This International Student Edition is for use outside of the U.S.

A Writer's Resource

A Handbook for Writing and Research

Seventh Edition

ELAINE MAIMON
KATHLEEN BLAKE YANCEY

Mc Graw Hill

A Writer's Map

The Writer's Map to the right gives you a quick guide to *A Writer's Resource*. For a full range of online resources that support each section of *A Writer's Resource,* visit

<connect.mheducation.com>.

A resource for writing and learning in college: Tabs 1–4 of *A Writer's Resource* provide advice on using writing to learn in college, on applying the principles of good writing and good design to college writing assignments, on using visuals effectively, and on fulfilling any assignment you might encounter in college. Tab 4 connects college writing to writing in the community and at work.

A resource for conducting research: Tabs 5–8 of *A Writer's Resource* provide advice on formulating a research question, finding sources and visuals, managing information, and evaluating the information you discover both in print and online. For help with documenting the information you find, you can turn to Tab 6 for MLA style, Tab 7 for APA style, or Tab 8 for the Chicago and CSE styles.

A resource for editing your writing: Tabs 9–11 of *A Writer's Resource* provide a three-part approach to editing, progressing from improving style (Tab 9) to solving problems with grammar, such as sentence fragments and comma splices (Tab 10), to correcting errors in punctuation, mechanics, and spelling (Tab 11). The basic grammar review in Tab 12 also includes useful tips for multilingual writers. A section on Identifying and Editing Common Problems presents examples of common errors in student writing and references the corresponding sections of the book. A Quick Reference for Multilingual Writers section provides additional help.

A comprehensive index: The index to *A Writer's Resource* gives you another way to find the information you need.

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American Council on Education

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Mc Graw Hill

A WRITER'S RESOURCE

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About the Authors

Elaine P. Maimon/McGraw Hill

Elaine Maimon is a Founding Distinguished Fellow of the Association for Writing Across the Curriculum. Early in her career at Beaver College (now Arcadia University), which has named a writing prize in her honor, she organized the faculty from the grassroots to participate in one of the nation's first writing-across-the-curriculum programs, funded by the National Endowment for the Humanities. A founding executive board member of the Council of Writing Program Administrators, she has directed national institutes to disseminate WAC principles.

Her commitment to new ways of understanding writing and thinking brought her to the position of Associate Dean of the College at Brown University and then Dean of Experimental Programs at Queens College (CUNY). For 24 years, in the top administrative positions at Arizona State University West, University of Alaska Anchorage, and Governors State University, she presided over transformative change, inspired by WAC, reallocating resources to support full-time faculty members in first-year composition; advocating for infusion rather than proliferation of courses; and developing navigable pathways from community college to university. Her book, *Leading Academic Change: Vision, Strategy, Transformation* (Stylus, 2018) is a roadmap for reform in higher education. As an advisor at the American Council on Education, she contributes to policy reform on the national level. Taking her own advice from *A Writer's Resource,* she is a regular columnist for *The Philadelphia Citizen*.

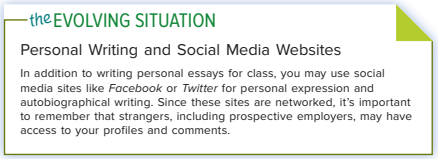
Kathleen Blake Yancey/McGraw Hill

Kathleen Blake Yancey, Kellogg W. Hunt Professor of English and Distinguished Research Professor Emerita at Florida State University, has served as President of the National Council of Teachers of English (NCTE); Chair of the Conference on College Composition and Communication (CCCC); President of the Council of Writing Program Administrators (CWPA); and President of the South Atlantic Modern Language Association (SAMLA). Cofounder of the journal *Assessing Writing,* she is a past editor of *College Composition and Communication*. Currently, she leads an eight-site research project on students' transfer of writing knowledge and practice that includes faculty from both community colleges and four-year schools; she participates in the Elon University-sponsored Writing Beyond the University project; and she is a faculty mentor for campuses participating in the 2022–2023 AAC&U ePortfolio Institute. Author, editor, or coeditor of 16 scholarly books—including the 2014 *Writing Across Contexts: Transfer, Composition, and Sites of Writing;* the 2016 *A Rhetoric of Reflection;* the 2017 *Assembling Composition;* and the 2019 *ePortfolio-as-Curriculum*—she has also authored/coauthored over 100 article and book chapters. She is the recipient of several awards, among them the CCCC Research Impact Award; the Purdue Distinguished Woman Scholar Award; the best book award from the Council of Writing Program Administrators; the FSU Graduate Teaching and Mentor Awards; the NCTE Squire Award; and the CCCC Exemplar Award.

A Resource

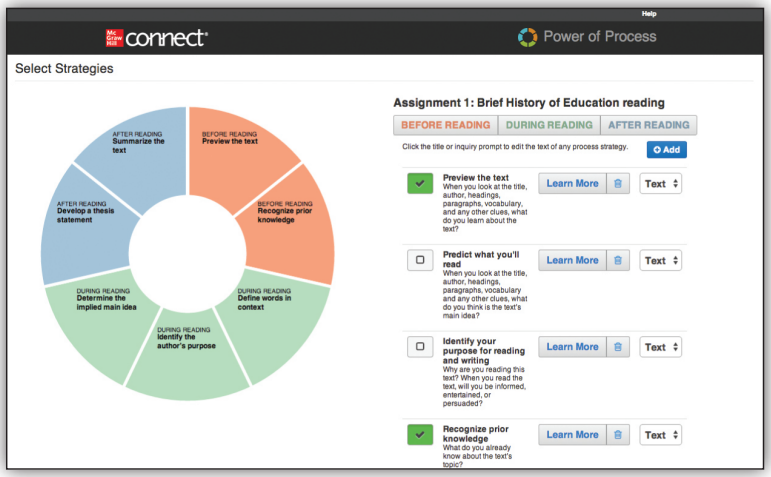
A Writer's Resource helps writers identify the fundamental elements of any writing situation—from academic assignments to blog and social media posts to writing on the job and for cocurriculars—and teaches innovative, transferable strategies that build confidence for composing across various genres,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

- **Enhanced coverage of transfer.** Transfer strategies are highlighted throughout, beginning with a section in Chapter 1 that answers the question "Why study composition?" by describing the transferable skills students will learn in the writing course. Special emphasis is also given to contemporary writing situations, including drafting emails and strategically participating in social media.
- **Emphasis on reflection during the writing process.** Expanded discussion of reflection prompts students to consider the critical connection between thinking and writing. By understanding the role of reflection in writing, students will appreciate how what they have learned in the past prepares them for the future.
- **New and revised student sample assignments.** Two new sample papers on contemporary topics demonstrate successful informative and persuasive strategies in the context of a research project and a business report, and two revised examples feature updated research and citations that students can learn from and model.
- **Updated box features.** Throughout the seventh edition, the following practice boxes highlight the skills students gain in the composition course:
  - **The Evolving Situation** provides guidance on navigating a range of writing situations, such as those introduced by new media and technologies.
  - **Navigating through College and Beyond** supports the transfer of writing practices to situations across the disciplines and outside the classroom.
  - **Know the Situation** and **Consider Your Situation** provide opportunities for practice in identifying and responding to different writing situations.
  - **Checklists** on topics ranging from editing a paper to planning a website help students apply what they have learned to their own writing.
  - **Tips for Multilingual Writers** throughout Tab 12 provide guidance on grammar and usage topics, specially designed for language learners.



for Transferring Skills to Any Writing Situation

- **Opportunities for practice.** Connect for *A Writer's Resource* offers ample opportunities for students to practice the skills they learn in class.
  - *Power of Process* supports critical reading, thinking, and writing development through reading assignments that instructors can customize to their course needs. *Power of Process* guides students to engage with texts closely and critically, developing awareness of their process decisions, and ultimately making those decisions consciously on their own—a hallmark of strategic, self-regulating readers and writers. Instructors can choose from a bank of carefully chosen readings. Instructors may also upload their own readings.



  - *Adaptive Learning Assignment* in Connect provides a learning experience that adapts to the unique needs of each student through ongoing formative assessments, feedback, and learning resources.
  - The Connect Question Bank includes nonadaptive assessments for pre- and posttesting. Additional practice activities include test items to ensure students grasp the concepts explored in every chapter.
  - With *Writing Assignment,* students benefit from just-in-time learning resources as they draft responses to writing prompts. The built-in grammar checker and originality detection alert students to issues before they submit their work and offer resources that direct them on how to correct errors within the context of their own writing, empowering them to achieve their writing goals. Peer review functionality allows students to review each other's work and leave feedback.

A Resource

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

- **Critical reading and writing instruction.** Using the writing situation as a framework, Chapter 4, Reading and Writing: The Critical Connection, introduces techniques of critical reading and thinking, while connecting students to resources for argument writing. This chapter shows students how to read actively, summarize texts, and respond to others' work as a precursor to creating their own. Online, *Power of Process* provides strategies that guide students in learning how to critically read a piece of writing or consider a text as a possible source for incorporation into their own work.
- **A diversity of authors, voices, and genres.** In addition to the sample essays throughout *A Writer's Resource, Power of Process* provides 100 additional readings for instructors to assign, with professional examples of writing that inform, analyze, and argue in a variety of settings. In keeping with McGraw Hill's commitment to equity, diversity, and inclusion, half of the readings in *Power of Process* are authored by Black, Indigenous, and People of Color (BIPOC) authors.
- **Expanded research coverage.** The research chapters in Tab 5 provide up-to-date guidelines for critically evaluating and drawing on digital sources, including up-to-date instruction for identifying and eradicating fake news sources from research papers and social media posts. With readings uploaded to *Power of Process,* students can put into practice the source evaluation strategies they've learned.
- **Updated documentation chapters.** Documentation chapters include coverage that aligns with the latest updates to the 9th edition of the *MLA Handbook*, the 7th edition of the *Publication Manual of the American Psychological Association*, and the 17th edition of the *Chicago Manual of Style*.
- **Enhanced coverage of multilingual learner writing support.** Entirely updated for this edition, Tab 12, Basic Grammar Review, reflects the most current approaches to guiding multilingual writers, providing updated guidance on grammar and usage topics. Examples throughout this coverage are specially designed for language learners, reflect students' life experiences, and demonstrate inclusive language choices.

Connect for *A Writer's Resource*

Connect for *A Writer's Resource* 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.

for Thinking Critically about Writing

Instructors can choose from adaptable assignments, including a digital, searchable, accessible ebook version of the handbook that you can personalize using tools such as highlighting and annotating, and any practice or homework assignments from your instructor. Also included in Connect are practice activities, *Writing Assignment, Power of Process*, and the *Adaptive Learning Assignment* platform.

Feature	Description	Instructional Value
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.
Adaptive Learning Assignment	■ Provides each student with a personalized path to learning concepts instructors assign in the English Composition course. ■ Covers *The Writing Process, Critical Reading, The Research Process, Reasoning and Argument, Grammar and Common Sentence Problems, Punctuation and Mechanics, Style and Word Choice, Multilingual Writers, Documenting Sources,* and *Writing Strong Paragraphs.* ■ Provides instructors with reports that include data on student and class performance.	■ Students independently study the fundamental topics across composition in an adaptive environment. ■ Metacognitive component supports knowledge transfer. ■ Students track their own understanding and mastery and discover where their gaps are.
***A Writer's Resource* ebook**	■ Provides comprehensive course content, exceeding what is offered in print. ■ Supports annotation and bookmarking.	■ The ebook allows instructors and students to access their course materials anytime and anywhere, including four years of handbook access. ■ Includes improvements to usability and accessibility of marked-up content, annotated essays, and other writing samples. Annotations and markup are now fully readable text with added functionality to make the experience better for all readers.

Feature	Description	Instructional Value
Writing Assignment	■ This online tool makes grading writing assignments more efficient, saving time for instructors, allowing them to assign and grade writing assignments online. ■ Just-in-time student learning as they draft responses to writing prompts.	■ Students import their Word document(s), and instructors can comment and annotate submissions, or have students participate in peer review and comment on each others work. ■ Built-in grammar checker and originality detection alert students to issues before they submit their work. ■ Students are offered resources for correcting errors within the context of their own writing. ■ Frequently used comments are automatically saved so instructors do not have to type the same feedback over and over.
Simple LMS Integration	■ Seamlessly integrates with every learning management system.	■ Students have automatic single sign-on. ■ Connect assignment results sync to LMS's gradebook.
Reports	■ 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? ■ 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. ■ Allow students to review their performance for specific assignments or the course.	■ Instructors can quickly check on and analyze student and class performance and engagement. ■ 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. ■ Students can track their performance and identify areas of difficulty.
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 track which students have watched the videos they post. ■ Students can watch and review lectures from their instructor. ■ Students can search each lecture for specific bits of information.

New to the Seventh Edition

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

Tab 1, Learning Across the Curriculum

- New example of a professional informative report written on the topic of pandemic-related changes in the workplace
- New Start Smart student sample, an excerpt from an argument essay on the topic of climate change
- New section introducing students to the concept of reflection and explaining how they can become reflective writers
- New visual examples illustrating the impact of social media on world events and the effective use of line graphs to show trends over time
- Revised Evolving Situation box, with updated guidance on how to communicate effectively online

Tab 2, Writing and Designing Texts

- Three new figures demonstrating the process for previewing visuals, using an example of a public service announcement
- New examples showing how to develop ideas using patterns of organization and visuals, including illustration, comparison and contrast, and cause and effect, as well as updated guidance on integrating visuals and multimodal elements effectively
- Updated portfolio coverage discussing the role of reflection in creating an ePortfolio as well as guidance on writing a successful reflective text
- Two new annotated student examples of ePortfolios demonstrating outcomes

Tab 3, Common Assignments Across the Curriculum

- Annotated student sample informative report on Olympic doping, written by a health and human performance major, updated to reflect new perspectives and research on the issue
- Revised Checklist feature to guide students in using peer review to strengthen an argument
- New annotated student sample argument essay, in MLA style, on the topic of climate change

- New text example from a memoir by Supreme Court Justice Sonya Sotomayor demonstrating how details help to tell a story
- New visual examples of well-designed pages from a professional website

Tab 4 , Writing Beyond College

- Instruction on creating materials for an effective job search, focusing on electronic media and social media, including ePortfolios, résumés, and cover letters

Tab 5, Researching

- New introduction to understanding research, placing emphasis on the importance of libraries and reference librarians, and encouraging students to use these resources, whether in person or online
- New discussion of the importance of verifying facts before citing them, using both secondary and tertiary sources
- Updated coverage for research using online sources
- New discussion of search engine optimization (SEO), highlighting the importance of targeting key search words during research and considering and including these words in a finished paper
- Updated guidance on identifying and using online databases to find articles in journals and other periodicals
- New annotated visual examples of government, nonprofit, and corporate websites walk students through the process of evaluating online sources for credibility
- Updated discussion of taking notes on sources during research, focusing on skills for identifying sources of misinformation
- New examples of integrating quotations and summarizing information from sources

Tab 6, MLA Documentation Style

- Completely revised to align with the 9th edition *MLA Handbook*
- Updated examples of in-text citations and works cited entries
- In keeping with the 9th edition, specific citation examples are reorganized by types of sources
- Updated student sample informative research paper, formatted in MLA style, takes on the topic of fake news

Tab 7, APA Documentation Style

- Completely revised to align with the 7th edition *Publication Manual of the American Psychological Association*
- Reorganization of specific citation examples by source type

- Updated examples of in-text citations and references entries
- Revised student sample research paper, formatted in APA style, discusses the use of performance-enhancing drugs by Olympic athletes

Tab 8, Chicago and CSE Documentation Styles

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

Tabs 9–12, Grammar

- Grammar examples have been revised throughout Tabs 9–12 to demonstrate inclusive language choices and better reflect students' life experiences
- Basic grammar review in Tab 12 has been fully revised to reflect the most current approaches to guiding multilingual writers

WPA Outcomes Statement for First-Year Composition

Introduction

This Statement identifies outcomes for first-year composition programs in U.S. postsecondary education. It describes the writing knowledge, practices, and attitudes that undergraduate students develop in first-year composition, which at most schools is a required general education course or sequence of courses. This Statement therefore attempts to both represent and regularize writing programs' priorities for first-year composition, which often takes the form of one or more required general education courses. To this end it is not merely a compilation or summary of what currently takes place. Rather, this Statement articulates what composition teachers nationwide have learned from practice, research, and theory.[1] It intentionally defines only "outcomes," or types of results, and not "standards," or precise levels of achievement. The setting of standards to measure students' achievement of these Outcomes has deliberately been left to local writing programs and their institutions.

In this Statement "composing" refers broadly to complex writing processes that are increasingly reliant on the use of digital technologies. Writers also attend to elements of design, incorporating images and graphical elements into texts intended for screens as well as printed pages. Writers' composing activities have always been shaped by the technologies available to them, and digital technologies are changing writers' relationships to their texts and audiences in evolving ways.

These outcomes are supported by a large body of research demonstrating that the process of learning to write in any medium is complex: it is both individual and social and demands continued practice and informed guidance. Programmatic decisions about helping students demonstrate these outcomes should be informed by an understanding of this research.

As students move beyond first-year composition, their writing abilities do not merely improve. Rather, their abilities will diversify along disciplinary, professional, and civic lines as these writers move into new settings where expected outcomes expand, multiply, and diverge. Therefore, this document advises faculty in all disciplines about how to help students build on what they learn in introductory writing courses.

Rhetorical Knowledge

Rhetorical knowledge is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations.

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[1] This Statement is aligned with the *Framework for Success in Postsecondary Writing*, an articulation of the skills and habits of mind essential for success in college, and is intended to help establish a continuum of valued practice from high school through to the college major.

By the end of first-year composition, students should

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure
- Understand and use a variety of technologies to address a range of audiences
- Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations

Faculty in all programs and departments can build on this preparation by helping students learn

- The expectations of readers in their fields
- The main features of genres in their fields
- The main purposes of composing in their fields

Critical Thinking, Reading, and Composing

Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use—whether print texts, photographs, data sets, videos, or other materials—they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions, read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

By the end of first-year composition, students should

- Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts
- Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources

- Faculty in all programs and departments can build on this preparation by helping students learn
  - The kinds of critical thinking important in their disciplines
  - The kinds of questions, problems, and evidence that define their disciplines
  - Strategies for reading a range of texts in their fields

Processes

Writers use multiple strategies, or *composing processes*, to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.

By the end of first-year composition, students should

- Develop a writing project through multiple drafts
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing
- Use composing processes and tools as a means to discover and reconsider ideas
- Experience the collaborative and social aspects of writing processes
- Learn to give and to act on productive feedback to works in progress
- Adapt composing processes for a variety of technologies and modalities
- Reflect on the development of composing practices and how those practices influence their work

Faculty in all programs and departments can build on this preparation by helping students learn

- To employ the methods and technologies commonly used for research and communication within their fields
- To develop projects using the characteristic processes of their fields
- To review work-in-progress for the purpose of developing ideas before surface-level editing
- To participate effectively in collaborative processes typical of their field

Knowledge of Conventions

Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.

Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting minutes and executive summaries use different registers). A writer's grasp of conventions in one context does not mean a firm grasp in

another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

By the end of first-year composition, students should

- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
- Gain experience negotiating variations in genre conventions
- Learn common formats and/or design features for different kinds of texts
- Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions
- Practice applying citation conventions systematically in their own work

Faculty in all programs and departments can build on this preparation by helping students learn

- The reasons behind conventions of usage, specialized vocabulary, format, and citation systems in their fields or disciplines
- Strategies for controlling conventions in their fields or disciplines
- Factors that influence the ways work is designed, documented, and disseminated in their fields
- Ways to make informed decisions about intellectual property issues connected to common genres and modalities in their fields.

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Acknowledgments

A Writer's Resource is built on the premise that it takes a campus to teach a writer. It is also true that it takes a community to write a handbook. This text has been a major collaborative effort. And over the years, that ever-widening circle of collaboration has included reviewers, editors, librarians, faculty colleagues, and family members. We would like to give special thanks to Janice Peritz, one of the original authors, who created a foundation for the many subsequent revisions.

Mort Maimon brought to this project his years of insight and experience as a writer and as a secondary and post secondary English teacher. Gillian Maimon, PhD elementary school teacher, University of Pennsylvania part-time professor, and writing workshop leader, is a constant motivation. She has miraculously applied principles inherent in this text successfully to the first-grade classroom. Alan Maimon, author of *Twilight in Hazard: An Appalachian Reckoning,* exemplifies the power of writing to create a better world. Elaine also drew inspiration from her grandchildren, Dasia and Madison Stewart; Annabelle Elaine Maimon; Lisette Rose Maimon, Della Beatrice Maimon, and Marcus Alan Maimon, who already show promise of becoming writers.

David Yancey, Genevieve Yancey, Sui Wong, Matthew Yancey, and Kelly Yancey—whose combined writing experience includes the fields of biology, psychology, medicine, computer engineering, mathematics, industrial engineering, information technology, graphic design, and user experience—helped with examples as well as with accounts of their writing practices as they completed many kinds of classroom assignments, applied to medical and graduate schools, wrote for internships, and currently write on the job. And as the younger Yanceys delight in learning language and ways of communicating, Calder Yancey-Wong, Clara Yancey, Amelie Yancey-Wong, and Eleanor Yancey remind us of the importance of communication of all kinds.

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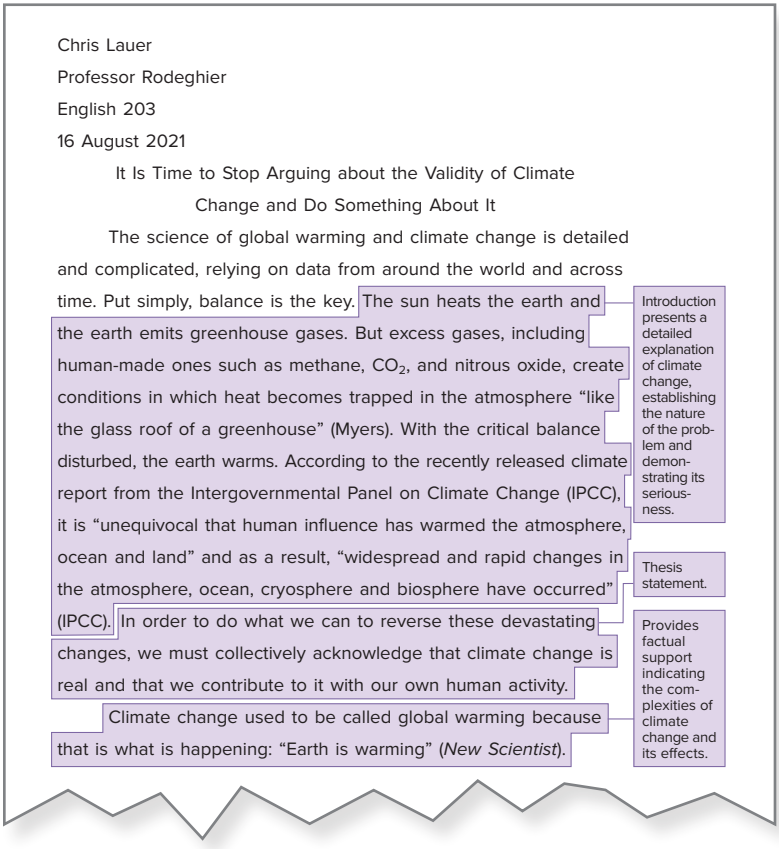
Accessible Ebook and Online Resources

At McGraw Hill Education, our mission is to accelerate learning through intuitive, engaging, efficient, and effective experiences, grounded in research. Assignments in Connect are WCAG compliant, and updates to the ebook of the seventh edition of *A Writer's Resource* go beyond WCAG compliance to create an improved reading experience for all learners. These enhancements include improved functionality for viewing annotated readings and editing marks. We are committed to creating universally accessible products that unlock the full potential of each learner, including individuals with disabilities.



Chris Lauer
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English 203
16 August 2021

It Is Time to Stop Arguing about the Validity of Climate Change and Do Something About It

The science of global warming and climate change is detailed and complicated, relying on data from around the world and across time. Put simply, balance is the key. The sun heats the earth and the earth emits greenhouse gases. But excess gases, including human-made ones such as methane, CO_2, and nitrous oxide, create conditions in which heat becomes trapped in the atmosphere "like the glass roof of a greenhouse" (Myers). With the critical balance disturbed, the earth warms. According to the recently released climate report from the Intergovernmental Panel on Climate Change (IPCC), it is "unequivocal that human influence has warmed the atmosphere, ocean and land" and as a result, "widespread and rapid changes in the atmosphere, ocean, cryosphere and biosphere have occurred" (IPCC). In order to do what we can to reverse these devastating changes, we must collectively acknowledge that climate change is real and that we contribute to it with our own human activity.

Climate change used to be called global warming because that is what is happening: "Earth is warming" (*New Scientist*).

Introduction presents a detailed explanation of climate change, establishing the nature of the problem and demonstrating its seriousness.

Thesis statement.

Provides factual support indicating the complexities of climate change and its effects.

How to Find the Help You Need in *A Writer's Resource*

A Writer's Resource is a reference for all writers and researchers. When you are writing in any situation, you are bound to come across questions about writing and research. *A Writer's Resource* provides you with answers to your questions.

Begin with Start Smart. If you are responding to an assignment, go to the Start Smart feature at the beginning of Tab 1 to determine the type of writing the assignment requires, along with the steps involved in constructing it and one or more examples. A brief Start Smart box opens each subsequent tab, posing questions aligned with the WPA outcomes; this feature will guide you to the sections of the text that answer these questions. These features give you an easy means of accessing the many resources available to you within *A Writer's Resource*, from help with finding a thesis to advice on documenting your sources.

Check the table of contents. If you know the topic you are looking for, try scanning the complete contents on the last page and inside back cover, which includes the tab and chapter titles as well as each section number and title in the book. If you are looking for specific information within a general topic (how to correct an unclear pronoun reference, for example), scanning the table of contents will help you find the section you need.

Look up your topic in the index. The comprehensive index at the end of *A Writer's Resource* (pp. I-1–I-43) includes all of the topics covered in the book. For example, if you are not sure whether to use *I* or *me* in a sentence, you can look up "*I vs. me*" in the index.

Check the documentation resources. By looking at the examples of different types of sources and the documentation models displayed at the opening of each documentation tab, you can determine where to find the information you need to document a source. By answering the questions posed in the charts provided (for MLA style at the beginning of Tab 6 and for APA style at the beginning of Tab 7), you can usually find the model you are looking for.

Look in the grammar tab-opening pages for errors similar to the ones you typically make. Tab 9 opens with a chart of the most common errors students make. Each error includes an example and a reference to the section and page number where you can find a more detailed explanation and examples. Flip through these pages to find a quick reference guide for multilingual writers.

Look up a word in the Glossary of Usage. If you are not sure that you are using a particular word such as *farther* or *further* correctly, try looking it up in the Glossary of Usage, available in the ebook in Connect.

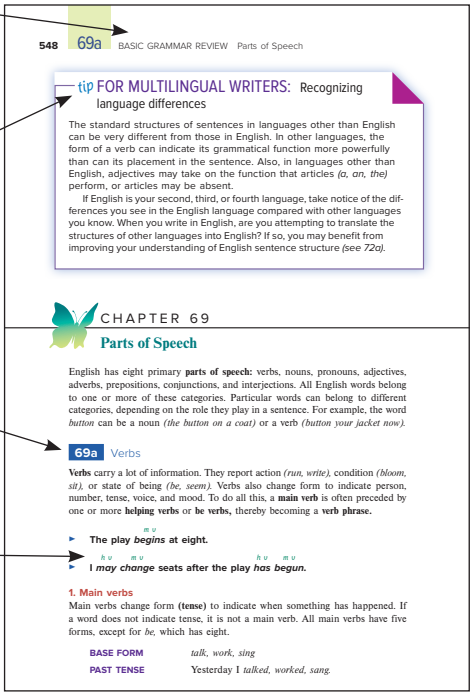
Refer to Tab 12 if you are a multilingual writer. Chapters 69–72 provide tips on the use of articles, helping verbs, and other problem areas for multilingual writers.

The **running head** and section number give the topic covered on the page as well as the number of the chapter and section letter in which the topic is discussed.

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

The **main heading** includes the chapter number and section letter (for example, 51d) as well as the title of the section.

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



548 69a BASIC GRAMMAR REVIEW Parts of Speech

tip FOR MULTILINGUAL WRITERS: Recognizing language differences

The standard structures of sentences in languages other than English can be very different from those in English. In other languages, the form of a verb can indicate its grammatical function more powerfully than can its placement in the sentence. Also, in languages other than English, adjectives may take on the function that articles *(a, an, the)* perform, or articles may be absent.

If English is your second, third, or fourth language, take notice of the differences you see in the English language compared with other languages you know. When you write in English, are you attempting to translate the structures of other languages into English? If so, you may benefit from improving your understanding of English sentence structure *(see 72a).*

CHAPTER 69

Parts of Speech

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

69a Verbs

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

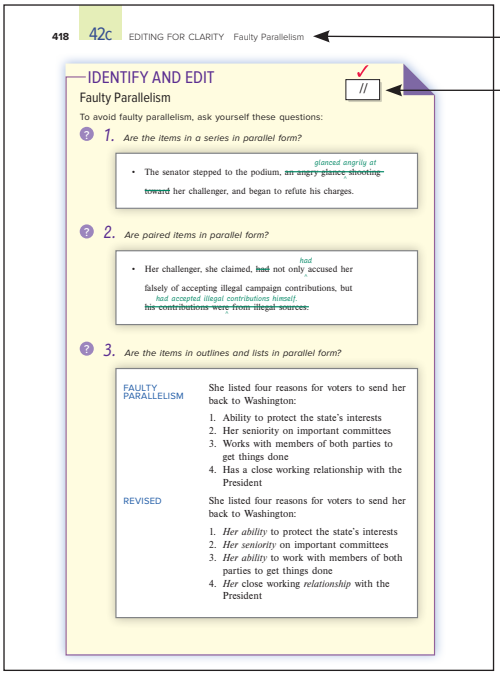
► The play *begins* at eight.

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

1. Main verbs

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

BASE FORM	*talk, work, sing*
PAST TENSE	Yesterday I *talked, worked, sang.*



418 42c EDITING FOR CLARITY Faulty Parallelism

IDENTIFY AND EDIT

Faulty Parallelism

To avoid faulty parallelism, ask yourself these questions:

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

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

2. *Are paired items in parallel form?*

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

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

FAULTY PARALLELISM

She listed four reasons for voters to send her back to Washington:

1. Ability to protect the state's interests
2. Her seniority on important committees
3. Works with members of both parties to get things done
4. Has a close working relationship with the President

REVISED

She listed four reasons for voters to send her back to Washington:

1. *Her ability* to protect the state's interests
2. *Her seniority* on important committees
3. *Her ability* to work with members of both parties to get things done
4. *Her* close working *relationship* with the President

Running head and **section number**

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

1

Writing Today

What are the ways in which rhetoric has been used for good? And how can I use those same skills and instruments?

–Amanda Gorman

Peerayot/Shutterstock

In her spoken-word poetry performances, Inaugural poet Amanda Gorman makes powerful use of rhetorical devices, which are the "skills and instruments" she has honed for inspiring and persuading audiences. Much like another instrument, a compass, this book was designed to guide you in writing in any discipline.

1 Writing Today

START SMART Addressing the Writing Situation 1

1. Writing across the Curriculum and beyond College 10
   a. Learn to transfer composition skills to other contexts 11
   b. Study the world through a range of academic disciplines 11
   c. Use writing as a tool for learning 12
   d. Take responsibility for reading, writing, and research 13
   e. Recognize that writing improves with practice 14
   f. Achieve the core outcomes of successful writing 14
   g. Become a reflective writer 16
2. Writing Situations 16
   a. Use the rhetorical situation as the framework for approaching any writing task 17
   b. Decide on the best medium 18
   c. Make effective use of multimodal elements and genres 19
   d. Become aware of the persuasive power of images 20
   e. Take advantage of online and other electronic tools for writing and for learning 22
3. Audience and Academic English 25
   a. Become aware of your audience 26
   b. Use reading, writing, and speaking to learn more about academic English 28
   c. Use learning tools that are available for multilingual students 29

Section dealing with visual rhetoric. For a complete listing, see the Quick Guide to Key Resources **at the end of this book.**

START SMART Addressing the Writing Situation

Start Smart will help you understand your writing situation and find the advice you need to get your project off to a good start. It also provides an overview for any kind of writing project. If you get stuck, come back here to jump-start your work.

Step 1 What should your assignment or project do?

Look for these keywords

Inform: classify, define, describe, explore, illustrate, report, survey
Interpret or Analyze: analyze, compare, explain, inquire, reflect
Argue or Persuade: agree, defend, evaluate, justify, propose, refute

Step 2 Go to

A: Writing That Informs
B: Writing That Interprets and Analyzes
C: Writing That Argues and Persuades

A: Writing That Informs

Begin with the Writing Situation:

- What topic are you writing about? (Ch. 5, pp. 38–42)
- Who is going to read your writing? (Ch. 5, p. 38)
- How should you talk about this topic for your readers? (Ch. 5, p. 40)
- What is the required length, deadline, and format, as well as the context for your assignment? (Ch. 5, p. 40)
- What kind of text is it; how should you present it? (Ch. 5, pp. 40–41)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 86)

Compose Using Writing Processes:

- How can you create a worthwhile thesis or claim for your topic? (Ch. 5, pp. 45–47)
- What strategies can help you organize your writing? (Ch. 6, pp. 54–68)
- What strategies can help you revise? (Ch. 7, pp. 68–86)

Think Critically about Using Sources:

- Does your writing require research? (Ch. 18, pp. 191–97)
- If yes, how many and what kind of sources are needed? (Ch. 18, pp. 196–97)
- What resources are appropriate for your course and available? (See Further Resources for Learning in Connect)
- Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 50–53)

Think Carefully about Your Final Steps:

- Did you cite all your sources correctly? (Ch. 25, pp. 254–57)
- Did you carefully edit and proofread your writing? (Ch. 7, pp. 79–83)

Some Samples

- Informative report (pp. 89, 104, 349)
- Newsletter (p. 177)
- Brochure (p. 176)
- Annotated bibliography (p. 238)

Sample Informative Report

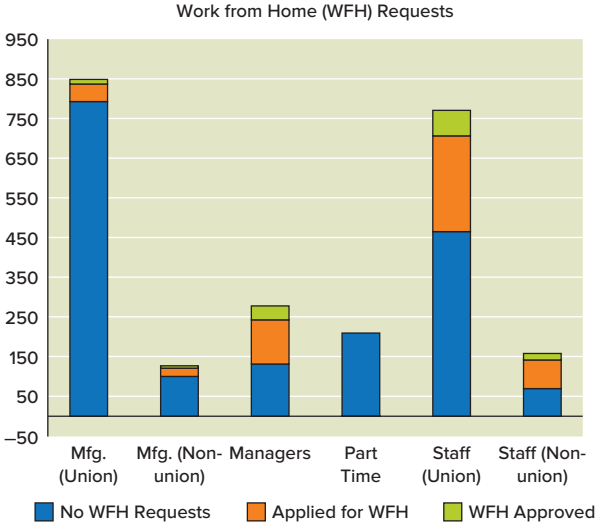
Report to the President

The thesis, or claim, summarizes the writers' knowledge of the topic.

The university has a total of 2,394 employees (as of 9-19-21), including faculty and staff, many of whom have requested work from home (WFH) accommodations as a response to the pandemic. Human Resources (HR) has developed a procedure for considering and approving these requests. Employees have to complete a proposed work plan created with their supervisor that outlines monthly expectations, work schedules, and performance criteria. Once submitted, the plan will be approved by HR. Figure 1 shows the current number of WFH accommodation requests and approvals; union status of employees is also included because it affects 1,619 employees (67.62%).

Tone is objective; writer does not express an opinion.

Bar chart illustrates key point made in the text.



Caption explains bar chart.

Fig. 1. Percentage of employees requesting to work from home

Additional Precautions the University Is Taking

In addition to allowing eligible employees to work from home, the university has implemented a number of other COVID-19 precautions and safety measures, including:

Precautions listed as bulleted list.

- Strongly recommending vaccinations
- Requiring masks inside all buildings and at company events
- Cleaning all breakrooms and conference rooms after each shift change, meeting, or event
- Rearranging breakrooms and offices as space allows to maintain social distance

A successful informative report should

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

Additional information about report design is available on pages 87–93.

B: Writing That Interprets and Analyzes

Begin with the Writing Situation:

- What topic are you interpreting or analyzing? (Ch. 5, pp. 38–40)
- Who is going to read your writing? (Ch. 5, p. 38)
- How should you talk about this topic for your readers? (Ch. 5, p. 40)
- What is the required length, deadline, and format, as well as the context for your assignment? (Ch. 5, p. 40)
- What kind of text is it; how should you present it? (Ch. 5, pp. 40–41)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 86)

Compose Using Writing Processes:

- How can you create a worthwhile thesis or claim for your topic? (Ch. 5, pp. 45–47)
- What strategies can help you organize your writing? (Ch. 6, pp. 54–68)
- What strategies can help you revise? (Ch. 7, pp. 68–86)

Think Critically about Using Sources:

- Does your writing require research? (Ch. 18, pp. 191–97)
- If yes, how many and what kind of sources are needed? (Ch. 18, pp. 196–97)
- What resources are appropriate for your course and available? (See Further Resources for Learning in Connect)
- Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 50–52)

Think Carefully about Your Final Steps:

- What citation style, if any, should you use? (Ch. 24, pp. 245–51)
- Did you cite all your sources correctly? (Ch. 25, pp. 254–57)
- Did you carefully edit and proofread your writing? (Ch. 7, pp. 79–83)

Some Samples

- Visual analysis (p. 84)
- Analysis of a poem (p. 119)

A Sample Visual Analysis

Diane Chen
Professor Defeo
Art 251: History of Photography
6 December 2021

Inspiring Empathy: Dorothea Lange's *Migrant Mother*

American photographer Dorothea Lange is perhaps best known for her work commissioned by the Farm Services Administration photographing the social and economic effects of the Great Depression. Her arresting portraits of displaced farmers, migrant families, and the unemployed skillfully depict the dire consequences of the Depression for America's working classes. Artful though her photographs are, Lange's technique involved more than artistic skill. Lange considered herself primarily a photojournalist, whose goal was to encourage social action through her work. As a photojournalist who empathetically captured the struggles of her subjects on film, Lange was able to impart compassion to her audience and in turn inspire change.

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

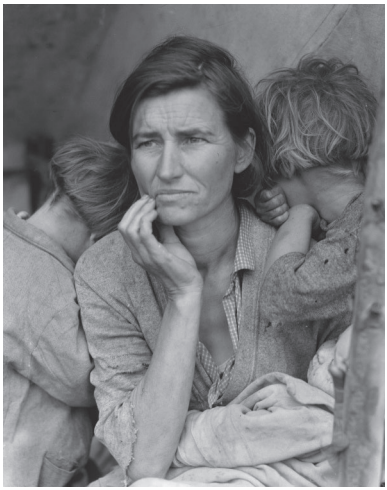
One of Lange's most famous photographs, *Migrant Mother*, (see fig. 1) is an example of her unique ability to document such struggles. *Migrant Mother* is not simply a portrait of one mother's hardship, but is a raw depiction of the plight of thousands of displaced families during the Depression. The mother in this photograph, Florence Owens Thompson, was a migrant worker in Nipomo, California, in 1936, whom Lange encountered sitting outside her tent in a migrant camp. Lange took several exposures of Thompson, moving closer to her subject with each shot. This technique helped her to capture an image that communicated to viewers what poverty looked like at a human level. But the power of Lange's image is not confined to history; even today, *Migrant Mother* remains an iconic reminder of the struggles of the poor.

Uses a thoughtful tone.

The photograph's composition reveals Lange's compassion for her subject. Although four figures make up the photograph, the mother, whose face we see in full, is its main subject. She gazes outward, worriedly, as her three children huddle around her. The children frame her figure, two of them with faces hidden behind her shoulders, either out of shyness or shared distress, while the third rests across the mother's lap. The mother's expression conveys a desperate concern, presumably for her children's wellbeing. Her children cling to her, but her own faraway gaze gives evidence that she is too distracted by her worries to give them comfort.

A description of the image that illustrates the main point.

Lange emphasizes the mother's expression by making it the focal point of the photograph. In doing so, she encourages viewers to identify with the mother and even to wonder what thoughts pass through her mind.



Library of Congress Prints and Photographs Division [LC-DIG-fsa-8b29516]

Fig. 1. **Dorothea Lange,** *Migrant Mother,* 1936.

Caption gives the title and date of the photograph.

Work Cited

Lange, Dorothea. *Migrant Mother*, 1936. Prints and Photographs Division, Library of Congress, lccn.loc.gov/2017762891.

Work cited entry appears on a new page

A successful visual analysis should

- present a focused and purposeful thesis or claim.
- use or communicate in a thoughtful tone.
- include a description of the image illustrating the main point. If possible, include a copy of the image under discussion.

Full analysis is available (in draft form) on pages 84–86.

C: Writing That Argues and Persuades

Begin with the Writing Situation:

- What topic are you writing about? (Ch. 5, pp. 38–40)
- Who is going to read your writing? (Ch. 5, p. 38)
- How should you talk about this topic for your readers? (Ch. 5, p. 40)
- What is the required length, deadline, and format, as well as the context for your assignment? (Ch. 5, p. 40)
- What kind of text is it; how should you present it? (Ch. 5, pp. 40–41)
- What design conventions are appropriate for this type of writing? (Ch. 8, p. 86)

Compose Using Writing Processes:

- How can you create a thesis or claim for your topic? (Ch. 5, pp. 45–47)
- What strategies can help you organize your writing? (Ch. 6, pp. 54–68)
- What strategies can help you revise? (Ch. 7, pp. 68–86)

Think Critically about Using Sources:

- Does your argument require research? (Ch. 18, pp. 191–97)
- If yes, how many and what kind of sources are needed? (Ch. 18, pp. 296–97)
- What resources are appropriate for your course and available? (See Further Resources for Learning in Connect.)
- Should you use tables, graphs, or images? Audio or video? (Ch. 5, pp. 50–52)

Think Carefully about Your Final Steps:

- What citation style, if any, should you use? (Ch. 24, pp. 245–51)
- Did you cite all your sources correctly? (Ch. 25, pp. 254–57)
- Did you carefully edit and proofread your writing? (Ch. 7, pp. 79–83)

Some Samples

- Arguments (pp. 137, 304)
- Persuasive website (p. 8)
- Persuasive PowerPoint/oral presentation (p. 161)

A Sample Argument

Chris Lauer
Professor Rodeghier
English 203
16 August 2021

It Is Time to Stop Arguing about the Validity of Climate Change and Do Something About It

The science of global warming and climate change is detailed and complicated, relying on data from around the world and across time. Put simply, balance is the key. The sun heats the earth and the earth emits greenhouse gases. But excess gases, including human-made ones such as methane, CO_2, and nitrous oxide, create conditions in which heat becomes trapped in the atmosphere "like the glass roof of a greenhouse" (Myers). With the critical balance disturbed, the earth warms. According to the recently released climate report from the Intergovernmental Panel on Climate Change (IPCC), it is "unequivocal that human influence has warmed the atmosphere, ocean and land" and as a result, "widespread and rapid changes in the atmosphere, ocean, cryosphere and biosphere have occurred" (IPCC SPM-5). In order to do what we can to reverse these devastating changes, we must collectively acknowledge that climate change is real and that we contribute to it with our own human activity.

Climate change used to be called global warming because that is what is happening: "Earth is warming" (*New Scientist*). However, the warming of the earth's temperature is only one part of the problem. Sea levels are also rising. The planet is losing its ice cover and more floods, storms, and extreme droughts are occurring (*New Scientist*). To use an analogy put forward by Marshall Shepherd, a senior contributor to *Forbes,* "Global warming is one aspect of climate change in the same way that a fever is one aspect of the flu."

Introduces the issue of climate change using a reasonable tone.

Thesis or claim.

Establishes the nature of the problem and emphasizes its seriousness.

A successful argument should

- include a thesis or claim that clearly states the writer's position.
- identify key points that support and develop the thesis, with evidence for each point.
- use a structure that is appropriate for the content and context of the argument.
- use or communicate in a reasonable tone.
- conclude by emphasizing the importance of the position and its implications and by answering the "So what?" question.

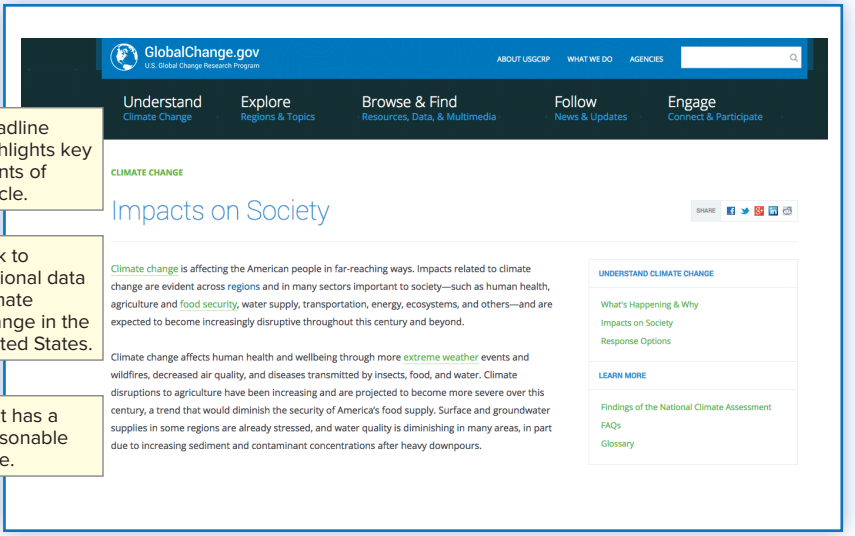
Full argument is available on pages 137–44.

A Sample Persuasive Website

Headline highlights key points of article.

Link to regional data climate change in the United States.

Text has a reasonable tone.



U.S. Global Change Research Program

A successful website should

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

A successful *persuasive* website should

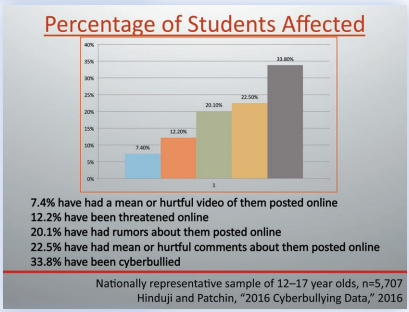
- highlight key points so that readers can spot them quickly.
- use or communicate in a reasonable tone.
- link to authoritative sources that support the writer's position.
- use visual images to represent data, support claims, and establish credibility. Avoid clip art or images/patterns that are cluttered or "cute."

PowerPoints for a

Persuasive Oral Presentation

A compelling opening, clearly presented on the slide.

SpeedKingz/Shutterstock



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

A focused discussion. Text used sparingly.

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

A persuasive oral presentation should

- present a compelling opening.
- demonstrate a clear focus and organization.
- use visual aids and sources to support key points and highlight content (with text used sparingly).
- conclude memorably.
- be delivered extemporaneously; use the slides only as prompts and speak to the audience.