A WRITER'S RESOURCE

A Handbook for Writing and Research

sixth edition

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A WRITER'S RESOURCE: A HANDBOOK FOR WRITING AND RESEARCH,
SIXTH EDITION

About the Authors

Elaine P. Maimon is president of Governors State University (GSU), a public university in suburban Chicago, where she is also professor of English. At GSU she has presided over transformative change, real-locating resources to support full-time faculty members in freshman composition; infusion rather than proliferation of courses; and navigable pathways from community college to the university. 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 mid-1970s, she initiated and then directed the Beaver College (now Arcadia University) writing-across-the-curriculum program, one of the first WAC programs in the nation. A founding executive board member of the 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 (CUNY). In 2018, she published a book on higher education reform, *Leading Academic Change: Vision, Strategy, Transformation* (Stylus, 2018).

Kathleen Blake Yancey, Kellogg W. Hunt Professor of English and Distinguished Research Professor at Florida State University, has served as President of the National Council of Teachers of English; Chair of the Conference on College Composition and Communication; President of the Council of Writing Program Administrators; and President of the South Atlantic Modern Language Association. Co-founder of the journal *Assessing Writing*, she is immediate Past Editor of *College Composition and Communication*. Currently, she leads an 8-site "Transfer of Transfer" research project on students' transfer of writing knowledge and practice, funded by both CCCC and CWPA, that includes faculty from community colleges and private and public four-year schools researching together. Author, editor, or co-editor of 14 scholarly books—among them the 2014 *Writing Across Contexts: Transfer, Composition, and Sites of Writing*; the 2016 *A Rhetoric of Reflection;* and the 2017 *Assembling Composition*—she has two additional edited collections in press: *Rhetoric, Composition, and Disciplinarity*; and *ePortfolio-as-Curriculum: Diverse Models and Practices*. Author or co-author of over 100 articles and book chapters, she is the recipient of several awards, including the CCCC Research Impact Award; the Purdue Distinguished Woman Scholar, the best book award from the Council of Writing Program Administrators; and the FSU Graduate Teaching and Mentor Awards.

A Resource

A Writer's Resource helps writers identify the fundamental elements of any writing situation—from academic assignments to blog and social media posts—and teaches innovative, transferable strategies that build confidence for composing across various genres, media, and the academic curriculum. With its numerous examples from a rich cross-section of disciplines, *A Writer's Resource* foregrounds the transfer of skills learned in the writing course to demonstrate that every major, every field of study, and every potential career path depends on written communication. Throughout the chapters, a comprehensive set of features supports this approach:

- **New coverage of transfer.** Transfer strategies are highlighted throughout, including an entirely new section in Chapter 1 that answers the question "Why study composition?" by describing the transferable skills students will learn in the writing course. Special emphasis is also given to writing situations beyond college, including writing for social media and drafting emails for professional purposes.

- **New and revised student sample assignments.** Three new sample papers on contemporary topics demonstrate successful informative and persuasive strategies, and two revised examples feature updated research and citations that students can learn from and model. An expanded and updated section on portfolio creation includes a new annotated sample ePortfolio geared toward outcomes.

- **Greater emphasis on multimodal assignments.** Six assignment chapters offer guidelines for writing that informs, analyzes, and argues in different settings, including expanded coverage of multimodal writing. *A Writer's Resource* now also provides instruction for repurposing material created for a formal assignment, including how to present the same material to multiple audiences.

- **Updated box features.** Throughout the sixth edition, the following practice boxes highlight the skills students gain in the composition course:

  - **The Evolving Situation** provides guidance on navigating a range of writing situations, such as those introduced by new media and technologies;

  - **Navigating through College and Beyond** supports the transfer of writing practices to situations across the disciplines and outside the classroom;

  - **Know the Situation** and **Consider Your Situation** provide opportunities for practice in identifying and responding to different writing situations;

  - **Checklists** on topics ranging from editing a paper to planning a Web site help students apply what they have learned to their own writing assignments.

for Transferring Skills
to Any Writing Situation

CHECKLIST Reading Critically

☐ **Preview** the text before you read it.
☐ **Read** the text for its topic and point.
☐ **Analyze** the *who, what,* and *why* of the text by **annotating** it as you reread it and **summarizing** what you have read.
☐ **Synthesize** through making connections.
☐ **Evaluate** what you've read.

- **Opportunities for practice.** *Connect Composition* offers ample opportunities for students to practice the skills they learn in class.
  - *Power of Process* supports critical reading, thinking, and writing development through reading assignments that instructors can customize to their course needs.

- Access to the *Connect Composition* eReader, enhanced with over 75 readings that are easily uploaded to *Power of Process*, allows students to engage with examples that demonstrate a variety of genres and purposes.
- *LearnSmart Achieve* assignments, including writing process coverage and grammar tests, helps students practice their skills with an adaptive tool that responds to their individual levels.

✿A Resource

A Writer's Resource teaches students to read, write, and think critically. Numerous topical examples throughout the text engage student interest and demonstrate how such skills apply to all phases of the writing process.

- **Critical reading and writing instruction.** 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.

- **Expanded research coverage.** The research chapters in Tab 5 provide up-to-date guidelines for critically evaluating and drawing on digital sources, including new instruction for identifying and eradicating fake news sources from research papers and social media posts. With readings uploaded to *Power of Process* students can put into practice the source evaluation strategies they've learned.

- **Updated documentation chapters.** Documentation chapters include coverage that aligns with the latest updates to the 8th edition of the *MLA Handbook* and the 17th edition of the *Chicago Manual of Style. Connect Composition* offers interactive documentation guides that help students understand and practice research and writing standards in MLA and APA styles.

- **Enhanced coverage of writing situations**. Entirely updated for this edition, **Start Smart** and **Source Smart** guides demonstrate guidelines for working through common writing situations, reinforcing the idea that there are recognizable landmarks in every writing assignment. Online, in *Connect Composition*, this interactive feature guides students through the eBook based on their specific writing situations.

Connect Composition

Connect Composition helps instructors use class time to focus on the highest course expectations, by offering their students meaningful, independent, and personalized learning, and an easy, efficient way to track and document student performance and engagement.

Connect Composition offers adaptable assignments for instructors to choose from, including study modules in *LearnSmart Achieve*, Discussion Board activities, and *Power of Process* assignments that provide students with plenty of practice in critical reading and writing as well as style, grammar, and punctuation.

for Thinking Critically about Writing

Feature	Description	Instructional Value
Simple LMS Integration	■ Seamlessly integrates with every learning management system.	■ Students have automatic single sign-on. ■ *Connect* assignment results sync to LMS's gradebook.
LearnSmart Achieve	■ Continuously adapts to a student's strengths and weaknesses, to create a personalized learning environment. ■ Covers *The Writing Process, Critical Reading, The Research Process, Reasoning and Argument, Multilingual Writers, Grammar and Common Sentence Problems, Punctuation and Mechanics, and Style and Word Choice.* ■ Provides instructors with reports that include data on student and class performance.	■ Students independently study the fundamental topics across composition in an adaptive environment. ■ Metacognitive component supports knowledge transfer. ■ Students track their own understanding and mastery and discover where their gaps are.
***A Writer's Resource* eBook**	■ Provides comprehensive course content, exceeding what is offered in print. ■ Supports annotation and bookmarking.	■ The eBook allows instructors and students to access their course materials anytime and anywhere, including four years of handbook access.
***Connect* eReader**	■ Provides access to more than 60 readings that are assignable via *Connect Composition.*	■ Sample essays provide models for students as well as interesting topics to consider for discussion and writing. Can replace a costly stand-alone reader.
Power of Process	■ Guides students through the critical reading and writing processes step-by-step.	■ 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. ■ Instructors or students can choose from a preloaded set of readings or upload their own. ■ Students can use the guidelines to consider a potential source critically.
Writing Assignments with *Peer Review*	■ Allows instructors to assign and grade writing assignments online. ■ Gives instructors the option of easily and efficiently setting up and managing online peer review assignments for the entire class.	■ This online tool makes grading writing assignments more efficient, saving time for instructors. ■ Students import their Word document(s), and instructors can comment and annotate submissions. ■ Frequently used comments are automatically saved so instructors do not have to type the same feedback over and over.

Feature	Description	Instructional Value
Writing Assignments with *Outcomes-Based Assessment*	■ Allows instructors or course administrators to assess student writing around specific learning outcomes. ■ Generates easy-to-read reports around program-specific learning outcomes. ■ Includes the most up-to-date Writing Program Administrators learning outcomes, but also gives instructors the option of creating their own.	■ 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." ■ Reports allow a program or instructor to demonstrate progress in attaining section, course, or program goals.
Insight	■ Provides a quick view of student and class performance and engagement with a series of visual data displays that answer the following questions: 1. How are my students doing? 2. How is this student doing? 3. How is my section doing? 4. How is this assignment working? 5. How are my assignments working?	■ Instructors can quickly check on and analyze student and class performance and engagement.
Instructor Reports	■ Allow instructors to review the performance of an individual student or an entire section. ■ Allow instructors or course administrators to review multiple sections to gauge progress in attaining course, department, or institutional goals.	■ Instructors can identify struggling students early and intervene to ensure retention. ■ Instructors can identify challenging topics and/or assignments and adjust instruction accordingly. ■ Reports can be generated for an accreditation process or a program evaluation.
Student Reports	■ Allow students to review their performance for specific assignments or the course.	■ Students can keep track of their performance and identify areas they are struggling with.
Pre- and Post-Tests	■ Precreated non-adaptive assessments for pre- and post-testing.	■ Pre-tests provide a static benchmark for student knowledge at the beginning of the program. Post-tests offer a concluding assessment of student progress.
Tegrity	■ Allows instructors to capture course material or lectures on video. ■ Allows students to watch videos recorded by their instructor and learn course material at their own pace.	■ Instructors can keep track of which students have watched the videos they post. ■ Students can watch and review lectures from their instructor. ■ Students can search each lecture for specific bits of information.

New to the Sixth Edition

The sixth edition of *A Writer's Resource* continues to focus on the most common writing assignments and situations students will encounter and uses the writing situation as its framework for instruction. This new edition also includes three new sample student papers (two research projects and a literary analysis) and two revised student papers that feature updated content, research, citations, and annotations. Here is a quick look at just a few of the other changes you will find within the chapters:

Chapter 1, Writing across the Curriculum and beyond College

- New section introduces students to the concept of transfer and explains how the skills they gain in the composition course can be applied to other disciplines and other areas of their lives

Chapter 2, Writing Situations

- Updated coverage of the core outcomes of successful writing
- Updated coverage of multimodal assignments in addition to a broader discussion of, and genres that benefit from, multimedia elements
- New guidelines for writing e-mail for academic and professional purposes
- Updated explanation of virtual classrooms and course management software

Chapter 5, Planning and Shaping

- Expanded coverage of assessing writing situations
- Additional practice for applying multimodal elements in professional scenarios

Chapter 6, Drafting Text and Visuals

- New examples of photos and illustrations and updated example of a visual that compares and contrasts

Chapter 8, Designing Academic Texts and Portfolios

- Updated instruction around portfolio creation emphasizes ePortfolios and the importance of the introductory reflective text
- New annotated student example of an ePortfolio geared toward outcomes

Chapter 9, Informative Reports

- New sample informative report on Olympic doping by a health and human performance major
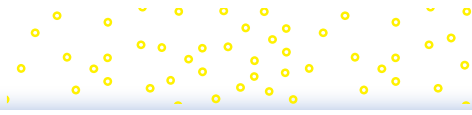
Chapter 10, Interpretive Analyses and Writing about Literature

- New sample student interpretive analysis of Iranian poet Mohsen Emadi's poem "Losses"

Chapter 11, Arguments

- New example of an argument posed by a public-service image on the topic of violence against women
- Revised sample student proposal on the topic of cyberbullying includes updated research and citations

Chapter 12, Other Kinds of Assignments

- New examples demonstrate using a conversational tone in an essay and connecting your experience to a larger issue

Chapter 13, Oral Presentations

- New sample *PowerPoint* slides for a presentation on the topic of cyberbullying

Chapter 15, Service Learning and Community-Service Writing

- New example of a well-designed newsletter

Chapter 18, Understanding Research

- Updated coverage for researching using online sources

Chapter 19, Finding and Managing Print and Online Sources

- Updated discussion of exploring online communication

Chapter 20, Finding and Creating Effective Visuals, Audio Clips, and Videos

- Updated coverage of selecting the appropriate graphics for displaying data accurately, including new examples of effective and ineffective use of graphs and charts
- Searching from appropriate images in online and print sources

Chapter 21, Evaluating Sources

- Entirely new section on identifying and eradicating fake news from academic research and social media posts

Chapter 24, Working with Sources and Avoiding Plagiarism

- New sample bibliography notecards and annotated bibliography
- New sample annotated Web page printout
- New examples of taking notes on a research journal
- New section on paraphrasing for multiple audiences

- New examples of integrating quotations and summarizing information from sources

MLA Documentation Style

- Updated examples of in-text citations
- Brief introduction to the container concept as presented in the 8th edition of the *MLA Handbook*
- In keeping with the 8th edition, specific citation examples are reorganized by types of sources
- New student sample informative research paper on the topic of fake news

APA Documentation Style

- Updated examples of in-text citations
- Reorganization of specific citation examples by source type
- New student sample research paper informs on the use of performance-enhancing drugs by Olympic athletes

Chicago and CSE Documentation Styles

- Updated examples of in-text citations
- Reorganization of specific citation examples by source type
- New excerpt from a research paper on the topic of fake news

Grammar

- Updated examples throughout, including updates to the Grammar Checker feature

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

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[1] 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 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.
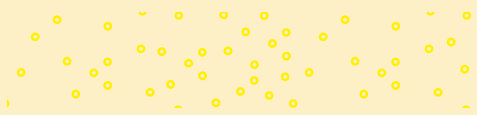
By the end of first-year composition, students should
- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
- Gain experience negotiating 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.
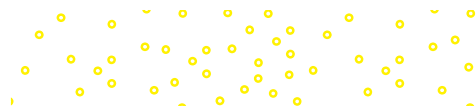
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A Writer's Resource is built on the premise that it takes a campus to teach a writer. It is also true that it takes a community to write a handbook. This text has been a major collaborative effort. And over the years, that ever-widening circle of collaboration has included reviewers, editors, librarians, faculty colleagues, and family members. We would like to give special thanks to Janice Peritz, one of the original authors, who created a foundation for the many subsequent revisions.

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Eastern Washington University

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13	14
Chapter 12 Quiz	Chapter 11 Quiz
Chapter 13 Evidence of Evolution	Chapter 11 DNA Technology
	Chapter 7 Quiz
	Chapter 7 DNA Structure and Gene...
	and 7 more...
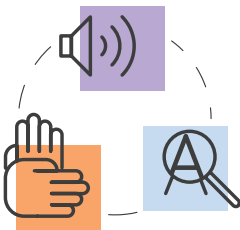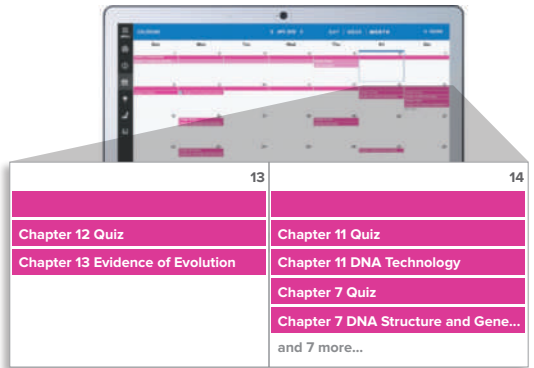
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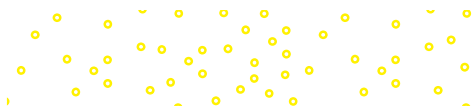
How to Find the Help You need in *A Writer's Resource*

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. A brief Start Smart box opens each subsequent tab, posing questions aligned with the WPA outcomes; this feature will guide you to the sections of the text that answer these questions. These features 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. I-1–I-43) 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, available in the ebook in Connect.

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. Further Resources for Learning, available in the ebook in Connect, includes a comprehensive list of sources that have already been checked for relevance and reliability.

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.

Tips for Multilingual Writers boxes provide useful tips and helpful information.

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.

CHAPTER 69

Parts of Speech

English has eight primary **parts of speech:** verbs, nouns, pronouns, adjectives, adverbs, prepositions, conjunctions, and interjections. All English words belong to one or more of these categories. Particular words can belong to different categories, depending on the role they play in a sentence. For example, the word *button* can be a noun *(the button on a coat)* or a verb *(button your jacket now).*

69a Verbs

Verbs carry a lot of information. They report action *(run, write),* condition *(bloom, sit),* or state of being *(be, seem).* Verbs also change form to indicate person, number, tense, voice, and mood. To do all this, a **main verb** is often preceded by one or more **helping verbs,** thereby becoming a **verb phrase.**

►   The play *begins* at eight.

►   I *may change* seats after the play *has begun.*

1. Main verbs

Main verbs change form **(tense)** to indicate when something has happened. If a word does not indicate tense, it is not a main verb. All main verbs have five forms, except for *be,* which has eight.

BASE FORM   *(talk, sing)*
PAST TENSE   Yesterday I *(talked, sang).*

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.

— IDENTIFY AND EDIT   ✓ //

Faulty Parallelism

To avoid faulty parallelism, ask yourself these questions:

❓ *1. Are the items in a series in parallel form?*

•   The senator stepped to the podium, ~~an angry glance shooting~~ *glanced angrily at* ~~toward~~ her challenger, and began to refute his charges.

❓ *2. Are paired items in parallel form?*

•   Her challenger, she claimed, ~~had~~ *had* not only accused her falsely of accepting illegal campaign contributions, but *had accepted illegal contributions himself.* ~~his contributions were from illegal sources.~~

❓ *3. Are the items in outlines and lists in parallel form?*

FAULTY PARALLELISM   She listed four reasons for voters to send her back to Washington:
1. Ability to protect the state's interests
2. Her seniority on important committees
3. Works with members of both parties to get things done
4. Has a close working relationship with the President

REVISED   She listed four reasons for voters to send her back to Washington:
1. *Her ability* to protect the state's interests
2. *Her seniority* on important committees
3. *Her ability* to work with members of both parties to get things done
4. *Her close working relationship* with the President

Running head and **section number**

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

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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

©Peerayot/Shutterstock

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

Section dealing with visual rhetoric. For a complete listing, see the Quick Guide to Key Resources in Connect.

START SMART Addressing the Writing Situation

Start Smart will help you 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 and Analyzes
C: Writing That Argues/Persuades

A: Writing That Informs

Begin with the Writing Situation:
- What topic are you writing about? (Ch. 5, pp. 36–38)
- Who is going to read your writing? (Ch. 5, p. 36)
- How should you talk about this topic for your readers? (Ch. 5, p. 38)
- What is the required length, deadline, and format, as well as the background for your assignment? (Ch. 5, p. 38)
- What kind of text is it; how should you present it? (Ch. 5, pp. 38–39)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 84)

Compose Using Writing Processes:
- How can you find a worthwhile thesis or claim for your topic? (Ch. 5, pp. 43–45)
- What strategies can help you organize your writing? (Ch. 6, pp. 52–65)
- What strategies can help you revise? (Ch. 7, pp. 65–77)

Think Critically about Using Sources:
- Does your writing require research? (Ch. 18, pp. 191–97)
- If yes, how many and what kind of sources are needed? (Ch. 18, pp. 196–97)
- What resources are appropriate for your course and available? (See Further Resources for Learning in Connect)
- Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 48–51)

Think Carefully about Your Final Steps:
- Did you cite all your sources correctly? (Ch. 25, pp. 257–59)
- Did you carefully edit and proofread your writing? (Ch. 7, p. 79–81)

Some Samples
- Informative report (pp. 87, 102, 351)
- Newsletter (p. 177)
- Brochure (p. 176)
- Annotated bibliography (p. 241)

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Sample **Informative Report**

The thesis or claim 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.
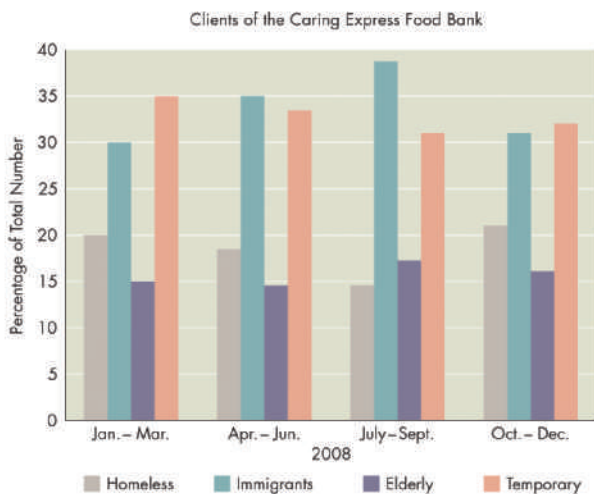

Clients of the Caring Express Food Bank

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

2

Additional information about report design is available on pages 85–92.

B: Writing That
Interprets and Analyzes

Begin with the Writing Situation:
- What topic are you interpreting or analyzing? (Ch. 5, pp. 36–38)
- Who is going to read your writing? (Ch. 5, p. 36)
- How should you talk about this topic for your readers? (Ch. 5, p. 38)
- What is the required length, deadline, and format, as well as the background for your assignment? (Ch. 5, p. 38)
- What kind of text is it; how should you present it? (Ch. 5, pp. 38–39)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 84)

Compose Using Writing Processes:
- How can you find a worthwhile thesis or claim for your topic? (Ch. 5, pp. 43–45)
- What strategies can help you organize your writing? (Ch. 6, pp. 52–65)
- What strategies can help you revise? (Ch. 7, pp. 65–77)

Think Critically about Using Sources:
- Does your writing require research? (Ch. 18, pp. 191–97)
- If yes, how many and what kind of sources are needed? (Ch. 18, pp. 196–97)
- What resources are appropriate for your course and available? (See Further Resources for Learning in Connect)
- Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 48–51)

Think Carefully about Your Final Steps:
- What citation style, if any, should you use? (Ch. 25, pp. 257–59)
- Did you cite all your sources correctly? (Ch. 24, pp. 250 and 257)
- Did you carefully edit and proofread your writing? (Ch. 7, pp. 79–81)

Some Samples
- Visual analysis (p. 82)
- Analysis of a poem (p. 117)

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A Sample Visual Analysis

Diane Chen

Professor Defeo

Art 251: History of Photography

6 December 2017

Inspiring Empathy: Dorothea Lange's *Migrant Mother*

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*, (see 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

---

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

Uses a thoughtful tone.

A description of the image that illustrates the main point.

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*

Caption gives the title of the photograph.

———————————— [New page] ————————————

Work Cited

Lange, Dorothea. *Migrant Mother.* 1936. Prints and Photographs Division, Library of Congress. *Dorothea Lange: Photographer of the People.* 5 Jan. 2014. www.loc.gov/rr/print/list/128_migm.html.

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. If possible, include a copy of the image under discussion.

Full analysis is available (in draft form) on pages 82–84.

C: Writing That
Argues/Persuades

Begin with the Writing Situation:
- What topic are you writing about? (Ch. 5, pp. 36–38)
- Who is going to read your writing? (Ch. 5, p. 36)
- How should you talk about this topic for your readers? (Ch. 5, p. 38)
- What is the required length, deadline, and format, as well as the background for your assignment? (Ch. 5, p. 38)
- What kind of text is it; how should you present it? (Ch. 5, pp. 38–39)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 84)

Compose Using Writing Processes:
- How can you find a thesis or claim for your topic? (Ch. 5, pp. 43–45)
- What strategies can help you organize your writing? (Ch. 6, pp. 52–65)
- What strategies can help you revise? (Ch. 7, pp. 65–77)

Think Critically about Using Sources:
- Does your argument require research? (Ch. 18, pp. 191–97)
- If yes, how many and what kind of sources are needed? (Ch. 18, pp. 196–97)
- What resources are appropriate for your course and available? (See Further Resources for Learning in Connect.)
- Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 48–51)

Think Carefully about Your Final Steps:
- What citation style, if any, should you use? (Ch. 25, pp. 257–59)
- Did you cite all your sources correctly? (Ch. 24, p. 250)
- Did you carefully edit and proofread your writing? (Ch. 7, pp. 79–81)

Some Samples
- Arguments (pp. 136, 306)
- Persuasive Web site (p. 8)
- Persuasive PowerPoint/Oral presentation (p. 160)

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A Sample Argument

Honrado 1

Joseph Honrado

Professor Robertson

English 201

1 October 2017

Cyberbullying: An Alarming Trend for the Digital Age

Before the advent of social media and cell phones, bullies used to harass their victims on the playground, on the school bus, and in the lunchroom. In response to these confrontations, adults advised kids to stand up to bullies or simply to avoid them. However, in today's digital society, bullying can take place anytime and anyplace. That means standing up to a bully is much more difficult. According to a program run by the Minnesota Parent Training and Information Center (PACER), definitions of *bullying* differ by locality and even by school; however, most definitions have traits in common, including repeated behavior that "hurts or harms another person physically or emotionally" and targets individuals who are unable to defend themselves (National Bullying Prevention Center). The Web site *Stopbullying.gov*, which is supported by the United States 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 significant, destructive problem among young people. It is especially harmful because of its immediacy, scope, and permanence: humiliation is easily inflicted online, where large audiences can continue to witness it indefinitely. With new technologies affecting the ways kids interact, adults must consider new ways to deal with the problem of bullying. If the problem of cyberbullying is ever to be overcome, students, parents, educators, and the media must work together to promote healthy guidelines for online behavior.

> Introduces the issue of cyberbullying using a reasonable tone.

> Presents definition of cyberbullying.

> Thesis or claim.

A successful argument should

- include a thesis or claim 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.
- have a reasonable tone.
- conclude by emphasizing the importance of the position and its implications and by answering the "So what?" question.

Full argument is available on pages 136–42.

7

A Sample Persuasive Web Site

Headline highlights key points of article.

Link to regional data climate change in the United States.

Text has a reasonable tone.

Source: US. Global Change Research Program, www.globalchange.gov

A successful Web site should
- include pages that capture and hold interest.
- be readable, with a unified visual appearance.
- be easy to access and navigate.

A successful persuasive Web site should
- have a reasonable tone.
- highlight key points so that readers can spot them quickly.
- include links to authoritative sources that support the writer's position.
- use visual cues to establish credibility. Avoid clip art or images/patterns that are cluttered or "cute."
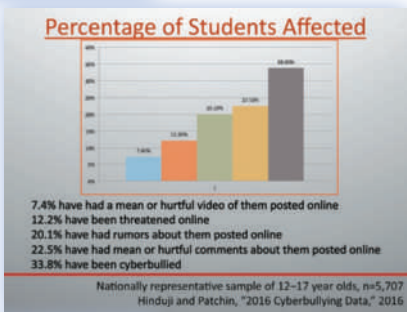
PowerPoints for a
Persuasive Oral Presentation

(Young woman): ©SpeedKingz/Shutterstock

A compelling opening, clearly presented on the slide.

Visual aid or source is used to support an important point.

A focused discussion. Text used sparingly.

Dr. Sameer Hinduja and Dr. Justin W. Patchin, "Cyberbullying Victimization" Cyberbullying Research Center, July-October 2016. cyberbullying.org.

A persuasive oral presentation should
- have a compelling opening.
- have a clear focus and organization.
- use visual aids and sources to support key points and highlight content (with text used sparingly).
- conclude memorably.
- be delivered extemporaneously (avoid reading the slides).