

DUANE ROEN • SHERRY RANKINS-ROBERTSON • BARRY M. MAID

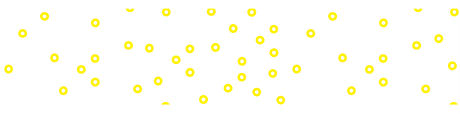
# The McGraw Hill Guide

Writing for College,  
Writing for Life



FIFTH EDITION

**Mc  
Graw  
Hill**



## Table of Contents for Assignment Chapters:

### Where to find help in *The McGraw Hill Guide*:

In the table of contents for Chapters 3 and 5–12, identify the chapter that corresponds to your writing assignment.

To set your writing goals, consider the guidelines that appear in the **Setting Your Goals** section of each chapter.

### Where to find help in *The McGraw Hill Guide*:

Chapters 3 and 5–12 are organized around four general writing goals:

1. To demonstrate **rhetorical knowledge**
2. To practice **critical thinking, reading, and composing**
3. To work through **composing processes**
4. To follow **conventions**

Successful writers adapt these goals to the particular needs of their situation. In Chapters 3 and 5–12, you will find clear guidance on how to think about the four goals and how to achieve them in relation to your specific assignment.

### Where to find help in *The McGraw Hill Guide*:

Chapters 3 and 5–12 all conclude with a guided **self-assessment** that will help you gauge how effectively your writing meets your goals.

## 3 Writing to Understand and Synthesize Texts

- Setting Your Goals
- Rhetorical Knowledge
- Critical Thinking
- Composing Processes
- Conventions
- Assessing Your Goals

## 5 Writing to Share Experiences

- Setting Your Goals
- Rhetorical Knowledge
- Critical Thinking
- Composing Processes
- Conventions
- Assessing Your Goals

## 6 Writing to Explore

- Setting Your Goals
- Rhetorical Knowledge
- Critical Thinking
- Composing Processes
- Conventions
- Assessing Your Goals

## 7 Writing to Inform

- Setting Your Goals
- Rhetorical Knowledge
- Critical Thinking
- Composing Processes
- Conventions
- Assessing Your Goals

## 8 Writing to Analyze

- Setting Your Goals
- Rhetorical Knowledge
- Critical Thinking
- Composing Processes
- Conventions
- Assessing Your Goals

## 9 Writing to Convince

- Setting Your Goals
- Rhetorical Knowledge
- Critical Thinking
- Composing Processes
- Conventions
- Assessing Your Goals

## 10 Writing to Evaluate

- Setting Your Goals
- Rhetorical Knowledge
- Critical Thinking
- Composing Processes
- Conventions
- Assessing Your Goals

## 11 Writing to Explain Causes and Effects


- Setting Your Goals
- Rhetorical Knowledge
- Critical Thinking
- Composing Processes
- Conventions
- Assessing Your Goals

## 12 Writing to Solve Problems

- Setting Your Goals
- Rhetorical Knowledge
- Critical Thinking
- Composing Processes
- Conventions
- Assessing Your Goals



*This page intentionally left blank*



THE **McGraw Hill**  
**GUIDE**

**Writing for College, Writing for Life**

FIFTH EDITION

**Duane Roen**

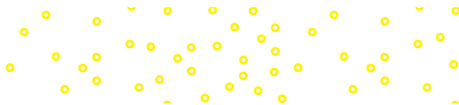
*Arizona State University*

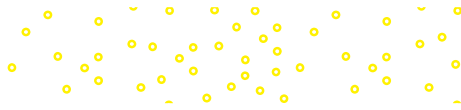
**Sherry Rankins-Robertson**

*University of Central Florida*

**Barry M. Maid**

*Arizona State University*





## THE MCGRAW-HILL GUIDE

Published by McGraw Hill LLC, 1325 Avenue of the Americas, New York, NY 10121. Copyright © 2022 by McGraw Hill LLC. All rights reserved. Printed in the United States of America. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of McGraw Hill LLC, including, but not limited to, in any network or other electronic storage or transmission, or broadcast for distance learning.

Some ancillaries, including electronic and print components, may not be available to customers outside the United States.

This book is printed on acid-free paper.

1 2 3 4 5 6 7 8 9 LKV 26 25 24 23 22 21

ISBN 978-1-265-59871-6

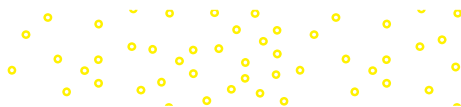
MHID 1-265-59871-1

Cover Image: *Apirak Wongpunsing/Shutterstock*

All credits appearing on page or at the end of the book are considered to be an extension of the copyright page.

The Internet addresses listed in the text were accurate at the time of publication. The inclusion of a website does not indicate an endorsement by the authors or McGraw Hill LLC, and McGraw Hill LLC does not guarantee the accuracy of the information presented at these sites.

[mheducation.com/highered](http://mheducation.com/highered)





# Brief Contents

Preface xxix

## PART ONE

### Getting Started 1

- 1 Writing Goals and Objectives for College and for Life 1
- 2 Reading Critically for College and for Life 15
- 3 Writing to Understand and Synthesize Texts 33
- 4 Writing to Discover and to Learn 62

## PART TWO

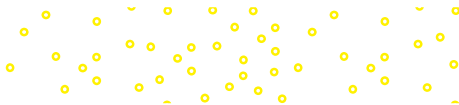
### Using What You Have Learned to Share Information 75

- 5 Writing to Share Experiences 75
- 6 Writing to Explore 114
- 7 Writing to Inform 154
- 8 Writing to Analyze 197

## PART THREE

### Using What You Have Learned to Write Arguments 234

- 9 Writing to Convince 234
- 10 Writing to Evaluate 277
- 11 Writing to Explain Causes and Effects 319
- 12 Writing to Solve Problems 364



**PART FOUR****Strategies for Effective Communication 416**

- 13** Using Strategies That Guide Readers 416
- 14** Using Strategies for Argument 443
- 15** Using Strategies for Collaboration 467
- 16** Making Effective Oral Presentations 475

**PART FIVE****Technologies for Effective Communication 483**

- 17** Choosing a Modality, Genre, and Technology for Your Communication 483
- 18** Communicating with Design and Visuals 494

**PART SIX****Using Research for Informed Communication 518**

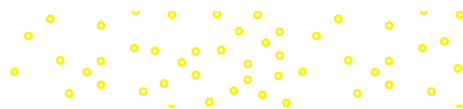
- 19** Finding and Evaluating Information 518
- 20** Synthesizing and Documenting Sources 540

***CONNECT COMPOSITION***

- 21** Writing about Visual Texts
- 22** Writing about Creative Works
- 23** Strategies for Success in College

- Appendix **A** Constructing a Writing Portfolio 593
- Appendix **B** Writing Effective Essay Examinations 601
- Appendix **C** Business Writing Professional Models 609

Index 625





# Contents

Preface xxix

## PART ONE

### Getting Started 1

#### 1

### Writing Goals and Objectives for College and for Life 1

#### Writing in the Four Areas of Your Life 2

Writing as a College Student 2

Writing as a Professional 2

Writing as a Citizen 2

Writing as a Family Member or Friend 3

#### Learning Goals in This Course 4

Rhetorical Knowledge 4

Rhetorical Analysis 9

Critical Thinking, Reading, and Composing 9

Writing Processes 9

Knowledge of Conventions 10

Using Digital Technologies 11

#### Becoming a Self-Reflective Writer 12

#### Strategies for Success 13

*“When I think about **setting my goals**, I think about my audience, my purpose, the rhetorical situation, my voice and tone, and the context, medium, and genre.”*

#### 2

### Reading Critically for College and for Life 15

#### Reading Critically: Integrating Sources into Your Writing 16

#### Applying Rhetorical Reading Strategies 17

#### Active Reading and Information Literacy 18

Annotating Effectively 19

Reading Visuals 22

Reading Websites 23





## Using Reflective Reading Strategies 24

Starting Your Reader's Journal 25

Writing Effective Summaries 26

Synthesizing Information in Readings 27

Using Your Reading in Your Writing 28

Constructing a Rhetorical Analysis 29

# 3

## Writing to Understand and Synthesize Texts 33

### SETTING YOUR GOALS FOR UNDERSTANDING AND SYNTHESIZING TEXTS 34

#### Rhetorical Knowledge 35

Writing to Understand and Synthesize Texts 35

Rhetorical Considerations in Writing to Understand and Synthesize Texts 36

#### Critical Thinking, Reading, and Composing 39

Learning the Qualities of Effective Writing to Understand and Synthesize Texts 39

Reading to Learn about Understanding and Synthesizing Texts 40

**PAUL FAIN**, *The New Bachelor's Payoff* (Editorial) 40

**ELKA TORPEY**, **U.S. BUREAU OF LABOR STATISTICS**, *Education Pays* (Editorial) 44

**TRACY ECKENDORFF**, *Critical Response to "The New Bachelor's Payoff" by Paul Fain* (Critical Response) 46

#### Writing Processes 48

Invention: Getting Started 48 • Organizing Your Ideas and Details 51 • Constructing a Complete Draft 52  
• Revising 54

#### Knowledge of Conventions 56

Editing 56 • Genres, Documentation, and Format 56

#### A Writer Achieves Her Goal: Tracy Eckendorff's Synthesis 57

**TRACY ECKENDORFF**, *Just Go (to college)!* (Synthesis) 57

#### Self-Assessment: Reflecting on Your Goals 60

Eckendorff's Initial Thoughts/Questions 51

Tracy Eckendorff's First Draft 52

Student Comments on Eckendorff's First Draft 54

Responding to Readers' Comments 55



## 4 Writing to Discover and to Learn 62

### Using Invention Strategies to Discover Ideas 63

Listing 63

Freewriting 63

Questioning 63

Answering the Questions *Who? What? Where? When? Why?* and *How?* 64

Brainstorming 64

Clustering 64

### Keeping Notebooks and Journals 64

Double-Entry Notebook 65

Field Notebook 67

### Rewriting Your Class Notes 68

Minute Paper 69

Muddiest Point 69

Paraphrasing 70

### Organizing and Synthesizing Information 70

Invented Interview 71

### Using Charts and Visuals to Discover and to Learn 71

Clustering and Concept Mapping 71

Process Flowchart 72

### Studying for Exams 73

Test Questions 73

## PART TWO

## Using What You Have Learned to Share Information 75

## 5 Writing to Share Experiences 75

### SETTING YOUR GOALS FOR SHARING EXPERIENCES 76

#### Rhetorical Knowledge 77

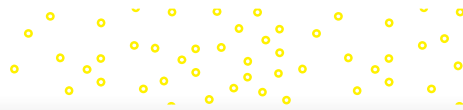
Writing to Share Experiences 77

Rhetorical Considerations in Sharing Your Experiences 80

#### Critical Thinking, Reading, and Composing 81

Learning the Qualities of Effective Writing about Experiences 81

Reading to Learn about Writing That Shares Experiences 82



Jessica Hemauer's  
Listing 98

Jessica Hemauer's  
Organization 99

Synthesizing and  
Integrating Sources  
into Your Draft:  
Including Others'  
Perspectives 100

Parts of a Complete Draft  
100

Excerpts from Jessica  
Hemauer's First Draft  
101

Student Comments on  
Jessica Hemauer's  
Draft 103

Responding to Readers'  
Comments 105



## 6

**NATALIE DIAZ**, from "Bodies Built for Game" (Memoir) 83

**FERNANDO PÉREZ**, Who Am I (What's My Name)? (Literacy Narrative) 91

### Writing Processes 96

Invention: Getting Started 96 • Organizing Your Ideas and Details  
98 • Constructing a Complete Draft 100 • Revising 104

### Knowledge of Conventions 105

Editing 105 • Genres, Delivery, and Documentation 106

### A Writer Achieves Her Goal: Jessica Hemauer's Final Draft 106

**JESSICA HEMAUER**, Farm Girl (Memoir) 106

### Self-Assessment: Reflecting on Your Goals 112

## Writing to Explore 114

### SETTING YOUR GOALS FOR EXPLORATORY WRITING 115

#### Rhetorical Knowledge 117

Writing to Explore in Your College Classes 117

Writing to Explore for Life 117

Rhetorical Considerations for Exploratory Writing 121

#### Critical Thinking, Reading, and Composing 121

Learning the Qualities of Effective Exploratory Writing 122

Reading, Inquiry, and Research: Learning from Texts That Explore 123

**DAPHNE STRASSMANN**, The Perils of Perfect Memory: The New Past,  
According to Social Media (Exploratory Essay) 123

**BY PARDIS MAHDAVI**, The Snowflake  
Revolution (Profile of an Event) 127

National Park Foundation Website: [www.nationalparks.org/](http://www.nationalparks.org/) (Profile) 131

### Writing Processes 132

Invention: Getting Started 133 • Exploring Your Ideas with  
Research 135 • Organizing Your Ideas and Details 137  
• Constructing a Complete Draft 138 • Revising 143

### Knowledge of Conventions 146

Editing 146 • Genres, Documentation, and Format 147

Elle Caminante's  
Freewriting and  
Clustering 133

Elle Caminante's  
Research 136

Reviewing Your Invention  
and Research 136

Synthesizing and  
Integrating Sources  
into Your Draft:  
Quoting Information  
from Sources 138

Parts of a Complete Draft  
139

Elle Caminante's First Draft:  
Starving Artists 141



Student Comments on Caminante's First Draft 143  
 Responding to Readers' Comments 145



# 7

 **A Writer Achieves Her Goal: Elle Caminante's Final Draft 147**

**ELLE CAMINANTE**, *Starving Artists: Myth or Reality?* (Exploratory Essay) 147

 **Self-Assessment: Reflecting on Your Goals 152**

## Writing to Inform 154

### SETTING YOUR GOALS FOR INFORMATIVE WRITING 156

 **Rhetorical Knowledge 158**

Writing to Inform in Your College Classes 158

Writing to Inform for Life 158

Rhetorical Considerations for Informative Writing 162

 **Critical Thinking, Reading, and Composing 163**

Learning the Qualities of Effective Informative Writing 163

Reading, Inquiry, and Research: Learning from Texts That Inform 164

**STEVE MCDANIEL**, *The Bees Are Dying* (Article) 165

**NATIONAL INSTITUTE OF MENTAL HEALTH**, *Autism Spectrum Disorder* (Article) 168

(Annotated Bibliography) 173

 **Writing Processes 175**

Invention: Getting Started 175 • Exploring Your Ideas with Research 176 • Organizing Your Information and Research 181 • Constructing a Complete Draft 182 • Revising 187

 **Knowledge of Conventions 189**

Editing 189 • Genres, Documentation, and Format 189

 **A Writer Achieves His Goal: Craig Broadbent's Final Draft 190**

**CRAIG BROADBENT**, *Watch for the Blue Barrels* (Informative Essay) 191

 **Self-Assessment: Reflecting on Your Goals 195**

# 8

## Writing to Analyze 197

### SETTING YOUR GOALS FOR ANALYTICAL WRITING 199

Craig Broadbent's Brainstorming 175  
 Craig Broadbent's Research 177  
 Reviewing Your Invention and Research 178  
 Craig Broadbent's Review of His Research 179  
 Craig Broadbent's Organization 182  
 Integrating Sources into Your Draft: Paraphrasing Information from Sources 182  
 Parts of a Complete Draft 183  
 Craig Broadbent's First Draft 186  
 Student Comments on Craig Broadbent's Draft 186  
 Responding to Readers' Comments 187





## Rhetorical Knowledge 201

Writing to Analyze in Your College Classes 201

Writing to Analyze for Life 201

Rhetorical Considerations in Analytical Writing 205

## Critical Thinking, Reading, and Composing 206

Learning the Qualities of Effective Analytical Writing 206

Reading, Inquiry, and Research: Learning from Texts That Analyze 207

**ABIGAIL FALIK AND LINDA FREY**, *The Best Freshman Year*

*Is a Gap Year (Opinion Piece)* 208

**KERRY MAGRO**, *Why Our Autism Community Loves Sheldon*

*Cooper (Analysis)* 211

## Writing Processes 214

Invention: Getting Started 214 • Exploring Your Ideas with

Research 215 • Organizing Your Information 218

• Constructing a Complete Draft 219 • Revising 224

## Knowledge of Conventions 226

Editing 226 • Genres, Documentation, and Format 226

## A Writer Achieves Her Goal: Sarah Washington's Final Draft 227

**SARAH WASHINGTON**, *Campus Parking: Love It or*

*Leave It (Analytical Essay)* 227

## Self-Assessment: Reflecting on Your Goals 232

Sarah Washington's  
Interviewing 215

Sarah Washington's  
Research 216

Reviewing Your Invention  
and Research 217

Synthesizing and  
Integrating Sources  
into Your Draft:  
Incorporating  
Numerical Data 219

Parts of a Complete Draft  
220

Sarah Washington's First  
Draft 222

Student Comments on  
Sarah Washington's  
First Draft 224

Responding to Readers'  
Comments 225



## PART THREE

## Using What You Have Learned to Write Arguments 234

### 9

## Writing to Convince 234

**SETTING YOUR GOALS FOR PERSUASIVE WRITING** 235

## Rhetorical Knowledge 237

Writing to Convince in Your College Classes 237

Writing to Convince for Life 237

Rhetorical Considerations in Persuasive Writing 240



Zack Peach's Answers to the Reporter's Questions 256

Zack Peach's Freewriting 256

Student Example: An Excerpt from Zack Peach's Research 258

Reviewing Your Invention and Research 259

Synthesizing and Integrating Sources into Your Draft: Incorporating Partial Quotes in Your Sentences 261

Parts of a Complete Draft 262

Zack Peach's First Draft 264

Student Comments on Peach's First Draft 265

Notes on Zack Peach's First Draft, from a Conference with His Instructor 267

Responding to Readers' Comments 268



# 10

## **Critical Thinking, Reading, and Composing 241**

Learning the Qualities of Effective Persuasive Writing 241

Reading, Inquiry, and Research: Learning from Texts That Persuade 243

**MARIAN WRIGHT EDELMAN**, Still Hungry in America (Opinion Piece) 244  
(Advertisement) 249

**DANNY CAINE**, A Bookseller's Letter to Jeff Bezos (Editorial) 251

## **Writing Processes 254**

Invention: Getting Started 255 • Exploring Your Ideas with Research 257 • Organizing Your Information 260  
• Constructing a Complete Draft 261 • Revising 265

## **Knowledge of Conventions 268**

Editing 268 • Genres, Documentation, and Format 269

## **A Writer Achieves His Goal: Zack Peach's Final Draft 269**

**ZACK PEACH**, Asperger's Syndrome, Autism,  
and You (Student Essay) 270

## **Self-Assessment: Reflecting on Your Goals 275**

## **Writing to Evaluate 277**

**SETTING YOUR GOALS FOR AN EVALUATION 279**

### **Rhetorical Knowledge 281**

Writing to Evaluate in Your College Classes 281

Writing to Evaluate for Life 281

Rhetorical Considerations in Evaluative Writing 284

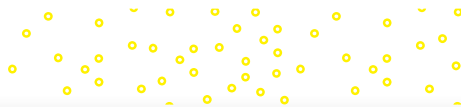
### **Critical Thinking, Reading, and Composing 285**

Learning the Qualities of Effective Evaluative Writing 285

Reading, Inquiry, and Research: Learning from Texts That Evaluate 287

**DENNIS BARON**, Don't Make English Official,  
Ban it Instead (Opinion Piece) 288

**JEN YAMATO**, How Chadwick Boseman Brought Power and Purpose to  
Marvel's 'Black Panther' (Review) 292



Annlee Lawrence's Clustering 297

Constructing and Supporting Evaluative Criteria 298

Annlee Lawrence's Criteria 299

Annlee Lawrence's Research Strategy 301

Reviewing Your Invention and Research 301

Synthesizing and Integrating Sources into Your Draft: Designing Visuals to Show Your Data 303

Parts of a Complete Draft 304

Student Comments on Annlee Lawrence's First Draft 309

Responding to Readers' Comments 310



# 11

## Writing Processes 296

- Invention: Getting Started 296 • Exploring Your Ideas with Research 299 • Organizing Your Evaluation 301 • Constructing a Complete Draft 302
- Annlee Lawrence's First Draft 307
  - Revising 309

## Knowledge of Conventions 311

- Editing 311 • Genres, Documentation, and Format 312

## A Writer Achieves Her Goal: Annlee Lawrence's Final Draft 312

**ANNLEE LAWRENCE**, Who Has the Healthier Burger?  
(Evaluative Essay) 312

## Self-Assessment: Reflecting on Your Goals 317

## Writing to Explain Causes and Effects 319

### SETTING YOUR GOALS FOR CAUSAL ANALYSIS 321

## Rhetorical Knowledge 323

- Writing about Causes and Effects in Your College Classes 323
- Writing about Causes and Effects for Life 323
- Rhetorical Considerations in Cause-and-Effect Writing 326

## Critical Thinking, Reading, and Composing 327

- Learning the Qualities of Effective Writing about Causes and Effects 327
- Reading, Inquiry, and Research: Learning from Texts That Explain Cause-and-Effect Relationships 329

**JUAN WILLIAMS**, The Ruling That Changed America  
(Cause-and-Effect Essay) 330

**NEAL GABLER**, How Urban Myths Reveal Society's Fears  
(Cause-and-Effect Essay) 335

**CENTERS FOR DISEASE CONTROL AND PREVENTION**, Anti-Vaping Poster  
(Cause-and-Effect-Poster) 339



Hanna Lake's Research and Brainstorming 341

Hanna Lake's Freewriting: A Letter to Her Grandfather 342

Reviewing Your Invention and Research 344

Synthesizing and Integrating Sources into Your Draft: Summarizing Information from Sources 346

Parts of a Complete Draft 348

An Excerpt from Hanna Lake's Early Draft 350

Student Comments on Hanna Lake's Early Draft 352

Responding to Readers' Comments 353



# 12



## Writing Processes 340

Invention: Getting Started 341 • Exploring Your Ideas with Research 343 • Organizing Your Cause-and-Effect Project 345

• Constructing a Complete Draft 346 • Revising 352



## Knowledge of Conventions 354

Editing 354 • Genres, Documentation, and Format 355



## A Writer Achieves Her Goal: Hanna Lake's Final Draft 355

**HANNA LAKE, Brothers, Brethren, and Kin: The Role of Family in the Lives of Harriet Jacobs and Black Hawk (Academic Essay) 356**



## Self-Assessment: Reflecting on Your Goals 362

## Writing to Solve Problems 364

### SETTING YOUR GOALS FOR A PROPOSAL 365



### Rhetorical Knowledge 367

Writing to Solve Problems in Your College Classes 367

Writing to Solve Problems for Life 368

Rhetorical Considerations in Proposal Writing 372



### Critical Thinking, Reading, and Composing 372

Learning the Qualities of Effective Proposals 372

Reading, Inquiry, and Research: Learning from Texts That Propose Solutions 373

**REBECCA VALLAS & MELISSA BOTEACH, The Top 10 Solutions to Cut Poverty and Grow the Middle Class (Proposal Essay) 374**

**SAGA BRIGGS, Intellectual Humility: What Happens When You Love to Learn—From Others (Opinion Piece) 380**

**Proposal for a Social Media Marketing Internship with a Local Business (Memo) 387**



## Writing Processes 390

Invention: Getting Started 390 • Exploring Your Ideas with Research 391 • Organizing Your Information 394

• Constructing a Complete Draft 395 • Revising 404

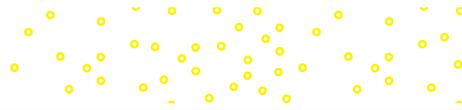
Susan DeMedeiros's Freewriting 390

Susan DeMedeiros's Notes on Her Research 392

Reviewing Your Invention and Research 393

Susan DeMedeiros Considers Her Research and Focuses Her Ideas 393





Synthesizing and Integrating Sources into Your Draft: Including Research Information 395

Parts of a Complete Draft 396

Susan DeMedeiros's First Draft 399

Student Comments on Susan DeMedeiros's First Draft 403

Responding to Readers' Comments 404



## Knowledge of Conventions 406

Editing 406 • Genres, Documentation, and Format 406



## A Writer Achieves Her Goal: Susan DeMedeiros's Final Draft 407

**SUSAN DEMEDEIROS**, *Staying Ahead of Skimming*

Scams (Proposal Essay) 407



## Self-Assessment: Reflecting on Your Goals 414

## PART FOUR

## Strategies for Effective Communication 416

# 13

## Using Strategies That Guide Readers 416

Announcing a Thesis or Controlling Idea 417

Writing Paragraphs 418

Placement of Topic Sentences 419

Moving to a New Paragraph 420

Opening Paragraphs 420

Concluding Paragraphs 421

Using Cohesive Devices 422

Using Connective Words and Phrases 422

Using Word Repetition 424

Using Pronoun Reference 424

Using Transitional Sentences and Paragraphs 425

Using Headings 425

Writing Narratives 426

Narrating Single Events or a Series of Events 426

Narrating Processes 429

Writing Descriptions 430

Naming in Description 430

A Sensory Approach to Description 431

A Spatial Approach to Description 432

Writing Definitions 433

Kinds of Definitions 433

Writing Classifications 435

Writing about Comparisons and Contrasts 436

Approaches to Comparison and Contrast 436



## 14

*“When I think about **achieving my goals**, I think about invention strategies to use, where I can find good ideas, whether I will need to conduct research, how I should organize my ideas, how my peers can help me improve my writing, and which writing conventions I need to check in my writing.”*

### Using Outlines and Maps to Organize Your Writing 439

- Scratch Outlines 439
- Formal Outlines 439
- Tree Diagrams 442

### Using Strategies for Argument 443

#### Argument and Persuasion 444

#### Rhetorical Appeals 444

- Logical Appeals 444
- Ethical Appeals 445
- Emotional Appeals 445
- The Rhetorical Triangle: Considering the Appeals Together 446

#### Three Approaches to Argument 446

- Classical Strategies for Arguing 447
- Parts of a Classical Argument 448
- Example: The Classical Scheme in Action 451

**ELIZABETH BRAKE**, Philosophers on the Supreme Court’s Gay Marriage Ruling 451

- Toulmin Approach to Argument 453
- Example: The Toulmin Model in Action 455

Why Study Overseas 455

- Rogerian Strategies for Arguing 458
- Example: Rogerian Strategies in Action 459

**DANIEL H. COHEN**, For Argument’s Sake 459

#### Some Common Flaws in Arguments 462

## 15

### Using Strategies for Collaboration 467

#### Working with Peers on Your Single-Authored Projects 468

- Strategies for Working with Peers on Your Projects 468
- Using Digital Technologies for Peer Review 468

#### Working with Peers on Multiple-Authored Projects 469

- Strategies for Working with Peers Effectively 469
- Using Digital Technologies to Facilitate Multiple-Authored Projects 474

## 16

### Making Effective Oral Presentations 475

- Developing Your Presentation 476
- Establishing a Clear Structure 476



Considering Your Audience	479
Addressing the Fear of Speaking in Public	480
Other Tips for Making Effective Oral Presentations	481
Online Presentations	482

## PART FIVE

### Technologies for Effective Communication 483

## 17

### Choosing a Modality, Genre, and Technology for Your Communication 483

Communication Technologies	484
Publishing Your Work	484
Determining Genre and Modality	485
Deciding on a Genre for Your Work	485
Selecting a Modality	487
Considering Design	488
Multimodal Texts	488
Considering Digital Technologies	488
E-mail	488
Synchronous Chat	489
Blogs	489
Wikis	490
Peer-Review Applications	490
Graphics Software	491
Desktop Publishing Software	492
Technologies for Constructing Webpages	492

## 18

### Communicating with Design and Visuals 494

Principles of Document Design	495
Proximity	495
Contrast	495
Alignment	496
Repetition	498
Designing New Media	502
Common Kinds of Visual Texts	503
Tables	503
Bar and Line Graphs	504
Charts	506



Photographs 507

Drawings 509

Diagrams 511

Cartoons 512

### Using Visuals Rhetorically 513

Considering Your Audience 513

Considering Your Purpose 513

### Using Visuals Responsibly 514

Permissions 514

Distortions 515

Using Maps Effectively in Your Texts 516

## PART SIX

## Using Research for Informed Communication 518

# 19

*“When I think about assessing my goals, I think about whether I attained the outcomes I hoped for and how my audience responded to my writing.”*

## Finding and Evaluating Information 518

### Conducting Effective Library and Web-Based Research: An Example 519

Library Research 519

Online Research 521

### Selecting Sources 523

Books 524

Academic Journals 524

Newspapers 524

Magazines 525

The Internet 525

### Evaluating Your Sources: Asking the Reporter’s Questions 527

Who Is the Author? 527

What Is the Text About? What Is the Quality of the Information? 528

When Was the Text Published or the Website Last Updated? 530

Why Was This Information Published? 530

Where Was the Item Published? 532

How Accurate Is the Information in This Source? 533

### Field Research 534

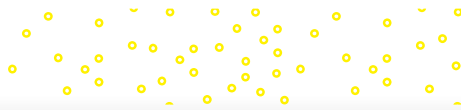
Working with Human Participants 534

Informed Consent 535

Observations 535

Interviews 536

Surveys 537



## 20

### Synthesizing and Documenting Sources 540

- An Overview of Documentation 541
- Plagiarism 542
  - Inadequate or Incorrect Citations 542
  - Patchwriting 542
  - Anti-plagiarism Software 543
- Quotations 543
  - Ellipses 544
  - Brackets 545
- Paraphrases 545
  - Faulty Paraphrase 546
  - Acceptable Paraphrase 546
  - Faulty Paraphrase 546
  - Acceptable Paraphrase 547
- Summaries 547
  - Faulty Summary 547
  - Acceptable Summary 547
- Syntheses 547
  - Faulty Synthesis 548
  - Acceptable Synthesis 548
- MLA Documentation Style 548
  - MLA Style: In-Text Citation 549
  - MLA Style: Constructing a List of Works Cited 551
- MLA Style: Sample Student Paper 564
- APA Documentation Style 572
  - APA Style: In-Text Citation 572
  - APA Style: Constructing a References List 574
  - Retrieval Paths: DOIs and URLs 576
- APA Style: Sample Student Paper 585



## 21

### Writing about Visual Texts 21-1

#### SETTING YOUR GOALS 21-2

#### Rhetorical Knowledge 21-3

##### Writing about Visual Texts 21-4

##### Rhetorical Considerations in Writing to Analyze Visuals 21-6



 **Critical Thinking, Reading, and Composing 21-7**

Qualities of Effective Writing to Analyze Visuals 21-7

Reading to Learn about Analyzing Visual Texts 21-8

**MARY PROENZA**, *One-Way Ticket: Jacob Lawrence’s Migration Series*  
(Visual Analysis) 21-9

 **Writing Processes 21-13**

Invention: Getting Started 21-13 • Organizing Your Ideas and  
Details 21-16 • Constructing a Complete Draft  
21-16 • Revising 21-21

 **Knowledge of Conventions 21-23**

Editing 21-23 • Genres, Documentation, and Format 21-23

 **A Writer Achieves Her Goal: Madeline Robertson’s Visual  
Analysis 21-23**

**DREAMING OF ANOTHER WORLD 21-24**

 **Self-Assessment: Reflecting on Your Goals 21-30**

Madeline Robertson’s  
Topic Choice and  
Brainstorming 21-13  
Madeline Robertson’s  
First Draft 21-17  
Student Comments on  
Madeline Robertson’s  
First Draft 21-20  
Responding to Readers’  
Comments 21-22



# 22

## Writing about Creative Works 22-1

### SETTING YOUR GOALS 22-3

 **Rhetorical Knowledge 22-4**

Writing about Creative Works 22-4

Writing Effectively about a Creative Work 22-6

Writing Responsibly about a Creative Work 22-8

 **Critical Thinking, Reading, and Composing 22-8**

Writing to Learn about Literary Works 22-8

**JEWELL PARKER RHODES**, *Douglass’ Women* (Excerpt from a Novel) 22-9

 **Writing Processes 22-14**

Selecting a Creative Work to Write About 22-14 • Recording  
Your Initial Responses 22-15 • Finding a Feature to  
Analyze 22-15 • Organizing Your Ideas 22-19

• Integrating Visuals When Writing about Creative Works 22-19  
• Constructing a Full Draft 22-20 • Revising 22-24



Frances Walker's  
Invention Work 22-17

Frances Walker's  
Organization 22-19

Frances Walker's First  
Draft 22-20

Student Comments on  
Frances Walker's First  
Draft 22-22

Responding to Readers'  
Comments 22-24



## 23

### Knowledge of Conventions 22-24

Editing 22-24 • Genres, Documentation, and Format 22-24

### A Writer Achieves Her Goal: Frances Walker's Final Draft 22-25

FRANCES WALKER, "Sometimes She Dreams" Poetry Analysis 22-25

### Self-Assessment: Reflecting on Your Goals 22-29

## Strategies for Success in College 23-1

Understanding the Differences between High School  
and College 23-2

Managing Your Time and Meeting Deadlines 23-4

Monitoring Social Media 23-7

Avoiding Procrastination 23-8

Understanding the Differences between In-Person  
and Online Classes 23-9

Honing Your Habits of Mind 23-10

Using Your College's Success Resources 23-13

Pursuing Your Passion in College and in Life More Generally 23-14

Using Proven Study Strategies 23-15

Motivating Yourself 23-16

Preparing for Exams 23-17

Appendix **A** Constructing a Writing Portfolio 593

Appendix **B** Writing Effective Essay Examinations 601

Appendix **C** Business Writing Professional Models 609

Index 625

## Reading Selections in the 5th Edition

**Annotated Bibliography** by student Craig Broadbent

**Artificial Intelligence and Human Life** research paper in APA Style by student Jordan Edwards

**Asperger’s Syndrome, Autism, and You** by student Zack Peach

**Autism Spectrum Disorder** by the National Institute of Mental Health

**The Bees Are Dying** by Steven McDaniel

**The Best Freshman Year Is a Gap Year** by Abigail Falik and Linda Frey

**Bodies Built for Game** by Natalie Diaz

**A Bookseller’s Letter to Jeff Bezos** by Danny Caine

**Brothers, Brethren, and Kin: The Role of Family in the Lives of Harriet Jacobs and Black Hawk** academic essay by Hanna Lake

**Campus Parking: Love It or Leave It** analytical essay by student Sarah Washington

**Critical Response to “The New Bachelor’s Payoff”** by student Tracy Eckendorff

**Don’t Make English Official, Ban It Instead** by Dennis Baron

**Douglass’ Women** by Jewell Parker Rhodes

**Dreaming of Another World** visual analysis by student Madeline Robertson

**Education Pays** by the Bureau of Labor Statistics

**Farm Girl** personal narrative by Jessica Hemauer

**For Argument’s Sake** by Daniel H. Cohen

**How Chadwick Boseman Brought Power and Purpose to Marvel’s *Black Panther*** by Jen Yamato

**How Urban Myths Reveal Society’s Fears** by Neal Gabler

**Intellectual Humility: What Happens When You Love to Learn—From Others** by Saga Briggs

**Just Go (to College!)** synthesis by student Tracy Eckendorff

**Lawyers’ Group Disagrees on College Model of “Affirmative Consent”** by Jeremy Bauer-Wolf

**Money for Nothing** research paper in MLA Style by student Jessie Katz

**The New Bachelor’s Payoff** by Paul Fain

**The Perils of Perfect Memory: The New Past, According to Social Media** by Daphne Strassmann

**Philosophers on the Supreme Court’s Gay Marriage Ruling** by Elizabeth Brake

**Poetry Analysis of “Sometimes She Dreams”** by student Frances Walker

**Proposal for a Social Media Marketing Internship** by student Christina Martinez

**The Ruling that Changed America** by Juan Williams

**The Snowflake Revolution** by Pardis Mahdavi

**Sometimes She Dreams** by poet Laura Tohe

**Starving Artists: Myth or Reality?** by student Elle Caminante

**Staying Ahead of Skimming Scams** by Susan Demedeiros

**Still Hungry in America** by Marian Wright Edelman

**The Top 10 Solutions to Cut Poverty and Grow the Middle Class** by Rebecca Vallas and Melissa Boteach

**Watch for the Blue Barrels** informative essay by student Craig Broadbent

**Who Am I (What’s My Name)?** by Fernando Perez

**Who Has the Healthier Burger?** evaluative essay by student Annlee Lawrence

**Why Our Autism Community Loves Sheldon Cooper** by Kerry Magro

**Why Study Overseas?** by the US Department of State



*To our students and colleagues, who offered us inspiration for this project. To Elizabeth Murphy, who guided our journey and championed this edition.*

D. R., B. M., and S.R.R.

*To Maureen Roen, an accomplished writer, and to Harley Roen, a lifelong supporter.*

D. R.

*For Lucy, who inspires and delights me daily, and to Neely, vous et nul autre. To my academic family, who sustains me along this path.*

S.R.R.

*For Rachel and Seth, the most supportive son and daughter.*

B. M.

*As we reflect on our time revising this edition, we want to extend our deepest gratitude to the healthcare workers who risked their lives during a global pandemic. We support the many educators who moved to emergency remote teaching.*

*In solidarity of global health,*

*Duane, Barry, and Sherry*

# About the Authors

**Duane Roen** is Professor of English at Arizona State University, where he serves as Dean of the College of Integrative Sciences and Arts, Dean of University College, Vice Provost, and Coordinator for the Project for Writing and Recording Family History. At ASU he has also served as Head of Interdisciplinary Studies; Head of Humanities and Arts; Director of Composition; Co-director of the graduate program in Rhetoric, Composition, and Linguistics; Director of the Center for Learning and Teaching Excellence; and President of the Academic Senate. At Syracuse University he served as Director of the Writing Program. At the University of Arizona, he was Founding Director of the graduate program in Rhetoric, Composition, and the Teaching of English, as well as Director of Graduate Studies in the Department of English. He has served as Secretary of the Conference on College Composition and Communication and President of the Council of Writing Program Administrators.

Duane has written extensively about writing across the curriculum; writing curricula, pedagogy, and assessment; writing program administration; writing family history; and collaboration, among other topics. In addition to more than 280 articles, chapters, and conference papers, Duane has published the following books: *Composing Our Lives in Rhetoric and Composition: Stories about the Growth of a Discipline* (with Theresa Enos and Stuart Brown); *The Writer's Toolbox* (with Stuart Brown and Bob Mittan); *A Sense of Audience in Written Discourse* (with Gesa Kirsch); *Becoming Expert: Writing and Learning across the Disciplines* (with Stuart Brown and Bob Mittan); *Richness in Writing: Empowering ESL Students* (with Donna Johnson); *Strategies for Teaching First-Year Composition* (with Lauren Yena, Susan K. Miller, Veronica Pantoja, and Eric Waggoner); *Views from the Center: The CCCC Chairs' Addresses, 1977-2005*; *The WPA Outcomes Statement: A Decade Later* (with Nicholas Behm, Greg Glau, Deborah Holdstein, and Edward White); *The Framework for Success in Postsecondary Writing: Scholarship and Applications* (with Nicholas Behm and Sherry Rankins-Robertson); and *The McGraw Hill Guide: Writing for College, Writing for Life* (with Sherry Rankins-Robertson and Barry Maid), now in its fifth edition. He is currently co-authoring a composition handbook (with Michael Day) and co-editing a collection of essays on cognition in writing (with Patricia Portanova and Michael Rifenburg).

**Sherry Rankins-Robertson** is Chair and Professor of Writing and Rhetoric at the University of Central Florida. Her passion for student success has fueled her energy to create successful, sustainable higher education programs to improve students' experiences both on campus and in the community. For the past twenty years, Sherry has taught first-year writing; she also teaches nonfiction writing and graduate-level theory courses. For more than a decade, she has taught writing in prisons.

Her research has appeared in *Kairos*, *Computers and Composition*, *WPA: Writing Program Administration*, and the *Journal of Writing Assessment* along with more than a dozen diverse edited collections. She served as co-editor of the *WPA* journal. With Nicholas Behm and Duane Roen, she edited *The Framework for Success in Postsecondary Writing: Scholarship and Applications* (Parlor Press, 2017). Her co-edited collection with Joe Lockard on teaching writing in prisons is titled *Prison Pedagogies: Learning and Teaching with Imprisoned Writers* (Syracuse University Press, 2018). Sherry is a co-author of *McGraw Hill Guide to Writing 5th edition* alongside Duane Roen and Barry Maid. With Aurora Matzke and Angela Clark Oates, Sherry is co-editing a collection on the lifespan of feminist practitioner-scholars. Her current research focuses on academic families in Rhetoric and Composition along with the rhetoric and ethics of self-care for faculty and administrators in writing programs.

Sherry is an officer for the Council of Writing Program Administrators and serves as a member of the Executive Committee of the Conference on College Composition and Communication. She has served on committees and task forces for NCTE, CCCC, and CWPA. Sherry spent eight years as a faculty member and administrator at the University of Arkansas at Little Rock where she worked as Writing Program Administrator, Associate Vice Chancellor of Academic Affairs, and Associate Professor of Rhetoric and Writing. Previously, Sherry taught at Arizona State University where she worked with

colleagues to develop programs in family history writing, business writing, and prison education. Collaboratively, she designed, implemented, and administered the award-winning Writers' Studio, ASU's fully online first-year composition program.

**Barry M. Maid** is Professor of Technical Communication at Arizona State University, where he led the development of the program in Technical Communication. He has spent most of his career in writing program administration. Before coming to ASU, he taught at the University of Arkansas at Little Rock, where, among other duties, he directed the Writing Center and the First Year Composition Program, chaired the Department of English, and helped create the Department of Rhetoric and Writing. He has written or co-authored chapters for more than twenty books, and some of his writing-across-the-curriculum work has recently been published (with several coauthors) in a nursing journal. Barry has coauthored articles on information literacy for library journals, and he is also the editor of *Information Literacy: Research and Collaboration across Disciplines* (with Barbara D'Angelo, Sandra Jamieson, and Janice Walker). His professional interests remain in writing in digital environments, writing program administration (especially program assessment), and partnerships between academic programs and industry. Barry enjoys long road trips and continues to visit the national parks of the West.

# A Letter to Teachers from the Authors

Learning is a lifelong journey that begins early—often in a classroom—and continues and changes throughout an individual’s academic, professional, civic, and personal life. In service of this journey, *The McGraw Hill Guide* provides students with the autonomy of constructing rhetorical situations by offering a purpose-based approach to writing. This approach leads to transfer of knowledge for settings beyond the first-year composition course by emphasizing goal-setting and offering comprehensive materials that support students in achieving their own learning goals.

The national consensus among educators is that students succeed best when they are guided by outcomes and approach their assignments from a goals-based perspective. This is true for a wide range of faculty, whether full- or part-time, new or experienced: they agree that knowing and working with specific goals and objectives helps students to achieve those goals. We have therefore structured *The McGraw Hill Guide* to help students set goals for their writing, use effective composing strategies to achieve those goals, and assess their progress toward achieving them.

The student writing goals in *The McGraw Hill Guide* are drawn from the learning outcomes established by the Council of Writing Program Administrators (CWPA), because we know how important they have been in shaping discussions about writing curricula. These learning outcomes demonstrate the value of the full range of knowledge sets and skills that writers need to develop, which include rhetorical knowledge; critical thinking, reading, and composing; processes; and knowledge of conventions. The current version of the WPA Outcomes Statement for First-Year Composition—version 3.0—emphasizes that digital tools are integral to a wide range of composing activities.

Just as Aristotle argued in *The Rhetoric* that writers should use “the available means of persuasion,” we argue that twenty-first-century writers should use the full range of tools available to them, especially digital tools. Throughout

the book we introduce students to the digital technologies that will help them in their research and writing, and we include a special feature on using digital technologies alongside our instruction to emphasize these tools. We place particular focus on multimodal composition.

## Changes to the 5th Edition

*The McGraw Hill Guide* 5th edition embodies advances in current research, theory, and practice in the field in ways that enrich the learning experiences of students. This edition of the *Guide* includes:

- Increased emphasis on student-success strategies with intentionality toward writing across the academic lifespan
- Critical analysis of information literacy in a time of disinformation
- Coverage of genre for writing beyond academic settings, with examples and illustrations
- Reflective practices through a new feature called “metacognitive moment”
- Readings that bring forward voices of diverse writers and topics
- A focus on rhetorical purpose—using writing to get things done in the world
- Invitations to write that encourage students to use twenty-first-century digital technologies for crafting multimodal projects with successful models
- Updated citation conventions used in both *MLA Handbook*, 9th edition, and *APA Handbook*, 7th edition
- Up-to-date sample student projects with examples from their invention work through peer review to finished academic essays

- Questions and guidance that help students to respond thoughtfully to peers' work—and to reflect critically on their own

In the updates to the instructor's guide, we have added content that will aid you in anti-racist pedagogies, coverage on teaching students how to manage misinformation, and the benefits of student selected genres and modalities. The IM is accompanied by a pacing guide for co-requisite models.

We have enjoyed writing *The McGraw Hill Guide* because it reflects our own experiences in the classroom,


our research, and our many conversations with colleagues in the field. We hope that you enjoy using *The Guide* with your students as they strive to become the most effective writers possible. If there is anything that we can do to assist you, please let us know.

Sincerely,

- Duane Roen, duane.roen@asu.edu
- Sherry Rankins-Robertson, sherry.robertson@ucf.edu
- Barry M. Maid, barry.maid@asu.edu

# Preface to the 5th Edition of *The McGraw Hill Guide*

With *The McGraw Hill Guide*, students apply a goals-oriented approach to their writing assignments and practice the habits of mind of engaged students. Using proven techniques derived from the *Frameworks for Success in Postsecondary Writing*, *The Guide* encourages students to understand the underlying principles on which their writing is assessed by offering reflective opportunities for students to assess themselves. In doing so, students will develop the strategies needed to transfer these skills throughout their coursework, and long after they have completed college.

 **connect**™ This approach is supported by McGraw Hill Education Connect, a digital assignment and assessment platform that strengthens the link between faculty, students, and coursework. With Connect Composition, students have four-year access to *The McGraw Hill Guide*, as well as a handbook and an anthology of additional readings. Additionally, students benefit from a range of assignment types and learning resources to practice and build on knowledge gained from *The Guide*, including guided critical reading assignments and personalized learning paths through adaptive assignments that reinforce the text's goals-oriented, purpose-based approach. Instructors have access to assignable and assessable quizzes and exercises, a robust range of assignment types, and a suite of instructor resources.

## A goals-oriented approach that promotes student engagement and success

Structured to help students **set**, **achieve**, and **assess** their writing goals, *The Guide* encourages students to **transfer** the knowledge they develop to assignments across the disciplines, and apply it to their personal, civic, and professional lives.

### Set

- Each chapter opens with the section titled **Setting Your Goals**, a feature that introduces students to the disciplinary learning outcomes of first-year composition, the foundational concepts that will guide their writing—rhetorical knowledge, critical thinking, writing processes, and knowledge of conventions. Based on the WPA Outcomes Statement, these goals encourage students to establish a framework for their writing assignments grounded in sound rhetorical principles.

---

### SET

How do I set my goals?

**Setting Your Goals (p. 76)**

### ACHIEVE

How do I achieve my goals?

**Rhetorical Knowledge: Understanding the rhetorical situation for your project (p. 77)**

**Critical Thinking, Reading, and Composing: Thinking critically about this type of writing (p. 81)**

**Writing Processes: Establishing a process for composing your project (p. 96)**

**Knowledge of Conventions: Polishing your work (p. 105)**

### ASSESS

How do I assess my goals?

**Self-Assessment: Reflecting on Your Goals (p. 112)**

---

**Set, Achieve, Assess.** Assignment chapters begin with outlines that show students how that chapter will help them to set, achieve, and assess their writing goals.

- **Strategies for Success** coverage throughout the 5th edition recognizes that student success happens across the curriculum, and will carry over into their careers. As part of this coverage, *The Guide* focuses on establishing the eight habits of mind that students will need to succeed in most areas of their lives: curiosity, openness, engagement, creativity, persistence, responsibility, flexibility, and metacognition.

## Achieve

- *The Guide* supports the development of strategies students need to achieve their writing and learning goals. A new chapter on “**Strategies for Success in College**” covers topics essential to student success, including guidance on avoiding procrastination, understanding the differences between online and in-person classes, and making use of campus resources.
- Each writing assignment chapter in *The Guide* follows student writers’ progress as they construct a sample paper—with examples that range from initial invention work to a first draft, to peer review and teacher feedback, to a final draft. Students thus can envision how they might follow such a path as they construct their own papers, understand what kind of feedback they may receive, and learn how to effectively work with those suggestions.
- The writing assignments in *The Guide* provide an array of writing possibilities, suggesting to students scenarios for constructing traditional and multimodal assignments. These **Scenarios for Writing** appear at the beginning of the chapter.
- **Writing Assignment Plus** in Connect provides students with an all-in-one tool to help develop their writing abilities. In Writing Assignment Plus, 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 learning resources that direct them on how to correct errors within the context of their own writing, empowering them to achieve their writing goals.
- **Power of Process** in Connect provides the practice students need to read real-world texts analytically and critically by guiding students through the thinking required for deep understanding. These interactive reading assignments prepare students for critical thinking before, during, and after reading. Instructors can build assignments that ask students to reflect on a text, respond to a text, analyze a piece of writing, or evaluate a source, among other options. Additionally, instructors can choose from a bank of carefully chosen readings within Power of Process, readings from *The McGraw Hill Guide*, or upload their own readings.
- **SmartBook 2.0** in Connect supports student engagement and helps students (and instructors) track progress in achieving reading and study goals.

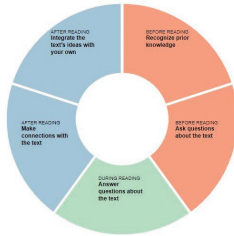
## Writing Assignment

**Plus.** Instructors can provide summative and directive feedback on students’ work and a customizable scoring guide that provides assessment transparency to students, while allowing them to see why and how to improve.

The screenshot displays the McGraw Hill Connect Writing Assignment Plus interface. At the top, it shows 'Sub: Notebook' and 'Revision Pending: 1'. Below this, a progress bar indicates 'Draft 1' with a 'Final Submission' button. Submission details include 'Submitted: 09/08/20 09:50 AM EDT', 'Draft 1 Due: 09/30/20 11:59 PM EDT', and 'Status: Draft 1 review in progress'. The prompt is: 'Write a 500 word compare and contrast essay for this assignment.' Below the prompt is a 'Rubric' section. The main text area shows a student's draft: 'I have a dog. Whether I am looking on DVD or scanning the internet for information about the benefits of the pet we have coming out, I am always up to date on them. There isn't one type of dog that I love the most but I love French and German and are two favorites. The only one I think is special? Why do I love these two, and what is it about them that are the same and different? So, like in the topic I have chosen for my essay on comparing and contrasting. While the two types of dogs are quite different, they are more similar than we think, in fact, So F1, Ritas and German are essentially the same. **their being the same type of dog is the same as the same as the same.** We are these both combined? To see what they related to each other that I love, and in the end, it is because of the German. French, both were developed and developed? In the western, the French is still rich, unexplored, and dangerous. Orders, health, and the connection with white beards, as dangerous. But as beautiful as well. Think about the ones of the dogs, including both. French and German? Yes, as the 'Old and' 'Sensible' French, we have both separate and separate from the French and German. Both are beautiful as the same. Then, something can happen, none of a bad. I've took the so-called space replace the American tree. The darkness and replace of space is just as bonding as the light. I've been exposed. One day I hope to be a combination between two!

 On the right side, the 'Tools' panel is visible, containing 'Write Comment', 'Set Comment', 'Audio Comment', 'Overall Feedback', 'Grammar and Writing', and 'Originality'. A red 'C' icon is present next to the text area, indicating a comment or correction.

Reflect on a Text: Select Strategies



BEFORE READING DURING READING AFTER READING

Click the title or inquiry prompt to visit the text of any process strategy.  
 Note: If you have a student with visual or motor skills accessibility needs, do not use strategies that require annotation.

- Preview the text  
When you look at the title, author, headings, length, genre, and any other clues, what strategies do you think will help you read this text?
- Predict what you'll read  
When you look at the text's features, such as title, links, or images, what predictions can you make about the topic, the writer's perspective on the topic, and the writer's purpose for writing this text?
- Identify your purpose for reading or writing  
Why are you reading this text? What do you want to discover in the text or in your own writing?

**Power of Process.** The “process circle” within Power of Process is completely customizable, allowing instructors to integrate their own material and wording to meet the goals of each activity.

### Assess

- Throughout *The McGraw Hill Guide*, students are shown how to assess writing critically and rhetorically—whether written by a professional, another student, or themselves. Framed in the context of the core outcomes of the course, this skill has been shown to improve students’ performance in their writing-intensive courses.
- Chapters are **structured around the WPA learning outcomes**, which demonstrate the knowledge and skills that will guide students’ writing: rhetorical knowledge; critical thinking, reading and composing; processes; and knowledge of conventions. Using these outcomes, students will learn to set appropriate goals for their writing, select and use the most effective composing strategies to achieve those goals, and assess their progress as they go.
- **Adaptive Learning** in Connect provides students with adaptive, individualized support to help them with trouble spots in the reading and writing processes, grammar, and mechanics. Learning Resources provide instruction and remediation for topics as needed by the individual student. Students can track their own understanding of these concepts and discover where their knowledge gaps are.

Exit Assignment

Concepts

#### Organizing Your Ideas and Details

Once you have generated ideas and details about your subject using invention activities, consider how you might organize this material. The questions that you need to ask yourself when deciding on your organization are all rhetorical:

- Who is your audience?
- Why might they be interested in your narrative—and how can you make them interested?
- What is your purpose for developing a text—that is, what do you want your readers to understand about you or the event you are narrating?

The answers to these questions can help you decide what to emphasize, which in turn will help you choose an organizational strategy.

It is usually helpful to try several organizational strategies in early drafts because seeing your words on paper—in various ways—will help you decide what strategy will work best for you. **Most often, writing about experiences is sequential: the writer starts at some specific point in the past and then moves to a later time or to the present.**

An alternative would be to use the narrative technique known as **flashback**. In a flashback, commonly used in film, something that happened in the past is shown “just the way it happened,” and then the narrator returns to the present to reflect on the event’s significance.

---

Metacognitive Moment

#### Role of Memory Over Time

As one of the five canons of rhetoric, memory plays an important role in our ability to share experiences. Memory by its nature is complicated because many individuals can witness an event and share different versions of the same event because their perspectives were different. When individuals have visited the same location, narratives about place are unified in the generalities that most writers experience; however, the stories are unified through the details of each writer’s memories.

To Questions

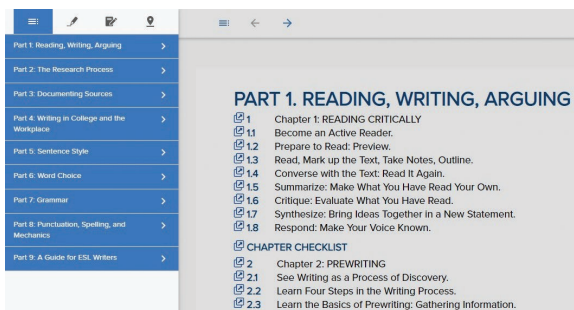
**SmartBook 2.0** helps students study more efficiently by highlighting what to focus on in the chapter and asking review questions. SmartBook creates a personalized study path customized to individual student needs, continually adapting to pinpoint knowledge gaps and focus learning on concepts requiring additional study.



## Transfer

- *The Guide's* **purpose-based writing instruction** helps students develop a deeper understanding of rhetorical knowledge. Throughout the chapters, students are prompted to select an appropriate audience for a variety of rhetorical situations, a skill they will use throughout their personal, professional, and civic lives.
- A **focus on multimodality** provides students with pragmatic understanding of the various genres used to respond to readers in all areas of life. This focus helps writers explore the modalities for text delivery—print, electronic/digital, and sound—in various genres.
- The new **Metacognitive Moment** feature in each assignment chapter reinforces self-assessment by prompting students to reflect and consider their knowledge beyond the immediate context.
- With Connect Composition, students will be granted four years of access to the complete *Connect Composition Essentials Handbook*, which features up-to-date coverage of documentation styles and a selection of interactive documentation tools. With access to these resources even after they have completed the composition course, students will feel prepared to transfer their writing and researching skills to all written work throughout their college careers.

Four years of access to the *Connect Composition Essentials Handbook* prepares students to transfer their writing and researching skills throughout college.



## One text for many levels

*The McGraw Hill Guide* was developed to meet the needs of both students and instructors in today's writing classroom. To meet these needs, *The Guide* offers a suite of instructor resources focused on **flexibility, alignment, and accessibility**.

### Flexibility

- *The McGraw Hill Guide* addresses recent course redesigns by offering strong co-requisite course support, including pacing guides and models for teaching for compressed courses, along with consideration for stretch models. Additionally, *The Guide* provides a range of content to support traditional two-semester sequencing. While the text can be used for many levels of writers, it can be used for the duration of the first-year writing experience by teachers with diverse pedagogical approaches.
- The enhanced student success coverage in the 5th edition helps establish and reinforce habits, practices, and mindsets of college-level learners. Furthermore, Power of Process and Adaptive Learning Assignments provide much-needed support for students who are developing critical reading and writing skills.

### Alignment

- With instruction organized around the WPA Outcomes Statement, *The Guide* promotes academic rigor and alignment across writing programs, saving instructors time in course preparation, grading, and reporting. The material is vetted by writing teachers across the country, and the digital content is readily available for student use.

- Course administrators can deploy Connect Composition to establish consistency across sections, with a flow of assignments that reflect a department’s curriculum and course outcomes and with reports that provide outcomes-based views of performance as well as measures of student engagement.
- Connect’s Adaptive Learning Assignment aligns with course objectives while offering personalized learning paths for study and practice across the spectrum of student needs and preparedness.

### Accessibility

- *The McGraw Hill Guide* was designed with students’ and instructors’ needs in mind. New and contingent faculty will benefit from an author-developed Instructor’s Manual, as well as pacing guides for traditional and compressed model courses.
- With McGraw Hill’s all-digital Inclusive Access offer, students will have access to their course materials for a fraction of the price of a print text. Students can start learning and begin their assignments right away, on the first day of class, with complimentary two-week free access to course materials. Seamless connection of Connect to your college or university’s learning management system is only a click away.
- *The Guide* and its Connect offerings were designed to comply with ADA requirements. McGraw Hill works directly with Accessibility Services Departments and faculty to meet the learning needs of all students. Please contact your Accessibility Services office and ask them to e-mail [accessibility@mheducation.com](mailto:accessibility@mheducation.com), or visit [www.mheducation.com/about/accessibility.html](http://www.mheducation.com/about/accessibility.html) for more information.

## Support for Online Success

McGraw Hill provides a variety of ways for instructors to get the help and support they need when incorporating new technology into a writing program. The learning technology in Connect was developed by experts to create a teaching and learning environment that engages learners with a wide variety of course assignments, suited for both online as well as hybrid or face-to-face courses. Users of Connect have several options for help in getting started, but also with developing courses and curricula that reflect best practices for incorporating learning technology.

- **Digital Faculty Consultants:** Instructors currently using Connect Composition are available to offer suggestions, advice, and training for new adopters. To request a Digital Faculty Consultant’s assistance, simply e-mail your local McGraw Hill representative.
- **Learning Technology:** Local McGraw Hill representatives can provide face-to-face training and support.
- **Digital Learning Consultants:** These specialists support instructors with initial setup and training as well as answer questions that may arise throughout the term.
- **Implementation Consultants:** When Connect Composition is adopted, the Implementation Consultant makes sure all faculty learn basic information about the platform, and course and assignment creation.
- **Implementation Managers:** An Implementation Manager maximizes usage in relation to course goals, course design, and tracking performance using reports and analytic insights.

In general, instructors are encouraged to contact us any time they need help. Our Customer Support Team is available at 800-331-5094 or online at [mpss.mhhe.com/contact.php](http://mpss.mhhe.com/contact.php).

## Need a Connect Account?

Request access to Connect Composition from your local McGraw Hill Education representative ([www.mhhe.com/rep](http://www.mhhe.com/rep)) or write to [english@mheducation.com](mailto:english@mheducation.com).

## Acknowledgments

*The McGraw Hill Guide* was developed with the guidance of the following instructors.

- Abraham Baldwin Agricultural College** Bonnie Asselin, Erin Campbell, Sandra Giles, Wendy Harrison, Jeff Newberry
- Arizona State University** Sherry Cisler
- Arizona Western College** Jana Moore, Steve Moore, Anne-Marie Thweatt
- Atlanta Metropolitan College** Hristina Keranova, Kokila Ravi
- Auburn University** Elizabeth Burrows
- Bakersfield College** David Moton
- Bellarmine University** Olga-Maria Cruz
- California State—Sacramento** Angela Clark-Oates
- Central Michigan University** Brandon Burford, Jennifer Jeremiah
- Chandler Gilbert Community College** Deborah Abley
- Chesapeake College** Eleanor Welsh
- Cleveland Community College** Tajsha Eaves
- College of DuPage** Jacqueline McGrath, Sheryl Mylan, Beverly Reed, Helen Szymanski
- College of Saint Rose** Megan Fulwiler, Jennifer Marlow
- Community College of Aurora** Susan Achziger
- Cowley County Community College** Marlys Cervantes, Julie Kratt
- Des Moines Community College** William Zhang
- Dixie State University** Tim Bywater, Cheri Crenshaw, Sean M. George, Randy Jasmine, Stephanie Millett
- Drexel University** Scott Warnock
- Dyersburg State Community College** Andrea Franckowiak
- El Paso Community College** Gloria Estrada
- Ferris State University** Lilia Caserta
- Front Range Community College** Donna Craine
- Glendale Community College** Alisa Cooper
- Grand Rapids Community College** Mursalata Muhammad
- Guilford Technical Community College** Jo Ann Buck, Carolyn Schneider
- Harrisburg Area Community College** Valerie Gray
- Hawaii Pacific University—Honolulu** Rob Wilson
- Henderson Community College** William Gary
- Holmes Community College** Ametra Pleas
- Indiana University—Purdue University Indianapolis** Steve Fox, Scott Weeden, Anne Williams
- Iowa State University** Sandy Hackemann, Susan Howard, Sheryl McGough, Dodie Marie Miller, John D. Miller, Carol Schuck
- Ivy Tech Community College** Carol Ann Chapman, Heather King, Jennifer Paschke-Johannes
- James A. Rhodes State College** Sally Angel, James Fallon
- Johnson and Wales University** James Anderson, Eileen Medeiros, Terry Novak
- Kansas City Kansas Community College** James Krajewski
- Lake-Sumter Community College** Patricia Campbell, Jacklyn Pierce, Menalie K. Wagner
- Lansing Community College** Christopher Manning
- Lee College** David Hainline, Gordon Lee
- Loyola Marymount University** K. J. Peters
- Madisonville Community College** Gregory Dennis Hagan, Lawrence Roy, Jr.
- Maryville University** Jesse Kavadio
- MCC-Longview Community College** Dawnielle Walker

**McLennan Community College** Jim McKeown,  
Arvis Scott

**Mississippi College** Kerri Jordan, Jonathan Randle

**Murray State College** Jeana West

**Northern Arizona University** Jacquelyn Belknap,  
Valerie Robin, Nicholas Tambakeras

**Northern Kentucky University** Kristi Brock

**Oklahoma City Community College** Angela  
Cotner, Michael Franco, Jon Inglett, Kim  
Jameson, Chris Verschage

**Oklahoma State University** Tonya Kymes, Regina  
Ann McManigell Grijalva

**Owens State Community College** Tracy S. Darr,  
Brenna Dugan, Jen Hazel, Deborah Richey,  
Ellen Sorg

**Pittsburg State University** John Franklin

**Prince Georges Community College** Leela Kapai,  
Odeana Kramer, Wendy Perkins

**Pueblo Community College** Deborah Borchers

**Purdue University—Calumet** Karen Bishop Morris

**Riverside City College** Jason Spangler

**Salt Lake Community College** Lisa Bickmore

**Samford University** Kathy C. Flowers

**Seminole State College of Florida** Karen L. Feldman,  
Chrishawn Speller

**Shawnee State University** Neil Catpathios,  
Deborah S. Knutson

**South Suburban College** Laura Baltuska

**Southeast Community College** Kimberly Ann  
Fangman, Janet Kirchner

**State Fair Community College** Anneliese Homan

**St. Louis Community College at Meramec** Rich  
Peraud

**St. Philip’s College: Alamo Colleges** John Michael  
Moran

**Texas Christian University** Charlotte Hogg

**Triton College** Alexandra Dragin, William Nedrow

**University of Alabama at Birmingham** Peggy Jolly,  
Cynthia Ryan, Rita Treutel

**University of Alabama—Tuscaloosa** Karen  
Gardiner, Steffen Guenzel, Jessica Fordham  
Kidd, Maryann Whitaker

**University of Arizona** Susan Miller-Cochran

**University of California—Irvine** Lynda Haas

**University of Central Florida** Lindee Owens

**University of Cincinnati Blue Ash College** Sonja  
Andrus

**University of Findlay** Terri LaRocco, Ronald J. Tulley

**University of Georgia** Brandy James

**University of Illinois—Chicago** Nicole Khoury

**University of Montana** Amy Ratto Parks

**University of South Alabama** Larry Beason

**University of Southern Indiana—Evansville** Jill  
Kinkade, Paula M. von Lowenfeldt

**University of Texas—El Paso** Beth Brunk-Chavez,  
Christie Daniels, Judith Fourzan, Cira Montoya,  
Maggie Smith, Adam Webb, Judika Webb

**University of Wisconsin—River Falls** Jenny  
Brantley, Kathleen Hunzer, Lissa  
Schneider-Rebozo

**Wilkes Community College** Lisa Muir, Julie Mullis

# 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.<sup>1</sup> 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.

---

<sup>1</sup>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.

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.

*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.

*WPA Outcomes Statement for First-Year Composition (3.0)*, approved July 7, 2014. Copyright © 2014 by the Council of Writing Program Administrators. Used with permission.

# Writing Goals and Objectives for College and for Life

When you write, you strive to fulfill a goal. In school, you often write papers to communicate your ideas and develop essay exam answers to demonstrate what you have learned. Outside of school, you use writing to perform your duties in the workplace, to make your voice heard in your community, and to communicate with friends and family. All discourse has a goal or **purpose**: to inform, to persuade, to entertain, and so on.

Whatever the purpose, effective writers achieve their goals through rhetoric. **Rhetoric** is the use of words—either spoken or written—as well as visuals to convey an idea or message for some purpose. Rhetoric is used intentionally to appeal to a specific audience. Each chapter in this book has a *rhetorical* focus on what you, as a writer, want your writing to accomplish for a specific audience. Intentional, thoughtful choices you make as a writer are often referred to as rhetorical decisions.

The first rhetorical decision a writer makes is to answer the following question: What would you like this writing to *do* for a particular group of readers—your **audience**—in a particular place



Aggapom Poornitud/Shutterstock

and at a specific time? Once you have determined your audience and purpose you are prepared to decide how much and what kinds of information your audience needs to know and what will be convincing to this audience. You also decide how to collect this information and how to present it in an appropriate format. This rhetorical approach to writing applies to all decision making that you do in various settings—not just in the classroom—in crafting any message.

This chapter provides the context for the exploration of writing in subsequent chapters. Here we look at writing in the four areas of life, the course learning goals, the concept of becoming a self-reflective writer, and strategies for lifelong success as a learner.

As you work through this chapter, think about the writing you will produce for this class as well as for the other classes you are taking. How will the ideas in this chapter help you improve your writing?



## Writing in the Four Areas of Your Life

Improving your ability to produce effective texts for college is an important goal of this course and this text. However, writing skills are vital not only in college but also in the professional, civic, and personal parts of your life. If you are like most students, during the next few years, you will devote much of your time to your academic studies. When you finish your academic studies, however, your time commitments will probably change.

Although it is possible that you may still be a student five years from now, it is more likely that you will devote most of your time to the other three parts of your life—especially to your professional life. The writing that you produce in college will prepare you for each of the other areas of life. You will **transfer** the knowledge you are building to produce texts in workplace environments, which is a similar kind of writing used for civic engagement.

### Writing as a College Student

*See Chapter 4 for writing-to-learn strategies.*

You will be expected to do a great deal of writing in college because writing is a powerful tool both for learning and for demonstrating learning. Students who use writing to explore course material generally learn more—and get higher grades—than students who do not. For example, if you write summaries of texts you read, your reading comprehension skills are typically much better than a student who does not write summaries. The reason for this enhanced performance is fairly simple: writing is an effective way to become more involved with your course material in all of your college classes.

### Writing as a Professional

Almost all jobs require some writing; some require a great deal of it. In the workplace, you may be asked to write a proposal or a report. You might be asked to join a team to develop a presentation and/or document new processes. Most employees send e-mails to various audiences, including their peers, supervisors, or clients, throughout their day. Because of these kinds of communication demands, employers frequently list strong writing skills as one of the most important qualifications they seek in job candidates.

Surveys of employers consistently confirm the importance of writing in the work world: employers want to hire people who can write and speak clearly and effectively, think critically, solve problems efficiently, work well in teams, and use technology thoughtfully. The most competitive job seekers are those who begin honing these skills early.

### Writing as a Citizen

Societies work most effectively when citizens are well educated and involved. If you have strong feelings about issues in your community and want to have a voice in how your society functions, you need to actively participate in your community. One important way to make your voice heard in a representative democracy is to write.

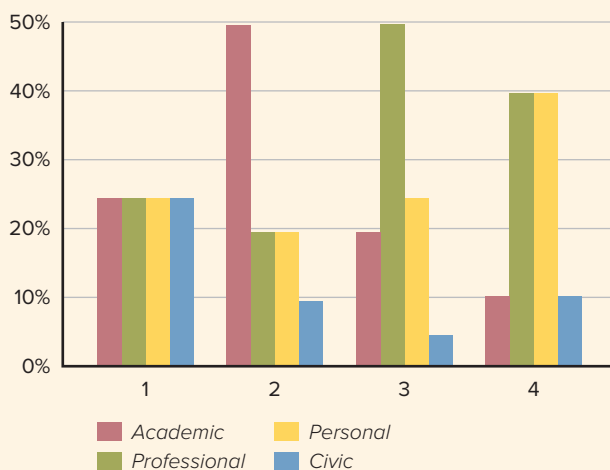
You can write to elected officials at the local, state, and federal levels to let them know what you think about an issue and why you think the way that you do. In addition to writing to elected officials, you might find yourself writing to the local newspaper so your views can be more widely circulated. In the civic part of your life, you often solve problems by working with others—neighbors or other citizens who are involved and interested in issues that affect them, their neighborhood, and their community.

## Writing Activity

### Balancing the Four Areas of Life

Working with two or three of your classmates, answer the following questions about the bar graph shown in Figure 1.1. Compare and discuss your responses. Your instructor may ask your group to share its findings with the rest of the class.

- Which group of bars (1, 2, 3, or 4) comes closest to representing the current balance in your life? What kind of writing do you produce for each area of life?
- Which group of bars comes closest to representing what you consider the ideal balance for someone enrolled full-time in college? For someone enrolled part-time? For a student with family responsibilities and/or a part-time or full-time job?
- Which group of bars best represents the balance that you would like to achieve a decade from now? Two decades from now? Five decades from now?



**FIGURE 1.1**  
Balancing the  
Four Areas of Life

## Writing as a Family Member or Friend

Even though writing in the academic, professional, and civic areas of life is important, the writing that you do in your personal life at times can be the most important

of all. We write—whether in print or in digital spaces—to the people who are significant to us to accomplish life’s daily tasks and to fulfill our needs. For example, you might develop a newsletter with the intention of updating family and friends on important events, or you might write in a daily journal about the events of your life with the intention of gifting these memories to generations to come.

## Learning Goals in This Course

Whether you are writing for an academic, professional, civic, or personal audience and purpose, you will draw on the same set of writing skills. Your work in this course will help you to learn and to apply these skills to specific writing situations. To achieve this end, throughout the text we have incorporated the learning goals developed by the Council of Writing Program Administrators, a national organization of instructors who direct composition courses. The goals, called the Writing Program Administrators Outcomes Statement, are organized into four broad areas: rhetorical knowledge; critical thinking, reading, and composing; writing processes; and knowledge of conventions. Woven throughout these are goals specific to using digital technologies in writing practice; and throughout this text, “Using Digital Technologies” boxes provide guidance for improving your skills in this area. The following content helps you better understand the four areas of the national learning outcomes.

### Rhetorical Knowledge

**Rhetorical knowledge** includes an understanding of these aspects of the writing situation:

- Audience
- Purpose
- Rhetorical situation
- Writer’s voice, tone, and level of formality
- Context, medium, and genre

### AUDIENCE

To write for others successfully, you need to tailor your writing to their expectations and needs. You need to focus on where there is a meeting of minds—yours and theirs—and where there is not. For example, if you were to write the following grocery list and take it to the store, you would probably know precisely what you had in mind.

#### **Grocery List**

cereal  
milk  
coffee

bread

paper

If you were sick, however, and had to rely on a close family member to do your grocery shopping for you, you might have to revise the list by adding a few more details.

#### **Version of the Grocery List for a Family Member**

cereal

1% milk

coffee beans

multigrain bread

Sunday paper

If you handed the list to a neighbor, though, you would probably have to add much more specific information.

#### **Version of the Grocery List for a Neighbor**

Grape Nuts Flakes

1% milk (half gallon)

whole-bean Starbucks Sumatra extra-bold decaf coffee

Grandma Sycamore's multigrain bread

the *New York Times*

In each case, you would adjust your list for the audience who needs to act on the information. When you share a great deal of experience with your reader, you can leave gaps in information without causing serious problems. The fewer experiences you have in common with your audience, however, the more you need to fill in those gaps with details and description as you revise, rather than after you have finished writing.

### **PURPOSE**

In this book Chapters 3–12 focus on common rhetorical purposes for writing: to understand and synthesize texts, to learn, to share experiences, to explore, to inform, to analyze, to convince, to evaluate, to examine causes and effects, and to solve problems. In Chapter 3 you will learn to respond critically to a text and to synthesize texts. In Chapter 4 you will have opportunities to experiment with many forms of writing to learn, which will serve you in this course as well as your other courses. In Chapters 5–12, you will have opportunities to engage with those purposes in some detail. In all the chapters, we will ask you to connect the concepts outlined to the other classes you are taking (and the writing you will do in those classes).

### **RHETORICAL SITUATION**

When writers compose for a particular purpose, in response to the needs of a particular audience, they are responding to a **rhetorical situation**. A rhetorical

situation consists of the following elements: Writer, purpose, audience, topic, and context/occasion.

Although each rhetorical situation is unique, there are general types of situations that require writers to use the appropriate conventions of format and structure. For example, if you are writing a lab report for a biology course, your instructor will expect you to structure your report in a certain way and to use a neutral, informative tone. If you are proposing a solution to a problem in your community, your readers will expect you first to describe the problem and then to explain how your solution can be implemented, using a reasonable, even-handed tone and giving some attention to possible objections to your proposal.

### WRITER'S VOICE, TONE, AND LEVEL OF FORMALITY

A writer's **voice** is the personality or image that is revealed in the writer's text—the impression made on the reader. To establish a distinctive voice, a writer thoughtfully and consistently makes decisions about such elements as diction (word choice), syntax (sentence structure), and punctuation. All of these decisions are based on the writer's understanding their audience and purpose. It is important to note that “all languages have rules” as linguist Rusty Barrett points out, and writing isn't correct or incorrect, but rather “grammatical” or “ungrammatical.” The writer's approach and voice is relative to the rhetorical situation.

**Tone** is the writer's attitude toward the topic, the audience, and other people. Tone can reveal the extent to which a writer is respectful/disrespectful, patient/impatient, supportive/unsupportive, angry, happy, irritated, accommodating/unaccommodating, and the like. For example, Stephen Colbert, host of *The Late Show with Stephen Colbert*, will say something like, “I couldn't have said it better myself” when a political figure or celebrity has made a statement that many people find offensive or illogical. Everyone knows that his tone is ironic; he clearly means the opposite of what he is saying. Together voice and tone are used when a writer is determining how formal to be in meeting the expectations of the audience. Writers should be thoughtful in their approaches to using the language that will be most effective for the specific audience and purpose.

### CONTEXT, MODALITY, AND GENRE

The context for writing affects the writer's choice of modality and genre. Too often in college writing situations students default to seeing the teacher as the audience, and writing the genre, of an essay. The teacher is often a reader but not the audience. Carefully thinking about the rhetorical situation that has been presented to you when you begin writing will allow you to use the voice and level of formality, which provides a space for various language decisions. For example, an executive who needs to announce a company's plan for furloughs (required time off without pay) to thousands of employees in several cities will probably choose to send a memo (the genre) via e-mail (the modality). This genre and this modality make sense in this context because companies often use memos for such announcements. Further, the medium of e-mail is cost-effective.



Laurence Mouton/PhotoAlto Agency/Getty Images



Blend Images/Getty Images

How would your writing change if you were writing to (a) a friend who is still in high school about your new roommate, and (b) a housing administrator to request a housing change?

**Context:** Throughout this book you will have opportunities to write in a variety of **contexts**, or the circumstances that surround your writing, in all four arenas of life: the academic, the professional, the civic, and the personal. These opportunities appear in scenarios describing various rhetorical situations that give rise to writing. Consider what you would write if you were in the following rhetorical situations:

1. You want to convince the financial aid officer at your college that you need a scholarship to stay in school next semester.
2. After a disagreement with a family member or friend, you want to apologize for having said something that you regret.
3. After a conversation with your supervisor at work, you want to communicate you need to reduce your work hours, so you can focus more on school.

As you contemplate these rhetorical situations, consider how the purpose, audience, topic, and context/occasion might alter what you will write and in what format you will deliver the information. For instance, how does writing an apology to a loved one (no. 2 above) differ from writing a request to your supervisor (no. 3 above)?

**Medium/Modality:** A medium is a means of delivering communication. **Media**, often referred to in academic settings as **modality**, come in formats of print, electronic, or sound. For example, a book can be in print and picked up at a bookstore. Books are also offered through audio files and listened to through apps or read in an electronic reader. Video can be watched via a streaming service, through a website, or on a DVD. A letter could be sent on a piece of paper through the mail, sent as an e-mail

attachment, or read aloud to the audience. When you combine together more than one media (or modality) your text is **multimodal**. According to Claire Lauer in her article “Contending with Terms: ‘Multimodal’ and ‘Multimedia’ in Academic and Public Spaces,” *multimodal* is the academic term that is used interchangeably with *multimedia*, but that is more accurate in terminology because of the focus on design and process. Think of medium, or modality, as you consider the best method to deliver a text to your audience. As you develop projects for Chapters 5–12, you will be encouraged to use various (and multiple) modalities to communicate with your audience. Although you may want to use what feels most comfortable, you may also want to try forms of media that you have not used before.

**Genre:** *Genre* is a French word meaning “kind” or “type.” Although people frequently use the word **genre** to refer to kinds of texts, such as a letter, a formal paper, a report, a blog, a website, or a memo, people use this word in a wide variety of ways. You may have heard *genre* used to refer to the **content** of texts. For example, Shakespearean plays are labeled tragedies, comedies, or histories. If a friend tells you that she saw a film version of a Shakespearean tragedy last night, you could guess fairly accurately that she saw characters die as a result of foul deeds. Likewise, if another friend said that she had read résumés all morning, you would know that she was reading a genre about people’s educational and work backgrounds.

*Genre* also refers to different **forms** of texts. For example, think again about the friend who said that she had read résumés all morning. Résumés have not only standard content (educational and work background) but also a generally standard, easily recognized format. Likewise, you can typically tell a newspaper or magazine article based on glancing at its format.

From a rhetorical standpoint, you select the format or overall structure of the piece of writing you are constructing. A letter will have a salutation, a body, and a signature, although the structure of the body of that letter could vary widely—it could be organized in paragraphs or as a list, for instance. The point is that content can come in many kinds of packages. For example, in writing to convince people to wear a face mask during the global pandemic you could use any of the following: a letter to the editor of a local newspaper a flyer, a poster, or a website in which you present an argument in support of wearing face masks a poem, short story, play, or song about someone who died because he neglected to wear a mask and socially distance an obituary; or a social media story.

You may choose from a wide variety of genres for writing projects in Chapters 5–12. In each of these chapters, you will find information about genres that are commonly used for that rhetorical purpose. For example, in Chapter 9, “Writing to Convince,” you will find information about editorials, position papers, job references, and advertisements. In writing, *genre* means that you follow the conventions of a type of writing and provide, generally, what readers expect from that genre. A paper for one of your college classes will usually be more formal and detailed than an e-mail you might write to your classmates asking them to vote in an upcoming election. Let’s look again at the list of three rhetorical situations discussed in the context section and determine the medium and genre for each scenario.

## Rhetorical Analysis

A **rhetorical analysis** is an examination of the relative effectiveness of a particular text written for a particular audience for a particular purpose. It can include any of the previously mentioned features of **rhetorical situations**: audience, purpose, voice and tone, context, format, and genre. The average person does many rhetorical analyses each day. Although formal rhetorical analyses are more elaborate than this example suggests, the principle is the same.

*For more information on rhetorical analysis, see Chapter 2.*

Throughout this book, you will have opportunities to engage in rhetorical analysis. For example, at the end of each reading in Chapters 5–12, you will have an opportunity to write brief rhetorical analyses of those texts.

## Critical Thinking, Reading, and Composing

To get the most out of your reading and to accomplish your goals as a writer, you need to develop and use critical thinking skills. In Chapter 2 we offer some informal reading and writing activities that promote critical thinking. Although these activities will help you read more thoughtfully, many of them are also tools for generating ideas and material for the more formal writing tasks you will do in all four parts of your life and, of course, in the other college classes you are taking.

In general, you engage in **critical thinking** when you examine an idea from many perspectives—seeing it in new ways. For example, when you write a formal argument, you will need to address others' objections to your ideas if you hope to persuade your audience to accept your point. As noted in Chapter 3, when you respond to texts or when you synthesize the ideas in several texts, you are thinking critically. You can also apply critical thinking to understand the relationships among language, knowledge, and power. That is, language often has a greater impact when it is used by people in positions of social, political, or economic power. When used effectively, language is often far more powerful than physical weapons. Many modern governments have written constitutions and written laws derived from those constitutions. The most politically and economically powerful people in societies tend to be those who use critical thinking and language most effectively to present their ideas.

## Writing Processes

Although writing processes vary from writer to writer and from situation to situation, effective writers generally go through the following activities:

- Generating initial ideas
- Relating those ideas to the writing situation or assignment
- Conducting research to find support for their ideas
- Organizing ideas and support and writing an initial draft
- Revising and shaping the paper, frequently with the advice of other readers
- Editing and polishing the paper