



John Trimbur

THE CALL TO WRITE

Sixth Edition

The Call to Write

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SIXTH EDITION

John Trimbur

EMERSON COLLEGE



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Brief Contents



- PART 1 WRITING AND THE RHETORICAL SITUATION 1**
- 1** What Is Writing Today? Analyzing Literacy Events and Practices 3
 - 2** The Choices Writers Make: Writing a Rhetorical Analysis 35
 - 3** Persuasion and Responsibility: Writing a Position Paper 61
 - 4** The Shape of the Essay: How Form Embodies Purpose 88
- PART 2 WRITING PROJECTS 123**
- 5** Memoirs 125
 - 6** Letters 161
 - 7** Profiles 202
 - 8** Reports 241
 - 9** Commentary 283
 - 10** Proposals 310
 - 11** Reviews 343
 - 12** Multigenre Writing: Publicity, Advocacy Campaigns, & Social Movements 377
- PART 3 WRITING AND RESEARCH PROJECTS 393**
- 13** Doing Research: Critical Essays, Research Papers, and Magazine Articles 395
 - 14** Working with Sources 434
 - 15** A Guide to Print, Electronic, and Other Sources 465
 - 16** Fieldwork and the Research Report 472
- PART 4 DELIVERY: PRESENTING YOUR WORK 497**
- 17** Visual Design 499
 - 18** Web Design 525
 - 19** PowerPoint Presentations 533

PART 5 WRITERS AT WORK 549

- 20** Case Study of a Writing Assignment 552
- 21** Working Together: Collaborative Writing Projects 567
- 22** Writing Portfolios 576

PART 6 GUIDE TO EDITING 585

Contents



Guide to Visual Design xxxii

Preface xxxvi

PART 1 WRITING AND THE RHETORICAL SITUATION 1

Introduction: The Call to Write 2

➤ Reflecting on Your Writing 2

CHAPTER 1 What Is Writing Today? Analyzing Literacy Events and Practices 3

A Gallery of Signs 3

Ethics of Writing 6

Keeping a Literacy Log 7

Domains of Writing: Print Texts and New Media 8

Eviction Memories. *Molly Osberg and Tim Fitzgerald* 8

Multimodal Compositions 10

Print and New Media 10

➤ For Critical Inquiry: Double-Page Spread 14

Technology, Dining, and Social Interactions. *Ryan Catalani* 14

➤ For Critical Inquiry: Multimodal Composition and New Media 18

Analyzing Literacy Events and Practices 18

Memo to a Thief. *Memorandum* 18

Three Literacy Narratives, Three Events 19

From Narrative of the Life of Frederick Douglass. *Frederick Douglass* 19

Petitioning the Powers. *Russell Cruz* 20

Who Is Stacy Yi? 22

Blogs Are Not Pseudo-Diaries. *Stacy Yi* 23

➤ For Critical Inquiry: Analyzing Literacy Narratives 24

Analyzing Literacy Practices 24

Note-Passing: Struggles for Status. *Margaret J. Finders* 24

➤ For Critical Inquiry: Examining Literacy Practices 28

Writing Assignment 29

Writers' Workshop 30

Confessions of an Instant Messenger. *Conor Boyland* 32

CHAPTER 2 The Choices Writers Make: Writing a Rhetorical Analysis 35

Analyzing the Rhetorical Situation 38

An Interview with Jerald Walker 39

Before Grief. *Jerald Walker* 40

Reconstructing Jerald Walker's Response to the Call to Write 42

Tone and Rhetorical Distance 46

➤ Ethics of Reading: Boredom and Persistence 47

Crafting an Appropriate Rhetorical Stance 47

➤ Working Together: Rhetorical Stance 49

Analyzing Multimodal Compositions: Occupy Wall Street Poster 50

The Rhetorical Situation 50

➤ Working Together: Analyzing Multimodal Compositions 52

Writing Assignment 53

Background: First Questions to Ask 54

For Rhetorical Analysis 55

You Are Being Lied to About Pirates. *Johann Hari* 55

Writers' Workshop 57

Revising Somali Pirates: A Rhetorical Analysis of 'You Are Being Lied to About Pirates' by Johann Hari. *Stacy Yi* 58

CHAPTER 3 Persuasion and Responsibility: Writing a Position Paper 61

Ethics of Writing: Understanding Argument 62

➤ For Critical Inquiry: Looking at Polarized Arguments 62

What Is Argument? Dealing with Reasonable Differences 62

Exchange of Letters. *D. Peters and Marcus Boldt* 63

➤ For Critical Inquiry 64

What Do Readers Expect from Arguments? 65

➤ For Critical Inquiry 65

Entering a Controversy 65

Analyzing the Context of Issues 66

Types of Issues 67

Issues of Substantiation 67

Issues of Evaluation 68

Issues of Policy 68

Taking a Position: From Issues to Claims 69**Making an Argument 71**

What Are the Parts of an Argument? 71

Claims, Evidence, and Enabling Assumptions 71

Claims 72

Evidence 72

Questions to Ask About Evidence 73

Enabling Assumptions 74

➤ For Critical Inquiry: Analyzing Claims, Evidence, and Enabling Assumptions 75

Differing Views 75

Summarize Differing Views Fairly and Accurately 76

Refuting Differing Views 76

Conceding Differing Views 76

Finding Viable Alternatives 77

Qualifiers 77

Putting the Parts Together 77

Analyzing a Position Paper 79Do We Hate the Rich or Don't We? *Andrew Gelman* 80

➤ For Critical Inquiry 82

Writing Assignment 83**Writers' Workshop 84**iComics. *Stacy Yi* 86**CHAPTER 4 The Shape of the Essay: How Form Embodies Purpose 88****What Does the Essay Make Possible? 89**Poet-Bashing Police. *Robert Hass* 90

➤ For Critical Inquiry: Life . . . Is Full of Strange Contingencies 93

A Hanging. *George Orwell* 93

➤ For Critical inquiry: Narrative Essays 97

Los Angeles Notebook. *Joan Didion* 97

➤ For Critical Inquiry: The Essay as a Mosaic 101

Coming to Terms with the Essay 102**Thinking About the Craft of the Essay 102****Seeing Patterns of Arrangement: How Form Embodies Purpose 103**

Narrative 103

Top-down Order 104

Culminating Order 104

Open Form 105

Putting the Parts Together 105

Introductions 106

➤ For Critical Inquiry: Analyzing Introductions 106

Endings 107

➤ For Critical Inquiry: Analyzing Endings 107

Connecting the Parts: Keeping Your Purposes Visible 107

Use Reasons to Explain 108

Create Topic Chains 109

Use Transitions to Create Patterns 109

Common Types of Transitions 110

Designing Paragraphs 111

Seeing Paragraphs: The Visual Dimension 111

➤ For Critical Inquiry: Analyzing Paragraphs 111

Unity and Coherence: The Psychological Dimension 112

Topic Sentences and Discussion: Unity and Coherence 113

➤ For Critical Inquiry: Analyzing Paragraph Unity and Coherence 115

For Final Consideration 115

Terrorflu. *Joshua Clover* 115

➤ For Critical Inquiry: The Connecting Thread 121

PART 2 WRITING PROJECTS 123

Introduction: Genres of Writing 124

Writing and Genre Knowledge 124

CHAPTER 5 Memoirs 125

Writing from Experience 126

Readings 126

From One Writer's Beginnings. Eudora Welty 126

Analysis: Capturing a Moment in the Past 127

➤ For Critical Inquiry 128

Fortunate Son. Dave Marsh 128

Analysis: Setting Up a Moment of Revelation 138

➤ For Critical Inquiry 138

Teenage Angst in Texas. Gail Caldwell 138

Analysis: Using Episodes 140

➤ For Critical Inquiry 140

The Ninth Letter of the Alphabet. First-Person Strategies
in Nonfiction. *Richard Hoffman* 141

Analysis: First-Person Strategies 145

➤ For Critical Inquiry 145

Multimodal Composition 146

Audio Memoirs: StoryCorps 146

Graphic Memoirs: Harvey Pekar, *American Splendor* 146

Ethics of Writing: Bearing Witness 149

Further Explorations 149

Rhetorical Analysis 149

Genre Awareness 149

Writing Assignment 150

Memoir 150

Multimodal Composition 150

Invention 151

Past and Present Perspectives 151

Background Research: Putting Events in Context 152

Planning 152

Arranging Your Material 152

Selecting Detail 153

Working Draft 154

Beginnings and Endings: Locating Your Memoir 154

Peer Commentary 155

Revising 155

From Telling to Showing 156

Writers' Workshop 157

Jennifer Plante's Commentary 157

Sunday Afternoons. *Jennifer Plante* 158

Reflecting on Your Writing 160

CHAPTER 6 Letters 161

Writing from Experience 162

Readings 162

Open Letters 162

Meth Science Not Stigma: Open Letter to the Media. *David C. Lewis* 163

Open Letter to Chancellor Linda P. B. Katehi. *Nathan Brown* 166

Analysis: Establishing the Context of Issues 169

➤ For Critical Inquiry 169

Letters to the Editor. *Kristin Tardiff and John N. Taylor, Jr.* 171

Analysis: A Public Forum 174

➤ For Critical Inquiry 174

Letter-Writing Campaign 174

Occupy the Boardroom. *Mark Greif* 174

Analysis: Delivering the Message 180

➤ For Critical Inquiry 181

Letter as Essay 181

My Dungeon Shook: Letter to My Nephew. *James Baldwin* 181

Analysis: Private and Public Audiences 184

➤ For Critical Inquiry 185

Multimodal Composition 185

Letter of Appeal: Doctors Without Borders/Medecins

Sans Frontières (MSF) 185

Ethics of Writing: Using the Internet 190

Further Exploration 190

Rhetorical Analysis 190

Genre Awareness 190

Writing Assignment 191

Letters 191

Multimodal Composition 191

Invention 191

Identifying the Call to Write 191

Understanding Your Readers 192

Background Research: Finding Models 192

Planning 193

Establishing the Occasion 193

Arranging Your Material 193

Working Draft 193

Beginnings and Endings: Using an Echo Effect 194

Using Topic Sentences 194

Peer Commentary 195

Revising 195

Strengthening Topic Sentences for Focus and Transition 196

Writers' Workshop 197

Letter to the Editor. *Michael Brody* 197

Michael Brody's Commentary 199

Reflecting on Your Writing 201

CHAPTER 7 Profiles 202**Writing from Experience 203****Readings 203**

Insurgent Images: Mike Alewitz, Muralist. *Paul Buhle* 203

Analysis: Using Cultural and Historical Background 208

➤ For Critical Inquiry 208

Photo Essay 208

Cancer Alley: The Poisoning of the American South. *Richard Misrach and Jason Berry* 208

Analysis: How Photographs and Texts Go Together 215

➤ For Critical Inquiry 216

Interview 216

A Conversation with Pauline Wiessner: Where Gifts and Stories Are Crucial to Survival. *Claudia Dreifus* 216

Analysis: Doing an Interview 219

➤ For Critical Inquiry 220

Arkansas Boys. *Paul Clemens* 221

Analysis: Representative Figures 226

➤ For Critical Inquiry 226

Multimodal Composition 227

Soundmap: Folk Songs for the Five Points 227

Radio Interview: Patti Smith, Interviewed on Amy Goodman's Democracy Now 228

Ethics of Writing: Responsibility to the Writer's Subject 230

Further Exploration 230

Rhetorical Analysis 230

Genre Awareness 231

Writing Assignment 232

Profile 232

Multimodal Composition 232

Invention 232

Finding a Subject 232

Clarifying Your Purpose 233

Background Research: Deciding What Information You Need 234

Planning 234

Deciding on the Dominant Impression 234

Arranging Your Material 234

Working Draft 235

Beginnings and Endings: Letting Your Subject Have the Last Word 235

Peer Commentary 236

Revising 236

Establishing Perspective from the Beginning 236

Writers' Workshop 238

A Very Edgy Ad: Phonak Hearing Aids. *Stacy Yi* 238

Reflecting on Your Writing 240

CHAPTER 8 Reports 241

Writing from Experience 242

Readings 242

News Reports 242

Mentally Ill People Aren't More Violent, Study Finds. *The Associated Press* 243

Analysis: Organization of Information in a Newspaper Report: The Inverted Pyramid 243

Studies of Mental Illness Show Links to Violence. *Fox Butterfield* 245

Analysis: Framing the Story 247

➤ For Critical Inquiry 248

Wikipedia 248

Salt-Slavery-Hypertension (SSH) Hypothesis. *King John Pascual* 248

Analysis: Wikipedia's Core Principles 252

➤ For Critical Inquiry 253

Fact Sheets 253

Facts About Prisons and Prisoners. *The Sentencing Project* 253

National Reports 255

Unauthorized Immigrants: Length of Residency, Patterns of Parenthood. *Paul Taylor, Mark Hugo Lopez, Jeffrey Passel, and Seth Motel, Pew Hispanic Center* 255

Analysis: Keeping Track of Change 258

➤ For Critical Inquiry 259

Scholarly and Popular Articles 259

Uncertainty and the Use of Magic. *Richard B. Felson and George Gmelch* 260

Analysis: Testing a Theory 264

Can a Lucky Charm Get You Through Organic Chemistry? *by George Gmelch and Richard Felson* 265

Analysis: Translating Scholarly Research 270

➤ For Critical Inquiry 270

Multimodal Composition 271**Slide Show and Videos 271**

Revolutionaries: Egypt's Transformers. Photographs
by Platon for Human Rights Watch 271

Album Notes 272

Grammy Award Winners 272

Further Exploration 272**Rhetorical Analysis 272****Genre Awareness 272****Writing Assignment 273****Reports 273****Multimodal Composition 273****Invention 274**

Clarifying Your Purpose and Your Readers' Need to Know 274

Background Research: Surveying the Information at Hand 275

Planning 276

Organizing the Information 276

Drafting 276

Introducing the Topic 276

Peer Commentary 277**Revising 278**

Getting the Right Order 278

Writers' Workshop 279

Vinyl Underground: Boston's In Your Ear Records Turns 30.

Stacy Yi 279

Stacy's PowerPoint Reflection 282

Reflecting on Your Writing 282**CHAPTER 9 Commentary 283****Writing from Experience 284****Readings 284****The Op-Ed Page: Contributors and Columnists 284****Op-Ed 284**

Remember When Public Spaces Didn't Carry Brand Names? *Eric Liu* 284

Analysis: Anticipating Readers' Thoughts 286

➤ For Critical Inquiry 287

Op-Ed 287

How to Fight the New Epidemics. *Lundy Braun* 287

Analysis: Explaining Causes and Effects 289

➤ For Critical Inquiry 290

Column 290

Confronting the Malefactors. *Paul Krugman* 290

Analysis: Colloquial Language and Speech-Inflected Writing 292

➤ For Critical Inquiry 292

Blog 293

Portraits of Thinking: An Account of a Common Laborer. *Mike Rose* 293

Analysis: Commentary as Critical Reading 295

➤ For Critical Inquiry 296

Multimodal Composition 296

Political Cartoons and Comics: Mike Luckovich, Mike Keefe,
and Tom Tomorrow 296

Art as Social Commentary: Asma Ahmed Shikoh 298

Ethics of Writing: In Whose Interest? 300

Further Exploration 300

Rhetorical Analysis 300

Genre Awareness 300

Writing Assignment 301

Multimodal Composition 302

Invention 302

Naming the Topic 303

Background Research: Assessing Your Knowledge of the Topic 303

Identifying the Issue 303

Planning 304

 Framing the Issue 304

 Planning the Introduction 305

 Planning the Ending 305

Working Draft 306

Emphasizing Your Main Point and Distinguishing Your Perspective 306

Peer Commentary 306

Revising 307

 Maintaining a Reasonable Tone 307

Writers' Workshop 308

Where More Americans Get Their News . . . Than Probably Should:
Rhetorical Analysis of *The Daily Show*. *Stacy Yi* 308

Reflecting on Your Writing 309

CHAPTER 10 Proposals 310

Writing from Experience 311

Readings 311

Workers Without Borders. *Jennifer Gordon* 311

Analysis: Developing a Solution 313

➤ For Critical Inquiry 313

Proposal for Funding 314

Poets of Place (POPI). *Sarah Ehrich and Meredith Jordan* 314

Analysis: Making Purposes Visible 319

➤ For Critical Inquiry 319

Research Proposal 319

Training Fighters, Making Men: A Study of Amateur Boxers and Trainers.
Stacy Yi 319

Analysis: Research Proposals 322

➤ For Critical Inquiry 323

Petitions 323

Tell Apple: Stop Slavery Practices at Foxconn's Manufactories.
Monica Balmelli 324

Support and Pass the California Dream Act. *California Dream Network* 326

Analysis: The Signer's Identity 327

➤ For Critical Inquiry 328

Ethics of Writing: Problems and Conflicts 328

Multimodal Composition 329

Web Site: Forgive Student Loan Debt to Stimulate the Economy 329

Posters: Health Advocacy Campaigns 330

Further Exploration 331

Rhetorical Analysis 331

Genre Awareness 331

Writing Assignment 332

Multimodal Composition 332

Invention 333

Background Research: Formulating the Problem 333

Assessing Alternatives 334

Planning 334

Relative Emphasis on the Problem and the Solution 334

Developing a Working Outline 335

Working Draft 335

Matching Problems and Solutions 335

Peer Commentary 336

Revising 336

Writers' Workshop 338

Proposal for a Campus Coffee House 338

Writers' Commentary 341

Reflecting on Your Writing 342

CHAPTER 11 Reviews 343

Writing from Experience 344

Readings 344

Film Reviews 344

The Girl with the Dragon Tattoo. *David Denby (New Yorker)*
and *Peter Travers (Rolling Stone)* 344

David Denby's Review. *Metacritic score: 90* 345

Peter Travers's Review. *Metacritic score: 63* 346

Analysis: Agreements and Disagreements 347

➤ For Critical Inquiry 347

List 348

2012 List of Banished Words: Lake Superior State University 348

Music Review 352

Diamond Dancers: The Sparkly World of Van Halen (*New Yorker*).
Sasha Frere-Jones 352

Analysis: Capturing a Career and a Live Performance 353

➤ For Critical Inquiry 354

Notice Review 354

The Roots. Undun. *** 1/2 Stars. *Michael Walsh* 354

Music Review 355

Run the World: A Global View of Women's Place at the Top of the Pops (*Flaunt*).
Daphne Carr 355

Analysis: Marking Trends 357

➤ For Critical Inquiry 358

Design Review 358

Graphic Designers Are Ruining the Web. *John Naughton* 358

Analysis: Criteria of Judgment 360

➤ For Critical Inquiry 360

Multimodal Composition 361

Rating System: Metacritic 361

Field Guide: *The Stray Shopping Carts of Eastern North America: A Guide to Field Identification* 361

Ethics of Writing: Reviewing as a Partisan Activity 365

Further Explorations 365

Rhetorical Analysis 365

Genre Awareness 365

Writing Assignment 366

Review 366

Multimodal Composition 367

Invention 367

Exploring Your Topic 367

Establishing Criteria of Evaluation 368

Assessing Your Criteria 368

Planning 369

Considering the Relation Between Description and Evaluation 369

Using Comparison and Contrast 370

Working Draft 370

Distinguishing Your Views 370

Peer Commentary 370

Revising 371

Options for Meaningful Endings 371

Writers' Workshop 372

More Than Just Burnouts: Book Review of Donna Gaines's *Teenage Wasteland*.
Stacy Yi 372

Working Draft 373

Reflecting on Your Writing 376

CHAPTER 12 Multigenre Writing: Publicity, Advocacy Campaigns, & Social Movements 377

Understanding Publicity 378

Classic Film Noir: Designing and Publicizing the Fall Film Series at Warehouse State 378

➤ For Critical Inquiry: Publicity and Visual Style 379

Proyecto Boston-Medellin: Bilingual Press Release for *Mujeres: Medellin/Women: Medellin* 379

➤ For Critical Inquiry: Publicity and Rhetorical Stance 382

An Inventory of Genres 382**Analyzing Advocacy Campaigns 382**

Caring Across Generations: Press Kit 382

➤ For Critical Inquiry: Press Kits and Advocacy Campaigns 383

Jobs with Justice: Social Media 383

➤ For Critical Inquiry: Advocacy Campaigns and Facebook 384

Making Sense of Social, Political, Artistic, and Cultural Movements 384

Occupy Providence: Statement of Purpose. *Randall Ross* 385

➤ For Critical Inquiry: Crafting a Statement of Purpose 388

Riot Grrrl Manifesto. *Kathleen Hanna* 388

➤ For Critical Inquiry: Manifestos and New Identities 390

Writing Assignment 391**Reflecting on Your Writing 391****PART 3 WRITING AND RESEARCH PROJECTS 393****Introduction: Doing Research and the Need to Know 394****CHAPTER 13 Doing Research: Critical Essays, Research Papers, and Magazine Articles 395****What Is Faculty Looking for? Understanding Academic Writing 395****Sample Student Papers for Analysis 396**

Critical Essay in MLA Format 396

Jigsaw Falling Into Place?: Radiohead and the Tip-Jar Model. *Stacy Yi* 397

Analysis: Working with a Model 401

➤ For Critical Inquiry 401

Research Paper in APA Format 402

The Prison Privatization Debate: The Need for a New Focus. *Andy Mgwanna* 402

Analysis: Finding a Place in a Debate 411

➤ For Critical Inquiry 411

Checklist for MLA and APA Style 412

Features Common to Both MLA and APA Style 412

Special Features Called for by MLA Style 412

Special Features Called for by APA Style 413

Multimodal Composition 413

Magazine Article: Michael E. Crouch, “Lost in a Smog” 413

Analysis: Information Design 420

➤ For Critical Inquiry 420

The Research Process: An Overview 421

Defining a Research Question 421

Analyzing the Assignment 422

Following a Research Path: Analyzing the Assignment 423

Preliminary Research 423

Following a Research Path: Preliminary Research 424

Developing a Research Question 424

Following a Research Path: Defining the Research Question 425

Writing a Proposal 425

Following a Research Path: Writing a Proposal 425

Finding Sources 426

The Web and the Library: What They Offer Research Projects 426

What the Web Is Good For 426

What the Library Is Good For 427

How to Identify Relevant Sources 427

Keeping a Working Bibliography 428

Following a Research Path: Finding Relevant Sources 428

Evaluating Sources 429

Following a Research Path: Annotated Bibliography 429

Making an Argument 430

Following a Research Path: Making an Argument 431

Planning and Drafting Your Project 431

Following a Research Path: Making an Outline 432

A Closing Note 433**CHAPTER 14 Working with Sources 434****Working with Sources to Answer Your Research Question 434****What Is Plagiarism? 436**

Avoiding Plagiarism: How to Cite Properly 437

What Do I Have to Cite? 438

Problem 1: Copying and Failing to Cite Properly 438

Problem 2: Copying Sentence Structure and Failing to Cite Properly 439

Options for Integrating Sources	439
Short Quotations	440
Words	440
Phrases	440
Sentences	441
Long Quotations	441
Fitting Quotations to Your Sentences	441
Ellipses	441
Brackets	442
Quotations within Quotations	443
Checklist for Using Quotes Effectively	443
Do You Need the Quote?	443
Is It Clear Where Sources Start and Stop?	444
Are Sources Used Purposefully or Just Strung Together?	444
Do You Provide Commentary Where It Is Needed?	445
Documenting Sources: MLA and APA Style	446
In-Text Citations	447
Sources with One Author	447
Sources with Multiple Authors	448
Sources with No Author Listed	449
Online Sources	449
Indirect Quotations	450
Works Cited (MLA) and References (APA)	450
Books	451
Two Listings by One Author	451
Books with Multiple Authors	452
Books by a Corporate Author or Organization	452
Books by an Anonymous Author	453
An Edition of an Original Work	453
An Introduction, Preface, Foreword, or Afterword	453
Edited Collections	453
Works in Collections and Anthologies	454
Translations	454
Books in a Later Edition	454
Dictionary Entries and Encyclopedia Articles	454
Government Documents	455
Unpublished Doctoral Dissertations	455

Articles in Print Periodicals 455

Magazine Articles 456

Newspaper Articles 457

Editorial 457

Review 457

Letter to the Editor 458

Online Sources 458

Articles in Newspapers and Magazines 458

Articles in Scholarly Journals 459

Online Books and Reports 459

Online-Only Publications and Scholarly Projects 459

Web Sites 460

Web Sites: Secondary Pages 460

Blogs 461

Wiki 461

Online Posting to Electronic Forum 461

Email 462

Miscellaneous Sources 462

Films or Video Recordings 462

Television and Radio Programs 463

Records, Tapes, and CDs 463

Interviews 463

Lecture or Speech 464

**CHAPTER 15 A Guide to Print, Electronic,
and Other Sources 465****Types of Print Sources 465**

Books 465

Periodicals 466

The Library 467

The Library Catalog 467

Reference Books 468

Electronic Databases 468

Searching the World Wide Web 469

How to Use Keywords 469

Government Publications 470

Other Sources 470

Performances and Events 470

Museums 471

Media 471

CHAPTER 16 Fieldwork and the Research Report 472**Ethics of Research: Informed Consent 473****Understanding the Genre: Research Reports 473**Food Sources in South Providence. *Luis Ramirez* 474

Analysis: A Detailed Look at the Genre 481

▶ Working Together: Analyzing a Research Article 482

Designing a Field Research Project 482

Writing a Proposal 483

Observation 483

The Process of Observation 483

Planning 483

**Three Considerations to Take Into Account When
You Do Observations 484**

Conducting Observations 484

Analyzing Your Notes 485

▶ Fieldwork Practice: Observation 485

Interviews 486

The Interview Process 487

Planning 487

Setting Up the Interview 487

Four Types of Interviews 488

Conducting an In-Person or Telephone Interview 489

After the Interview 489

Analyzing the Transcript 489

A Final Note on Interviews 490

▶ Fieldwork Practice: Interviewing 490

Questionnaires 490**The Process of Designing and Conducting
a Questionnaire 491**

Getting Background Information 491

Selecting Participants 491

Ethics of Research: Loaded Questions 492

Designing the Questionnaire 492

Types of Questions 493

Conducting the Survey 495

Compiling, Analyzing, and Presenting Results 495

➤ Fieldwork Practice: Conducting a Survey 496

PART 4 DELIVERY: PRESENTING YOUR WORK 497**Introduction: Delivering the Message 498****CHAPTER 17 Visual Design 499****The Logic of Writing and the Logic of the Image 499**Ben Austen, "The Last Tower: The Decline and Fall of Public Housing,"
Harper's, May 2012 500"The Gulf of Oil." *National Geographic*, October 2010 502➤ For Critical Inquiry: Understanding the Logic of Writing and
the Logic of the Image 504**How Visual Design Embodies Purposes 505****Identification 505**

➤ For Critical Inquiry: Analyzing Logos 508

Information 508

Textual Graphics 510

Representational Graphics 511

Numerical Graphics 513

Ethics of Information Design 515➤ For Critical Inquiry: Analyzing Visual Display
of Information 516**Persuasion 517**

➤ For Critical Inquiry: Analyzing Persuasion in Visual Design 518

Visual Design: Four Basic Principles 518**Use the Four Principles to Redesign Documents 518**

Redesigning a Résumé 519

Redesigning a Flyer 521

Working with Type 522**Serif and Sans-Serif Typefaces 523**➤ For Critical Inquiry: #Occupy Art Exhibit, Yellow Peril Gallery,
Providence, RI 524

CHAPTER 18 Web Design 525**The Rhetorical Purposes of Web Design 525**

Identification: Coco Fusco's Web Site 525

Information: Image Archive on the American Eugenics Movement 526

Persuasion: Amnesty International 527

➤ For Critical Inquiry 527

The Structure of Web Design 528**The Visual Design of Web Sites 530****Writing Assignment 531**

Planning a Web Site 531

Identifying the Call to Write 531

Understanding Your Audience 531

Understanding the Genre 532

Designing Web Structure 532

Drafting and Revising 532

Reflecting on Your Writing 532**CHAPTER 19 PowerPoint Presentations 533****Understanding the Differences between Written and Oral Presentations 533****Developing an Oral Presentation 534**

Preliminary Considerations 534

Planning the Oral Presentation 534

Identifying the Call to Write 534

Defining Your Audience 534

Planning the Introduction 534

Arranging Your Material 535

Planning the Ending 535

Being Prepared for Questions 535

Designing PowerPoint Slides 535

Designing Visuals 536

Using Visual Aids in a Presentation 536

Rehearsing Your Presentation 537**Guidelines for Evaluating Oral Presentations 537****Further Thoughts on PowerPoint 537**PowerPoint Is Evil. *Edward R. Tufte* 538PowerPoint Dos and Don'ts. *Ellen Lupton* 541

Examining PowerPoint 548

PART 5 WRITERS AT WORK 549

Introduction: Understanding the Writing Process 550

➤ Reflecting on Your Writing: How You Managed a Writing Task 551

CHAPTER 20 Case Study of a Writing Assignment 552

Invention 552

Understanding the Call to Write 552

Writing Assignment 552

Introduction to American Popular Culture 552

➤ For Critical Inquiry: Analyzing a Writing Assignment 553

Understanding Readers 554

Guidelines for Understanding Your Readers 554

Exploring the Topic 555

Guidelines for Responding to Exploratory Writing 555

Planning 556

Drafting 557

Peer Commentary 558

Describe the Writer's Strategy 558

Analyze the Organization 559

Evaluate the Argument 560

Revising 562

Roadside Memorials 563

Final Touches 565

Directions for Editing 565

Directions for Proofreading 565

Talking to Teachers 565

Going to the Writing Center 566

CHAPTER 21 Working Together: Collaborative Writing Projects 567

➤ Working Together: Exploring Experience 568

Collaborative Writing 568

Guidelines for Collaborating in Groups 568

Recognize That Group Members Need to Get Acquainted and
That Groups Take Time to Form 568

Clarify Group Purposes and Individual Roles 568

- Recognize That Members Bring Different Styles to the Group 569
- Recognize That You May Not Play the Same Role in Every Group 569
- Monitor Group Progress and Reassess Goals and Procedures 569
- Quickly Address Problems in Group Dynamics 569
- Encourage Differences of Opinion 569

How to Work Together on Collaborative Writing Projects 570

- Organizing the Group 570**
 - Group Size 570
 - Group Composition 570
 - The First Meeting 570
 - Division of Labor, or Integrated Team? 571
- Organizing the Project 571**
 - The Proposal 571
 - Productive Meetings 573
 - Progress Reports 573
 - Confidential Self-Evaluation 573
 - Drafting, Revising, and Editing 573
- Giving Credit 574**
- Final Presentation 574**
- Online Collaboration 574**

Reflecting on Your Writing 575

CHAPTER 22 Writing Portfolios 576

Common Types of Portfolios 576

- A Portfolio for a Single Course or Assignment 576**
- A Capstone Portfolio 577**
- A Professional Portfolio 577**
- Print and Electronic Portfolios 577**
- Stacy Yi's Capstone Portfolio 578**
 - A Reflective Letter 578
 - Introductory Notes to Individual Pieces of Writing 581
- Introduction. Re: "iComics." Position Paper. WR101 581
- Introduction. Re: "A Lawyer's Crusade Against Tobacco." Profile. WR102 581
- Introduction. Re: "More Than Just Burnouts: A Review of Donna Gaines' *Teenage Wasteland*." Book review. SOC201: Youth Culture 582

Introduction. Re: “Revising Somali Pirates: A Rhetorical Analysis of ‘You Are Being Lied to About Pirates’ by Johann Hari,” “A Very Edgy Ad: Phonak Hearing Aids,” and “Where More Americans Get Their News . . . Than Probably Should: *The Daily Show*.” Rhetorical analysis. WR102 582

A Note on Peer Reviewing 583

Miscellaneous 583

PART 6 **GUIDE TO EDITING 585**

Introduction: Why Writers Edit 586

Composing Sentences 586

Coordination and Subordination 587

Coordination 587

Subordination 587

➤ Working Together: Using Coordination and Subordination 588

Modification 589

The Architecture of Sentences 589

➤ Working Together: Diagramming the Architecture of Sentences 590

Active and Passive Voice 590

➤ Working Together: Choosing Active and Passive Voice 592

Diction and the Use of Jargon 593

➤ Working Together: Analyzing Jargon 594

Ethics of Writing: Doublespeak 595

Editing Sentences 595

Editing for Clarity 596

Wordiness 596

Vagueness 596

Editing for Emphasis 597

Emphatic Word Order 597

Parallelism and Repetition 598

Climactic Order 599

Editing for Variety 599

Sentence Length 599

Surprise 600

Proofreading Sentences: Ten Common Problems 601

1. Sentence Fragments 601

Ethics of Writing: Using Nonsexist and Nondiscriminatory Language 602

2. Comma Splices and Fused Sentences 604

Comma Splice 604

Fused Sentence 605

3. Subject-Verb Agreement 605**4. Verb Shift 606****5. Pronoun Agreement 607****6. Pronoun Reference 607****7. Modifiers 608**

Dangling Modifier 608

Misplaced Modifier 609

Disruptive Modifier 609

8. Mixed Construction 609**9. Faulty Predication 610****10. Parallelism 611****Ten Common Problems for Second-Language Writers 611****1. Subject/Pronoun Repetition 611****2. Articles 612**

Singular and Plural Proper Nouns 612

Singular and Plural Count Nouns 613

Noncount Nouns 613

3. *This, That, These, and Those* 614**4. Adjectives 614**

Adjective Form 614

Adjective Sequence 615

5. Prepositions: *At, On, In* 615

Time 615

Location 616

6. Participles: *-ing* and *-ed* Endings 616**7. Present Tense: Third-Person *-s* Endings 617****8. Auxiliary Verbs: *Do, Does, Did* and *Have, Has, Had* 617****9. Conditional (*If*) Clauses 617***If* Clauses: True in the Present 618*If* Clauses: True in the Future as a One-Time Event 618*If* Clauses: Possibly True in the Present as a One-Time Event 618*If* Clauses: Untrue in the Present 618*If* Clauses: Untrue in the Past 618**10. Idiomatic Two- and Three-Word Verbs 618**

Logical Fallacies 619**Faulty Cause-and-Effect Relationship 619****False Analogy 619****Slippery Slope 620****Red Herring 620****Ad Populum 620****Ad Hominem 621****Bandwagon Appeal 621****Begging the Question 621****Either/Or 622****▶▶ Working Together: Logical Fallacies 622*****Index 623***

Guide to Visual Design

ADS

The Audéo PCA from Phonak 239

Anti-Smoking Ads

You Have Enough Smarts to Rebuild an Engine 330

Dejé de Fumar 330

Smoking Spoils Your Looks 330

I Miss My Lung, Bob 331

FIELD GUIDE

*The Stray Shopping Carts of Eastern North America:
A Guide to Field Identification* 362–364

FLYERS

Wanna Travel? Emerson College's Travel Club (original and redesign) 521

GRAFFITI

Disco, Subway art 6

Trayvon Martin hoodie and bull's-eye 5

GRAPHIC MEMOIR

American Splendor, Harvey Pekar 147–148

ILLUMINATED MANUSCRIPTS

Muhammed Listening to a Weeping Doe, Turkey, eighteenth century 10

Annunciation to the Shepherds, The Book of Hours, France,
fourteenth century 10

INFORMATION DESIGN

Bar and Pie Charts

Unauthorized Adults by Duration of Residence in the U.S., 2010, Pew
Hispanic Center 255

- Unauthorized Adults by Duration of Residence in the U.S., 2000, 2005, 2010,
Pew Hispanic Center 256
- Share of Adults Who Are Parents of Minor Children, by Family Status and Legal
Status, 2010, Pew Hispanic Center 257
- More Than One Third of Anchorage's Sports Participants Are Soccer Players 513
- Likelihood of Twitter Use by Age, Pew Internet and American Life Project 514
- Twitter Users More Mobile in News Consumption, Pew Internet and American Life
Project 514
- Fuel Economy Standards for Autos, *New York Times* 515

Flowchart

- The Plant, Matt Bergstrom 505

Graphs

- Proposal for a Campus Coffee House 338–339

Information Design with Multiple Displays

- The Gulf of Oil, *National Geographic*, October 2010 502–503

Information Redesign

- Required New Fuel Economy, Edward R. Tufte 516

Maps

- Felons and Voting Rights, Sentencing Project 504
- Israel Zones & Settlements 512

Tables

- Uncertainty and the Use of Magic, Richard B. Felson and George Gmelch 261–263
- Proposal for a Campus Coffee House 338–340
- Food Sources in South Providence, Luis Ramirez 474–480

Time Line

- Time Line for Reporting of *E. coli* Cases, Centers for Disease Control 511

LOGOS

- Doctors Without Borders/Medicins Sans Frontières 186–189
- Warmer, Fuzzier: Refreshed Logos, Bill Marsh 507
- NASA 508

MAGAZINE COVER

- Scribner's Magazine*, May 1897 11

MURALS

- Cesar Chavez High School, Mike Alewitz 204
- Monument to the Workers of Chernobyl, Mike Alewitz 205–206

PAGE DESIGN

College Papers

- Jigsaw Falling into Place?: Radiohead and the Tip-Jar Model, Stacy Yi 397–401
 The Prison Privatization Debate: The Need for a New Focus, Andy Mgwanna 402–410
 Food Sources in South Providence, Luis Ramirez 474–480

Double-Page Spread

- The Camera Overseas: The Spanish War Kills Its First Woman Photographer,
Life, August 16, 1937 11
 New Orleans: A Perilous Future, *National Geographic*, October 2012 12–13

Fact Sheets

- Facts about Prisons and Prisoners, The Sentencing Project 254

Feature Articles

- Lost in a Smog, Michael E. Crouch 414–420

Letter of Appeal

- Doctors Without Borders letter of appeal 186–189

Proposals

- Poets of Place (POP!), Sarah Ehrich and Meredith Jordan 314–318
 Proposal for a Campus Coffee House 338–340

Résumé

- Martha Smith, Temple University 519–520

PAINTINGS

- Self Portrait 1, VanWyck Blvd, and two from Group of 6 Sketches,
 Asma Ahmed Shikoh 299

PHOTO ESSAY

- Cancer Alley: The Poisoning of the American South, Richard Mirrach
 (photographs) and Jason Berry (essay) 210–15

POLITICAL CARTOONS

- Mike Luckovich, Mike Keefe, and Tom Tomorrow 297–298

POSTCARDS

- Postcards, Jewish Voice for Peace 238

POSTERS

Occupy Posters

- We Are the 99%, Occupy Edmonton 36
 Occupy Wall Street, We Are the 99 Percent 37

Decolonize Wall Street 38
 Mass Nonviolent Direct Action, R. Black 50
 #Occupy, Art Exhibit, Yellow Peril Gallery, Providence, RI 524
 Olneyville Needs a Library 6
 Medellin: Mujeres / Women: Medellin, Proyecto Boston-Medellin 379–381
 Classic Film Noir, Warehouse State Fall Film Series 378
 So When She Changed Her Mind, I Stopped, Men Can Stop Rape, Inc. 517

POWERPOINT

The Vinyl Underground: Boston's In Your Ear Records Turns 30, Stacy Yi 279–281
 PowerPoint Is Evil, Edward R. Tufte 538–540
 PowerPoint Dos and Don'ts, Ellen Lupton 541–547

SIGNS

Do Women Have to Be Naked to Get into the Met. Museum? Guerrilla Girls billboard 4
 Divorce sign, Charles Gullang photographer 4
 Wedding chapel 4
 Danger 4
 We Are the 99%, Service Employee International Union 5
 Signs, US Department of Transportation 506

SLIDE SHOW AND VIDEOS

Revolutionaries: Egypt's Transformers, Platon for Human Rights Watch 271

WEB PAGES

Technology, Dining, and Social Interaction, Ryan Catalani 15–17
 Folk Songs for the Five Points, Lower Eastside Tenement Museum 227
 Forgive Student Loan Debt 329
 Metacritic 361
 Caring Across Generations 383
 Jobs with Justice 384
 Coco Fusco 526
 Image Archive on the American Eugenics Movement, Cold Spring Harbor
 Laboratory 526
 Amnesty International 527

Preface

The Call to Write, Sixth Edition, offers students a broad introduction to writing so that they can learn to write with flexibility and influence in a variety of settings. Many of the assignments in the following chapters are typical of the writing college students are called on to do. A central aim of this book is to help students become effective writers in their college coursework. At the same time, *The Call to Write* takes as its starting point the view that writing is much more than a school subject. Writing is an activity individuals and groups rely on to communicate with others, organize their social lives, get work done, entertain themselves, and voice their needs and aspirations. Accordingly, this textbook presents a wide range of situations that call on people to write—in everyday life, in school, in the workplace, and in the public sphere.

Just as the situations that give rise to writing differ, so do the tools available to writers. Writing can no longer refer simply to the traditional forms of print literacy. It also involves the visual design of the page and screen and the new digital media that enable the integration of text, graphics, sound, and video. Although *The Call to Write* cannot teach many of the skills needed to operate the new writing technologies, it takes into account how writers use these new means of communication and how many forms of writing combine words and graphics to deliver a message.

One of the main premises of the book is that writing should belong to everyone in the various roles people play. *The Call to Write* offers students an education in writing, with the goal of enabling them to see how writing connects individuals to others and to the cultural practices and social institutions that shape their lives. In this regard, the call to write—the felt sense that something needs to be said—presents writing not just as a skill to master but as a means to participate meaningfully in the common life and to influence its direction.

DISTINCTIVE FEATURES OF THE CALL TO WRITE

The goal of *The Call to Write* is to offer teachers and students a range of activities that are grounded in rhetorical traditions and the accumulated experience of successful writing instruction. It has been enormously gratifying that teachers and students who used the first five editions of *The Call to Write* have confirmed the practical value of its approach. The sixth edition builds on—and seeks to refine—the basic features that give *The Call to Write* its distinctive character:

- ▶ **An emphasis on the rhetorical situation.** *The Call to Write* begins with the idea that writing doesn't just happen but instead takes place in particular social contexts. Throughout the textbook, students are provided with opportunities to analyze how rhetorical situations give rise to the call to write. A wide array of writing—from news stories, reports, op-ed pieces, and music reviews to posters, graffiti, ads, and flyers, as well as academic articles, literary essays, and student work—illustrates the range and richness of situations that call on people to write.

- ▶ **Genre-based writing assignments.** To help students understand the choices available to them when they respond to the call to write, the “Writing Projects” in Part Two use the notion of genre as the basis for guided writing assignments. Each chapter includes individual and collaborative writing assignments based on familiar genres; extensive treatment of invention, planning, peer commentary, and revision; samples of student writing; and an opportunity for students to reflect on the process of writing.
- ▶ **Integration of reading and writing through rhetorical analysis.** Chapter 2, “The Choices Writers Make: Writing a Rhetorical Analysis,” introduces students to rhetorical analysis, with an emphasis on the way writers craft a rhetorical stance in response to the call to write. This focus continues in Part Two, with For Critical Inquiry questions that ask students to read closely and carefully, to understand their response as readers and the decisions writers make when they take up the call to write. The Further Exploration section in each chapter in Part Two includes Rhetorical Awareness and Genre Choice questions that explore rhetorical situations and strategies across genres and media.
- ▶ **A focus on visual design and delivery.** *The Call to Write* emphasizes not only how many types of writing integrate text and graphics but that writing itself is a form of visible language designed to deliver messages to readers. Chapter 17, “Visual Design,” explores how visual design is used for purposes of identification, information, and persuasion; the chapter also provides instruction in effective page design. Chapter 18, “Web Design,” considers how Web pages integrate word and image, and Chapter 19, “PowerPoint Presentations,” includes guidelines on designing PowerPoint slides.
- ▶ **An emphasis on ethics and the writer’s responsibilities.** *The Call to Write* presents boxes on the ethics of writing that raise issues concerning writers’ responsibilities toward their readers and their subjects. Chapter 3, “Persuasion and Responsibility: Writing a Position Paper,” includes extensive coverage of how writers can deal responsibly with disagreements and negotiate their differences with others.
- ▶ **An emphasis on collaborative learning.** *The Call to Write* includes many opportunities for group discussions, as well as guidelines for peer commentaries in each of the chapters in Part Two. Chapter 20, “Case Study of a Writing Assignment,” traces how a student used peer response to write an academic paper, and Chapter 21, “Working Together: Collaborative Writing Projects,” offers information and advice about group writing projects.

NEW TO THE SIXTH EDITION

The sixth edition includes new and revised features to help students understand and respond to the call to write. These additions come in large part from discussions with writing teachers who used the first five editions of *The Call to Write*.

- ▶ **A new emphasis on multimodal composition.** *The Call to Write* emphasizes on multimodality comes from the recognition that the tools, media, and platforms of writing have expanded the possibility of composition to include images, color, movement, and sound. Multimodal design in print and new media appears in Chapter 1. Each of the chapters in Part Two, “Genres of Writing,” features two examples of multimodal composition, with suggestions for analyzing them.
- ▶ **The Occupy Wall Street presence.** The Occupy Wall Street movement, with its now famous slogan “We Are the 99%,” spread like wildfire across the United States and internationally in the fall of 2011. At the time this edition of *The Call to Write* is published, it is hard to predict what will become of the Occupy movement. But no matter what its fate may be, the Occupy movement provides an interesting opportunity to examine how writing and graphics are tied into public life and the ongoing struggle to influence opinion and shape the social future. *The Call to Write* presents a variety of writing and graphics from or about Occupy, including posters, a letter-writing campaign, and essays by Robert Hass and Paul Krugman.
- ▶ **A new chapter on the essay.** Chapter 4, “The Shape of the Essay: How Form Embodies Purpose,” is designed to explore the particular possibilities of the essay as an instrument of inquiry, exploration, observation, and reflection. This chapter builds on the rhetorical analysis of Jerald Walker’s personal essay “Before Grief” in Chapter 2 to examine the craft of essay writing, how essayists engage their readers’ attention, and the forms they use.
- ▶ **A new chapter on multigenre writing projects.** Chapter 12, “Multigenre Writing: Publicity, Advocacy Campaigns, and Social Movements,” presents a capstone writing assignment at the end of Part Two, “Genres of Writing.” The chapter investigates publicity for a film series, press kits, social media, and manifestos. The chapter offers students the opportunity to examine how these and other genres in Part Two fit together in public writing, and to design their own multigenre writing projects.
- ▶ **Updated MLA and APA guidelines for citation and formatting,** based on the seventh edition of the *MLA Handbook for Writers of Research Papers* (2009) and the sixth edition, second printing of the *Publication Manual of the American Psychological Association* (2009), appear in Chapter 14, “Working with Sources.”

USING THE CALL TO WRITE

The Call to Write is meant to be used flexibly, to fit the goals and local needs of teachers, courses, and writing programs. Although there is no single path to follow in teaching *The Call to Write*, for most teachers the core of the book will be the Writing Projects in Part Two—the guided writing assignments based on common genres.

Teachers can choose from among these genres and assign them in the order that best suits their course design.

A rich array of material appears in the other sections of *The Call to Write*, and teachers may draw on the various chapters to introduce key concepts and deepen students' understanding of reading and writing. It can be helpful to think of the organization of the book as a modular one that enables teachers to combine chapters in ways that emphasize their own interests and priorities.

The following overview of the organization of *The Call to Write* describes the six main parts of the book.

- ▶ **Part One, “Writing and the Rhetorical Situation,”** introduces students to the notion of the call to write, offers strategies for critical reading and rhetorical analysis, and presents methods for identifying disputed issues, planning responsible arguments, and negotiating differences with others. These chapters can serve to introduce central themes at the beginning of a course, or they can be integrated throughout the course.
- ▶ **Part Two, “Writing Projects,”** presents familiar genres of writing, with examples, For Critical Inquiry questions, and individual and collaborative writing assignments. Assignments call on students to write for a number of different audiences and in a number of different settings, ranging from everyday life to the academic world, to public forums. These chapters form the core of *The Call to Write*.
- ▶ **Part Three, “Writing and Research Projects,”** explores the genres of the critical essay, the research paper, and the fieldwork report. It considers what calls on people to do research, how they formulate meaningful questions, and the sources they typically use. Part Three provides an overview of the research process, introduces students to library and online research, and includes information about research projects that use observation, interviews, and questionnaires. This section is particularly appropriate for writing courses that emphasize writing from sources and research-based writing.
- ▶ **Part Four, “Delivery: Presenting Your Work,”** looks at how writers communicate the results of their work to readers. It includes chapters on visual design, Web design, and PowerPoint presentations. These chapters can be integrated into a course at many points, depending on the teacher's goals.
- ▶ **Part Five, “Writers at Work,”** presents a case study of a student using peer commentary to complete an academic writing assignment, looks at how writers work together on collaborative writing projects, and examines how writers assemble portfolios to represent their work. These chapters can be integrated into a course at a number of points—to initiate discussion of how writers manage individual writing projects, to enhance student understanding of peer commentary, to prepare students for collaborative writing projects, and to plan an end-of-term writing portfolio.
- ▶ **Part Six, “Guide to Editing”**

ADDITIONAL RESOURCES FOR THE CALL TO WRITE

The Call to Write, Sixth Edition, is accompanied by many helpful supplements for both teachers and students.

Interactive eBook for *The Call to Write*

Students can choose to do all of their reading online and use the eBook as a handy reference while completing their coursework. The eBook includes the full text of the print version and gives students the ability to search, highlight, and take notes.

Enhanced InSite™ for *The Call to Write*

Easily create, assign, and grade writing assignments with Enhanced InSite™ for *The Call to Write*. From a single, easy-to-navigate site, you and your students can manage the flow of papers online, check for originality, and conduct peer reviews. This course includes YouBook, a fully customizable, interactive, and true-to-page eBook. YouBook gives instructors the option to reorder chapters and sections of the book to match their syllabus, embed YouTube videos directly on eBook pages, and also includes a discussion board. Through Enhanced InSite™, students can also access private tutoring options, and resources for writers that include anti-plagiarism tutorials and downloadable grammar podcasts. Enhanced InSite™ provides the tools and resources you and your students need plus the training and support you want. Learn more at <http://www.cengage.com/insite>.

Online Instructor's Manual for *The Call to Write*

Available for download on the Book Companion Web site, this manual contains valuable resources to help instructors maximize their class preparation efforts. It includes sample syllabi and teaching tips for each chapter in the sixth edition.

ACKNOWLEDGMENTS

Preparing *The Call to Write* has made me acutely aware of the intellectual, professional, and personal debts I have accumulated over the years teaching writing, training writing teachers and peer tutors, and administering writing programs and writing centers. I want to acknowledge the contributions so many rhetoricians and composition specialists have made to my thinking about the study and teaching of writing, and I hope they will recognize—and perhaps approve of—the way their work has influenced the design of this book.

The unifying theme of the “call to write,” as many will note immediately, comes from Lloyd Bitzer’s notion of “exigence” and the “rhetorical situation.” The influence of Carolyn Miller’s seminal work on genre as “social action,” along with explorations

of genre theory by Charles Bazerman, Anis Bawarshi, and Amy Devitt, should be apparent at every turn. The emphasis on multimodal composition in this edition of *The Call to Write* is indebted to Gunther Kress, the indispensable source of thinking about the design of print and new media. I learned to teach writing from two great mentors, Ken Bruffee and Peter Elbow, and their mark is everywhere in the book.

I want to thank the lecturers and graduate instructors in the First-Year Writing Program at Emerson College for the work they've done redesigning the first-year writing curriculum and turning what had become a more or less moribund second-semester term paper class into an exciting and innovative genre-based research writing course. Their teaching, the writing assignments they developed, and their students' work shaped many of the changes that appear in the sixth edition of *The Call to Write*. Working with these wonderful colleagues since 2007 has been one of the best experiences in my professional life, and I am happy to note in particular the contribution that Aaron Block made to this edition, helping to invent the Emerson undergraduate Stacy Yi and her writing. I also want to note the writing from real Emerson students and from students at Brown University and Worcester Polytechnic Institute, where I developed and taught early versions of *The Call to Write*. Some of the student writing has been edited for this book.

Margaret Manos was the development editor for *The Call to Write*, Sixth Edition, and Margaret Leslie was the acquisitions editor; I want to acknowledge their hard work, careful attention, good senses of humor, and loyalty to this project.

To the many reviewers who provided valuable feedback at many points, my thanks: Vivian Adzaku, University of Arkansas, Pine Bluff; Susanne Bentley, Great Basin College; Candace Boeck, San Diego State University; Nancie Burns-McCoy, University of Idaho; Mary Ann Dietiker, Hill College; Marie Fitzwilliam, College of Charleston; Kimberly Halpern, Rose State College; Michael Hill, Henry Ford Community College; Colin Innes, Saddleback College; Katherine Judd, Volunteer State Community College; Noreen Lace, California State University, Northridge; Quincy Lieskse, Craven Community College; Molly Lingenfelter, Truckee Meadows Community College; Marilyn Metzcher-Smith, Florida State College, Jacksonville; Sally Nielsen, Florida State College, Jacksonville; Steven Pauley, Marshall University; Arnetra Pleas, Holmes Community College; Douglas Robillard, University of Arkansas, Pine Bluff; Susan Swetnam, Idaho State University; Katherine Tracy, Nicholls State University; Wendy Vergoz, Marian University; Theresa Walther, Rose State College; Carol Warren, Georgia Perimeter College; and Brett Wiley, Mount Vernon Nazarene University.

Finally I want to acknowledge the contributions to *The Call to Write* made by Lundy Braun, Lucia Trimbur, and Martha Catherine Trimbur. They not only provided emotional support; they were coworkers, contributing samples of their writing, suggesting readings and assignments, and locating Web sites and other resources. This has been, in many respects, a joint venture, and I am gratified by their presence in the book.

John Trimbur

PART 1

Writing and the Rhetorical Situation



Markus Pfaff/Shutterstock.com

INTRODUCTION: THE CALL TO WRITE

The call to write may come from a teacher who assigns a paper, someone who wants to friend you on Facebook, or a supervisor at work. Maybe you keep a journal or write short stories. Maybe you go to poetry slams. You may feel called to write an email to your congressman or sign a petition. Or you belong to a campus organization or community group and want to publicize its aims and activities. In any case, as you will see throughout this book, people who write typically experience a felt sense that some need can be met by writing. This feeling is the call to write, the urge to put thoughts and emotions into words to make something happen.

By analyzing occasions that give rise to the impulse to write, you can deepen awareness of your own and other people's writing, expand your writing repertoire, and develop a flexible and persuasive approach to a range of writing genres.

The three chapters in Part One look at why and how people respond to the call to write:

- ▶ Chapter 1: “What Is Writing Today? Analyzing Literacy Events and Practices” examines writing in the digital age—in both print texts and new media.
- ▶ Chapter 2: “Understanding the Rhetorical Situation. The Choices Writers Make. Writing a Rhetorical Analysis” investigates how writers identify and respond to the call to write.
- ▶ Chapter 3: “Persuasion and Responsibility. Writing a Position Paper” considers what makes writing persuasive and how to construct a responsible argument.

Σ REFLECTING ON YOUR WRITING

The Call to Write

1. Choose a piece of writing you've done at some time in the past. Think of something other than a writing assignment you did in school. The piece of writing could be an email to a friend, a blog, a Web page, something you wrote at work, a diary entry, a letter, an article for a student newspaper or community newsletter, a petition, a flyer, or a leaflet for an organization you belong to. Whatever the writing happens to be, write a page or two in which you describe what called on you to write and how you responded.
 - What was the situation that made you feel a need to respond in writing?
 - Why did you decide to respond in writing instead of taking some other action or not responding at all?
 - What was your purpose in responding to the call to write? Who was your audience? What relationship to your readers did you want to establish? What tone of voice did you use? How did you make these decisions?
2. With two or three other students, take turns reading aloud what you have written. Compare the situations that gave rise to the call to write and the way each of you responded. What, if anything, is similar about the ways you identified and responded to the call to write? What was different? How would you account for the differences and similarities?

CHAPTER 1

What Is Writing Today?

Analyzing Literacy Events and Practices

Learning to write involves an understanding of your experience as a writer and a knowledge of the forms and media of writing. The purpose of this chapter is to analyze how writing actually takes place in the world, to examine how it circulates in contemporary society—in the design and production of texts, in print and electronic networks of distribution and reception, and in the institutions and values that writing is part of.

The writing assignment at the end of the chapter “Analyzing Literacy Events and Practices” calls on you to analyze a particular occasion or type of writing—an event or a practice—to understand how writing shapes people’s identities, interests, and interactions. The aim of the assignment is to examine how people use writing to participate in social life, to inscribe their presence in the written record and give voice to their own and others’ needs and aspirations. The assignment asks you to identify social roles and identities linked to writing, such as student, intellectual, literary artist, visual designer, citizen, worker, knowledge manufacturer, culture jammer—sign makers of all sorts.

Exploring literacy events and practices, drawn from your own and your classmates’ experience, is meant to survey a broad range of writing occasions—to generate data, evidence, and subject matter for writing about the role of writing in people’s lives. It starts a course on writing by locating ourselves as writers in the context of our times, with all the resources of representation available. This chapter asks you to investigate writing across social domains, genres, and media.

A GALLERY OF SIGNS

We live in a world that is saturated by writing. As you walk around campus or the streets of a city, notice how written the built environment is, how signs of all sorts compose your field of vision. Imagine the signs are voices contending for your attention. Which ones stick out for you? Why? What relation do these signs have to each other and to the places where they appear?

Here is a gallery of signs you might encounter in any urban landscape. Consider the purposes the signs serve. On whose behalf do the signs speak? What sort of relationship do these signs seek to establish with the people who read them?

Do women have to be naked to get into the Met. Museum?

Less than **3%** of the **artists** in the Modern Art sections are women, but **83%** of the **nudes** are female.

Statistics from the Metropolitan Museum of Art, New York City, 2004

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD
www.guerrillagirls.com

Guerrilla Girls, Inc., courtesy of www.guerrillagirls.com



Charles Gullung/Getty Images



Digital Vision/Photodisc/Jupiterimages



iStockphoto.com/Dan Moore



© Bruno Medley/Alamy



© SEIU



LUCY NICHOLSON/Reuters/Landov

ETHICS OF WRITING

Graffiti has become an omnipresent feature of contemporary urban life. Spray-painted or otherwise pasted on walls and subway cars, graffiti can perform

a number of functions: marking a gang's turf, putting forth political messages, expressing the individual writer's identity, expressing grief for someone killed or



©Martha Cooper

Martha Cooper

anger at an enemy. Reactions to graffiti differ dramatically. Some see it simply as a crime—an antisocial act of vandalism—whereas others see it as a form of artistic expression and political statement by the disenfranchised. What ethical issues are raised for you? Do you consider graffiti a justified form of writing even though it is illegal? Why or why not?



Frank Mullin

KEEPING A LITERACY LOG

To get a sense of how writing saturates everyday life, keep a literacy log for 8 hours. Carry a notebook with you so you can record every time you read or write something. Note time, place, and type of written text involved. Here's an example of the first couple of hours.

MARCIE CHAMBERS, DECEMBER 2, 2011

8:02 a.m.	Dorm room	Checked email and Facebook. Wrote email to my sister Lucille.
8:25 a.m.	Walking from dorm to classroom	Noticed sign about stopping gentrification in Olneyville. Text message from Dave (really sexist).
8:30–9:45 a.m.	Sociology 121 lecture	Took notes on lecture. Doodled on handout (is that writing?).
9:52 a.m.	Walking from classroom to Starbucks	Passed homeless man with a sign.
9:54 a.m.	Starbucks	Looked at menu. Took free MP3 download card. Text-messaged Sean to meet in library.

Meet with two or three classmates to analyze your logs. Group types of writing into categories according to their purposes. What patterns emerge from your analysis?



Stuart Key/Dreamstime.com

Text message



Joe Drivas/Getty Images

Sign from homeless person

The following survey was devised to display how university students get to class. It provided the data that follows:

	Freshman	Sophomores	Juniors	Seniors
Walk	105	54	33	15
Bus	24	32	34	43
Car	44	37	42	33
Other	27	32	46	55

Evaluate the null hypothesis to find if the same proportions of freshmen, sophomores, juniors and seniors use those means of transportation.

20. Recently, a major airline reported an on-time arrival rate of 77.6%. A later random sample of 160 flight results in 790 that are on time. Can the airline now claim that their on-time arrival rate is higher than 77.6%?

21. Air traffic controllers use two procedures to control the traffic of planes at an airport. The results from each procedure are as follows. Find out if system A has a mean number of operators per hour compared to the means for system B.

System A	System B
$n_A = 24$ hours	$n_B = 24$ hours
$\bar{x}_A = 65$ operations per hour	$\bar{x}_B = 61.2$ operations per hour
$s_A = 5.4$ operations per hour	$s_B = 9.2$ operations per hour

22. A sociology professor is a test to measure credit use and believe that the mean credit on scores is 65. 28 subjects are randomly selected and new means with these scores is a mean of 70 and a standard deviation of 13. Test the sociology's claim.

Meghan Boehmer

Doodles on handout, Sociology 121

DOMAINS OF WRITING: PRINT TEXTS AND NEW MEDIA

The Call to Write includes examples of writing from various social domains—everyday life; schooling; the workplace; advertising; social marketing; media outlets; the academic, literary, and intellectual networks of the public sphere; the partisan world of civic engagement; social movements; and advocacy campaigns. The forms of writing that result can be divided into **print texts**, which you can hold and turn the pages, and new media, which appear to exist weightlessly in the digital signals on computer screens.

Print texts date back to the fifteenth-century invention of the printing press. They continue to maintain a powerful hold in contemporary society as the most authoritative source of information, knowledge, and public influence. Legal documents; government records; archival collections in museums, libraries, and research institutes; textbooks; dictionaries and encyclopedias; scholarly and trade publishing; journals of opinion, editorials in the leading national newspapers—all these print texts retain great cultural prestige and authority.

One change over the past decades is that print texts are now for the most part composed, designed, produced, and distributed digitally from networked computers. The difference between word processing today and the typewriter of the past is similar to that between vinyl phonograph recordings and an MP3 file—everything recent is digital rather than analogical, expanding dramatically writers' ability to lay out page designs and insert files of images and visual displays of information into print texts. Writers are now, in effect, graphic designers and desktop publishers as well as the composers of print texts.

New media expand the channels and outlets for writing, as well as the capacity to store and share information. In the era of digital communication, texting, instant messenger, phone apps, email, the blog-o-sphere, informational Web sites, Twitter, LinkedIn, and Facebook all involve new formats and platforms for writing and disseminating messages. Any investigation of writing today must take these new media into account to examine how they operate, how they structure communication, and the role they play in people's interactions.

Eviction Memories

Molly Osberg and Tim Fitzgerald

Molly Osberg and Tim Fitzgerald recall the night of November 15, 2011, when New York police raided Zuccotti Park and evicted Occupy Wall Street. Notice how new media shape access to information and communication with others. Circle every time there is some reference to new media—its platforms and devices—to examine how connectivity operates at this moment in the Occupy movement. DICEY (A.K.A. TIM): The first sign of trouble was a Tweet:

[at]mcduh: [at]questlove sayin he saw hundreds of riot cops on South St, Manhattan bout 1hr ago. #occupywallst [at]DiceyTroop are yall aware of anything?

Molly Osberg and Tim Fitzgerald. "Eviction Memories." From *n+1* magazine. <http://nplusonemag.com/eviction-memories>. Reprinted by permission of the authors.

I immediately crossed Broadway on the south side of Liberty, side-stepping dormant traces of ongoing street maintenance and responding: [at]mcduh [at]questlove all quiet at the Park. What did you see questo? Maybe Batman stuff?

As I neared Pearl Street, bad omens rounded the corner, driving back the way I came and toward Liberty Square: ten NYPD trucks towing the kind of lighting rigs often seen illuminating nocturnal construction projects. I'd been thinking about the Spokes Council meeting I'd just left, and my heart and mind bickered the way they do when confronted by disruptive truths. I was far from ready to admit that everything was about to change.

MOLLY: Tim's text woke me. Before I got into bed I had checked my phone and scrolled through what was later dubbed Questlove's "Paul Revere Moment." I'd thought: another false alarm. We'd rushed down to the park maybe two weeks before, practically jumping up and down on the 4 train platform, only to find our friends at Zuccotti shrugging and bedding down for another night. It was a testament to how routine the extremes of life in the park had become. That night, we had found the comfort station sorting blankets, had helped a friend carry jail support supplies to the crosstown subway, had planned a half-baked theatrical action somewhere along the way, and had enjoyed a short—and really, shockingly civil—argument with a twentysomething far to the right of us politically . . . Normalcy. That night, it had been enough to soothe all our fears.

DICEY: As I reached Water Street, the whole police phalanx suddenly emerged from the flat block between Water and South Street. NYPD van after NYPD van rolled through the intersection in a single-file bumper-to-bumper line. Running up Pine to Nassau to Cedar, I recognized several members of Liberty Square's non-activist homeless population moving away from the park. Well, that's a bad sign. At Cedar and Broadway, fifty riot police were already assembled next to the red cube, backed by those enormous and shockingly bright klieg lights.

On the other side of the street, I pulled out my phone and snapped a shot of an equally large and well-lit deployment staring into our park from the top of the steps. I tweeted it with the words: Red alert at Liberty Square!

The biggest group of our people was at the kitchen. I reached them and realized I wasn't sure what to do with myself. What was my role here, right now? I went with what I knew and managed to assemble 140 characters of coherent thought: NOT A DRILL. SHIT IS GOING DOWN. PARK DEFENSE IN PROGRESS. If you want to save #occupywallstreet, come to park NOW.

MOLLY: Tim wrote: Eviction happening. Sound the Alarm. But what alarm did we have? I woke my roommates. We turned on the Livestream around the same time the second text came in from Occupy's emergency alert system. My laptop was still on the bed, and the three of us stood around it in various states of undress, staring.