THIRD EDITION

WRITING MATTERS

A **Handbook** for Writing and Research

Rebecca Moore Howard

Mc Graw Hill Education

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Writing Matters is dedicated
to the memory of my sister, Sandy

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Rebecca Moore Howard is Professor of Writing and Rhetoric at Syracuse University. Her recent work on the Citation Project is part of a collaborative endeavor to study how students really use resources.

Dear Colleagues:

Thank you for taking the time to consider *Writing Matters*! I started this project as a way of giving back to the composition community and helping students with their development as writers. Working on this handbook has also been a source of my own development: My life and teaching have been immeasurably enriched by the students and instructors I have met during my travels to discuss *Writing Matters* and my responsibilities-focused approach to writing.

The third edition of *Writing Matters* includes more than a dozen new student papers on current topics. Found in the text or in Connect Composition, these provide a rich resource for instructors who want students to analyze and understand how writers build an effective, fulfilling text. This edition also includes a heightened attention to types of argument, especially explorative (Rogerian) argument, and it offers fresh attention to questions of audience accessibility, so that students can craft and present projects for a diversely abled audience. Instructors will also find updated guidance on MLA-style citations, reflecting the streamlined approach described in the eighth edition of the *MLA Handbook*.

While developing all the editions of *Writing Matters*, I have also been working on the Citation Project, a study of the researched writing that 174 students (from 16 colleges and universities nationwide) produced in their composition classes. Some of the results of that research are available on the Citation Project website: **citationproject.net**. There you will see a variety of evidence that students may not be reading their sources carefully and completely and that their research projects suffer accordingly. Drawing on the findings of the Citation Project, *Writing Matters* includes an array of materials that help students think dialogically as they work from sources. These include best practices in concrete techniques, such as marking where the source material ends and the student writer's own voice begins. These materials provide coaching to guide students as they fulfill their **writer's responsibilities to other writers, to their readers, to their topics,** and most especially, **to themselves.**

The result is a teaching and learning framework that unites research, rhetoric, documentation, grammar, and style into a cohesive whole, helping students to find consistency in rules that might otherwise confound them. Students experience responsible writing not only by citing the work of other writers accurately but also by treating those writers' ideas fairly. They practice responsible writing by providing reliable information about a topic at a depth that does the topic justice. Most importantly, they embrace responsible writing by taking their writing seriously and approaching writing assignments as opportunities to learn about new topics and to expand their scope as writers.

Students are more likely to write well when they think of themselves as writers rather than as error-makers. By explaining rules in the context of responsibility, I address composition students respectfully as mature and capable fellow participants in the research and writing process.

Sincerely,

Rebecca Moore Howard

Make it your own! connect®

Change the Conversation about Writing . . .

Writing Matters offers instructors and students an accessible four-part framework that focuses the rules and conventions of writing through a lens of responsibility, ultimately empowering students to own their ideas and to view their writing as consequential.

Writing Matters helps students see the conventions of writing as a network of **responsibilities . . .**

to other writers by treating information fairly and accurately, and crafting writing that is fresh and original

to the audience by writing clearly, and providing readers with the information and interpretation they need to make sense of a topic

to the topic by exploring an issue thoroughly and creatively, assessing sources carefully, and providing reliable information at a depth that does the topic justice

to themselves by taking writing seriously, and approaching the process as an opportunity to learn about a topic and to expand research and writing skills

Writing **Responsibly**

Establishing Yourself as a Responsible Writer

As a writer, you can establish your ethos not only by offering your credentials, but also by providing readers with sound and sufficient evidence drawn from recognized authorities on the topic, thereby demonstrating your grasp of the material. By adopting a reasonable tone and treating alternative views fairly, you demonstrate that you are a sensible person. By editing your prose carefully, you establish your respect for your readers.

to SELF

Revision Highlights of the Third Edition

Writing Matters includes hundreds of new or revised examples showing college students how good writing can serve as their greatest asset. Exploring the features of both professional and student models, *Rebecca Moore Howard's unique framework of responsibilities—how writers' choices best serve their audience, the topic, other writers, and themselves—will lead to a lifetime of powerful, targeted, and elegant communication:* as a college student, as a citizen, and as a professional.

Sample student projects. Five student projects are new to this edition, and a number of papers were heavily revised. Topics include "Alternative Energy," a research report whose first and final drafts are found in Chapter 3 ("Organizing and Drafting Your Project") and Chapter 6 ("Revising, Editing, Proofreading, and Formatting"); a *Chicago*-style research paper, "Foot Binding in China," in Chapter 20 ("Documenting Sources: *Chicago* Style"); a critical analysis of a long-lost Shelley poem, in Chapter 22 ("Writing in Literature and the Other Humanities"); and "Ride the Wave," a business news article on marketing outdoor adventure to women, which appears in Chapter 25 ("Professional and Civic Writing").

Professional models. A diverse selection of professional writings appear throughout the third edition, including a speech by then president-elect John F. Kennedy (Chapter 4: "Crafting and Connecting Paragraphs"), an opinion piece from an academic journal (Chapter 7: "Thinking and Reading Critically"); and a newspaper's review of a Chekhov play (in Chapter 25: "Writing in Literature and the Other Humanities").

Coverage of current databases and technology. Academic databases and their functionality and scope change over time. The third edition explores best practices for using the Internet and technology responsibly to enhance communication.

Current MLA citations. All in-text citations, bibliography notes, and Works Cited pages were revised to reflect the rules of the Eighth edition of the *MLA Handbook*, the Modern Language Association's 2016 update on citation formats.

ADA guidance. Additional suggestions on document design and presentation strategies were added to Part Three, *Media Matters,* to aid students with visual and listening challenges.

Student project library. More than a dozen new student projects were added to Connect Composition's library of readings. Topics include research pieces on the stigma of depression, the popular media's depictions of dwarfism, and social media's effects on family communication; an appraisal on food culture in the US; an essay on the debate over paying college athletes; and two literary analyses, on Chaucer's *Canterbury Tales* and Woolf's *Mrs. Dalloway*.

Writing Responsibly citation tutorials. Five mini-lessons, at the end of Chapter 17 ("Citing Expertly"), model best practices when working with Sources: "Explaining Your Choice of Sources"; "Understanding and Representing the Entire Source"; "Choosing and Unpacking Complex Sources"; "Blending Voices in Your Text"; and "Acknowledging Indirect Sources."

Special Features of *Writing Matters*

Writing Responsibly tutorials. Five 2-page tutorials in Chapter 17 ("Citing Expertly") draw from Rebecca Moore Howard's published Citation Project, a research study which used empirical methods to explore the top challenges experienced by composition students when they work with sources. These five tutorials offer best practices for researched composing, and include practical insights, relatable "before and after" examples, and a targeted self-assessment checklist.

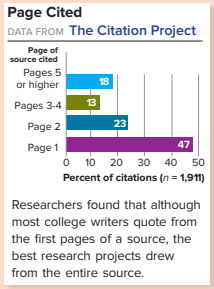
Writing **Responsibly**

Understanding and Representing the Entire Source

Make It Your Own! For a research project to be worthwhile, it should represent the overall arguments of its sources—more than just a few sentences—so that readers can understand what the sources were saying and how they fit together.

Each time you write from sources, push yourself to work with them in more substantial ways. Take the time to read each source—the entire source—carefully. Next, **summarize** it, as a way of processing the information: Restate, concisely and in fresh language, the main claims (and the most important supporting evidence) of an entire source. Then when you draft your research project, blend in summaries of your important sources, so that your readers understand how they, too, contribute to your discussion.

You can also draw from sources by quoting or paraphrasing brief passages. But if you simply paste a quotation into your draft, how much do you or your audience actually understand the source or even the passage you are quoting? **Paraphrasing** is a better alternative, because it pushes you to think about the passage: to know the material well enough to restate it in your own words. Changing just a few words in the passage, however, is not paraphrasing; it is **patchwriting:** a mixture of your words and the source's. This is an error interpreted by many readers as plagiarism.



Researchers found that although most college writers quote from the first pages of a source, the best research projects drew from the entire source.

Because quoting and patchwriting do not require much comprehension and are easy to do, inexperienced college writers rely on them too heavily. Frequently, too, the quotations come from the first few pages of the source—which some students feel is all they have to read. Researchers with the Citation Project found that the majority of college writers' citations came from the first two pages of the source (see chart) and felt the quality of these projects suffered. That is because, in most sources, the first few pages discuss only general findings, while the insightful, detailed examples and evidence that are important to a good analysis or argument are deeper in the text.

When a writer provides only isolated quotations from sources ("dropped quotations"), the result may be uninformative, like this passage from a project about social media and individual identity:

First draft

Student's voice

People value their personal lives and try to separate their private and public selves. Many are aware of being different people in the workplace, in school, on a date. All this may be changing, though. "The fact that the Internet never seems to forget is threatening, at an almost existential level, our ability to control our identities; to preserve the option of reinventing ourselves and starting anew; to overcome our checkered pasts" (Rosen).

Quotation

Parenthetical citation

1. EXPLAINING YOUR CHOICE OF SOURCES
2. UNDERSTANDING AND REPRESENTING THE ENTIRE SOURCE
3. CHOOSING AND UNPACKING COMPLEX SOURCES
4. BLENDING VOICES IN YOUR TEXT
5. ACKNOWLEDGING INDIRECT SOURCES

The example presented across these two pages, "Understanding and Representing the Entire Source," encourages students to avoid pasting an isolated "killer quote" from the first couple of pages of the source, and to instead read through their sources in order to incorporate their insights purposefully and responsibly.

Notice how, in this draft, readers are given no information about the source; they are presented only with one sentence from it. This causes the reader to wonder: Does the writer understand the source, or has she simply found a "killer quote" that supports her argument? Because the writer provides only the isolated quotation, it is not even clear what her purpose is in including it.

Now consider how this passage is transformed by adding a summary and contextualized quotations:

Revised draft

People value their personal lives, and many deliberately work to keep their private and public selves separate. Many of us are aware, too, of being different people in the workplace, in school, on the athletic field, on a date. Some value these differences, happy to switch from dedicated intellectual in the classroom to enthusiastic player on the soccer field.

All this may be changing, though. Writing in *The New York Times*, journalist Jeffrey Rosen points out that we may no longer be in control of the multiple identities that were previously taken for granted. In our online lives, what we post on Facebook and Twitter can easily merge with what we post on a school blog, in our comments on a news story, or in our pictures on Flickr. Rosen explains that even in untagged pictures, our faces can be identified through facial-recognition technology. He also describes the privacy-protecting laws that are in development and the companies that offer services to clean up our online reputations. Most central to my research, though, is his explanation for this claim: "The fact that the Internet never seems to forget is threatening, at an almost existential level, our ability to control our identities; to preserve the option of reinventing ourselves and starting anew; to overcome our checkered pasts."

Student's voice

Signal phrase providing information about the author

Summary of the parts of the source relevant to the student's argument

Summary of the remainder of the source

Student's voice

Quotation (no page reference because source is unpaginated)

Source: Rosen, Jeffrey. "The Web Means the End of Forgetting." *The New York Times,* 21 July 2010, www.nytimes.com/2010/07/25/magazine/25privacy-t2.html?pagewanted=all&_r=0.

The writer has shown responsibility to her source, her topic, and her audience. Because she has taken the time to read and understand the source, she is able to summarize it to show what its main claims are. Her audience now knows how the quotation was used in the source and how it supports her argument. With this brief summary, the writer has also explained her ideas clearly and established a "conversation" between herself, her source, and her audience—that is, rather than just "using" sources, she is thinking about them, interacting with them, and giving her audience enough information that they can do the same.

self **Assessment**

Review and revise your work with each source. Have you done the following?

- ☐ Read, understand, and accurately represent the whole source. Did you look for the details deeper in the source?
- ☐ Summarize the main ideas of the source. Did you put the source's ideas in your own words, fairly and accurately? ▸ *Paraphrasing, 253–57*
- ☐ Incorporate your summary into your source analysis. Did you use the best examples and evidence?
- ☐ Locate the most relevant passages. Did you cite from *throughout* the source? ▸ *Critical reading, 111–35*

Focused exercises. More than 170 exercises help students explore the most important chapter concepts. Exercises gauge individual students' grasp of key skills, and group projects promote teamwork, peer-to-peer feedback, and collaboration.

EXERCISE 12.1 Writing with your audience in mind

For each of the assignments listed below, determine whether the purpose is informative, persuasive, or inquiry-based. Then choose one assignment and write a paragraph about how you would approach it if you were writing for an academic audience, for the readers of your college newspaper, and for a website appealing to readers already interested in the topic.

1. Analyze the effect that monitoring Internet searches at the library would have on patrons.
2. Argue for or against the monitoring of Internet searches at libraries.
3. Evaluate the treatment options for gambling addictions—which option seems most effective, and why?
4. Describe the symptoms of a gambling addiction.
5. Explain how genetic engineering is currently used to diagnose and control disease in humans.

Make It **Your Own**

From a source for a research project (or from another college-level text), choose three sentences you consider important. Then paraphrase them following the guidelines in *section 15d.* Attach a copy of the source to your paraphrase.

Work **Together**

In groups of two or three, compare the original source with the paraphrases that each group member wrote for the Make It Your Own exercise above. Did group members paraphrase accurately? Did they avoid patchwriting? Discuss any sentences that may lean too heavily on the language or sentence structure of the original source. What might the writer do to avoid patchwriting? If the paraphrase avoids patchwriting, identify the paraphrasing strategies each writer used.

Writing Responsibly guidance. Suggestions throughout the text frame writing skills in terms of a writer's responsibilities—to their audience, topic, other writers, and themselves. Contextualized best practices encourage the writer-as-citizen. In this tip from Chapter 14 ("Evaluating Information"), students are encouraged to see how keeping an open mind helps prevent bias, resulting in a stronger argument.

Writing **Responsibly** **Keeping an Open, Inquiring Mind**

Read sources with an open mind, use reliable sources, avoid exaggerated claims and logical fallacies, and criticize unreasonable or poorly supported conclusions but not the people who hold them. As a researcher, you have a responsibility to avoid bias. Consider all sides of an argument, especially those that challenge the positions you hold. Use difficult sources, too: Do not reject a source because it is written for a more expert audience than you. Find the time to study it carefully and gain at least a provisional understanding of it.

to TOPIC

Quick Reference toolsboxes. Major concepts are summarized to focus students on the important skills, strategies, and issues to keep in mind when writing. In this reference box from Chapter 14 ("Evaluating Information"), the characteristics of a source are listed, to help students assess the quality and reliability of the texts they discover during the research process.

Quick **Reference** **Judging Reliability**

Scholarly work. Was the source published in a scholarly journal or book, or in a popular magazine, newspaper, or book?

Expertise. Is the author an authority on the subject?

Objectivity. Do tone, logic, quality of the evidence, and coverage of the opposition suggest that the source is unbiased?

Scope. Does the author attempt to test his or her own assumptions and explore alternatives?

Citations. Does the text cite sources, and is it cited in other texts?

Scrutiny. Was the text subjected to scrutiny by someone else before you saw it? For example, was it selected by the library, reviewed by another scholar, or fact-checked for accuracy?

Presentation. Is the text clearly written, well organized, and carefully edited and proofread?

Domain. Does the main portion of the URL end in .edu or .org, suggesting a noncommercial purpose, or does it end with .com, suggesting a commercial purpose?

Site sponsor or host. Is the site's host identified? Does the host promote a viewpoint or position that might bias the content?

Self-Assessment checklists. Helpful checklists guide students to review their work at every step of the writing process, from drafting to revising to proofreading a piece before publication. In Chapter 17 ("Citing Expertly"), this checklist reminds students to emphasize their own insights when working with sources, and to provide contextual information that shows why a source is authoritative.

self **Assessment**

As you revise projects that use sources, review your draft, revising as necessary, to be sure you:

- ☐ Cite your sources. Did you name any from which you are paraphrasing, summarizing, or quoting?
- ☐ Use signal verbs. Did you convey the attitude of your source?
- ☐ Use signal phrases and parenthetical references. Did you show where each source use begins and ends, even when it is unpaginated?
- ☐ Emphasize your own insights. Did you comment on or analyze the source, rather than just repeat it?
- ☐ Provide relevant contextual information. Did you identify the type of source, its date of publication, and its publisher?
- ☐ Reveal your reasoning. Did you explain why you chose and trusted your sources?

EFL tips. Targeted advice on grammar, usage, and culture provide additional support for students for whom English is a foreign language. This EFL tip in Chapter 37 ("Using Verbs") reminds students that, in English, modals do not have an impact on tense or number.

Modal Verbs English modal verbs have a range of meanings and unusual grammatical characteristics that you may find challenging. For example, they do not change form to indicate number or tense:

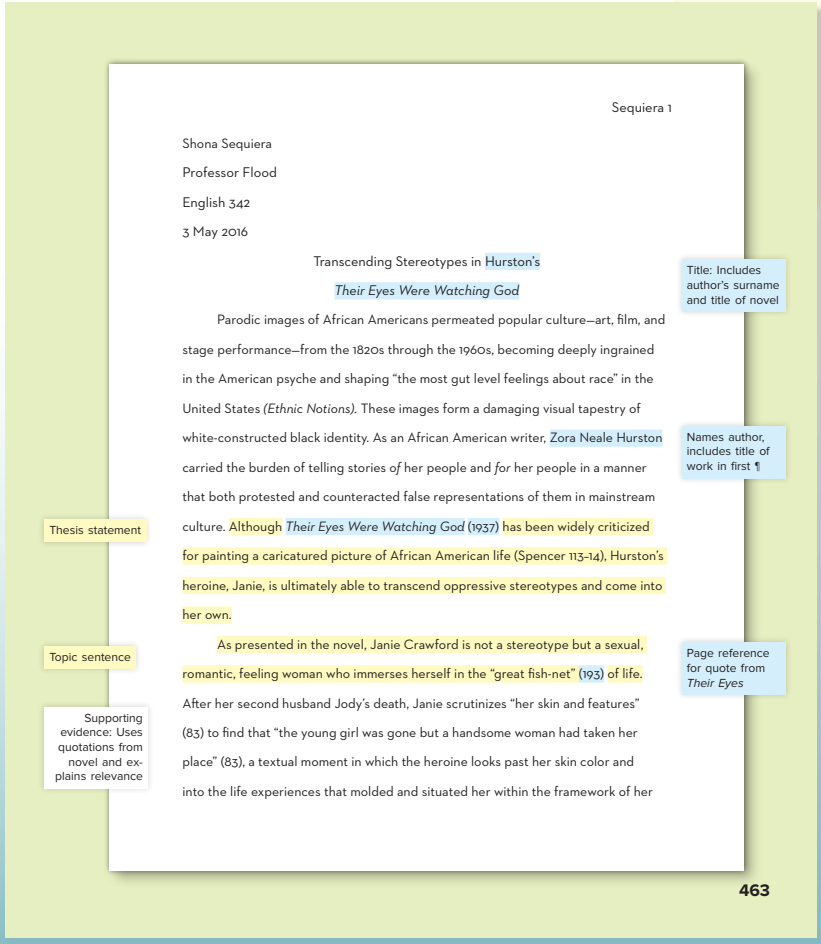
- In a close election, one or two votes ~~cans~~ *can* make a difference.

Tech tips. While today's students are tech savvy, *Writing Matters* draws their attention to potential complications that may occur when using even the most familiar technology. Chapter 37 ("Using Verbs") includes a warning that grammar checkers are not foolproof, explaining why proofreading is an important step in the writing process.

Tech **Grammar Checkers and Verb Problems**

Grammar checkers in word processing programs will spot some errors that involve irregular or missing verbs, verb endings, and the subjunctive mood, but they will miss other errors and may suggest incorrect solutions. You must look for verb errors yourself and carefully evaluate any suggestions from a grammar checker.

Annotated student and professional models. More than one dozen student projects and professional articles—including literary analyses, reviews, press releases, outlines, and cover letters—are explored in detail, with callouts identifying the unique features of each and analyses of the components of compelling writing. Annotations in the student project in Chapter 22 ("Writing in Literature and the Other Humanities"), for example, call attention to the important elements of a literary analysis, such as the thesis statement, citations, and supporting evidence in a student project on Zora Neale Hurston's *Their Eyes Were Watching God*.



Sequiera 1

Shona Sequiera
Professor Flood
English 342
3 May 2016

Transcending Stereotypes in Hurston's
Their Eyes Were Watching God

Parodic images of African Americans permeated popular culture—art, film, and stage performance—from the 1820s through the 1960s, becoming deeply ingrained in the American psyche and shaping "the most gut level feelings about race" in the United States *(Ethnic Notions)*. These images form a damaging visual tapestry of white-constructed black identity. As an African American writer, Zora Neale Hurston carried the burden of telling stories *of* her people and *for* her people in a manner that both protested and counteracted false representations of them in mainstream culture. Although *Their Eyes Were Watching God* (1937) has been widely criticized for painting a caricatured picture of African American life (Spencer 113–14), Hurston's heroine, Janie, is ultimately able to transcend oppressive stereotypes and come into her own.

As presented in the novel, Janie Crawford is not a stereotype but a sexual, romantic, feeling woman who immerses herself in the "great fish-net" (193) of life. After her second husband Jody's death, Janie scrutinizes "her skin and features" (83) to find that "the young girl was gone but a handsome woman had taken her place" (83), a textual moment in which the heroine looks past her skin color and into the life experiences that molded and situated her within the framework of her

Title: Includes author's surname and title of novel

Names author, includes title of work in first ¶

Thesis statement

Topic sentence

Page reference for quote from *Their Eyes*

Supporting evidence: Uses quotations from novel and explains relevance

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Grammar tutorial. Part Eight, *Grammar Matters,* begins with a six-page reference section that explores common grammar challenges such as subject-verb agreement, comma splices, and shifting tenses. On the page below, two sentence fragments and four agreement conflicts are modeled, each with edits showing how to correct the problem. Cross-references point students to the chapters that discuss the concept.

Grammar Matters | Identifying Common Sentence Problems

Recognizing and Correcting Fragments (628–38)

A fragment is an incomplete sentence punctuated as if it were complete.

frag The system of American higher ~~education. It is~~ *education is* founded on principles of honesty and academic integrity.

Reducing the incidence of plagiarism among college students will be difficult, ~~however. Without~~ *however, without* an understanding of its causes that goes beyond simplistic explanations.

Maintaining Subject-Verb Agreement (648–58)

A verb and its subject agree when they match each other in person (first, second, or third) and number (singular or plural).

sv agr For this reason, nearly everyone invested in this system—students, instructors, and administrators—~~recognize~~ *recognizes* that plagiarism cannot be tolerated.

That plagiarism and related misconduct ~~has~~ *have* become all too common is beyond dispute.

Maintaining Pronoun-Antecedent Agreement (658–63)

A pronoun agrees with its antecedent (the word the pronoun replaces) when they match each other in person (first, second, or third), number (singular or plural), and gender (masculine, feminine, or neuter).

pn ag In this myth, the ~~student is~~ *students are* too apathetic and slothful to finish their assignments on their own; instead, they cheat.

Such students may treat the attainment of impressive marks as a necessity and will betray the very academic system ~~he or she reveres~~ *they revere* in order to sustain ~~his or her~~ *their* average.

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MLA Style and APA Style citation tutorial. Part Five, *Documentation Matters,* begins with a special four-page reference section modeling citation styles. Pages from books, journals, websites, and databases present the features of popular and academic sources. On the page below, citations for a printed book are shown in both MLA and APA style. All MLA citations follow the current guidelines of the 2016 *MLA Handbook*.

Documentation Matters | Documenting a Source: MLA Style and APA Style

Book (Printed)

MLA style:

author — title — publication information

King, Laura A. *Experience Psychology.* McGraw-Hill Education, 2016.

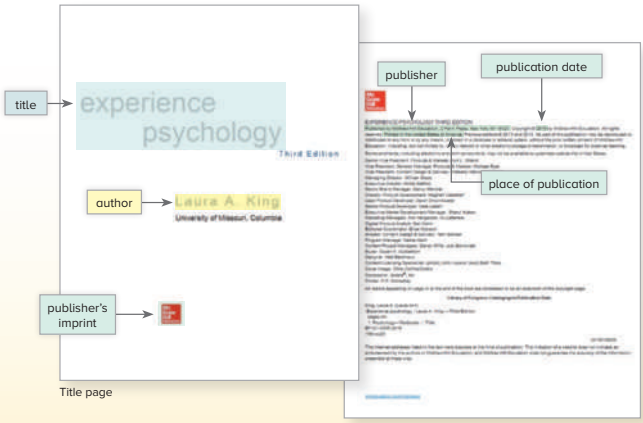
imprint-publisher — publication date

APA style:

author — title — publication information

King, L.A. (2016). *Experience psychology.* New York, NY: McGraw-Hill Education.

publication date — place of publication — imprint-publisher



Title page — Copyright page

Look for the information you need to document a printed book on the book's title page and copyright page. In APA style, if more than one location for the publisher is listed on the title page, use the first. (For more about documenting a book, see pp. 321–30 for MLA style, pp. 374–81 for APA style.)

300

Connect Composition

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

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

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

Spotlight on Three Tools in *Connect*

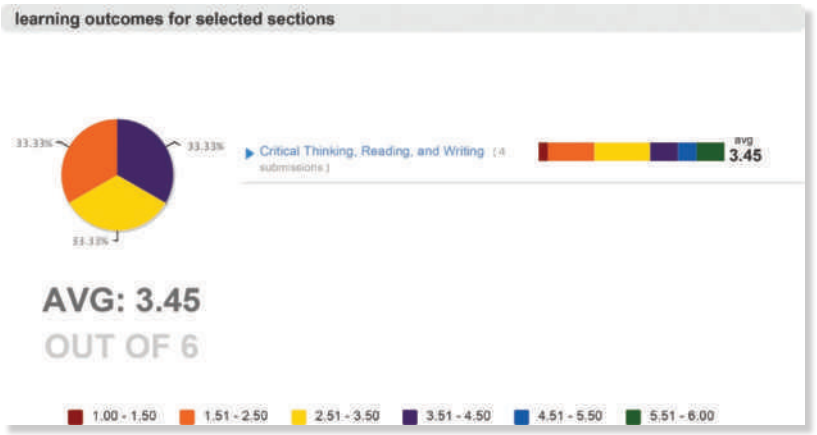
LearnSmart Achieve

LearnSmart Achieve helps learners establish a baseline understanding of the language and concepts that make up the critical processes of composition—writing, critical reading, research, reasoning and argument, grammar, mechanics, and style—as well as guidance for writers whose first language is not English. Across 8 broad units, *LearnSmart Achieve* focuses learners on proficiency in more than 60 topics and 385 learning outcomes.

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

Outcomes-Based Assessment of Writing

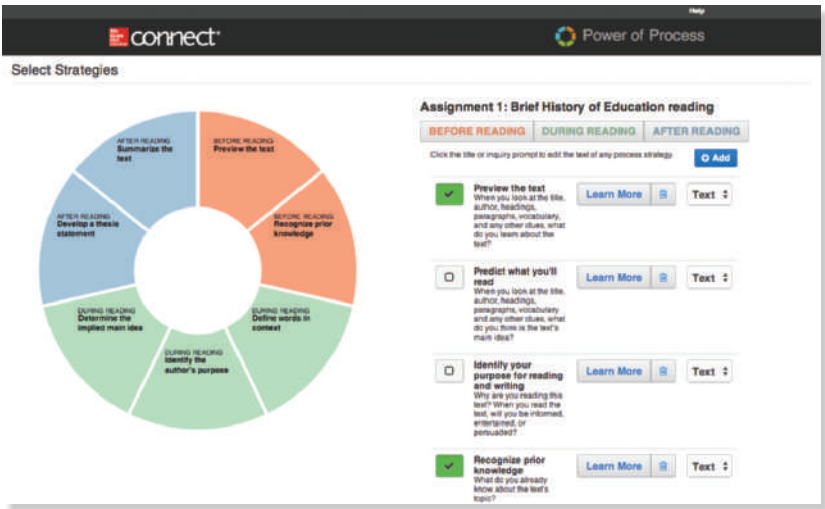
The *Outcomes-Based Assessment* assignment tool in *Connect Composition* is a way for any instructor to grade a writing assignment simply, using a rubric of outcomes and proficiency levels. A pre-loaded rubric is available that uses the current Writing Program Administrators (WPA) outcomes for composition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



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

Connect's *Power of Process*

Power of Process helps students engage with texts closely and critically so that they develop awareness of their process decisions, and ultimately begin to make those decisions consciously on their own—a hallmark of strategic, self-regulating readers and writers. *Power of Process* provides strategies that guide students learning how to critically read a piece of writing or consider a text as a possible source for incorporation into their own work. After they progress through the strategies, responding to prompts by annotating and highlighting, students are encouraged to reflect on their processes and interaction with the text.



***Power of Process* provides strategies that guide students as they learn to read critically.**

Connect Composition Reports

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

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

LMS and Grade Book Synching

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

	Blackboard	Canvas	Angel, D2L, Moodle, Sakai, Pearson Learning Solutions (eCollege)
Single sign-on	X	X	X
Gradebook sync	X (auto-sync)	X (auto-sync)	X (manual sync)
Deep linking to assignments	X	X	

Easy Access to a *Connect* Account

Request access to *Connect* from your local McGraw-Hill Education representative at **www.mhhe.com/rep** or write to **english@mheducation.com** and we will be happy to help!

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

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

How to Find the Help You Need in *Writing Matters*

Writing Matters is a reference for all writers and researchers. Whether you are writing a research project for class, giving a multimedia presentation for a meeting, or preparing a résumé for a job interview, you are bound to come across questions about writing and research. *Writing Matters* provides you with answers to your questions.

Check the table of contents. If you know the topic you are looking for, try scanning the brief contents on the inside front cover, which includes the part and chapter titles as well as each section number and topic in the chapter. If you are looking for specific information within a general topic (how to evaluate a source for relevance and reliability, for example), scanning the detailed table of contents xxvii–xxxix will help you find the section you need.

Look up your topic in the index. The comprehensive index at the end of *Writing Matters* (I1-I38) includes cross-references to all of the topics covered in the book. If you are not sure how to use commas in compound sentences, for example, you can look up *"commas"* or *"compound sentences"* in the index.

Access the documentation resources for citation models. By looking at the examples of different types of sources and the documentation models displayed in Part Five, you can determine where to find the information on MLA, APA, *Chicago*, and CSE style that you need to document a source.

Look in the Grammar Matters pages for guidance on errors similar to the ones you sometimes make. Part Eight explores the most-common errors students make. Each chapter gives examples of grammar challenges, models how to correct them, and gives cross-references to pages where the concept is discussed.

Look up a word in the Glossary of Usage. If you are unfamiliar with a grammatical term or are not sure if you are using a particular word (such as *who* or *whom, less* or *fewer, can* or *may*) correctly, try looking it up in the Glossary of Key Terms (G1–G13) or Glossary of Usage (G15–G20).

Refer to Part Nine if you are a multilingual writer. Chapters 43–47 provide tips on the use of articles, helping verbs, prepositions, and other problem areas for writers for whom English is a foreign language.

Check the Quick Reference menu of resources. On the pages preceding the inside back cover you will find comprehensive lists of student and professional writing models, self-assessment checklists, EFL and tech tips, Quick Reference toolboxes, and guidance on writing responsibly.

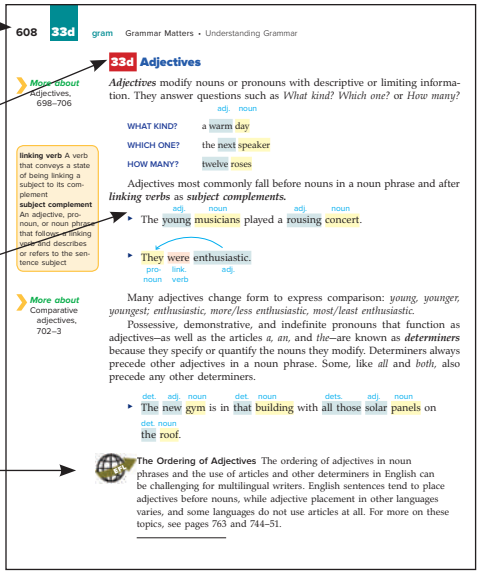
Go to *Connect Composition* for online help with your writing. *Connect Composition* provides individualized instruction and practice with all aspects of writing and research, with immediate feedback on every activity. In addition, a digital version of the handbook gives you the ability to build your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

Running heads and **section numbers** give the topic covered on that page as well as the number of the chapter and section letter in which the topic is discussed.

Main headings include the chapter number and section letter (for example, 33d) as well as the title of the section.

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

EFL boxes provide useful tips and helpful information for writers whose first language is not English.



608 33d gram Grammar Matters • Understanding Grammar

33d Adjectives

More about Adjectives, 698–706

Adjectives modify nouns or pronouns with descriptive or limiting information. They answer questions such as *What kind? Which one?* or *How many?*

adj. noun
WHAT KIND? a warm day
WHICH ONE? the next speaker
HOW MANY? twelve roses

linking verb A verb that conveys a state of being linking a subject to its complement
subject complement An adjective, pronoun, or noun phrase that follows a linking verb and describes or refers to the sentence subject

Adjectives most commonly fall before nouns in a noun phrase and after ***linking verbs*** as ***subject complements.***

adj. noun adj. noun
▸ The young musicians played a rousing concert.

pro- link. adj.
▸ They were enthusiastic.
noun verb

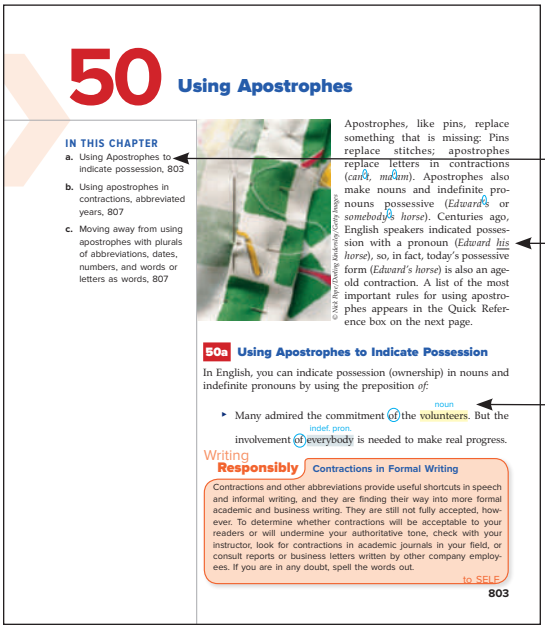
More about Comparative adjectives, 702–3

Many adjectives change form to express comparison: *young, younger, youngest; enthusiastic, more/less enthusiastic, most/least enthusiastic.*

Possessive, demonstrative, and indefinite pronouns that function as adjectives–as well as the articles *a, an,* and *the*–are known as ***determiners*** because they specify or quantify the nouns they modify. Determiners always precede other adjectives in a noun phrase. Some, like *all* and *both,* also precede any other determiners.

det. adj. noun det. noun dets. adj. noun
▸ The new gym is in that building with all those solar panels on
det. noun
the roof.

The Ordering of Adjectives The ordering of adjectives in noun phrases and the use of articles and other determiners in English can be challenging for multilingual writers. English sentences tend to place adjectives before nouns, while adjective placement in other languages varies, and some languages do not use articles at all. For more on these topics, see pages 763 and 744–51.



50 Using Apostrophes

IN THIS CHAPTER
- a. Using Apostrophes to indicate possession, 803
- b. Using apostrophes in contractions, abbreviated years, 807
- c. Moving away from using apostrophes with plurals of abbreviations, dates, numbers, and words or letters as words, 807

© Nat Finkelstein/Bay Area Family Quilts/The Image Bank

Apostrophes, like pins, replace something that is missing: Pins replace stitches; apostrophes replace letters in contractions (*can't, ma'am*). Apostrophes also make nouns and indefinite pronouns possessive (*Edward's* or *somebody's horse*). Centuries ago, English speakers indicated possession with a pronoun (*Edward his horse*), so, in fact, today's possessive form (*Edward's horse*) is also an age-old contraction. A list of the most important rules for using apostrophes appears in the Quick Reference box on the next page.

50a Using Apostrophes to Indicate Possession

In English, you can indicate possession (ownership) in nouns and indefinite pronouns by using the preposition *of:*

noun
▸ Many admired the commitment of the volunteers. But the
indef. pron.
involvement of everybody is needed to make real progress.

Writing Responsibly **Contractions in Formal Writing**

Contractions and other abbreviations provide useful shortcuts in speech and informal writing, and they are finding their way into more formal academic and business writing. They are still not fully accepted, however. To determine whether contractions will be acceptable to your readers or will undermine your authoritative tone, check with your instructor, look for contractions in academic journals in your field, or consult reports or business letters written by other company employees. If you are in any doubt, spell the words out.

to SELF

803

Chapter table of contents identifies the topics covered in the text.

Chapter introductions contextualize concepts explored in the upcoming lesson.

Annotations show how to edit or correct a sentence to make writing more effective.

Support for *Writing Matters*

Writing Matters Tool Set

Writing Matters includes an array of resources for instructors and students. Under the leadership of Rebecca Moore Howard, experienced instructors created supplements that help instructors and students fulfill their course responsibilities.

Instruction Matters The instructor's manual includes teaching tips, learning outcomes, and suggestions for additional exercises using *Connect Composition* and *Power of Process*. *Instruction Matters* connects each instructor and student resource to the core material and makes the exercises relevant to instructors and students.

Assessment Matters The *Assessment Matters* test bank includes more than a thousand test items to ensure students grasp the concepts explored in every chapter.

Practice Matters Corresponding to content presented step-by-step throughout the chapters, the *Practice Matters* collection gauges student comprehension of all aspects of the text.

- **Writing Exercises for Students**
- **Language Exercises for EFL Students**
- **Grammar Exercises for Students**

Presentation Matters The *Presentation Matters* PowerPoint deck is designed to give new teachers confidence in the classroom and can be used as a teaching tool by all instructors. The slides emphasize key ideas from *Writing Matters* and help students take useful notes. Instructors can alter the slides to meet their own needs and, because the PowerPoints are ADA-accessible, the deck can be shared with students using screen readers.

Acknowledgments

The creation and evolution of *Writing Matters* has been an exciting and humbling experience. I began in the belief that I knew what I was doing, but I quickly realized that I had embarked upon a path not only of sharing what I know but also of learning what I should know. *Writing Matters* lists a single author, Rebecca Moore Howard, but that author is actually the central figure in a collaboration of hundreds of students, teachers, and editors.

I thank the instructors who have provided invaluable insights and suggestions as reviewers and members of the board of advisors. Talking with instructors at all sorts of institutions and learning from them about the teaching of writing has been an unparalleled experience. As a result of this project, I have many new colleagues, people who care deeply about teaching writing and who are experts at doing so. Particularly helpful were the members of the *Writing Matters* Board of Advisors for the third edtion: Laurie Buchanan, of Clark State Community College; Camila Alvarez, of Indian River State College-Port St. Lucie; Jessica Parker and Elizabeth Kleinfeld, of Metropolitan State University of Denver; Tonya Kymes and Jon Inglett, of Oklahoma City Community College; David MacKinnon, of University of North Florida; Jose Otero, of Weber State University; and Darren DeFrain, of Wichita State University. The Board members reviewed "Media Matters" to ensure the text's guidance on working with multimedia was current; and they shared their expertise to ensure the instruction in "Research Matters" was accessible to students grappling with the concepts at play when engaging with and documenting sources. I appreciate the Board keeping in mind accessibility challenges as they looked at the sections on design and presentation; their insightful suggestions will help all students to be as inclusive as possible. I also thank the many students who have shared their thoughts with us through class tests and design reviews. I particularly thank the students who have shared their writing with me and allowed me to publish some of it in this book. *Writing Matters* has been improved greatly by their contributions.

Manuscript Reviewers

Abraham Baldwin Agricultural College: Jeff Newberry
Allen County Community College: Tracy R. Lee (*Board of Advisors*), Bruce Symes
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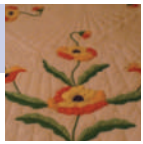

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Part One

Writing Matters

Planning, Drafting, Revising, Editing, Proofreading, and Formatting

Self **Assessment**

To fulfill your responsibility to your AUDIENCE, ask yourself the following questions:

As you research, develop, and write your project, ask yourself the following questions, revising as necessary to improve your work.

- Have you chosen a topic that is appropriate and interesting to your reader?
- Does your title prepare your reader for what follows?
- Will your reader find the reasons you supply logical and compelling?
- Have you supplied enough relevant evidence to persuade your reader to accept (or at least to consider) your position?
- Will your reader find your project logically organized?
- Have you provided transitions to guide your reader?
- Is your project written at an appropriate level for your reader?
- Is your tone appropriate to your reader?
- Have you revised, edited, and proofread your project so that your reader will find the writing clear, correct, and powerful?

Self **Assessment**

To fulfill your responsibility to your TOPIC, ask yourself the following questions:

As you research, develop, and write your project, ask yourself the following questions, revising as necessary to improve your work.

- Have you explored your topic thoroughly and creatively?
- Have you conducted research (when needed), using the most in-depth and reliable sources available to you?
- Have you provided logical reasons that support your thesis?
- Have you provided sufficient evidence to support your claims?
- Have you used visuals when they are the most effective way of presenting supporting evidence or examples?
- Have you assessed your sources carefully and presented evidence from reliable sources?
- Have you represented ideas borrowed from sources accurately and fully?

Lydia Nichols

Prof. Concannon

Writing 205

30 April 2016

Holy Underground Comics, Batman! Moving Away from the Mainstream

When most people think of comic books, predictable images usually come to mind: caped heroes, maniacal villains, deeds of incredible strength, and other typical elements of super-powered adventures. Undeniably, characters like Batman, Superman, and Spider-Man are the most prominent features of the comic book landscape, in terms of both popularity and revenue (Wright xiv). However, there is more to comic books than superpowers and secret identities. Underground comics (also known as comix), printed by small publishers or by individual artists, are very different from what is usually expected in the genre. While far less well-known than their superhero counterparts, underground comics often offer an innovative and more sophisticated alternative to mainstream titles.

Almost from the beginning, comic books were associated with superheroes. The first comic books appeared in the early 1930s, nearly four decades after comic strips such as *Yellow Boy* began appearing in the major newspapers. However, Les Daniels, who has written extensively on conventional and underground comics, points out that comic books did not gain widespread popularity until June of 1938, when writer Jerry Siegel and artist Joe Shuster debuted their character Superman in *Action Comics* #1 (9). Daniels reports that Superman was an immediate success,

Introduction: Initiates contrast, moves from familiar to unfamiliar, concludes with thesis

In-text citation—book

Thesis: Establishes topic, purpose, and author's position

Topic sentence: Prepares reader for historical overview

Signal phrase identifies source and establishes credibility

This project appears in full on pp. 350–62.

Self **Assessment**

To fulfill your responsibility to OTHER WRITERS, ask yourself the following questions:

As you research, develop, and write your project, ask yourself the following questions, revising as necessary to improve your work.

- Have you given credit to those from whom you have borrowed words or ideas, whether you have summarized, paraphrased, or quoted material or whether your source is printed or online?
- Have you avoided patchwriting by paraphrasing borrowed material fully, putting the text into your own words and sentence structures?
- Have you represented the ideas of other writers accurately and fairly?
- Have you treated other writers respectfully, even when you disagree with them?
- Have you considered alternative viewpoints?
- Have you addressed alternative perspectives that conflict with your own position?

Self **Assessment**

To fulfill your responsibility to YOURSELF, ask yourself the following questions:

As you research, develop, and write your project, ask yourself the following questions, revising as necessary to improve your work.

- Have you used the writing assignment to learn something new and to expand your scope as a writer?
- Have you represented your ideas clearly, powerfully, and accurately?
- Have you integrated your own ideas or your own synthesis of sources to provide a text that is original and interesting?
- Have you used language inclusively, avoiding bias and representing yourself as a respectful person?
- Have you written in a voice that is true to yourself and in keeping with your context (academic, business, public) and genre (college essay, presentation, newsletter)?
- Have you revised, edited, and proofread your project to make sure your presentation reflects the effort you have put into the writing?
- Is your project the best representation of yourself that you can make it?

Body: Begins with historical overview

and the character quickly inspired the creation of copycat superheroes in other comic books. The protagonists of these comics each had their own strengths and vulnerabilities, but the stories all shared a basic formula: individuals with extraordinary abilities battling against evil and struggling to maintain a secret identity. These superhero comics, although similar to each other, set the comic book industry on its feet, paving the way to profits and sustained success. Over the decades and even today, superhero comics are what are typically seen on store shelves.

Topic sentence: Supported by quotation and summary

While writers and artists over the years have certainly done inventive work in superhero comics, some similarity in mainstream titles was for many years unavoidable due to the creation in 1954 of the Comics Code Authority (CCA), an organization formed by a number of the leading comic book publishers to regulate the content of comics ("Good Shall Triumph"). It set very explicit standards, dictating what content was allowed in comic books and what content was expected. Some parts of the code were incredibly specific and controlling:

Block indentation for long quotation; ellipses mark cut

> The letters of the word "crime" on a comics magazine shall never be appreciably greater in dimension than the other words contained in the title. The word "crime" shall never appear alone on a cover. … Restraint in the use of the word "crime" in titles or subtitles shall be exercised. (qtd. in "Good Shall Triumph")

Indirect source: Author unknown, so title used

Quotation marks for brief quotation

Other rules were more general—vague enough to allow the CCA a free hand in shaping content. One read, "Respect for parents, the moral code, and for honorable behavior shall be fostered" (qtd. in "Good Shall Triumph"). The CCA also regulated

Paragraph uses combination of summary, paraphrase, and quotation

Websites: no page numbers in citations

This project appears in full on pp. 350–62.

1 Writing Responsibly in the Information Age

IN THIS CHAPTER

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"I just can't write." We've all heard the lament; most of us have uttered it at least once. Some mistakenly believe it is a basic truth: Just as some people don't have an "ear" for music, others don't have the "gift" for writing. This is an inaccurate comparison, though: no one is a born writer. There are no three-year-old children who are amazing writers. Acclaim for writers may come early, but their "gift" comes from reading, from the practice of writing, and in many cases, from the study of writing. Expert writing, in other words, involves a high level of training. Writing is a skill that is learned and practiced.

Successful writing holds out the promise of self-expression, even self-discovery. It is also a valuable asset in the workplace: A report from the National Commission on Writing revealed that American corporations expect their salaried employees to be able to write clearly, correctly, and logically. Eighty percent of finance, insurance, and real estate employers take writing skills into consideration when hiring.

Whether drafting business e-mails or making PowerPoint presentations, texting friends or commenting on an Instagram picture, writing in a personal journal or even composing a paper for a college course, we write to develop and evaluate beliefs and ideas, to move others, to express ourselves, and to explore possibilities. For all these reasons and more, writing matters.

More about
Writer's responsibilities checklists, 2–5 (*Writing Matters* tutorial preceding this chapter)

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FIGURE 1.1 The media revolution In the fifteenth century, few could read (or had access to) the Gutenberg Bible. Today, readers can view its pages on their phones, but to do so they must be multiliterate: Not only must they be able to read and write, but they must also know how to access multiple media online.

1a Writing Today

Long before Johannes Gutenberg introduced the printing press in the fifteenth century, a *page* was seen as a sheet of paper covered with text, and *literacy* meant the ability to read and write a text, whether written on the page or carved in stone. But as the Internet revolution changes our understanding of what a page is, it also expands our concept of literacy (Figure 1.1). Today, a page can be a sheet of paper, but it can also be a screen in a website or an e-mail on a smartphone; it can include not only words, but also images and sound files, links to other web pages, and animations. The ability to understand, interpret, and use these new kinds of pages—by contributing to a class wiki or making an online presentation, for example—requires not just print literacy but multiple literacies (visual literacy, digital literacy, information literacy).

Like most people reading this book, you are probably already multiliterate: You "code shift," switching from medium to medium easily because the "literacies" required for each medium are not entirely separate. Whether penning a thank-you note, searching a library database, reading an advertisement, composing a college paper, or texting your best friend, you analyze and interpret, adjusting your message in response to your purpose, audience, context, and medium. When texting a friend you may ignore the conventions of punctuation and capitalization, for example, but you would not do so when writing a résumé.

This handbook focuses on print literacy because it remains central to communication; yet *Writing Matters* also addresses digital, visual, oral, and information literacies because they have become impossible to separate from one another and from traditional print literacy. As a reader, you must be able not only to decipher written language but also to interpret visuals—drawing meaning from advertisements, for example, and subjecting them to the scrutiny of a careful shopper. As a writer, you may incorporate graphics into papers in economics and psychology; contribute to class blogs or Twitter discussions; search online databases and electronic library catalogs; or create presentations using Prezi. As both a reader and a writer, you will be expected to manage all the information you receive and transmit. Being multiliterate *means* being information literate.

More about
Writing business memos, 501–02
Creating PowerPoints, 191
Creating websites, 179–85
Writing in literature and other humanities, 452–74 (ch. 22)
Writing in the sciences and social sciences, 475–89 (ch. 23)
Reading critically, 112–35 (ch. 7)
Interpreting visuals, 123, 126, 130
Incorporating visuals, 101, 322–23, 341–42, 347–49, 394–95

1b The Writer's Responsibilities

Your opportunities to express and even create yourself in words come with responsibilities to your readers, to the topics you address, to the other writers from whom you borrow and to whom you respond, and perhaps especially to yourself as a writer with ideas and ideals to express.

1. Your responsibilities to your audience

Audience members make a commitment to you by spending their time reading your work. To help them feel that this commitment was worthwhile, you can do the following:

- Choose a topic that your audience will find interesting and about which you have something you want to say.
- Make a claim that will help your audience follow your thoughts.
- Support your claim with thoughtful, logical, even creative evidence drawn from sources that you have evaluated carefully for relevance and reliability.
- Write clearly so that your audience (even if that audience is your composition teacher) does not have to struggle to understand. To write clearly, build a logical structure, use transitional techniques to guide readers, and correct errors of grammar, punctuation, and spelling.
- Write appropriately by using a tone and vocabulary that are right for your rhetorical situation—your topic, audience, context, and genre.
- Write engagingly by varying sentence structures and word choices, avoiding wordiness, and using repetition only for special effect.

2. Your responsibilities to your topic

Examples of writers who did not take seriously their responsibility to their topic are everywhere. Here are three:

- A six-year-old child who won tickets to a Hannah Montana concert with an essay about her father's Iraq War death; her father had *not* been killed in Iraq. She lost those tickets.
- Jayson Blair, a *New York Times* reporter who concocted "eye-witness" stories about events in far-away places without leaving his apartment; he was forced to resign.
- The president of Raytheon Company, who plagiarized large sections of his book *Swanson's Unwritten Rules of Management* from a book published in 1944; he was fined a million dollars by the company's shareholders.

More about
Writing Responsibly, tutorial preceding ch. 1
List of Writing Responsibly boxes, pages facing inside back cover
Devising a topic, 24–30
Finding information, 210–32 (ch. 13)
Using supporting evidence, 45–47
Evaluating sources, 233–46 (ch. 14)
Organizing, 38–43
Providing transitions, 60–61
Correcting grammar, 595–731 (part 8, Grammar Matters)
Correcting punctuation, 777–863 (part 10, Detail Matters)
Writing with flair, 519–594 (part 7, Style Matters)

You treat your topic responsibly when you explore it thoroughly and creatively, rely on trustworthy sources, and offer supporting evidence that is accurate, relevant, and reliable. You show respect for your topic when you provide enough evidence to persuade readers of your claims and when you acknowledge viewpoints that do not support your position. In a college writing project, not fulfilling your responsibilities to your topic might lead to a bad grade. In the workplace, it could have great financial, even life-and-death, consequences: The Merck pharmaceutical company, for example, was accused of suppressing evidence that its drug Vioxx could cause heart attacks and strokes. As a result, Merck faced a host of lawsuits, trials, and out-of-court settlements.

Writing Responsibly

Your Responsibilities as a Writer

When you write, you have four areas of responsibility:

1. To your audience
2. To your topic
3. To other writers
4. To yourself

More about
Avoiding hypothetical evidence, 46
Avoiding altering images inappropriately, 84–87

3. Your responsibilities to other writers

You have important responsibilities to other writers whose work you may be using.

Acknowledge your sources Writing circulates easily today, and vast quantities of it are available online, readily accessible through search engines such as Bing and Google and databases such as JSTOR. It may seem natural, then, simply to copy the information you need from a source and paste it into your own text, as you might if you were collecting information about a disease you were facing or a concert you hoped to attend. But when you provide readers with information, ideas, language, or images that others have collected or created, you also have a responsibility to *acknowledge* those sources. Such acknowledgment gives credit to those who contributed to your thinking, and it allows your readers to read your sources for themselves. Acknowledging your sources also protects you from charges of plagiarism, and it builds your authority and credibility as a writer by establishing that you have reviewed key sources on a topic and taken other writers' views into consideration.

More about
Using a search engine, 214–17
Using an online database, 218–23
Using an electronic library catalog, 223–28

To acknowledge sources in academic writing, you must do *all* of the following:

1. When quoting, copy accurately and use quotation marks or block indention to signal the beginning and end of the copied passage; when paraphrasing or summarizing, put the ideas fully into your own words and sentences.
2. Include an in-text citation to the source, whether you are quoting, paraphrasing, or summarizing.

More about
When to quote, paraphrase, or summarize, 253–64
Using quotation marks, 810–19 (ch. 51)
Formatting block quotations, 346–347, 392, 812
Adjusting quotations using brackets and ellipses, 816, 828, 831–32

More about
Citing and documenting sources, 299–449 (part 5, Documentation Matters)
Avoiding plagiarism and "patchwriting," 251–57, 275–77

3. Document the source, providing enough information for your readers to locate the source and to identify the type of source you used. This documentation usually appears in a bibliography (often called a list of works cited or a reference list) at the end of college research projects.

Writing Responsibly around the World Concepts of plagiarism vary from one culture or context to another. Where one may see cooperation, another may see plagiarism. Even if borrowing ideas and language without acknowledgment is a familiar custom for you, writers in the United States (especially in academic contexts) must explicitly acknowledge all ideas and information borrowed from another source.

Obtain copyright clearance While plagiarism is concerned with acknowledging sources of ideas or language, copyright focuses on the right to compensation for the use of writers' words and ideas in a public context. When writers use a substantial portion of another writer's text, they must not only acknowledge the source but may also need to obtain the original author's permission, often in exchange for a fee.

As a student, your use of sources is covered under the *fair use* provision of US copyright law, which allows you to include copyrighted material without permission when you are doing your college assignments. What counts as fair use cannot be expressed in percentages or checklists. The Center for Social Media at American University offers a "Code of Best Practices in Fair Use for Media Literacy Education" that you can find online. It explains that if you copy someone else's text or music files and avoid paying for it, you are violating copyright. But if you are using parts of a text or a song for educational purposes, and if you are not interfering with the copyright owner's ability to profit from the material, you are making fair use of it

Quick **Reference** **Your College's Plagiarism Policy**

Most colleges publish their plagiarism policies in their student handbook, which is often available online. **Find your plagiarism policy** by searching the student handbook's table of contents or index. Or search your college's website, using key terms such as *plagiarism, cheating policy, academic honesty,* or *academic integrity.* Before writing a research project, **read your school's plagiarism policy** carefully. If you are unsure what the policy means, talk with your adviser or instructor. In addition to the general policy for your college, **read your course syllabi** carefully to see what specific guidelines your instructors may provide there.

and do not need the copyright owner's permission. Because plagiarism and copyright are separate issues, though, you must always acknowledge your source, even when no permission is needed.

Copyright protections also apply to you as a writer: Anything you write is protected by US copyright law—even your college assignments.

Treat other writers fairly Your responsibility to other writers does not end with the need to acknowledge your use of their ideas or language. You must also represent *accurately* and *fairly* what your sources say: Quoting selectively to distort meaning or taking a comment out of context is irresponsible. So is treating other writers with scorn.

More about
Bias, 566–69
Ad hominem, 162

It is perfectly acceptable to criticize the ideas of others. In fact, examining ideas under the bright light of careful scrutiny is central to higher education. But treating the people who developed the ideas with derision is not. Avoid *ad hominem* (personal) attacks, and focus your attention on other writers' ideas and their expression of them.

4. Your responsibilities to yourself

You have a responsibility to yourself as a writer. Writers represent themselves on paper and screen through the words and images (and even sounds) they create and borrow, so submitting a project as your own that someone else has written is a form of impersonation—it does not represent you. Make sure that the writing "avatar," or ***persona,*** you create is the best representation of yourself it can be. Encourage readers to view you with respect by treating others—not only other writers but also other people and groups—respectfully and without bias. Earn your audience's respect by synthesizing information from sources to produce new and compelling ideas and by using language clearly, correctly, logically, and with flair.

If you graduate from college having learned to be an effective writer, you will have learned something employers value highly. More importantly, though, you will have fulfilled a key responsibility to yourself.

More about
Synthesis, 127–29
Common sentence problems, 78–83 (Grammar Matters tutorial preceding ch. 33)
Style, 519–594 (part 7, Style Matters)
Grammar, 595–731 (part 8, Grammar Matters)
Punctuation and mechanics, 777–863 (part 10, Detail Matters)

Writing Responsibly — Taking Yourself Seriously as a Writer

Many students enter writing classes thinking of themselves as "bad writers." This belief can be a self-fulfilling prophecy: students fail to engage because they already believe they are doomed to fail. Remember that writing is not an inborn talent but a skill to be learned. Instead of thinking of yourself as a bad writer, think of yourself as a writer-in-progress, someone who has something to say and who is learning how to say it effectively. If you speak or have studied another language, think of yourself as someone who is learning to draw on that experience.

to SELF

EXERCISE 1.1 Assessing the writer's responsibilities

Read "Plagiarism Cheats Students," written by Salt Lake Community College student Jeff Gurney for his college newspaper, *The Globe.* To what extent do you agree with Gurney's argument? What reservations do you have about it? What other writers' responsibilities might a revision of the article take into account?

Student Model Newspaper Article

Plagiarism Cheats Students

By JEFF GURNEY

In the world of higher education, your growth as a student comes with a heavy price. Many hours are spent reading, researching and writing for required reports in most of your classes. This means staying up many nights until almost dawn and drinking a lot of coffee.

Or at least this is how it should be. Unfortunately, an amazing number of students are getting into buying ready-made reports. There are many places that you can go online and pick the type of paper you want. For a fee they will send you the paper and all you have to do is change a few sentences. Once that part is done all you need to do is turn it in.

This is the way some students have made it through college. Then the professors got smart and noticed that there were a lot of papers that sounded pretty much the same or had just about the same content.

Along come services like Turnitin.com where the professor tells you to first send the report online, and for a fee, usually paid for by the school, your paper is compared to many different papers and texts that are in a massive database. The service can tell in percentages how much content in your paper was gleaned from other sources.

This service also provides [instructors] with the results of the scan and tells them what your scores are in each of several categories.

Over the past few years there have been several writers working for very prominent media services that have been caught plagiarizing, and surprisingly they were using quite a bit of other people's stuff. The most amazing thing about this misuse is that they worked for trusted publications and broke that trust for money.

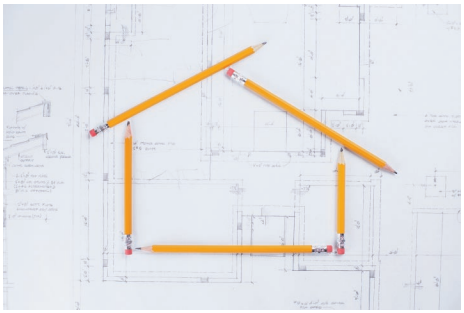
In a 2011 survey conducted by the Pew Research Center ("The Digital Revolution and Higher Education"), a majority of college presidents reported their belief that plagiarism rates are at an all-time high. While firm data on rates of plagiarism are hard to pin down, educators' perceptions and concerns raise an important question:

What is the reason we go to college? Are you attending SLCC merely to get a better job, or to learn something in the process for that job? An unknown author once said, "If it were easy then everybody would have done it." This is the ideal that those that started higher education probably had in mind. It is much more valuable, that diploma in hand, when you earn it yourself.

Text Credits

2 Planning Your Project

IN THIS CHAPTER



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Just as an architect creates a blueprint to show how to fit together the concrete footings, steel beams, and electrical wiring of a building, so, too, does a writer create a plan that takes into account the project's purpose, audience, context, and genre. Just as an architect must choose the right materials and devise plans to complete the project on budget and on schedule, a writer must select an engaging topic, devise ideas that will resonate with the reader, fulfill the terms of the assignment, and do it all on time.

2a Analyzing Your Writing Situation

A first step in planning a writing project is to consider your *writing situation* (or *rhetorical situation*):

- What is your **purpose**? What might you accomplish with the text?
- Who is your **audience**? Who will be reading the text you produce and why?
- What **topics** might interest them, and why? What information about the topic might the audience be expected already to know, and what might you need to explain?
- What **tone** is appropriate to your purpose and audience?
- What are the **context** (academic, business, personal) and **genre** (or type) of writing you will produce (research report, résumé, Facebook status update)? How will your context and genre affect the way you write this project?

Throughout the writing process—planning, drafting, revising, and editing—you can refine or reconsider your initial decisions.

1. Establish a purpose.

Writers write for a variety of reasons, or ***purposes***: to entertain, inform, or persuade an audience; or for the writer's own self-expression or learning.

- **To entertain.** Entertaining your readers (by providing them with an engaging reading experience) is a goal all writers share, but it is unlikely to be your primary purpose in academic or business writing.
- **To express feelings or beliefs.** In ***expressive*** writing, an experience is often conveyed through *description,* and the language is richly evocative. The purpose of the following paragraph is expressive; the writer's goal is to convey the feelings and experiences of a small would-be ballerina.

More about Description, 59

> She stood in the doorframe shivering. She was a tiny girl, about four years old, and her wispy blonde hair was tied back with a pink satin ribbon. Leaning against her mother's leg, she gazed into the unfamiliar room. Other girls her age were twirling and jumping with confidence, laughing at their reflections in the mirrors, spinning on the slippery wooden floors. The girl's mother handed her the ballet shoes, gave her a quick peck on the cheek, and stepped back into the snowstorm. Alone now, the girl retreated to the wall and slid into a dark corner. She bent her knees against her chest and wrapped her arms around her legs. There she sat.
>
> —Amanda Godfrey, McHenry County College, "Ballet Blues"

In most college courses, an expressive purpose is unlikely to be primary, but it may well play a secondary role, as you draw on your own experiences to illustrate a point.

Writing about Personal Experiences Depending on your cultural background or educational experiences, writing about personal issues and experiences may seem odd in an academic writing course. Instructors at US colleges and universities, however, sometimes assign expressive essays as a way to get their students to write about something they already know. If you are uncomfortable writing on a personal topic, discuss the issue with your instructor.