 5, pp. 43–44)

### Compose Using Writing Processes:

- See Chapter 9. For more details, see Chapters 5–7.
- How can you find a worthwhile thesis for your topic? (Ch. 5, pp. 48–51)
- What strategies can help you organize your writing? (Ch. 6, pp. 57–72)
- What strategies can help you revise? (Ch. 7, pp. 73–84)

### Think Critically about Using Sources:

- Does your informative writing require research? (Ch. 18, pp. 211–18)
- If yes, how many and what kind of sources are needed? (Ch. 18, pp. 216–18)
- What resources are appropriate for your course and available?  
(See [Further Resources for Learning](#))
- Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 54–57)

### Think Carefully about Your Final Steps:

- Did you cite all your sources correctly? (Ch. 25, pp. 279–81)
- Did you carefully edit and proofread your writing? (Ch. 7, p. 87–89)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 92)

### Some Samples

- Informative report (pp. 95, 112, 378)
- Newsletter (p. 193)
- Brochure (p. 192)
- Annotated bibliography (p. 262)



# Sample Informative Report

Thesis summarizes the writer's knowledge of this topic.

Tone is objective; writer does not express an opinion.

Bar chart illustrates key point made in the text.

Caption explains bar chart.

Procedure illustrates key idea as a numbered list.

## The Caring Express Food Bank

The Caring Express Food Bank serves a varied population of clients, including chronically homeless people, temporarily homeless people, recent immigrants, elderly people on fixed incomes, and people in need of temporary services. As Figure 1 shows, while the number of homeless, both temporary and permanent, that Caring Express assisted in 2008 decreased during the summer months, the number of immigrant workers increased. The percentage of elderly people and people in need of temporary services remained fairly stable throughout the year.

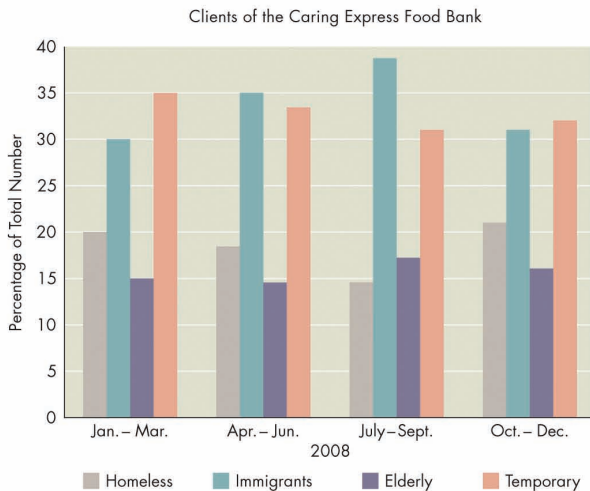


Figure 1. Percentage of clients in each group during 2008

### How Caring Express Helps Clients

When new clients come to Caring Express, the volunteers follow this procedure:

1. The volunteer fills out a form with the client's address (if he or she has one), phone number, income, and employment situation.
2. Clients who do not live in Maple Valley are referred to a food bank or outreach program in their area.
3. Clients who qualify check off the food they need from a list.
4. The food is packed and distributed to them.

### A successful informative report should

- have a thesis that summarizes the writer's knowledge of the topic.
- have an objective tone.
- illustrate key ideas with examples from research.

# B: Writing That Interprets and Analyzes

## Begin with the Writing Situation:

- What topic are you interpreting or analyzing? (Ch. 5, pp. 40–41)
- Who is going to read your writing? (Ch. 5, p. 41)
- How should you talk about this topic for your readers? (Ch. 5, p. 43)
- What is the required length, deadline, and format, as well as the background for your assignment? (Ch. 5, p. 43)
- What kind of text is it; how should you present it? (Ch. 5, pp. 43–44)

## Compose Using Writing Processes:

- See Chapter 10. For more details, see Chapters 5–7.
- How can you find a worthwhile thesis for your topic? (Ch. 5, pp. 48–51)
- What strategies can help you organize your writing? (Ch. 6, pp. 57–73)
- What strategies can help you revise? (Ch. 7, pp. 73–84)

## Think Critically about Using Sources:

- Does your interpretive writing require research? (Ch. 18, pp. 211–18)
- If yes, how many and what kind of sources are needed? (Ch. 18, pp. 216–18)
- What resources are appropriate for your course and available? (See [Further Resources for Learning.](#))
- Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 54–57)

## Think Carefully about Your Final Steps:

- What citation style, if any, should you use? (Ch. 25, pp. 279–81)
- Did you cite all your sources correctly? (Ch. 24, pp. 273 and 279)
- Did you carefully edit and proofread your writing? (Ch. 7, pp. 87–89)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 92)

## Some Samples

- Visual analysis (p. 90)
- Analysis of a poem (p. 129)



For an interactive version of this Start Smart guide, along with more samples, go to [www.connect.mheducation.com](http://www.connect.mheducation.com)

# A Sample Visual Analysis

Diane Chen  
 Professor Defeo  
 Art 251: History of Photography  
 6 December 2014

## Inspiring Empathy: Dorothea Lange's *Migrant Mother*

Topic is identified, followed by statement of a focused, purposeful thesis.

Uses a thoughtful tone.

A description of the image that illustrates the main point.

Caption gives the title of the photograph.

American photographer Dorothea Lange is perhaps best known for her work commissioned by the Farm Services Administration photographing the social and economic effects of the Great Depression. Her arresting portraits of displaced farmers, migrant families, and the unemployed skillfully depict the dire consequences of the Depression for America's working classes. Artful though her photographs are, Lange's technique involved more than artistic skill. Lange considered herself primarily a photojournalist, whose goal was to encourage social action through her work. As a photojournalist who empathetically captured the struggles of her subjects on film, Lange was able to impart compassion to her audience and in turn inspire change.

One of Lange's most famous photographs, *Migrant Mother* (Fig. 1), is an example of her unique ability to document such struggles. *Migrant Mother* is not simply a portrait of one mother's hardship, but is a raw depiction of the plight of thousands of displaced families during the Depression. The mother in this photograph, Florence Owens Thompson, was a migrant worker in Nipomo, California, in 1936, whom Lange encountered sitting outside her tent in a migrant camp. Lange took several exposures of Thompson, moving closer to her subject with each shot. This technique helped her to capture an image that communicated to viewers what poverty looked like at a human level. But the power of Lange's image is not confined to history; even today, *Migrant Mother* remains an iconic reminder of the struggles of the poor.

The photograph's composition reveals Lange's compassion for her subject. Although four figures make up the photograph, the mother, whose face we see in full, is its main subject. She gazes outward, worriedly, as her three children huddle around her. The children frame her figure, two of them with faces hidden behind her shoulders, either out of shyness or shared distress, while the third rests across the mother's lap. The mother's expression conveys a desperate concern, presumably for her children's wellbeing. Her children cling to her, but her own faraway gaze gives evidence that she is too distracted by her worries to give them comfort. Lange emphasizes the mother's expression by making it the focal point of the photograph. In doing so, she encourages viewers to identify with the mother and even to wonder what thoughts pass through her mind.



**Fig. 1. Dorothea Lange, *Migrant Mother*.**

### A successful visual analysis should

- have a focused and purposeful thesis.
- have a thoughtful tone.
- include a description of the image illustrating the main point.

Full analysis is available (in draft form) on pages 90–92.

# C: Writing That Argues/Persuades

## Begin with the Writing Situation:

- What topic are you writing about? (Ch. 5, pp. 40–41)
- Who is going to read your writing? (Ch. 5, p. 41)
- How should you talk about this topic for your readers? (Ch. 5, p. 43)
- What is the required length, deadline, and format, as well as the background for your assignment? (Ch. 5, p. 43)
- What kind of text is it; how should you present it? (Ch. 5, pp. 43–44)

## Compose Using Writing Processes:

- See Chapter 11. For more details, see Chapters 5–7.
- How can you find a thesis for your topic? (Ch. 5, pp. 48–51)
- What strategies can help you organize your writing? (Ch. 6, pp. 57–73)
- What strategies can help you revise? (Ch. 7, pp. 73–84)

## Think Critically about Using Sources:

- Does your argument require research? (Ch. 18, pp. 211–18)
- If yes, how many and what kind of sources are needed? (Ch. 18, pp. 216–18)
- What resources are appropriate for your course and available? (See [Further Resources for Learning.](#))
- Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 54–57)

## Think Carefully about Your Final Steps:

- What citation style, if any, should you use? (Ch. 25, pp. 279–81)
- Did you cite all your sources correctly? (Ch. 24, p. 273)
- Did you carefully edit and proofread your writing? (Ch. 7, pp. 87–89)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 92)

## Some Samples

- Arguments (pp. 148, 331)
- Persuasive Web site (p. 9)
- Persuasive PowerPoint/Oral presentation (p. 172)



For an interactive version of this Start Smart guide, along with more samples, go to [www.connect.mheducation.com](http://www.connect.mheducation.com)

# A Sample Argument

Joseph Honrado  
 Professor Robertson  
 English 201  
 30 November 2013

## Cyberbullying: An Alarming Trend for the Digital Age

Before the advent of cell phones and the Internet, bullies would harass their victims on the playground, the school bus, and in the classroom or lunchroom. In response to these confrontations, adults would typically advise children to stand up to bullies or to avoid them. However, in today's digital society, standing up to a bully is much more difficult. According to PACER's National Bullying Prevention Center, all bullying is typically characterized by an "imbalance of power" in which the more powerful party "hurts or harms another person physically or emotionally" ("Bullying Info"). Stopbullying.gov, a website supported by the US Department of Health and Human Services, updates this definition to include "bullying that takes place using electronic technology," also known as cyberbullying ("Bullying Definition"). Cyberbullying is a growing problem among today's youth and is especially destructive because of its immediacy, circulation, and permanence: the humiliation is easily inflicted and can continue indefinitely before a wide audience. If the problem of cyberbullying is ever to be overcome, students, parents, educators, and the media must all make efforts to instill guidelines for online behavior.

Cyberbullying is commonly carried out through text messaging, instant messaging, and social networking sites like Facebook and Twitter. While cyberbullying can take many forms, most often it involves the posting of hurtful comments or rumors online, as shown in fig.1. !

Introduces issue of cyberbullying using a reasonable tone.

Presents definition of cyberbullying.

Thesis statement.

Presents a detailed explanation of cyberbullying, followed by a visual (see p. 149) that indicates the extent of the problem.

### A successful argument should

- have a reasonable tone.
- include a thesis that clearly states the writer's position.
- identify key points that support and develop the thesis, with evidence for each point.
- use a structure that is appropriate for the content and context of the argument.
- conclude by emphasizing the importance of the position and its implications and by answering the "So what?"

Full argument is available on pages 148–54.

# A Sample Persuasive Web Site

The screenshot shows the top portion of an Ars Technica article. The header includes the Ars Technica logo and navigation links for Home, Main Menu, My Stories (25), Forums, Subscribe, and Jobs. The article title is 'Trolling someone online? Bill would slap you with jail time', with a sub-headline 'A new cyberbullying bill aims to punish those who intend to cause "emotional ...'. The author is identified as Jacquil Cheng, dated May 10, 2009, at 10:43pm CDT. The main text discusses a recently introduced cyberbullying bill (HR 1966) and its implications, mentioning the Megan Meier Cyberbullying Prevention Act and the Censorship Act. It also references UCLA Law Professor Eugene Volokh's perspective on the bill's language.

Headline highlights key points of article.

Text has a reasonable tone.

Link to an expert who supports the writer's position.

## A successful Web site should

- include pages that capture and hold interest.
- be readable, with a unified look.
- be easy to access and navigate.

## A successful persuasive Web site should

- have a reasonable tone.
- include links to authoritative sources that support the writer's position.
- highlight key points so that readers can spot them quickly.
- use visual cues to establish credibility. Avoid clip art or images/patterns that are cluttered or "cute."