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WRITING

Fourth Edition

**Susan Blau
Kathryn Burak**

IN THE WORKS



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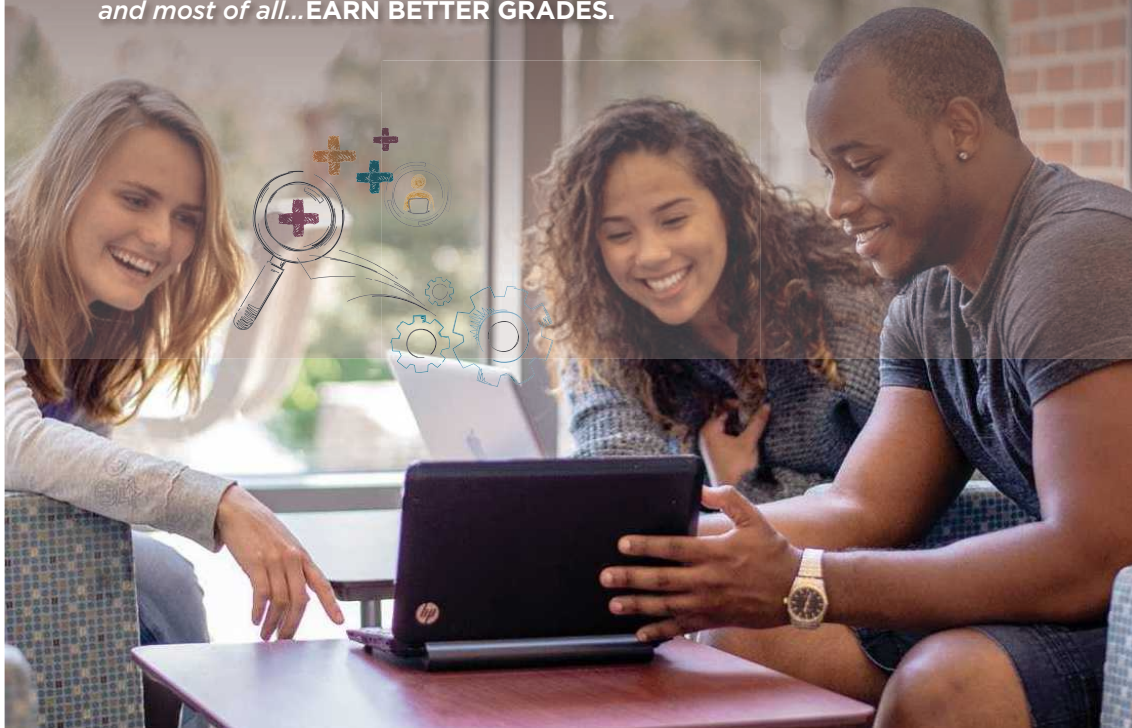
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Using *Writing in the Works* to Meet WPA Outcomes (Instructor's Edition)

WRITING PROJECTS

Chapter 1 Write about the Rhetorical Situation. Book Review: *Difficult Men* by Brett Martin. Summarize the article and comment on the writer's choices and how they relate to the specific genre of a book review. In your analysis, include your observations about how carefully the writer considers the audience and the choices the writer makes that reflect an understanding of who the readers are and why they are reading.

Chapter 2 Write a Literacy Narrative. Tell your reader about the process of your becoming a writer. Recount a pivotal moment in your reading or writing life—a moment of realization that came from frustration, accomplishment, or experimentation.

Chapter 4 Write a Rhetorical Analysis. Choose a text and write your own rhetorical analysis using the lists of questions in this chapter to guide you through reading and formulating ideas, summarizing, and writing an analytical thesis that explains a pattern you observed or a decision you made about the text.

Chapter 5 Write a Memoir. Write a true story about some part of your life, relating a single event or a series of closely linked events. Show a change of mind or heart, a discovery, a confirmation or contradiction of a belief, a disappointment, or a decision.

Chapter 6 Write a Profile. At their best, profiles invite the reader into the subject's world. In your profile of a person or group, focus on some specific aspect that is noteworthy. You do not have to admire the people you write about, but you should find their accomplishments, lifestyles, or philosophies interesting and maybe even fascinating to explore.

Chapter 7 Write an Essay of Ideas. Choose an idea that you connect with personally—something that you can illustrate (show) in action through your own life experience. The concept should be a big idea, one that will take some exploration, such as *gratitude*. Find an outside source or two from literature, film, music, science, comedy, or recent or historical events that gives the reader another perspective on the meaning of the concept. Blend and synthesize the sources to discover a new way of thinking about the concept.

Chapter 8 Write a Short Article, an Explainer. Write an explainer that answers a question raised by some recent event, or write a short article about something most people do not know about—a new discovery or trend, or a bit of insider’s knowledge of a subject. Bust a myth, or confirm one, dig into something commonplace, or something overlooked, and show your readers what they’ve been missing.

Chapter 9 Write a Report. Report on recent events or a trend that has significance for your community—school, town, group—and publish your story in a newspaper, newsletter, blog, or on a website. Write a story with a good headline that focuses and summarizes the news.

Chapter 10 Write a Review. Choose a field you like and feel knowledgeable about—for example, film, literature, music, websites, video games, food, and so on. Then select a subject readers would want to read an evaluation of and write a review. You might choose a product, a service, a piece of art, or even a destination.

Chapter 11 Write a Causal Analysis. Identify a pattern or trend. Find proof the trend exists in statistics and anecdotes from practitioners and other experts. Those same sources may lead you toward your speculation about why the trend came about and/or what significant effects have been the result. Create a well-reasoned analysis defending your conclusions about what are the causes and/or effects of the trend.

Chapter 12 Write an Argument. Choose an issue that is current and debatable, one that could be argued from different perspectives. Define your position on the issue, and then find a good opportunity to add to the debate. Your argument should include an informed perspective, moving beyond personal preference and into a logical argument that demonstrates you understand the issue fully by including all sides, not just the position you are defending.

Chapter 13 Create a Visual Argument. In most advertisements, public service messages included, visuals work in conjunction with words. Find a nonprofit group or organization in your community that offers information or services that could benefit the public. Choose a medium (print, video, alternative). Research accurate and useful information, create images to support that information, and have the words and images work in concert. Your aim is to serve your community by raising awareness of an issue, initiating a new behavior or attitude, or changing a behavior or attitude.

Chapter 14 Write a Proposal. A fresh way to help solve a local, community, or global public problem is to write a proposal. Identify a problem, suggest a feasible solution, and present the benefits of the solution. The purpose of any proposal is to persuade readers to take some action: to donate time or money or to create a program, plan, or public service campaign.

Chapter 15 Create an Annotated Bibliography. Create an annotated bibliography, an alphabetized list of sources, put into one of the documentation styles (MLA, APA, or another) that you then notate with summary, evaluation, and/or commentary.

DIY (DO IT YOURSELF) MEDIA AND DESIGN

DIYs offer a variation on the assignment that explores issues of media and design for a variety of microgenres.

Chapter 5 THE GRAPHIC MEMOIR

Chapter 6 ORAL HISTORY: A SPOKEN WORD PROJECT

Chapter 7 SPEECH AND PODCAST

Chapter 8 PECHAKUCHA

Chapter 9 SOCIAL MEDIA

Chapter 10 VIDEO PRODUCT REVIEW

Chapter 11 DATA STORYTELLING THROUGH INFOGRAPHICS

Chapter 12 A FACEBOOK PAGE TO BRING ATTENTION TO AN ISSUE

Chapter 13 YOUTUBE ADVOCACY VIDEO

Chapter 14 POWERPOINT PROPOSAL

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Jonathan Franzen, “Pain Won’t Kill You”
Scott Jaschik, “Transcript-Free Admissions”
Ryan M. Milner, “Dialogue Is Important, Even When It’s Impolite”
Mothers against Drunk Driving, “MADD High School Posters”
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Gender, Race, Identity

Jessica Hollander, “Stopping Teen Dating Violence”
Seth Nichols, Emily Chang, and James O’Neill, “Talk About Your Boyfriend Trouble PSM”
Hailey Markham (student), “Fainting”
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Lisa Schwarzbaum, “No More Mr. Nice Guys”

Media and Popular Culture

Louise Aronson, “The Future of Robot Caregivers”
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Brian Palmer, “Why is there so much salt in processed food?”
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Public Service Message: Smoking Prevention
Matt Richtel, “Growing Up Digital, Wired for Distraction”
Bren Smith, “Don’t Let Your Children Grow Up to Be Farmers”
Douglas Starr, “Dracula Was the Original Thug”

Social Change

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Infographic: CDC Study: “Alcohol Consumption Down Among America’s High Schoolers”

Seth Nichols, Emily Chang, and James O’Neill, “Talk About Your Boyfriend Trouble PSM”

Infographic: “The Most Dangerous Species in Boston Harbor”

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Mothers against Drunk Driving, “MADD High School Posters”

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PostSecrets

Public Service Message: Donate Organs

Public Service Message: Gay and Lesbian Bullying Prevention

Public Service Message: She Used to Cut Herself

Public Service Message: Smoking Prevention

Public Service Message: “There’s No Better Friend: Adopt a Dog”

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Superior Skatepark Coalition, “Waterfront Skatepark Proposal”

PREFACE

When we started writing this book, we were kind of “out there,” suggesting that students think of the writing they do in school as important, not just in their academic lives but also important in the so-called real world—their lives as workers and as citizens. Back then, our assumption was, as it still is now, that we are all writers for life.

Are you a writer? Most people would decidedly say no.

Oh, maybe I wrote some school papers, and the occasional letter of application.

That’s all? You don’t write reports, letters of complaint, recommendations? You don’t speak out at public forums or respond to blogs and message boards? Most professional, college-educated people would actually be surprised to find how much they do write.

So, are you a writer?

Well, I write, but I’m not a writer.

Our goal in writing this book is twofold. First, our aim is to demystify the writing most people are exposed to every day—the kind of writing that informs and teaches and entertains and enlightens. And second, we aim to help train confident, worldly writers—students who see themselves as fluent, capable, and well prepared to ride the global communication wave: Students who say yes, I am a writer.

We hope, through our approach to writing, that students see not just the relevance of the skills, but also their practicality, that writing is a valuable personal tool. We do want them to understand that it takes effort, but we also allow them to ask why it is worth the effort—why should they want to be writers? To answer that, we make two pacts with our students. The

first is that writing well will have value in their lives, particularly as they develop distinct voices through their studies and later in their professional lives. The second pact is that their writing will have readers.

An Emphasis on Student Writing for Real-World Audiences: The Classroom and Beyond

The classroom is the first real-world audience a student experiences, but we make the point that students can write for audiences beyond the classroom. We start by choosing readings that are high quality and current, writing that people turn to in order to become informed, educated, entertained, and enlightened. We make these choices because the writing we ask students to do is part of the world they inhabit—or aspire to inhabit—a world where they imagine themselves as players. *Writing in the Works* will help them learn to write reports, blogs, memoirs, news stories, reviews, editorials, and researched magazine articles. They will learn the tried-and-true academic writing skills—narration, exposition, analysis, and persuasion—in a context that makes sense and has meaning to them. We reinforce those skills with practice exercises seeded throughout the book, practice exercises that say to the student-writer, bring what you already

know about writing and build on that knowledge. The end results are students who enter the stream of ideas with the ability to think critically and creatively, have a healthy skepticism and confidence, and most importantly be flexible writers who can adapt the messages to many different audiences.

Teachers who have used this book have seen their students publish their writing in print publications and on websites. Students have often been paid for their work (movie reviews, profiles, and news stories, to name a few), and sometimes they have donated their writing to advocacy groups for use in public service. Many of our students have contributed their pieces to this book and can see their classroom work enter the world as worthy examples of student writing in a particular genre. In the end, students have left the course with a portfolio of writing samples—and of accomplishments that have a connection to a bigger, more diverse world that includes—but also goes beyond—the classroom.

An Organization That Reflects a Real-World Writing Process

We have organized each assignment chapter in this book in a way that allows students to gain mastery on their own if they are so inclined. Each writing assignment is broken down into distinct skills that are reinforced by practices placed throughout the chapters. The practices build the skills that students need to complete the longer chapter assignment. Contemporary professional and student writing provide examples for students to read and assimilate. The process plans help students organize priorities for each genre.

As teachers guide students through skills and then ask them to put their skills together, students gain a sense of mastery. The goal is to put writing into a process that involves reading, critical thinking, researching, drafting, revising, and peer reviewing and then to let students take charge of their own writing. This kind of process prepares them for writing beyond the classroom in the workplace and in civic life. We stress that the study of writing has its roots in the academic world but that its branches reach well into the world of politics, entertainment, and commerce. And along those lines, the assignments of this book look to the future of writing for a digital world where verbal and visual messages are inseparable. Students of real-world writing must have analytical skills to read images as well as text.

Research Integrated as Part of a Real-World Approach to Writing

The “worldly” approach of *Writing in the Works* also means thinking in a new way about research skills and the ways that research has usually been isolated to one or two assignments in writing classes. Professional writing involves research in all writing, and each of the assignment chapters integrates research into the writing task. Students learn what kind of research they need to do even before they can write a memoir or an essay, and they learn how to research in print, online, and in person.

We offer students all the traditional information about finding, evaluating, and documenting their sources in print media, but we also help them fine-tune their skills in evaluating and documenting new media, including blogs and social media, for their research. This edition has a new emphasis on the spoken word (podcasts and speeches), a skill that is more and more in demand in the digital world. Chapter 16 includes the most recent documentation guidelines based on the eighth edition of the *MLA Handbook* (2016), so students can cite their sources accurately and avoid even the whiff of plagiarism. Furthermore, we help students understand the parameters of intellectual property theft so they can avoid committing an act of unintentional plagiarism.

NEW TO THIS EDITION

In this fourth edition of *Writing in the Works*, we have kept a dual focus of writing as both academic and practical. At the same time, we have updated the content and the spirit of the book for the contemporary writing environment. Students learn to write for the digital world but do so as exploration of serious ideas that will engage a real-world audience.

Throughout the book, and in three new chapters, we emphasize critical thinking skills with an emphasis on synthesizing, defining, and evaluating. These skills are central to the development of good academic writing and good real-world writing. After all, what school allows students to do—take chances and think big thoughts—has much more impact when it finds a reader.

- **NEW!** A chapter on the Essay of Ideas, an innovative genre that teaches synthesis by combining personal narrative with research to come up with a new way of defining a word or concept.
- **NEW!** A chapter on the Explainer, a short article (popularized by *Slate Magazine*) that provides answers to questions such as: “Why were animals so big in the past?” or “How do you fake your own death?” The answers include larger implications that reveal patterns in behavior, historical context, or scientific phenomenon.
- **NEW!** A focus on spoken word and social media. Updated DIY Media and Design feature in each assignment chapter now includes microgenres such as the graphic memoir, a spoken word project and the podcast, and PechaKucha, the art of concise presentations.
- **NEW!** The chapter on reviews now covers film, restaurant, music, and video game reviews.
- **ENHANCED!** This new edition includes an added emphasis on critical thinking skills. Critical thinking and critical reading are introduced in Chapter 4 and each assignment chapter includes critical thinking questions based on the readings as well as a prompt to model some aspect of the style or technique used in the reading.
- **EXPANDED!** This new edition includes more about visual literacy. Exercises focus on analyzing bold images in each chapter. Each assignment chapter features a visual literacy exercise which helps students hone their ability to create and analyze images including infographics.
- **UPDATED!** Chapters 15 and 16 include the updated documentation guidelines put forth in the eighth edition of the *MLA Handbook* (2016). The style has been simplified to emphasize a common approach to a wide variety of source types, and the updated chapter introduces the new approach while continuing to offer numerous citation examples for students.

SPECIAL FEATURES

- ✓ **Comprehensive coverage of the Thesis Statement (the Big Idea).** Each chapter includes extensive coverage of composing a thesis statement, noting that the focus

of a thesis statement can change depending on the genre. For example, the thesis statement can be argumentative, explanatory, or interpretive. This coverage is highlighted in a section called The Big Idea.

- ✓ **Emphasis on the Rhetorical Situation** Chapter 1 on The Rhetorical Situation (including audience, purpose, genre, design, visual literacy, and media concerns) features an assignment on analyzing the rhetorical situation of a book review. Each writing assignment includes a section on that genre's rhetorical situation and poses questions for considering the rhetorical situation after each reading.
- ✓ **Process Plan**—a graphic organizer for key elements in each assignment.
- ✓ **Streamlined Chapter** structure that begins with Chapter Objectives, a Process Plan, the assignment, a model of the genre, and a condensed description of the rhetorical situation for that genre.
- ✓ **The Rhetorical Situation** for each chapter includes a brief description of that genre's purpose, audience, voice, and media or design.
- ✓ **Literacy Narrative** assignment with walk-through of student paper in Chapter 2, including coverage of the rhetorical strategies.
- ✓ **Chapter 3, Collaboration, Peer Review, and Writing as a Public Act**, includes the popular walk-through of one student's writing process.
- ✓ **Rhetorical Analysis** assignment in Chapter 4, Reading, Thinking, and Writing Critically, with an annotated sample from an inspiring reading, "Hardscrabble Salvation," plus a student's rhetorical analysis.
- ✓ **Social media coverage** in Chapter 9, Writing a Report: News for Print, Web, and Social Media focuses on the important role social media now plays in research and reporting. This chapter also emphasizes the critical skill of summary with special coverage of creating an Abstract.
- ✓ **Comprehensive coverage of written and visual arguments and logical appeals** in Chapter 12, Writing an Argument: Editorials, Commentaries and Blogs and in Chapter 13, Creating a Visual Argument: Public Service Messages.
- ✓ **Coverage of the annotated bibliography** in Chapter 15, Research. The instruction includes an annotated model and an assignment.

HALLMARK FEATURES

- ✓ **Real-world approach** emphasizes the genre of each assignment and publication possibilities that further connect writing inside and outside the classroom.
- ✓ **Student writing** is included in each chapter in the readings section and often as the model essay.
- ✓ **Research paths** are included in each chapter to make research part of every writing project.

- ✓ **The Writer’s Notebook, Peer Review Logs, and Revision Checklists** provide additional prompts to aid in invention, revision, and proofreading.
- ✓ **Practices** are provided that coach students through skills related to each genre.
- ✓ **Writer’s Notebook** offers a selection of exercises that teachers can use as collaborative and journal writing.
- ✓ **Four-in-one value** text includes rhetoric, reader, research, and handbook.

ONLINE RESOURCES

MindTap® English for Blau/Burak’s *Writing in the Works* 2nd edition engages your students to become better thinkers, communicators, and writers by blending your course materials with content that supports every aspect of the writing process.

- Interactive activities on grammar and mechanics promote application in student writing.
- Easy-to-use paper management system helps prevent plagiarism and allows for electronic submission, grading, and peer review.
- A vast database of scholarly sources with video tutorials and examples supports every step of the research process.
- Professional tutoring guides students from rough drafts to polished writing.
- Visual analytics track student progress and engagement.
- Seamless integration into your campus learning management system keeps all your course materials in one place.
- MindTap lets you compose your course, your way.

For additional instructor support materials, including PowerPoint slides, the instructor’s manual, and a guide to using this book to meet WPA outcomes, go to login.cengage.com.

- The **instructor’s manual** provides teaching suggestions, suggested answers to exercises, and a sample course syllabus to assist instructors in teaching the course.
- Using *Writing in the Works to Meet WPA Outcomes: An Instructor’s Guide*, which can also be found in the instructor’s edition of the book, clearly specifies the ways *Writing in the Works* supports the four primary outcomes of the Council of Writing Program Administrators’ (WPA) Outcomes Statement for First-Year Composition.

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Susan Blau
Kathryn Burak

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PART 1

THE WRITER'S CRAFT



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