

NINTH EDITION



Writing, Reading,  
**and** Research



Richard Veit . Christopher Gould . Kathleen Gould

## List of Works Cited (MLA Style): Quick Reference Guide

Detailed information about MLA-style list of works cited and about the entries below can be found on pages 524–44.

### BOOKS

#### A Book with One Author

Gordon, Linda. *Dorothea Lange: A Life beyond Limits*. London: Norton, 2007. Print.

#### A Book with Two or Three Authors

Conlan, Timothy J., Margaret T. Wrightson, and David R. Bram. *Taxing Choices: The Politics of Tax Reform*. Washington: Congressional Quarterly, 1990. Print.

Pennington, Karrie Lynn, and Thomas V. Cech. *Introduction to Water Resources and Environmental Issues*. New York: Cambridge UP, 2010. Print.

#### A Book with More Than Three Authors

Courtois, Stéphane, et al. *The Black Book of Communism: Crimes, Terror, Repression*. Cambridge: Harvard UP, 1999. Print.

#### Two or More Works by the Same Author

Waxman, Barbara. "Food Memoirs: What They Are, Why They Are Popular, and Why They Belong in the Literature Classroom." *College English* 70.4 (2008): 359-79. Print.

—. *From the Hearth to the Open Road: A Feminist Study of Aging in Contemporary Literature*. New York: Greenwood, 1990. Print.

#### A Book with No Author Listed

*Cengage Author's Guide*. Boston: Cengage, 2008. Print.

#### A Book with a Corporate or Group Author

Sotheby's. *Nineteenth-Century European Paintings, Drawings, and Watercolours*. London: Sotheby's, 1995. Print.

U of North Carolina Wilmington. *2008-2009 Code of Student Life*. [Wilmington]: n.p., 2008. Print.

#### A Book by a Government Agency

United States. Cong. Senate. Committee on Homeland Security and Governmental Affairs. *The New FEMA: Is the Agency Better Prepared for a Catastrophe Now Than It Was in 2005?* 111th Cong., 2nd sess. Washington: GPO, 2010. Print.

#### A Book with a Translator

Ramos, Julio. *Divergent Modernities: Culture and Politics in Nineteenth-Century Latin America*. Trans. John D. Blanco. Durham: Duke UP, 1999. Print.

#### A Book with an Author and an Editor

Cummings, E. E. *Fairy Tales*. Ed. George James Firmage. New York: Liveright, 2004. Print.

#### An Edited Collection

Bender, Karen E., and Nina deGramont, eds. *Choice: True Stories of Birth, Contraception, Infertility, Adoption, Single-Parenthood, and Abortion*. San Francisco: McAdam, 2007. Print.

Bradbury, Malcolm, ed. *The Atlas of Literature*. New York: Stewart, 1996. Print.

#### A Book in a Later Edition

Skinner, Ellen. *Women and the National Experience*. 2nd ed. New York: Longman, 2003. Print.

#### A Book in a Series

Matthee, Rudolph P. *The Politics of Trade in Safavid Iran: Silk for Silver, 1600-1730*. New York: Cambridge UP, 2000. Print. Cambridge Studies in Islamic Civilization.

Neruda, Pablo. *Canto General*. Trans. Jack Schmitt. Berkeley: U of California P, 1991. Print. Latin Amer. Lit. and Culture 7.

#### A Multivolume Book

Volumes individually titled:

Brinton, Crane, John B. Christopher, and Robert Lee Wolff. *Prehistory to 1715*. 6th ed. Englewood Cliffs: Prentice, 1984. Print. Vol. 1 of *A History of Civilization*. 2 vols.

Volumes not individually titled, reference to work as a whole:

Messenger, Charles. *For Love of Regiment: A History of British Infantry, 1660-1993*. 2 vols. Philadelphia: Trans-Atlantic, 1995. Print.

#### A Book Published before 1900

Nightingale, Florence. *Notes on Nursing: What It Is, and What It Is Not*. New York, 1860. Print.

#### A Paperback or Other Republished Book

Parini, Jay. *Promised Land: Thirteen Books That Changed America*. 2008. New York: Anchor, 2010. Print.

### ESSAYS, ENTRIES, PREFACES, AND OTHER PARTS OF BOOKS

#### An Essay Published in an Anthology

Frye, Northrop. "Literary and Linguistic Scholarship in a Postliterate Age." *PMLA* 99.5 (1984): 990-95. Rept. in *Myth and Metaphor: Selected Essays, 1974-88*. Ed. Robert D. Denham. Charlottesville: UP of Virginia, 1990. 18-27. Print.

Hitchens, Christopher. "Benjamin Franklin: Free and Easy." *Arguably: Essays*. New York: Twelve, 2011. 21-27. Print. Rpt. of "Free and Easy." *Atlantic Monthly* 1 Nov. 2005: 163. Print.

Waxman, Barbara. "Retiring Into Intensity, Experiencing 'Deep Play.'" *Women Confronting Retirement: A Non-Traditional Guide*. Ed. Nan Bauer-Maglin and Alice Radosh. New Brunswick: Rutgers UP, 2003. 79-88. Print.

### **Several Essays from the Same Anthology (Cross-Referencing)**

- Bender, Karen E. and Nina deGramont, eds. *Choice: True Stories of Birth, Contraception, Infertility, Adoption, Single-Parenthood, and Abortion*. San Francisco: McAdam, 2007. Print.
- Ellerby, Janet Mason. "Bearing Sorrow: A Birthmother's Reflection on Choice." Bender and deGramont 37-51. Print.
- Hemingway, Kimi Faxon. "Personal Belongings." Bender and deGramont 63-79. Print.
- Michard, Jacqueline. "The Ballad of Bobbie Jo." Bender and deGramont 25-36. Print.

### **An Entry in an Encyclopedia or Other Reference Work**

A well-known reference work:

- Harmon, Mamie. "Folk Arts." *The New Encyclopaedia Britannica: Macropaedia*. 15th ed. 2007. Print.
- "Morrison, Toni." *Who's Who in America*. 63rd ed. 2009. Print.

A lesser-known reference work:

- "Atlas/Gazetteer." *When Is a Pig a Hog? A Guide to Confoundingly Related English Words*. Ed. Bernice Randall. New York: Galahad, 1997. 108. Print.

### **A Preface, Introduction, Foreword, or Afterword**

- Parini, Jay. Foreword. *Gore Vidal: A Comprehensive Bibliography*. By S. T. Joshi. Lanham: Scarecrow, 2007. iii-xi. Print.

## **ARTICLES AND OTHER ITEMS IN PERIODICALS AND NEWSPAPERS**

### **An Article in a Magazine**

- Begley, Sharon. "The One Word That Can Save Your Life." *Newsweek* 22-29 Aug. 2011: 30-35. Print.
- Cabot, Tyler. "The Prisoner of Guantanamo." *Esquire* Sept. 2011: 115+. Print.
- Singer, Peter. "Ethics in a World without Secrets." *Harper's Magazine* Aug. 2011: 31-36. Print.

### **An Article in a Journal**

- Charon, Nadim, et al. "Water Use Efficiency in the Hotel Sector of Barbados." *Journal of Sustainable Tourism* 19.2 (2011): 231-45. Print.
- Seagrove, Marie, and Sanja Milivojevic. "Sex Trafficking—A New Agenda." *Social Alternatives* 24.2 (2005): 11-16. Print.

### **An Article in a Newspaper**

- Bruni, Frank. "The Bleaker Sex." *New York Times* 1 Apr. 2012, natl. ed., Sunday Review sec.: 3. Print.
- Haughney, Christine. "Women Unafraid of Condo Commitment." *New York Times* 10 Dec. 2006, late ed., sec. 11:1+. Print.
- Spanbauer, Jay. "Local Café Epitomizes 'Green' Values." *Advance-Titan* [Oshkosh] 15 Apr. 2010: B1. Print.
- Taversise, Sabrina. "Survey Finds Rising Strain between Rich and the Poor." *New York Times* 12 Jan. 2012, natl. ed.: A11+. Print.

- Weisman, Jonathan. "Romney Defends State's Health Plan." *Wall Street Journal* 13 May 2011: A4. Print.

### **A Newspaper Editorial**

- "Haiti's Slow Recovery." Editorial. *New York Times* 9 Jan. 2012, natl. ed.: A16. Print.

### **A Letter to the Editor**

- Sokolow, Montano. Letter. *New York Times Magazine* 25 Dec. 2011: 6. Print.

### **A Review**

- Dargis, Manohla. "Who's the Most Self-Absorbed of Them All?" Rev. of *Mirror, Mirror*, dir. Tarsen Singh. *New York Times* 30 Mar. 2012, natl. ed.: C4. Print.
- Greenwood, Paul. "A Tale as Big as the Sea." Rev. of *The Sounding of the Whale: Science and Cetaceans in the Twentieth Century*, by D. Graham Burnett. *New York Times Book Review* 8 Jan. 2012: 14-15. Print.
- Isherwood, Charles. "In Kansas, a Clash of Science and Gobbledygook." Rev. of *How the World Began*, by Catherine Trieschmann. *New York Times* 9 June 2012, natl. ed.: C3. Print.
- McDonough, John. Rev. of *David Murray Plays Nat King Cole: In Español*. *Downbeat* Jan. 2012: 85. Print.
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## **OTHER SOURCES**

### **An Audio Recording**

- Holliday, Billie. *Greatest Hits*. New York: Columbia Legacy, 1998. CD.
- Mahler, Gustav. *Symphony No. 7*. Michael Tilson Thomas, cond. London Symphony Orch. RCA Victor, 1999. CD.
- Shuster, George N. Jacket notes. *The Poetry of Gerard Manley Hopkins*. Caedmon, n.d. LP.

### **A Film, DVD, or Video Recording**

A theatrical film or video:

- All about Eve*. Dir. Joseph L. Mankiewicz. Perf. Bette Davis, Anne Baxter, and George Sanders. Fox, 1950. Studio Classics, 2003. DVD.
- Downfall*. Dir. Oliver Hirschbiegel. Screenplay by Bernd Eichinger. Newmarket Films, 2005. Film.
- The Education of Charlie Banks*. Perf. Jesse Eisenberg. Dir. Fred Durst. Strongheart Pictures, 2009. Film.

A nontheatrical film or video:

- Charles Dickens: A Tale of Ambition and Genius*. Prod. Greystone Communications. New York: A&E Home Video, 1996. Videocassette.

### **A Lecture**

- Gould, Kathleen. English 290: Pulitzer Prize Drama. U of North Carolina Wilmington. 22 Aug. 2011. Class lecture.
- Rampersand, Arnold. "Ralph Ellison and the Writing of a Life." Katherine Buckner Lecture Series. U of North Carolina Wilmington. 2 Nov. 2011. Public lecture.

### **A Pamphlet**

Golden Retriever Club of America. *Prevention of Heartworm*. N.p.: GRCA, 2009. Print.  
*Who Are the Amish?* Aylmer, Ont.: Pathway, n.d. Print.

### **An Interview**

Huntley, Harry. Personal interview. 5 Jan. 2012.  
Powell, Sharon Rose. Oral History Interview L-0041. Southern Oral History Program Collection. 20 June 1989. Wilson Library, U of North Carolina at Chapel Hill, 2008. Elec. ed.  
Trump, Donald. "Trump Speaks." Interview by Aravind Adiga. *Money* Feb. 2003: 28. Print.  
Vander Ven, Thomas. Interview by Neal Conan. *Talk of the Nation*. Natl. Public Radio. WHQR, Wilmington, NC. 17 Aug. 2011. Radio.

### **A Television or Radio Program**

*The Crossing*. Dir. Robert Harmon. Screenplay by Sherry Jones and Peter Jennings. History Channel. 1 Jan. 2000. Television.  
"Cardboard Prom Dress Is Just the Right Fit for This Young Woman." Narr. Melissa Block. *All Things Considered*. Natl. Public Radio. WAMU, Washington, 24 Apr. 2012. Radio.  
"The Last Christian Village in the Holy Land." *Sixty Minutes*. Narr. Bob Simon. Prod. Harry Radcliffe. CBS. WCBS, New York, 22 Apr. 2012. Television.

### **An Unpublished Essay**

Godla, Brian. "A Recyclable Controversy." Essay written for Ms. Joann Gilstrap's English 103 class. Fall term 2011. TS.

### **An Unpublished Letter**

Britt, Michelle. Letter to author. 3 Dec. 2011. MS.

### **An Unpublished Questionnaire**

Questionnaire conducted by Prof. Barbara Waxman's English 103 class. Feb. 2009. TS.

## **INTERNET AND ELECTRONIC SOURCES**

### **An Online Book**

Beach, Bruce. *You Will Survive Doomsday*. N.p., n.d. Web. 12 Feb. 2009.  
Wollstonecraft, Mary. *Vindication of the Rights of Women*. London, 1792. *Bartleby.com*. Web. 18 Oct. 2008.

### **A Part of an Online Book**

Speed, Harold. "The Visual Memory." *The Practice and Science of Drawing*. London, 1913. *Project Gutenberg*. Web. 1 Jan. 2009.

### **An Article in a Print Periodical or Newspaper Accessed on the Publication's Website**

Alcinder, Habiba. "Controversy Dogs Tavis Smiley and Cornel West's Poverty Tour—but Media Attention Does, Too." *The Nation* 17 Aug. 2011: n. pag. Web. 17 Aug. 2011.  
Fair, Perry, et al. "Can Madison Avenue Make Us Love Our Government?" *Harper's Magazine* Feb. 2011: n. pag. Web. 9 Jan. 2012.  
Philpott, Tom. "Why the Green Revolution Was Not So Green After All." Rev. of *The Hungry World* by Nick Cullather. *Mother Jones* 5 Aug. 2011: n. pag. Web. 17 Aug. 2011.

### **An Article in a Nonprint Periodical or Newspaper Accessed on the Publication's Website**

Reich, Robert. "Austerity Is Bringing on a Global Recession." *Salon* 17 Aug. 2011. Web. 28 Aug. 2011.

### **A Work Accessed through an Online Database**

Botsman, Daniel V. "Freedom without Slavery? 'Coolies,' Prostitutes, and Outcasts in Meiji Japan's Emancipation Moment." *The American Historical Review* 116.5 (2011): 1323-47. *JSTOR*. Web. 9 Jan. 2012.  
Chen, Mei-Fang, and Pei-Ju Tung. "The Moderating Effect of Perceived Lack of Facilities on Consumers' Recycling Intentions." *Environment and Behavior* 46.6 (2010): 824-44. *Sage*. Web. 9 Feb. 2012.  
Janmaat, Johannus. "Water Markets, Licenses, and Conservation: Some Implications." *Land Economics* 87.1 (2011): 145-60. *Business Source Complete*. Web. 12 Mar. 2012.  
Kemmick, Ed. "AmeriCorps Workers, Veterans Plant Community Garden." *Billings Gazette* 25 July 2011: n. pag. *Newspaper Source Plus*. Web. 14 Oct. 2011.

### **An Online Encyclopedia Entry**

"Organic Farming." *Encyclopaedia Britannica Online*. Web. 7 Sept. 2011.

### **An Online Review**

Schwartz, Benjamin. "Play's the Thing." Rev. of *The Evolution of Children*, by Melvin Konner. *Atlantic Monthly* May 2010: n. pag. Web. 10 Jan. 2012.  
Serwer, Adam. "Pariah and the Untold Stories of Black Cinema." Rev. of *Pariah*, dir. Dee Rees. *Mother Jones* 28 Dec. 2011: n. pag. Web. 10 Jan. 2012.

### **An Organization's Website**

Burdette, Kemp. "Message from Our Riverkeeper." *Cape Fear River Watch*. 17 Aug. 2011. Web. 20 Aug. 2011.

### **A Course Web Page**

Reilly, Colleen. English 314: Writing and Technology. Course home page. U of North Carolina Wilmington. Fall 2007. Web. 22 July 2008 <<http://people.uncw.edu/reillyc/314/>>.

### **An Academic Department Page**

Dept. of English home page. U of North Carolina Wilmington. Web. 10 Mar. 2009.

### **A Personal Web Page**

Hemming, Sally. Home page. Web. 22 July 2008. <<http://www.sallyhemming.com>>.

### **Weblog (Blog) or Online Posting**

Weiss, Alyson. "Equal Marriage: All I'm Asking Is for a Little Respect." *Say It, Sister: NOW's Blog for Equality*. Natl. Org. for Women. Web. 17 Aug. 2011.

### **E-mail**

Leslie, Margaret. Message to author. 19 Dec. 2011. E-mail.

### **Computer Software**

*ChemSketch*. Software. Vers. 11.0. 2008. Web.  
*Twain's World*. Parsippany: Bureau Development, 1993. CD-ROM.



## Parenthetical Notes (MLA Style): Quick Reference Guide

Detailed information on parenthetical notes can be found on pages 547–562.

### PURPOSE

Use a note to identify the specific source location for a specific idea, piece of information, or quotation in your paper.

### FORMAT

Give the specific page reference, preceded by the *least* amount of information needed to identify the source in your list of works cited.

### PLACEMENT

Place the note following the passage.

### MODEL ENTRIES

#### ***Standard Reference***

Give the author and page(s):

A fear of thunder is common among dogs (Digby 237).

#### ***Author Identified in the Passage***

Omit the author's name in the note:

Digby noted that dogs are often terrified of thunder (237).

#### ***An Anonymous Work (Unidentified Author)***

Use the first word or two from the title:

("An Infant's" 22)

#### ***A Work with Two or Three Authors***

(Reid, Forrestal, and Cook 48-49)

#### ***A Work with More Than Three Authors***

(Courtois et al. 112)

#### ***Two or More Works by the Same Author***

Add the first word(s) from the title:

(Asimov, *Adding* 240-43)

(Asimov, "Happy" 68)

#### ***Two Authors with the Same Last Name***

Include the authors' first names:

(George Eliot 459)

(T. S. Eliot 44)

#### ***A Multivolume Work***

The volume number precedes the page number(s):

(Agus 2: 59)

*Exception:* Omit the volume number if only one volume is identified in your list of works cited:

(Agus 59)



# Writing, Reading, and Research







# Writing, Reading, and Research

NINTH EDITION

**Richard Veit**  
**Christopher Gould**  
**Kathleen Gould**

University of North Carolina Wilmington



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# To the Instructor

*Writing, Reading, and Research*, Ninth Edition, reflects the assumption that the three activities in its title are central to a college education. Every college student must be able to access, analyze, and synthesize information and ideas and then communicate the resulting knowledge to others.

Moreover, writing, reading, and research are so closely and, indeed, symbiotically connected that they should be studied together. We believe that the research paper should not be seen (though it often is) as one among many isolated writing tasks, distinguished chiefly by its intricate search protocols and citation formats. Research, in the broader sense that we envision, includes activities both large and small. Every task involving sources is a research activity, whether it be reading a textbook, using a library, searching the Internet, posing questions, taking notes, or writing a summary analysis in response to an essay-exam question. A textbook, as we see it, should reflect this inclusive definition, engaging students in the rewards and excitement of research writing while preparing them to do it well.

It follows that students need to develop and refine the many skills involved in college research. Writing an essay based on library sources, for example, employs a wide range of skills that, in our experience, many first-year college students have not yet mastered. The most basic of these is active critical reading. Students need to employ efficient strategies to read with perception and understanding, to analyze and critique what they read, and to make productive use of the information and ideas that arise from their reading.

For these reasons, we believe that writing, reading, and research should be taught and practiced together. A composition course that prepares students for the tasks they will face during their college and professional careers can and should be a unified whole. That unity is the principle that informs this book.

Developing skill in writing, reading, and research is a process that can be divided into successive stages. We have attempted to take a common-sense approach to this process by introducing concepts sequentially. Although each chapter has its own integrity, each builds on the concepts developed in preceding chapters.

In general, this book moves from simpler to more complex tasks—from working with a single source to connecting multiple sources, from comprehension to analysis and critique, from paraphrase and summary to synthesis—before



proceeding to the more advanced and creative aspects of writing, reading, and research.

We have pursued several specific goals in writing this book:

- Broadening the traditional notion of undergraduate research;
- Presenting the process of research in a practical sequence;
- Blending the best features of a theoretically informed rhetoric, an interdisciplinary reading anthology, and a research guide;
- Creating a text that instructors will find useful as a teaching resource and that students will find lively, readable, and instructive as a guide to research writing;
- Supplementing assignments with student responses to illustrate the processes that lead to a finished product;
- Providing helpful and engaging exercises, frequent opportunities to write, and many occasions for discussion and critical response.

## New to This Edition

The guided, sequential approach—always the hallmark of this textbook—remains in this edition, as does the abundance of examples, activities, and sample student papers. As always, however, we have tried to provide new tools and resources for students. In this edition, we have updated models and exercises to reflect changes in bibliographical format introduced in the *MLA Handbook for Writers of Research Papers*, seventh edition, which was still in production when the previous edition of this book went to press. We have also incorporated seventeen new readings to provide flexible, timely resources for assignments:

- “The Twitter Trap: What Thinking in 140 Characters Does to Our Brains” (Chapter 2)
- “Curling Up with a Good Screen” (Chapter 3)
- “Tales of a Modern Diva” (Chapter 4)
- “Is Your Religion Your Financial Destiny?” (Chapter 6)
- “Shame on Us: How an Obsession with Obesity Turned Fat into a Moral Failing” (Chapter 6)
- “Why I Love It” (Chapter 7)
- “And Why I Hate It” (Chapter 7)
- “The Great American Internship Swindle” (Chapter 7)
- “Making the Skies a Bit Friendlier” (Chapter 8)
- “The Golden Age of Air Travel” (Chapter 8)
- “Flying Doesn’t Have to Be Such a Bummer: What You Can Do to Make the Best of Today’s Unfriendly Skies” (Chapter 8)
- “The Right Stuff: Will America’s (Foolish) Optimism Stare Down the Recession?” (Chapter 8)
- “Valentine’s Day from My Side of the Counter” (Chapter 8)
- “Despite the Survey, the Kids are All Right” (Chapter 8)

- “Saving the ‘Lost Boys’ of Higher Education” (Chapter 8)
- “For Women on Campuses, Access Doesn’t Equal Success” (Chapter 8)
- “Not Going to the Chapel” (Chapter 15)

We have also introduced new student-written texts in Chapters 7, 8, and 15 and revised three student research papers.

Seventeen exercises have also been updated with new examples:

- Writing Habits and Strategies (Chapter 1)
- Responding to Reading (Chapter 2)
- Transitions (Chapter 3)
- Deductive and Inductive Passages (Chapter 4)
- Identifying Topic Sentences (Chapter 4)
- Restating the Main Idea (Chapter 4)
- Detecting Implications (Chapter 4)
- Questioning Implications (Chapter 4)
- Paraphrasing an Argument (Chapter 5)
- Paraphrasing in Research Papers (Chapter 5)
- Writing Summaries (Chapter 6)
- Summarizing an Argument (Chapter 6)
- Summarizing in Research Papers (Chapter 6)
- A Brief List of Works Cited (Chapter 7)
- Analyzing Purpose (Chapter 8)
- Analyzing Audience (Chapter 8)
- Analyzing Development (Chapter 8)

The introduction to research, which previously concluded Chapter 1, has been moved to Chapter 9. New units on annotated bibliographies and surveys/questionnaires have been added to Chapters 10 and 11, respectively. Coverage of varieties of evidence in Chapter 15 (Argument) has also been expanded. Finally, end-of-chapter readings are thematically clustered.

## Supplements

An extensive instructor’s manual offers suggestions for using *Writing, Reading, and Research* in the classroom. It provides an overview of each chapter and suggested assignments, along with responses to the in-text exercises and the questions that follow the end-of-chapter readings.

## Acknowledgments

Our greatest debt is to our students, from whom we have learned most of what we know about teaching composition. In particular, we wish to thank Tracy LaFon, Bob Tennant, Emily Gould, and all the other student writers who shared their notes and experiences in this edition.

We also thank the following reviewers, whose wise and thoughtful suggestions made an immeasurable contribution to the ninth edition: Kyoko Amano, University of Indianapolis; Laura Bowles, University of Central Arkansas; Elaine Burklow, Vincennes University; Shelia Carmody, University of Wisconsin, Waukesha; John Orr, Fullerton College; Juenell Owens, Vincennes University; Caryl Terrell-Bamiro, Chandler-Gilbert Community College; and Laura Veltman, California Baptist University.

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CHRISTOPHER GOULD  
KATHLEEN GOULD  
RICHARD VEIT



PART

I

# Writing, Reading, and Research

- Chapter 1** Introduction to Writing
- Chapter 2** Introduction to Reading
- Chapter 3** Strategies for Reading
- Chapter 4** Reading for the Main Idea
- Chapter 5** Paraphrasing
- Chapter 6** Summarizing
- Chapter 7** Synthesizing
- Chapter 8** Analyzing Texts
- Chapter 9** Beginning a Research Project
- Chapter 10** Finding Library Sources
- Chapter 11** Finding Sources outside the Library: Interviews, Letters of Inquiry, and Surveys
- Chapter 12** Putting Sources to Work
- Chapter 13** Using Sources in Research Writing
- Chapter 14** Writing and Revising the Research Paper
- Chapter 15** Argument: Reading, Writing, and Research



# Introduction to Writing

A college education does more than just introduce you to current information about a field of study. It also teaches you how to find that information, how to analyze and evaluate it, and how to place it in specific contexts alongside other, sometimes conflicting, information. In short, a college education invites you to learn and think on your own. The sum of knowledge in any field is too vast and the world is changing too rapidly for an education that merely imparts facts and statistics. Instead, an education helps you develop skill and confidence in finding, interpreting, evaluating, and synthesizing what you are expected to know, both now and after you graduate. Professionals, technicians, executives, and other educated adults who have developed and refined these skills are more likely to introduce new ideas and to communicate discoveries within their fields.

Nearly every course you take, whether in biology, accounting, theology, or forestry, presupposes certain skills. The most important of these—the ones most vital to success in college as well as in your career—involve writing, reading, and research. As a fluent writer, an alert reader, and a resourceful researcher, you enjoy enormous advantages. This book is designed to help you assume these roles.

Writing, reading, and research are not mysterious or unusually difficult. You have been reading and writing for years, and whether you realize it or not, you perform certain kinds of research all the time, both in and out of school. For example, when you were deciding which college to attend, you probably conducted research by visiting websites, consulting with your guidance counselor, talking with friends, and perhaps traveling to several campuses. In fact, if you found and read an online catalog and then wrote an application essay, you used all three skills.

Since writing, reading, and research are interrelated, it makes sense to study them together. Research often involves finding what others have written, reading it, and then writing in response. Even as you write, you frequently read what you have written, deciding whether further research, organizational changes, or additional editing is needed. And finally, what you have written about your research becomes someone else's reading.

## WRITING

Writing is a complex process that includes various subskills, from the basics of handwriting and spelling to the subtler nuances of tone and organization. Unlike the ability to speak, acquired in early childhood without formal instruction, writing skills are developed later, usually in school. Time and practice gradually lead

to competence, and though most of us master the fundamentals easily enough, no one ever *completely* perfects the techniques of writing. Even the most admired authors, after years of accomplishment, continue to learn from experience and refine their craft. Although a course in composition or a book like this can help you improve your writing, repeated practice remains the best teacher.

The essence of writing is *options*. Writers continually make choices. Even on those rare occasions when you know exactly what to say, you still confront a vast array of options. You must choose an organizational plan, gauge the level of formality that best suits the occasion, determine the most effective strategies for opening and closing your text, and decide which facts, arguments, or supporting details are most appropriate. Even the selection of an individual word often involves considering a number of synonyms.

In one sense, choice makes writing difficult. Too many options can be overwhelming. Even accomplished authors are familiar with writer's block: staring at the blank page or computer screen, agonizing over what to say next. And while there are times when words seem to flow, the text that "writes itself" is a fiction. Nevertheless, experienced writers persevere through moments of frustration, confident in the strategies they have developed for generating ideas and overcoming obstacles.

Fortunately, choice brings opportunities as well as difficulties. Creative choices are, after all, what make writing a craft, rather than just a competency. As writers, we are not mechanically churning out assembly-line products. We are artisans, using imagination, experience, and talent to create, from an unlimited array of options, texts that are both functional and original. Writing allows us to communicate ideas and information in ways that are profound, funny, provocative, or persuasive. Writing involves intense effort and hard choices, but the sense of achievement we derive from creating a work uniquely our own can be great, even exhilarating.

## Writing Habits and Strategies

Skilled writers usually devote a lot of time to the preliminary stages of composing before they try to generate a complete, polished draft. They do not, however, all follow the same routines, nor does any one of them pursue a single, uniform approach to every type of writing task. In fact, one of your goals in this course should be to discover which procedures lead to the best results in specific situations: a timed essay exam vs. an informal response to assigned reading vs. a research paper due at the end of an academic term. In the following passage, David Bartholomae, a scholar who has studied writing processes for more than thirty years, discusses his experiences as a writer and a teacher of writing:

Writing gets in my way and makes my life difficult, difficult enough that I sometimes wonder why I went into this business in the first place. Writing gets in my way, but when I write, I almost always put up barriers. . . . I feel, as a matter of principle, that writing should not go smoothly and that when it does, unless I'm writing a memo . . . , it's not doing the work of a professional. . . .

I think of writing primarily as a matter of resistance. At the same time, however, I will quickly admit that I have developed habits and changed habits to make writing more efficient. . . . Writing still, often, makes me unhappy, makes

me sick, makes me do things—like smoke, for instance—that disgust me. I have my habits and quirks and behaviors, like other writers, and I've learned that thinking about them has helped me to put them to use, and I've learned that talking about them can help me speak with greater authority to my students.

For years I felt that every paper I wrote meant that I had to figure things out for the first time. I am not sure what happened, . . . [but] I do know that I suddenly felt that there was work that I had to do. Bits and pieces of things that I would read, for example, would jump forward as if magnetized because of the way they could serve the project I was working on. I have heard people say that artists have a special vision, that they don't see the world the way the rest of us do. This never made sense to me until I thought of it in my own terms.<sup>1</sup>

Notice how Bartholomae, a prominent scholar, grapples with the same self-doubts and frustrations that trouble less experienced writers. Yet, after years of practice and reflection, he has come to recognize that these feelings are part of a process that almost always results in an acceptable draft. And, having learned to exploit the potential of what inexperienced writers often see as distractions, Bartholomae knows that he need not determine exactly what he wants to say about a topic before he begins a preliminary draft. He understands that ideas and isolated bits of language come to mind at unexpected, sometimes inconvenient moments—while you cook, exercise, shower, or try to go to sleep. Proficient writers do not disregard or try to postpone these moments of invention and discovery, which more often result from deliberate reflection rather than spontaneous inspiration. Knowing that insights and fluent language emerge gradually, Bartholomae rejects the notion that a writer must always “figure things out for the first time.”

The chief difference between experienced writers and most first-year college students is that the former, like Bartholomae, have learned to break down the complexity of writing by approaching it in manageable stages, so that what starts out as an awkward exploration ends up, several stages later, as a polished essay or a crafted report. Writers who strive for early perfection are usually doomed to frustration. Polish and clarity evolve over time through patient drafting and re-drafting. Although composing is seldom easy for anyone, skillful writers rely on the routines they have developed over time. They know that with patience and persistence, good ideas expressed in graceful sentences and appropriate vocabulary will come. Like these writers, you too can learn to settle down to the hardest part of writing—getting started.

## Writing Habits and Strategies

## EXERCISES

1. In each of the following passages, a published author talks about the craft of writing. As you read each passage, take note of anything that relates to your own writing processes.
  - a. As I was writing the early drafts of this article, I began to notice that my writing was becoming uncharacteristically slow and tortuous. I believed that my ideas . . . were significant. . . . Yet I could not seem to find a unifying focus for the article or

<sup>1</sup>Bartholomae, David, “Against the Grain,” *Writers on Writing*, ed. Tom Waldrep (New York: Random, 1985), 20, 27–28.



a way to integrate the three sections. As I read over my wife’s comments on a series of drafts of this article, it is clear that, from the beginning, she was pointing to the need to clarify my topic. . . .

Over the years, my wife has pointed to another recurring difficulty in my writing, my tendency to say the same thing in many different ways, without being aware of it. As I was writing this article through many drafts, redundancy was a recurring problem. Why did I feel the need to repeat an idea and to elaborate it, as if I could not believe that a reader would actually be able to hear what I was saying or understand what I meant? Did I anticipate the reader to be like a parent who could not hear his or her child or understand him? I felt a sense of recognition and some relief as a result of my wife’s questions.

—Stephen B. Bernstein, “Writing, Rewriting, and Working Through”

- b. I spend a lot of time letting a paper bounce around in my head before I start writing. I begin my papers always with *things*, never with ideas or theses. I begin, that is, with a folder full of examples, or two books on my desk that I want to work into an essay, or a paragraph that I cut from an earlier essay of my own, or some long quotations that puzzle me and that I want to talk about and figure out. . . . I like green pens; I never outline; I work with two yellow pads (one to write on; one for making plans, storing sentences, and taking notes).

—David Bartholomae, “Against the Grain”

- c. Writing isn’t hard; no harder than ditch-digging.

—Patrick Dennis

After reading these passages, write for twenty minutes about how you compose papers and other academic assignments that involve writing. Try to draw comparisons and contrasts between the routines you have developed and those of the writers quoted above.

2. Exchange your writing in small groups and discuss similarities and differences.

In this book we assume that you have completed a course in college or high school that introduced you to stages of the writing process. Nevertheless, we think it useful to review a sequence of composing strategies that many seasoned writers have adapted to their own individual needs and preferences. Remember that since occasions for writing differ, this is not a uniform sequence of “steps”; those who use it productively make adjustments. The main thing to keep in mind is that there are no shortcuts to effective writing.

Several times in this book, we present papers that college students have written in response to assignments in their composition classes. In this chapter, you will read a paper by Carolee Winter, a first-year college student who addressed the assignment detailed below. In addition, to illustrate the composing processes that led to her polished draft, we have recorded the evolution of Carolee’s paper from her first encounter with the assignment through the proofreading of her final draft. (Also, we have provided three other examples of this type of essay, sometimes referred to as a *profile*, at the end of this chapter.)

**Writing from Observation****ASSIGNMENT**

**Research** involves deciding what you want to know, focusing your investigation, and then making discoveries about a topic. Later in this course you will engage in **secondary research**, finding out what other researchers have already learned and reported. The paper you write in response to this assignment, on the other hand, involves **primary research**, gathering information firsthand, through direct observation.

Here is the assignment in brief: *Investigate a place or activity, discovering as much as you can through careful, persistent observation; then report your discoveries in an engaging, informative paper.*

The following suggestions and guidelines should be helpful:

- Choose an organization, office, building, or outdoor locale where a particular activity takes place. Examples include a health-food cooperative, art gallery, community festival or pageant, hospice, auction, or farmer's market.
- Select a place or activity that is relatively unfamiliar to you. If you describe something you know well, you may be influenced by unconscious preconceptions and thus take for granted or overlook details that an outsider would find unusual and interesting. For this assignment, it is important that you observe and write as an *objective reporter*, not as an insider.
- Take careful note of what goes on, particularly anything that might not be obvious to the casual observer. Notice how people act, how they respond to each other, their behavior, and the unspoken rules that operate within the context.
- Adopt one of two methods of gathering data: be an unobtrusive "fly on the wall," listening and watching others who are unaware of your presence; or be an inquiring reporter, talking to people and asking questions.
- Return to the site as often as necessary until you understand your subject thoroughly. Take copious notes during or immediately after each visit.
- Write about the institution or activity and about your personal experiences in the course of your observations. Report what *you* see, and feel free to use the word *I* in your paper. Focus on what you expected or intended to find, what you actually discovered, and how your views were altered or reinforced by the observation.
- Do not devote much space to obvious surface details about the place or activity you describe. Try not to tell readers things they may already know. Get behind the obvious and describe what *really* is going on.
- Describe what you witnessed during your observation(s) rather than generalizing about what happens on typical occasions. Use specific details.

Submit prewriting, notes, and preliminary drafts along with the final version of your paper.

---

After you have read Carolee Winter's polished essay and followed her progress through the several stages that led to it, the nature and requirements of this assignment should become clearer to you. Notice that the assignment calls for something beyond purely personal writing. That is, the instructor asks members of the class to go beyond their own opinions and past experiences, to rely on direct observation and, possibly, to conduct an interview or informal survey. This procedure might involve visits to several sites or repeated observations of a single site.

Being a fair, open-minded observer does not necessarily require a completely detached, impersonal stance toward your topic. In fact, when you read Carolee's essay, you will find that she became personally involved with what she was writing about, a local roller derby team. The assignment on pages 7–8 calls for a type of writing not completely different from the personal essays that Carolee had written in high school, nor from the more formal research-based writing she would do later in her composition course. Although the assignment does not call for a traditional research paper—the kind that cites library sources and uses formal documentation—it does involve a particular type of research. (Later chapters of this book explain other methods of research in greater detail.)

## Audience and Purpose

Whenever we engage in discourse—that is, whenever we converse, write a letter, give a speech, compose an essay, or participate in any other transaction involving language—we adapt our words and style of delivery to our intentions. Imagine, for example, overhearing a dialogue between a male and a female college student who meet at a party. The conversation might begin with little more than customary phrases of introduction, followed by routine questions about hometowns, majors, interests, and tastes in music. Nevertheless, an astute observer would recognize in this dialogue certain subtle attempts to manipulate a familiar ritual for complex purposes. Each speaker may be trying to gauge the degree of his or her attraction to the other, to make an impression, and to advance (or perhaps to slow down or even to end) the progress of a relationship. Like these speakers, all of us, since early childhood, have become skilled at adapting language behavior to specific situations. So it is when we write.

Effective writers carefully consider their reason (*purpose*) for writing and the persons (*audience*) that they hope to inform, persuade, entertain, or otherwise influence. These considerations affect a wide range of decisions involving language because there is no multipurpose style or structure that suits every writing task. To illustrate, consider the following sentence from the Declaration of Independence:

We hold these truths to be self-evident, that all men are created equal.

Now contrast it with this sentence from H. L. Mencken's comic paraphrase, "The Declaration of Independence in American":

All we got to say on this proposition is this: first, me and you is as good as anybody else, and maybe a damn sight better.

Both passages are widely admired, but since they address different audiences and purposes, they exemplify vastly different styles. In the original version, Thomas Jefferson hoped to justify American independence to the world and to persuade fellow colonists of the necessity of armed rebellion. In contrast, Mencken wanted to amuse readers while making a point about language; therefore, his writing is informal and humorous. Each style suits the writer's goals, but neither would have been appropriate in the opposite situation.

Carolee's purpose and audience were defined by the assignment on pages 7–8. She was expected to report, from a personal point of view, information and impressions that would engage the interests of a particular audience of readers. She understood that her instructor wanted to simplify the task by defining that audience as readers like herself. However, she could not entirely ignore the fact that her instructor—who would be reading and responding to her paper—was an important part of her audience as well.

With these considerations in mind, Carolee began her research and writing, the stages of which are traced in the following pages. As you read these pages, you can judge how effectively she took into account the demands of her purpose and audience. The final draft of Carolee's paper appears on pages 10–22.