# KEYS FOR WRITERS

EIGHTH EDITION

## UPDATED EDITION

**INCLUDES THE 2016 MLA UPDATES**

ANN RAIMES
SUSAN K. MILLER-COCHRAN

# Key to the Book


**PART 1 The Writing Process *1***

1 Critical Thinking, Reading, and Writing 3
KEY EXAMPLE: CRITICAL READING 10
2 Drafting in Stages 12
3 Revising, Editing, and Proofreading 39
4 Writing and Analyzing Arguments 50
5 Writing in Academic Disciplines 78

**ASSIGNMENT GUIDE *105***

**PART 2 The Research Process *139***

6 Research: A Conversation with Sources 141
7 How to Search for Sources 153
8 How to Evaluate Sources 168
KEY EXAMPLE: SOURCE EVALUATION 176
9 How to Avoid Plagiarizing 178
10 How to Use, Integrate, and Document Sources 188
KEY EXAMPLE: SOURCE SYNTHESIS 198

**PART 3 MLA Documentation *211***

11 Citing Sources in Your Paper, MLA Style 216
12 The MLA List of Works Cited 229
13 Sample Paper 4: A Student's Research Paper, MLA Style 270

**PART 4 APA, CSE, and *Chicago* Documentation *285***

14 Citing Sources in Your Paper, APA Style 290
15 APA List of References 300
16 Sample Paper 5: A Student's Research Paper, APA Style 329
17 CSE Style of Documentation 340
18 Sample Paper 6: Excerpt from a Student's Research Paper, CSE Style 347
19 *Chicago Manual of Style:* Endnotes, Footnotes, and Bibliography 352
20 Sample Paper 7: Student's Research Paper, *Chicago* Style 372

**PART 5 Design, Media, and Presentation *385***

21 Document Design 388
22 Visuals 399
23 Online Communication Forums 407
24 Oral and Multimedia Presentations 412
25 Portfolios 421
26 Résumés and Letters of Application 425
27 Business Letters and Memos 429

**PART 6 Style: The Five C's *435***

28 The First C: Cut 438
29 The Second C: Check for Action 440
30 The Third C: Connect 442
31 The Fourth C: Commit 447
32 The Fifth C: Choose the Best Words 452
33 Revising for Style: A Student's Drafts 462
KEY EXAMPLE: REVISING FOR STYLE 464
34 Style Tips 466

**PART 7 Common Sentence Problems *473***

35 Trouble Spots and Terms 476
36 Fixing a Sentence Fragment 484
37 Run-ons and Comma Splices 488
38 Sentence Snarls 490
39 Verbs 498
40 Passive Voice 516
41 Subject-Verb Agreement 518
42 Pronouns 528
43 Adjectives and Adverbs 539
44 Relative Clauses and Relative Pronouns (*who, whom, whose, which, that,* etc.) 546

**PART 8 Punctuation, Mechanics, and Spelling *565***

45 Commas 568
46 Apostrophes 576
47 Quotation Marks 580
48 Semicolons and Colons 584
49 Other Punctuation Marks 587
50 Italics/Underlining 593
51 Capitalization 595
52 Abbreviations 598
53 Numbers 600
54 Hyphens 602
55 Online Guidelines 603
56 Spelling 604

**PART 9 Writing across Languages and Cultures *619***

57 Language Diversity and Edited American English: Challenges for Multilingual Writers 621
58 Nouns and Articles 634
59 Verbs and Verb Forms 641
60 Sentence Structure and Word Order 647
61 Prepositions and Idioms 654
62 Language Learners' FAQs 657

**PART 10 Glossaries *673***

63 Words to Watch For: Glossary of Usage 675
64 Glossary of Grammatical Terms 689

**Index** 703
**Key to Featured Content** 743
**Common Editing and Proofreading Marks** 746
**Correction Guide** 747
**Contents** 748

# Thinking Critically about Writing

## A FRAMEWORK FOR CRITICAL THINKING

Understand that thinking critically is vital to your success in college and in the workplace. Critical thinking means asking questions, analyzing results, evaluating sources of information, and coming up with creative solutions to problems. *Keys for Writers* shows you how to apply critical thinking to your college writing, reading, research, and project design and presentation. When you see this small icon, take some time to consider purpose, audience, voice, and medium, referring to this page for more help with each element.

### PURPOSE

- What is/was the text meant to accomplish? Is that purpose explicit or implied?
- What possibilities are there for creating a text that could meet that purpose?
- Are there specific expectations the text must meet to achieve its intended purpose? If so, what are they?

### AUDIENCE

- Who is the audience for this piece of writing? Is there more than one audience? If so, are their interests similar or competing?
- What does the audience expect in terms of content, language use, tone, style, format, and delivery method?
- If expectations are not met, what is the impact on the audience?

### VOICE

- What unique perspective does the author bring to this piece of writing? How is that unique perspective communicated?
- How explicitly does/should the author make reference to his or her perspective? Does the author use *I*, and if so, when and why?
- What is the author's tone in the piece of writing? For example, is it playful, serious, accusing, encouraging, hopeful, factual? What effect does that tone have on the piece of writing?

### MEDIUM

- How could the writing be delivered to its intended audience to meet its purpose (for example, as a printed essay, Web site, newspaper article, academic journal article, or *YouTube* video)?
- What formatting rules should the text follow in that medium?
- What would the impact be of delivering the text in another medium?

*See the "KEY TO FEATURED CONTENT" on pages 743–745 for a quick reference guide to critical thinking, writing, reading, researching, and using media.*

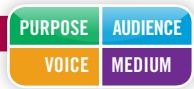
# Thinking Critically about Design & Media

## PROCESSES FOR DESIGNING YOUR PROJECT

Plan a format and design for your finished project.

### ❶ Plan.

Use the Critical Thinking Framework to consider your context.




### ❷ Experiment.

Take time to try more than one medium. In any medium, try to get feedback from a classmate or colleague about your design elements (such as typeface and layout in a written document). If you're unfamiliar with the medium you think would best suit your context, find someone who can help you and consult a user's guide.

### ❸ Consider standard design principles.

Think about how to help your audience focus on what's most important: Which colors, what amount of white space, what size type, for example, will make your message clear? If you're preparing audio or video, what type of file will your audience be most comfortable accessing?

### ❹ Be consistent.

Once you've experimented with different media and design elements within those media, you'll want to bring consistency to the design. For example, main headings might be blue and set in a 16-point font throughout a Web site, whereas subheadings might always be italicized and set in a 12-point font.

### ❺ Always give credit.

Finally, as with any medium, provide a credit line or attribution for any illustrations, music, video, or other features from another publication, just as you would give credit for text sources.

*See the "KEY TO FEATURED CONTENT" on pages 743–745 for a quick reference guide to critical thinking, writing, reading, researching, and using media.*

# Thinking Critically about Reading

## ACTIONS TO TAKE WHILE READING

Read texts and images closely to understand their layers of meaning.

### ❶ Do multiple readings.

Read more than once; examine a text or an image slowly and carefully, immersing yourself in the work and annotating to record your reactions. Start by skimming, and then go back and examine the text more closely, paying attention to the context of purpose, audience, voice, and medium.

### ❷ Look for common ground.

Note where you nod in approval at points made in the text or image.

### ❸ Question and challenge.

Take on the role of a debater in your head. Ask yourself: Where does this idea come from? What biases does the writer reveal? What interesting information does the writer or creator provide—and is it convincing? Does the writer use sound logic? Is the writer fair to opposing views? Does the writer even take opposing views into account?

### ❹ Write as you read.

Write comments and questions in the margins of a page, between the lines in an online document saved to your word processor, on a blog, or on self-stick notes. In this way, you start a conversation with anything you read. If you have made the text you are reading look messy, that's a good sign.

*See the "KEY TO FEATURED CONTENT" on pages 743–745 for a quick reference guide to critical thinking, writing, reading, researching, and using media.*

# Thinking Critically about Research

## QUESTIONS FOR EVALUATING SOURCES

Apply the Critical Thinking Framework to investigate sources.

### PURPOSE

- What is the author's purpose in writing this piece? Is it meant to be persuasive, informative, or something else?
- What influence might that purpose have on the potential usefulness of the piece as a source in your own work?

### AUDIENCE

- What audience is the author addressing? How do you know?
- Does the intended audience have any impact on what information is included in, or excluded from, the piece? If so, how?

### VOICE

- What are the credentials and reputation of the author?
- What is the place of publication?
- What or whom does the author represent?
- Is there a particular bias that the author demonstrates? If so, where do you see it, and what is the impact on the author's credibility?

### MEDIUM

- In what medium was the piece published? Why do you think it was published in that medium?
- Was it peer reviewed or edited by someone else?
- Is the publication venue subject to rapid change (like that of an article in *Wikipedia*), or is it fairly static (like that of a printed book or an online journal article)?

*See the "KEY TO FEATURED CONTENT" on pages 743–745 for a quick reference guide to critical thinking, writing, reading, researching, and using media.*

EIGHTH EDITION

# KEYS FOR WRITERS

**Ann Raimes**

**Susan K. Miller-Cochran**
University of Arizona

CENGAGE Learning®

Australia • Brazil • Mexico • Singapore • United Kingdom • United States

***Keys for Writers*, Eighth Edition**
**Ann Raimes, Susan K. Miller-Cochran**
Product Director: Monica Eckman
Product Manager: Laura Ross
Content Developer: Stephanie Carpenter
Senior Content Developer: Leslie Taggart
Content Development Manager: Janine Tangney
Product Assistant: Claire Branman
Marketing Manager: Kina Lara
Content Project Manager: Rebecca Donahue
Senior Art Director: Marissa Falco
Manufacturing Planner: Betsy Donaghey
IP Analyst: Ann Hoffman
IP Project Manager: Reba Frederics
Production Service: Thistle Hill Publishing Services
Compositor: Cenveo® Publisher Services
Text Designer: Cenveo® Publisher Services
Cover Designer: Roycroft Design
Cover Image: Alexzel/Shutterstock.com

© 2018, 2014, 2008 Cengage Learning

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced or distributed in any form or by any means, except as permitted by U.S. copyright law, without the prior written permission of the copyright owner.

For product information and technology assistance, contact us at **Cengage Learning Customer & Sales Support, 1-800-354-9706**

For permission to use material from this text or product, submit all requests online at **www.cengage.com/permissions.** Further permissions questions can be emailed to **permissionrequest@cengage.com.**

Library of Congress Control Number: 2016945328

Student Edition:

ISBN: 978-1-305-95675-9

Loose-leaf Edition:

ISBN: 978-1-305-95908-8

**Cengage Learning**
20 Channel Center Street
Boston, MA 02210
USA

Cengage Learning is a leading provider of customized learning solutions with employees residing in nearly 40 different countries and sales in more than 125 countries around the world. Find your local representative at **www.cengage.com.**

Cengage Learning products are represented in Canada by Nelson Education, Ltd.

To learn more about Cengage Learning Solutions, visit **www.cengage.com.**

Purchase any of our products at your local college store or at our preferred online store **www.cengagebrain.com.**

Printed in China
Print Number: 01 Print Year: 2016

# PREFACE

Because of the presence of digital media in our lives, we are all writing more than ever before. Now, for most of us, daily writing is brief, purposeful, and informal—so much so that students facing an important writing task raise all kinds of questions of what is expected and what to do to meet those expectations. Recent technological changes and our present-day culture of rapid written communications have certainly made writing less of an unfamiliar and scary enterprise than it was once, but when much is at stake, such as a grade or a promotion at work, the specter of what instructors and bosses expect still looms large.

The eighth edition of *Keys for Writers* preserves the aim of helping student writers bridge the gap between what they already know and do in their everyday writing and what academic readers and readers in the workplace expect. This handbook still helps students plan and edit their writing and make it fit into academia. There are still many examples that show how to construct effective sentences, paragraphs, and essays. And, to follow the tradition of earlier editions, the needs of multilingual writers are taken into account both in part 9, Writing across Languages and Cultures, and throughout the text in the many *Notes for Multilingual Writers*.

An important feature of this new edition is that examples are more plentiful and more prominent throughout the text. The four new *Key Examples* offer extended application of the *Critical Thinking Framework* that was introduced in the previous edition, cuing students to notice elements of critical thinking at key points in their writing and research processes. The *Assignment Guide: Keys to Common Genres* also provides students with concise, step-by-step instructions for fifteen common genres that they might encounter in their academic and professional careers. The *Assignment Guides* are fully cross-referenced to guide students to examples of the genres throughout the book.

This new edition of *Keys for Writers* is also updated with multiple examples of how to document sources using the 2016 MLA guidelines for documentation. Source shots in chapter 12 provide students with clear examples of how to put the new guidelines into action in their own research and writing.

The success of the previous editions of *Keys for Writers* tells us to keep this handbook's distinctive navigation and its two (yes, only two) color-coded, numbered, and descriptively labeled rows of tabs; the

coaching tone that students see as lively but respectful; and the concise explanations and examples of grammar and style that have guided and delighted many users. Yet *Keys for Writers* has also changed because both teachers and students have conveyed in person, have mailed, and have e-mailed invaluable suggestions to help the book keep pace with current trends in writing and be as accurate and timely as a handbook should be. We are grateful for those shared ideas and are happy to incorporate them.

The result is that you are reading a handbook that provides solid instruction and lively examples in an updated design, keeps up with change, guides you through the critical thinking process, insists on authentic examples of student writing, and conveys the challenges of writing for multiple audiences in multiple settings and sometimes in multiple media. We'd like to hear your reactions. You can write to us in care of (c/o) Laura Ross at Cengage Learning, 20 Channel Center Street, Boston, MA 02210.

Cengage Learning has prepared the following expanded summary of what's new in the eighth edition, a summary of the features that have been hallmarks of this book and that continue in the new edition, and a guide to its comprehensive supplements package, which includes several exciting additions and is described in this Preface beginning on page vi.

## New to the Eighth Edition

*Keys for Writers* offers the following new coverage and features:

**New *Key Examples* offer extended examples to help with critical thinking** Building on the handbook's *Critical Thinking Framework*, we now feature four extended examples, prompting students to consider rhetorical context. Topics include critical reading (with examples of active reading and more passive reading), source evaluation (featuring two sources a student has critically evaluated), source synthesis (with examples of a strong and weak synthesis of two sources), and revision (making use of a heuristics for working through the five C's for stylistic revision).

**New *Assignment Guides* deliver help for considering audience, purpose, voice, and medium in fifteen genres** The *Assignment Guide: Keys to Common Genres* walk students through common features and organizational strategies for fifteen commonly assigned writing genres. Each guide is fully cross-referenced to full or partial examples of each of the fifteen academic genres found elsewhere in the book or in MindTap.

**MLA style sections reflect the latest 2016 MLA updates** Newly designed source shots in chapter 12 clearly label each of the necessary elements as students encounter them in the source and then show how to organize

them into a citation. These source shots are placed together in 12c to offer consistent templates for students to follow as they work with their own sources.

**Part openers on "The Value of Writing in Different Careers"** Each part begins with a tab that draws students into the chapters, with an emphasis on real people writing in the real world.

**More examples for establishing cause and effect** Section 2g is now called "Nine examples of paragraph development" because it has added "Establish cause and effect," complete with an example.

**Formative feedback on student writing examples** In chapters 4 and 5, new purple annotations in student sample arguments allow students to see more formative feedback, not just descriptions.

**More on transitions** Two additional examples illustrate "Context links" and "Transitional words and expressions" (both in 2f).

## Continuing Proven Features

This text's intuitive, color-coded, two-part organization; laminated tabbed part dividers; quick reference features such as *Key Points* boxes and the *Critical Thinking Framework;* abundant examples and models; friendly writing style; and uncluttered design continue in this new edition, making information easy for student writers to find, understand, and apply.

**Two rows of color-coded divider tabs** The unusual simplicity and clarity of only two rows of tabs make it easy to find information quickly. The first row of tabs is red, for writing and research issues; the second row is gold, for sentence-level issues.

**Practical *Key Points* boxes** These handy boxes open or appear within most major sections of the handbook to provide quick-reference summaries of essential information. Eighth edition *Key Points* boxes include A Critical Thinking Framework (part 1); What Every Librarian Wishes You Knew (part 2); How to Cite and List Sources in MLA Style (part 3); DOIs and URLs: Locating and Citing Electronic Sources (part 4); Guidelines for College Essay Format (Printed) (part 5); Checklist for Word Choice (part 6); Forms of Personal Pronouns (part 7); Titles: Quotation Marks or Italics/Underlining? (part 8); and Articles at a Glance: Four Basic Questions about a Noun (part 9).

**Source Shots for Citation** The handbook's popular *Source Shots* appear in parts 3 and 4 and clearly show students where they are likely to find

elements needed to cite common sources from their research in MLA, APA, CSE, and Chicago styles. Clearly labeled citation models show at a glance what types of information students need to include and how to format, arrange, and punctuate that information when documenting sources in all covered styles.

**Thorough coverage of style** *Keys for Writers* continues to devote a full part (Part 6, Style: The Five C's) to the important area of style, covering sentence- and word-related style issues in a unified presentation. The popular coverage advises students in straightforward, memorable fashion to Cut, Check for Action, Connect, Commit, and Choose the Best Words.

**Thorough, consolidated, and clear coverage of grammar** Part 7, Common Sentence Problems, gives students one central place to turn to when they have grammar questions. Grammar coverage is not divided confusingly over several parts, as in other handbooks. A section on students' frequently asked grammar questions begins in part 7.

**Distinctive approach to English as a new language, Englishes, and vernaculars** Superior coverage for multilingual writers takes a "difference, not deficit" approach presented within *Language and Culture* boxes, an extensive "Editing guide to multilingual transfer patterns" (57d), an "Editing guide to vernacular Englishes" (57e), and *Note for Multilingual Writers* integrated throughout the text.

**Exercises on writing, research, and grammar** Exercises at the ends of all of the writing, research, and grammar sections of the text (including Part 9: Writing across Languages and Cultures) allow students to practice important concepts. Answers to these exercises are found on the *Instructors Resource Manual*, located online. Additional exercises are also found in many of the supplements, both print and online, described below.

**Coverage of writing and communicating throughout college and beyond college** *Keys for Writers* prepares students for a range of writing and communicating tasks they may encounter in college as well as in the community and the workplace. Part 1 and the *Assignment Guides* support students' writing in different academic disciplines, and part 5 provides model documents, Web pages, presentations, and other resources for writing, communicating, and document design in a range of media for diverse audiences.

## A Complete Support Package

*Keys for Writers* is accompanied by a wide array of supplemental resources developed to create the best teaching and learning experience inside as well as outside the classroom, whether that classroom is on campus or online.

## Online Resources

MindTap® English for Raimes/Miller-Cochran's *Keys for Writers*, eighth edition, engages your students to become better thinkers, communicators, and writers by blending your course materials with content that supports every aspect of the writing process.

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

The **Instructor's Resource Manual,** provides teaching suggestions, suggested answers to exercises, and a sample course syllabus to assist instructors in teaching the course. The Instructor's Resource Manual and other resources for teaching can be accessed in MindTap.

# Acknowledgments

The *Keys* handbooks have always made a point of using authentic student writing. For giving permission to use their work, we offer many thanks to the following people, all of whom were responsive, helpful, and a pleasure to work with:

Tiffany Brattina, Charles Bentley Brooks, Jr., Andrew Dillon, Brian Cortijo, Yulanda Croasdale, Ashley Hanson, Bibi Bhani K. Khalsa, Maria Saparauskaite, Daniel Sauve, Hannah Lynne Sims, Patricia Suchan, Catherine Turnbull, Jared Whittemore, and Natasha Williams.

The following composition instructors were instrumental in suggesting changes in this new edition. We are grateful to them for sharing their wisdom and experience in detailed reviews:

Brooke Archila, Madisonville Community College; Emily J. Beard-Bohn, Saginaw Valley State University; Candace Boeck, San Diego State University; Jennifer Boyle, Davidson County Community College; Sydney Brown, Grossmont College; Nancy Cheeks, California State University, Northridge; Jennifer Ferguson, Cazenovia College; Lisa Ford, Tompkins, Cortland Community College; Robert Goldberg, Prince George's Community College; Jeff Gray, East Los Angeles College; Gregory Hagan, Madisonville Community College; Stefan Hagemann, Edgewood College; Jon Inglett, Oklahoma City Community College; Reagan King, Southwest Texas Junior College; Nancy Lee-Jones, Endicott College; Christina Marty, University of Wisconsin–Fox Valley; Michèle Moragné e Silva, St. Edward's University; Bridget Murphy, North Hennepin Community College; Carolyn Nolte, Nebraska Wesleyan University; Dixie Shaw-Tillmon, The University of Texas at San Antonio; Kay Siebler, Missouri Western State University; Mary Thompson, Sussex County Community College; Michelle Williamson, Davidson County Community College; Lee Wright, Saginaw Valley State University

We are also grateful to the following dedicated instructors who helped at earlier stages of composition:

Victoria Aarons, Trinity University; Jacob Agatucci, Central Oregon Community College; John Alcorcha, MTI College; Robert Arend, San Diego Miramar College; Kara Ayik, University of California, Merced; Craig Bartholomaus, Metropolitan Community College of Kansas City; Jenny Billings Beaver, Rowan-Cabarrus Community College; Brooke

Bognanni, Community College of Baltimore County; Aby Boumarate, Valencia College; Laura Bowles, University of Central Arkansas; Dara Brannan, Evangel University; Janice Brantley, University of Arkansas at Pine Bluff; Robert Canipe, Catawba Valley Community College; Judith Carter, Amarillo College; Sherry Cisler, Arizona State University; Bruce Coscia, Cleveland Institute of Electronics; Thomas Desmond, University of Massachusetts Lowell; Katherine Dillion, Harding University; Michael Emery, Cottey College; Mackinzee Escamilla, South Plains College; Beth Farnsworth, Bradford School; Debra Farve, Mt. San Antonio College; Kevin Ferns, Woodland Community College; Ulanda Forbess, North Lake College; Patricia Gallo, Delaware Technical Community College; Phillip Gibson, Henderson State University; Debra Glasper, San Joaquin Valley College–Hesperia; Steve Goldberg, Wayne County Community College; Cynthia Gomez, Hodges University; Joshua Grasso, East Central University; Ismail Hakim, Richard J. Daley College; Clinton Hale, Blinn College; Andrea Hart, Everest University Online; Karry Hathaway, Harford Community College; Laura Headley, Monterey Peninsula College; Jennifer Holmes, Concorde Career College; Teresa Horton, Baker College; Michelle Huston, Lincoln College of New England; Spring Hyde, Lincoln College; Danen Jobe, Pikes Peak Community College; Bettina Jones, Duquesne University; Douglas King, Gannon University; James Kirkpatrick, Central Piedmont Community College; Rita Kranidis, Montgomery College; Suzanne Labadie, Oakland Community College; Erica Lara, Southwest Texas Junior College; Bianca Lee, Mt. San Antonio College; Kristine Leibhart, Mid-Plains Community College; Anna Maheshwari, Schoolcraft College; Sheila McAvey, Becker College; Jimidene Murphey, Wharton County Junior College; Chris Murray, Texas A&M University; Harold Nelson, Minot State University; Lonetta Oliver, St. Louis Community College-Florissant Valley; Jerome Olson, Middlesex County College; Diana Ostrander, Anoka Technical College; Randall Otto, Thomas Edison State University; Nicole Peters, University of Washington; Kevin Petersen, University of Massachusetts Lowell; Sharon Prince, Wharton County Junior College; Joan Reeves, Northeast Alabama Community College; Gabrielle Rose Simons, Hamline University; Elizabeth Saffarewich, Colby-Sawyer College; Howard Sage, Hunter College; Margaret Sherve, Minot State University Mary Ann Simmons, James Sprunt Community College; Michele Singletary, Nashville State Community College; Mickey Marsee, UNM Los Alamos; Nanette Tamer, Stevenson University; Joan Tucker, Northeast Alabama Community College; Kristen Weinzapfel, North Central Texas College; Kathryn West, Bellarmine University; Natalie

Williams-Munger, Golden Gate University; Gaye Winter, Mississippi Gulf Coast Community College; Rick Woten, Thomas Edison State College; Susan Wright, William Paterson University

The publisher plays a large role in the development and publication of a new edition. Thanks go to Monica Eckman, Product Director, Nicole Morinon, Product Team Manager, and Laura Ross, Product Manager, for their support and encouragement throughout the process; to Stacey Purviance, Marketing Director, and Kina Lara, Marketing Manager, for their assistance in helping us identify and understand the needs of students and their teachers; to Leslie Taggart, Senior Content Developer, and Stephanie P. Carpenter, Content Developer, for heroic patience and wisdom as we collaborated on this revision; and to both Jennifer Feltri-George, Senior Content Project Manager, and Rebecca Donahue, Content Project Manager, for coping so ably with production details, snags, and deadlines. Grateful acknowledgments are also due to others on the *Keys* team for their help and expertise: at Cengage Learning, Claire Branman, Breanna Robbins, and all at Cenveo Publisher Services, especially Andrea Archer and Angela Urquhart.

The authors would also like to include additional words of personal thanks. First, we offer appreciation to the students we have been privileged to work with over the years. We hope those students who use this book find it comprehensive and useful in their college courses.

Ann Raimes: Heartfelt thanks go to Susan Miller-Cochran for taking over the work on *Keys for Writers* with this new edition. I know the handbook is in good hands now that I am fully retired.

Susan Miller-Cochran: A special thank you is due to my husband, Stacey Cochran, and my children, Sam and Harper, who have continued to be extraordinarily generous in their support of my work on this edition. I also have deep gratitude for Ann Raimes, who has trusted me to carry on the tradition of her clear, helpful, user-friendly handbooks. I am tremendously honored to follow in her footsteps.

# 1 The Writing Process

## WRITING IN YOUR CAREER

### The Chef, the Writer

Courtesy of Singita Game Reserves/The Singita School of Cooking

Rhonda Williams is training to be a chef, and she was surprised when she stopped to think about how large a role writing plays in her work. Early in her training, Williams depended on recipes with clear and concrete descriptions; whether it was the creamiest hollandaise sauce or the tangiest lemon curd, the recipe could make the difference between culinary success or disaster. And the importance of writing in the world of food doesn't end with the recipe. Chefs have to communicate the "art" of their food through the descriptive words used on the menu. A typical writing task for a chef is to create a menu. Williams knows that a customer spends only about three minutes reading the menu, so she will need to assess her audience to create a menu that informs, entertains, and persuades. Presentation must be flawless. Compare the two menu entries from *A Taste for Writing* that follow. Who is the audience? What kind of restaurant is it? Do these menus achieve their purpose with this presentation? Notice the importance of the different font styles used to convey the menu styles.

*Bistro Urbano*

*Quattro-Formaggi Macaroni. Fontina, mild cheddar, mozzarella, and smoked gouda sauce with freshly made pasta. Tossed with asparagus, tomatoes, and olive oil. $18.95*

*Flourless dark chocolate truffle cake served with raspberry compote and a cognac glaze. $6.50*

DOWNTOWN DINER

CLASSIC MAC & CHEESE.....$8.95

AUNTIE LAURA'S HOMEMADE CHOCOLATE CAKE.....$3.50

Cadbury, *A Taste for Writing*, © 2008. Reproduced by permission.

# 1 The Writing Process


## 1 Critical Thinking, Reading, and Writing 3

- 1a Getting started 3
- 1b Understanding context: Purpose, audience, voice, and medium 3
- 1c Reading and writing in context: A framework for critical thinking 6
- 1d Reading and writing in college 6

KEY EXAMPLE: Critical Reading

## 2 Drafting in Stages 12

- 2a Using critical thinking to find a topic 12
- 2b Getting started 16
- 2c Finding focus and a main idea (thesis statement) 20
- 2d Using outlines and other drafting aids 22
- 2e Paragraph and topic sentences 25
- 2f Using transitions and links for coherence 27
- 2g Nine examples of paragraph development 29
- 2h Writing introductions and conclusions 35
- 2i Writing with others 38

## 3 Revising, Editing, and Proofreading 39

- 3a Revising content 41
- 3b Giving and getting feedback 42
- 3c Editing surface features 44
- 3d A student's annotated drafts 45
- 3e Proofreading 49

## 4 Writing and Analyzing Arguments 50

- 4a Using critical thinking to read and write arguments 51
- 4b Developing an effective argument 52
- 4c Choosing a topic and developing a claim (thesis) 52
- 4d Supporting a claim with reasons and evidence 56
- 4e Four questions for constructing an argument (Toulmin) 58
- 4f Appeals, common ground, and opposing views 59
- 4g Structuring an argument 62
- 4h Logical reasoning, logical fallacies 64
- 4i Using and analyzing visual arguments 67
- 4j Sample paper 1: A student's argument essay 70

## 5 Writing in Academic Disciplines 78

- 5a Writing in all your courses 78
- 5b Writing to join academic conversations 78
- 5c Sample paper 2: A student's analysis of academic essays across disciplines 79
- 5d Writing and researching in the humanities and arts 85
- 5e Writing about literature 85
- 5f Sample paper 3: A student's literature paper 91
- 5g Writing and researching in the natural and applied sciences 94
- 5h Writing and researching in the social sciences 96
- 5i Writing for community service projects 98
- 5j Writing under pressure: Essay exams and short-answer tests 98

EXERCISES 100

# 1 Critical Thinking, Reading, and Writing

## 1a Getting started

MindTap®

**Understand the goals of this part, and complete a warm-up activity.**

**Read, highlight, and take notes online.**

Starting on a writing project can be hard if you think of a piece of writing only as a permanent document that others will judge. As you get started on a writing project, it can help to remember that writing is a conversation. When you write, you write for someone. With some writing tasks, you might write only for yourself, and other times you might write for another individual (a teacher, a supervisor, a friend) or for a group of people (a class, a work group, an admissions committee). How and what you write are influenced by your knowledge, by your reading and thinking about a subject, and also by the expectations of the audience you are writing for. Keeping that audience in mind, along with your purpose for writing, can help you get started in the writing process.

## 1b Understanding context: Purpose, audience, voice, and medium

A helpful way to think about your writing is to understand your writing context. There are four elements to keep in mind for understanding the context of a writing project: purpose, audience, voice, and medium.

**Your purpose** Ask yourself: What is your main purpose for writing in a particular situation, beyond aiming for an A in the course? Here are some possibilities that are common in academic writing:

- to explain an idea or theory or to explore a question (expository writing)
- to analyze the structure or content of a text (analytical writing)
- to report on a process, an experiment, or lab results (technical or scientific writing)
- to provide a status update on a project at work (business writing)

- to persuade readers to understand your point of view, change their minds, or take action (persuasive or argumentative writing)
- to record and reflect on your own experiences and feelings (expressive writing)
- to tell a story, whether imaginative or real (narrative writing)

The purpose of your writing will determine your options for presenting your final text.

**KEY POINTS**

Four Questions about Context

Your answers to the following four questions shape the writing you do in significant ways.

- What is your purpose?
- Who is your audience?
- What is unique about your voice on this subject?
- What medium of delivery will you use?

**Your audience** A good writer keeps readers in mind at all times. Achieving this connection, however, often proves challenging because not all readers have the same characteristics. Readers come from different regions, communities, ethnic groups, organizations, and academic disciplines, all with their own linguistic and rhetorical conventions.

This means that you as a writer have several shifting selves, depending on your audience. In other words, you write differently when you text a friend, post a message on *Instagram*, write an essay for a college instructor, or apply for a grant, an internship, or a job.

**Your voice** Academic writing, as well as business writing and news reporting, is characterized by an unobtrusive voice. The writer is obviously there, having confronted ideas and sources and having decided what to say about them, but the person behind the writing needs to come across as someone who knows what he or she is writing about and expresses the ideas with an authority that impresses readers. The content takes precedence.

Your voice in writing is the way you come across to readers. What impression do you want them to form of you as a person—of your values

and opinions? One of the first considerations is whether you want to draw attention to your opinions as the writer by using the first person pronoun *I* or whether you want to take the more neutral approach of keeping that *I* at a distance. Many academic disciplines have specific expectations for when and how you use *I*. Even if you try to remain neutral by not using *I*, though, as is often recommended for academic and especially for scientific writing, readers will still see you behind your words. Professor Glen McClish at San Diego State University has pointed out how the voice—and, consequently, the effect—of a text such as the following changes significantly when the first fourteen words, including the first person pronouns, are omitted:

> *In the first section of my paper, I want to make the point that* the spread of technology is damaging personal relationships.

The *I* phrases may be removed to make the sentence seemingly more neutral and less wordy. However, the voice also changes: what remains becomes more forceful, proffered confidently as fact rather than as personal opinion.

Regardless of whether you use the word *I* in a particular piece of writing, beware of the leaden effect of using *I*-avoiding phrases such as "it would seem" or "it is to be expected that" and of overusing the pronoun *one*. William Zinsser in *On Writing Well* points out that "good writers are visible just behind their words," conveying as they write "a sense of I-ness." He advises at least thinking of *I* as you write your first draft, maybe even writing it, and then editing it out later. It's worth a try.

## LANGUAGE AND CULTURE

### Using *I* in Academic Writing

When readers read for information, it is generally the information that appeals to them, not the personality of the writer. Views differ on whether *I* should be used in academic writing, and if so, how much it should be used. Scholarly journals in the humanities several decades ago used to edit out uses of *I*. Not anymore. In the sciences and social sciences, however, a neutral voice is still preferred unless there is a reason to give specific information about the writer. To be safe, always ask your instructor whether you can use *I*.

**Your use of media** What are you working toward? a print document? a document with embedded images or other media? a multimedia presentation? an online document with hyperlinks, images, sound, or video? As you work through the process of choosing and developing a topic for a defined purpose and audience, consider simultaneously the communication means available to you, especially if you are presenting your work online or with the help of presentation software. Always bear in mind how you can enhance your ideas with the design of your document and the use of images, graphs, or multimedia tools.

As you choose media, consider how to make your work accessible for all readers. For example, you might want to:

- Consider whether readers have a reliable high-speed connection before you post large image files online.
- Increase the type size, provide a zoom function, and either limit the number of visuals or describe them in words for readers with visual impairment.
- Pay attention to color in the visuals. Colors with high contrast work better for some viewers.
- Use online sites such as *AChecker*, *WAVE*, or *Webagogo* to test your documents for accessibility.

## 1c Reading and writing in context: A framework for critical thinking

Texts in academic, personal, and professional settings all have contexts that influence how we interpret, respond to, use, or ignore them. Understanding that context, both when you're reading and when you're writing, is a key to critical thinking. The word *critical* isn't negative and does not indicate that you are finding fault with something. Instead, *critical thinking* refers to the careful, reflective consideration that writers give to a text when they are reading closely and writing deliberately. In this sense, the ability to understand the context of a piece of writing (either one that you're reading or one that you're writing) and to consider the ways in which the purpose, audience, voice, and medium shape the text is a key component of critical thinking.

## 1d Reading and writing in college

Academic writing such as reports, essays, and research papers, and everyday writing such as letters, lists, and online messages, are *genres*, or types, of writing. Other genres include creative pieces such as novels,

## KEY POINTS
### A Framework for Critical Thinking

As you read and write, especially for academic purposes, you might find the following framework useful for critically considering the relationship between context and writing:

| PURPOSE | AUDIENCE |
|---|---|
| • What is/was the text meant to accomplish? Is that purpose explicit or implied?<br>• What possibilities are there for creating a text that could meet that purpose?<br>• Are there specific expectations the text must meet to achieve its intended purpose? If so, what are they? | • Who is the audience for this piece of writing? Is there more than one audience? If so, are their interests similar or competing?<br>• What does the audience expect in terms of content, language use, tone, style, format, and delivery method?<br>• If expectations are not met, what is the impact on the audience? |
| **VOICE** | **MEDIUM** |
| • What unique perspective does the author bring to this piece of writing? How is that unique perspective communicated?<br>• How explicitly does/should the author make reference to his or her perspective? Does the author use *I*, and if so, when and why?<br>• What is the author's tone in the piece of writing? For example, is it playful, serious, accusing, encouraging, hopeful, factual? What effect does that tone have on the piece of writing? | • How could the writing be delivered to its intended audience to meet its purpose (for example, as a blog post, printed essay, Web site, newspaper article, academic journal article, MP3 file, or *YouTube* video)?<br>• What formatting rules should the text follow in that medium?<br>• How can the text be made most accessible to the intended audience?<br>• What would the impact be of delivering the text in another medium? |

As you read, you could use these questions as a guide for understanding and interpreting the text. When you write, you can use these questions to help you make decisions at important points in the writing process. These questions can be useful for writing that you do in many contexts, including professional settings and college courses.

poems, and plays as well as professional writing like memos, résumés, proposals, and presentations. An awareness of the genre in which you are writing and reading is important because it is tightly tied to all elements of context: the purpose for writing, an understanding of the audience for the writing, the voice or tone used, and the medium through which the writing is presented. It puts your writing and reading tasks into perspective, which may make the task seem more manageable and even may save you time.

When reading, for example, an understanding of genre can help you determine which of three common reading strategies would be best to use in different contexts:

| Skimming | Reading for Information | Close Reading |
|---|---|---|
| Find what's relevant.<br>**Key question:** Should I read this more closely? | Understand important facts.<br>**Key question:** What do I need to understand and remember? | Examine how the context of a piece of writing impacts how it is written and understood.<br>**Key question:** What is the relationship between the context of the reading and how it is written? |

When reading genres such as online messages or personal letters, you might not go beyond skimming or reading for information. If you're reading an academic text, however, you might start with skimming, and then you might move to one or both of the other reading strategies, depending on your reason for reading the text. If you're preparing for an exam, you might stick to reading for information as a study strategy. If you're reading a novel or a literary analysis for an English class, however, a close reading would be more appropriate.

How does understanding genres help with your writing tasks? By paying attention to *conventions*—the writing practices associated with a genre—you do a better job of meeting readers' expectations and thus stand a better chance of achieving your intended purpose. If you ignore conventions, readers might be distracted and might miss the message you are trying to convey. In a text message, direct message, or tweet, for example, writers use abbreviations, cultural references, shortcuts, and code words that are conventions online:

Smiley 123: hey sup?

Nicagalxoxo: hey did u c fallon last night?

Smiley 123: no, need 2 hulu

Nicagalxoxo: i was rotfl

Many students know this code from using it in daily life. If that same exchange were written in academic language, it would sound ridiculous. Similarly, there is a code for academic writing, which leads to very different and more formal texts. The later chapters in this book will help you become familiar with these conventions for academic writing.

## KEY POINTS

### How to Be a Close Reader of Text and Images

**1 Do multiple readings.**

Read more than once; examine a text or an image slowly and carefully, immersing yourself in the work and annotating to record your reactions. Start by skimming, and then go back and examine the text more closely, paying attention to context.

**2 Look for common ground.**

Note where you nod in approval at points made in the text or image.

**3 Question and challenge.**

Take on the role of a debater in your head. Ask yourself: Where does this idea come from? What biases does the writer reveal? What interesting information does the writer or creator provide—and is it convincing? Does the writer use sound logic? Is the writer fair to opposing views? Does the writer even take opposing views into account?

**4 Write as you read.**

Write comments and questions in the margins of a page, between the lines in an online document saved to your word processor, on a blog, or on self-stick notes. In this way, you start a conversation with anything you read. If you have made the text you are reading look messy, that's a good sign.

**5 Remember that readers will read critically what you write.**

It is not enough just to *read* critically. Be aware that your own writing has to stand up to readers' careful scrutiny and challenge, too.