THIRD EDITION

WRITING MATTERS

A **Handbook** for Writing and Research

Rebecca Moore Howard

Mc Graw Hill Education

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

Dear Colleagues:

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

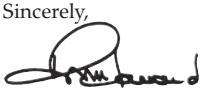
The third edition of *Writing Matters* includes more than a dozen new student papers on current topics. Found in the text or in *Connect Composition,* these provide a rich resource for instructors who want students to analyze and understand how writers build effective, fulfilling texts. This edition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

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

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

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

Sincerely,



Rebecca Moore Howard

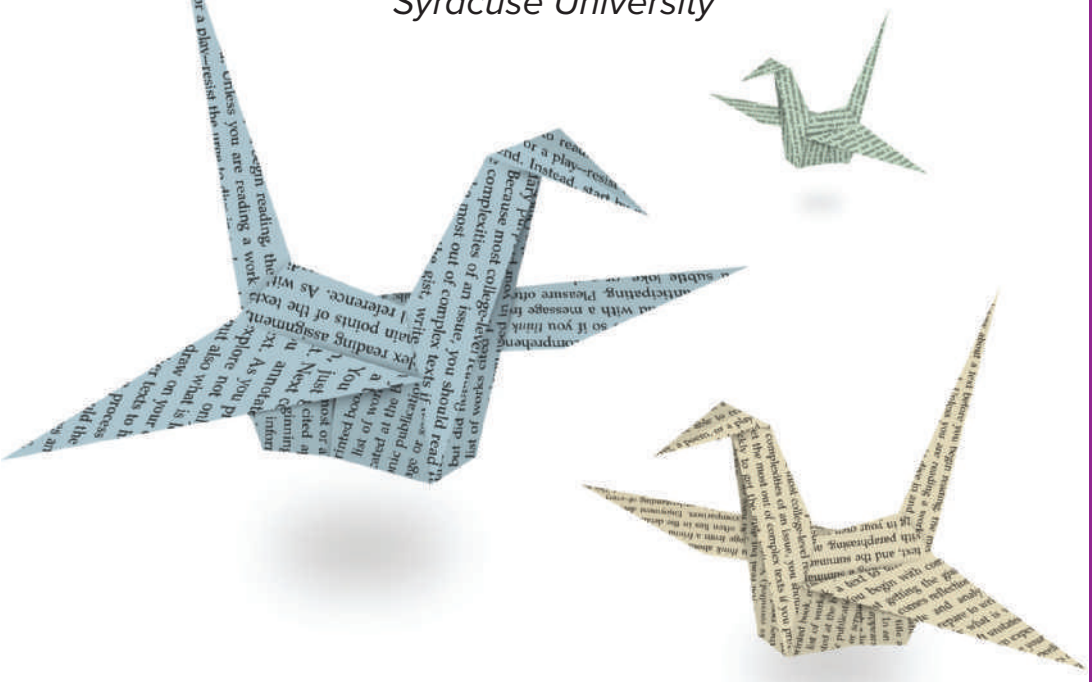
THIRD EDITION

WRITING MATTERS

A **HANDBOOK** FOR WRITING AND RESEARCH

Rebecca Moore Howard

Syracuse University



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

Change the Conversation about Writing . . .

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

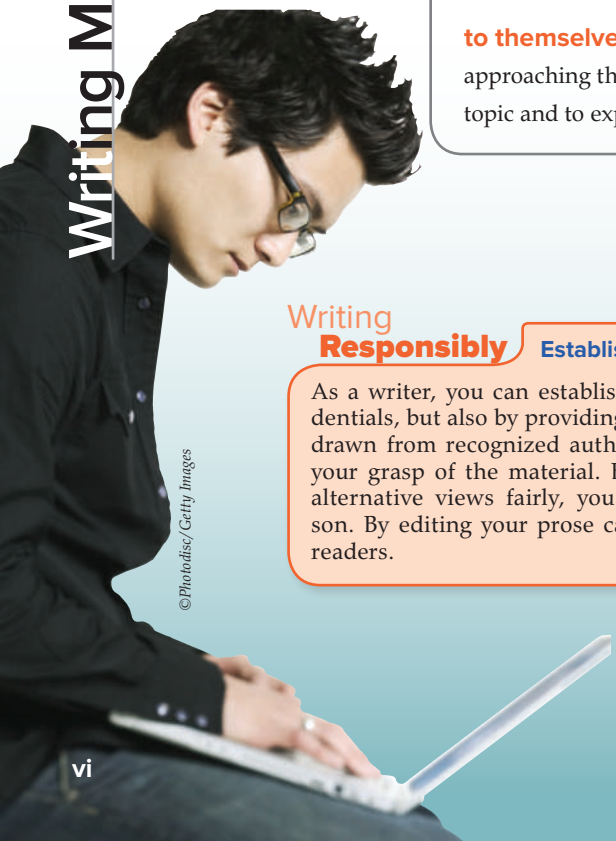
Writing Matters helps students see the conventions of writing as a network of **responsibilities . . .**

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

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

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

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



©Photodisc/Getty Images

Writing **Responsibly**

Establishing Yourself as a Responsible Writer

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

to SELF

Revision Highlights of the Third Edition

Writing Matters includes hundreds of new or revised examples showing college students how good writing can serve as their greatest asset. *Rebecca Moore Howard's unique framework of responsibilities—how writers' choices best serve their audience, the topic, other writers, and themselves—will help students achieve a lifetime of powerful, targeted, and elegant communication* as college students, as citizens, and as professionals.

Sample student projects. Four student projects are new to this edition, and a number of papers were heavily revised. Topics include "Alternative Energy," a research report whose first and final drafts are found in Chapter 4 ("Planning and Drafting Your Project") and Chapter 6 ("Revising, Editing, and Proofreading"); a *Chicago-style* research paper, "The Rise and Fall of Bound Feet in China," in Chapter 27 ("Documenting Sources: *Chicago* Style"); and a textual analysis of a long-lost Shelley poem, in Chapter 12 ("Writing about Literature").

Professional models. Professional models include a speech by then president-elect John F. Kennedy (Chapter 5: "Crafting and Connecting Paragraphs") and a newspaper's article on the threat of wind turbines to endangered bats (in Chapter 3: "Reading Critically").

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

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

Avoiding Fake News. A new section in Chapter 15 ("Evaluating Information") explains what fake news is and provides tests students can use to determine whether a source is fake news.

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

Writing Responsibly citation tutorials. Five mini-lessons, at the end of Chapter 18 ("Citing Expertly"), model best practices when working with sources: "Explaining Your Choice of Sources"; "Understanding and Representing the Entire Source"; "Choosing and Unpacking Complex Sources"; "Blending Voices in Your Text"; and "Acknowledging Indirect Sources."

Special Features of *Writing Matters*

Writing Responsibly tutorials. Five 2-page tutorials in Chapter 18 ("Citing Expertly") draw from Rebecca Moore Howard's published Citation Project, a research study that used empirical methods to explore the top challenges experienced by composition students when they work with sources. These five tutorials offer best practices for researched composing, and include practical insights, relatable "before and after" examples, and a targeted self-assessment checklist.

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

For example, "Understanding and Representing the Entire Source," on pages 150–51, encourages students to avoid pasting an isolated "killer quote" from the first couple of pages of the source, and instead to read through their sources to incorporate their insights purposefully and responsibly.

Writing Responsibly guidance. Suggestions throughout the text frame writing skills in terms of a writer's responsibilities—to the audience, the topic, other writers, and themselves. Contextualized best practices encourage the writer-as-citizen. In this tip from Chapter 15 ("Evaluating Information"), students are encouraged to see how keeping an open mind helps prevent bias, resulting in a stronger argument.

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

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

to OTHER WRITERS

Quick Reference boxes. Major concepts are summarized to focus students on the important skills, strategies, and issues to keep in mind when writing. In this reference box from Chapter 15 ("Evaluating Information"), the characteristics of a source are listed, to help students assess the quality and reliability of the texts they discover during the research process.

Quick

Reference Judging Reliability

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

Expertise. Is the author an authority on the subject?

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

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

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

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

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

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

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

Self-Assessment checklists. Helpful checklists guide students to review their work at every step of the writing process, from drafting to revising to proofreading a piece before publication. In Chapter 18 ("Citing Expertly"), this checklist reminds students to emphasize their own insights when working with sources, and to provide contextual information that shows why a source is authoritative.

Self

Assessment

As you revise projects that use sources, review your draft with the following questions in mind:

- ☐ Did you cite your sources? Name any from which you are paraphrasing, summarizing, or quoting.
- ☐ Did you use signal verbs? Convey the attitude of your source.
- ☐ Did you use signal phrases and parenthetical citations? Show where each source use begins and ends, even when it is unpaginated.
- ☐ Did you emphasize your own insights? Comment on or analyze the source, rather than just repeat it.
- ☐ Did you provide relevant contextual information? Identify the type of source, its date of publication, and its publisher.
- ☐ Did you reveal your reasoning? Explain why you chose and trusted your sources.

EFL tips. Targeted advice on grammar, usage, and culture provide additional support for students for whom English is a foreign language. This EFL tip in Chapter 40 ("Using Verbs") reminds students that, in English, modals do not change form based on tense or number.

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

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

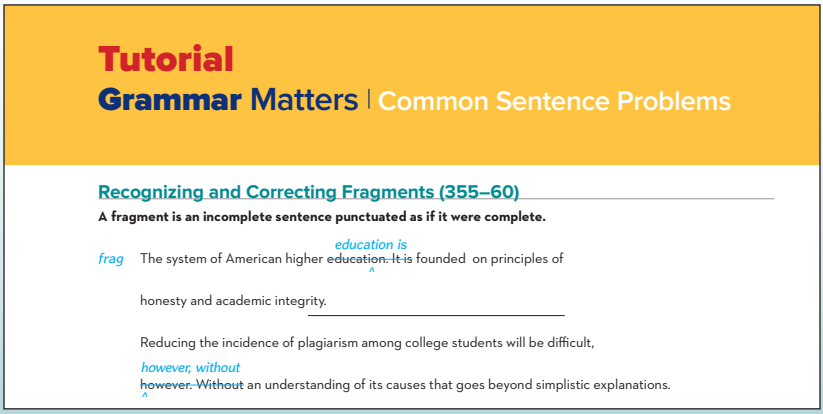
Tech tips. While today's students are tech savvy, *Writing Matters* draws their attention to potential complications that may occur when using even the most familiar technology. Chapter 40 ("Using Verbs") includes a warning that grammar checkers are not foolproof, explaining why proofreading is an important step in the writing process.

Tech **Grammar Checkers and Verb Problems**

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

Annotated student and professional models. More than one dozen student projects and professional articles—including literary analyses, journalists' questions, business letters, outlines, and cover letters—are explored in detail, with callouts identifying the unique features of each and analyses of the components of compelling writing.

Grammar tutorial. Tab 10, *Grammar Matters,* begins with a six-page reference section that explores common grammar challenges such as subject-verb agreement, comma splices, and shifting tenses. In the example below, two sentence fragments are modeled, each with edits showing how to correct the problem. Cross-references point students to the pages that discuss the concept.



Tutorial

Grammar Matters | Common Sentence Problems

Recognizing and Correcting Fragments (355–60)

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

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

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

MLA Style and APA Style citation tutorials. Tab 6, *Documentation Matters: MLA Style*, and Tab 7, *Documentation Matters: APA Style,* begin with a special four-page reference section modeling citation styles. Pages from books, journals, websites, and databases present the features of popular and academic sources. All MLA citations follow the current guidelines of the 2016 *MLA Handbook.*

Connect Composition

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

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

(*Continued*)

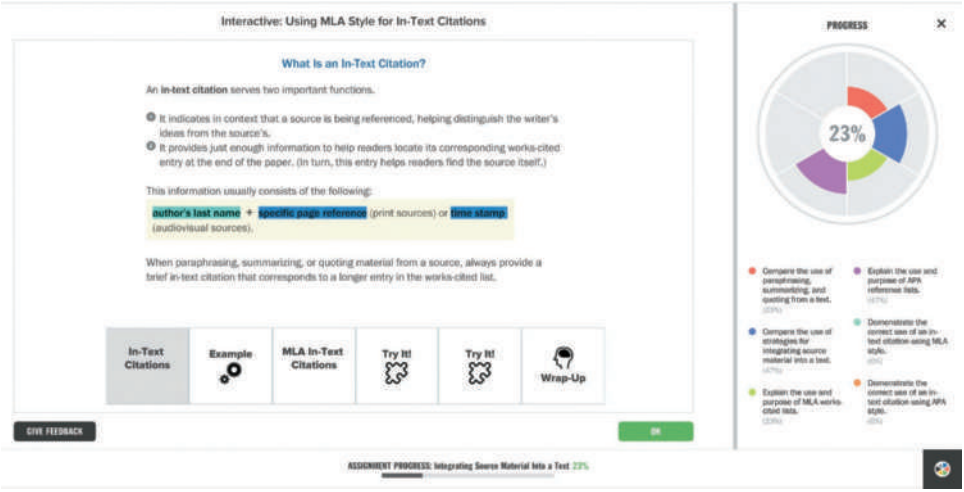
Feature	Description	Instructional Value
Writing Assignments with *Outcomes-Based Assessment*	■ Allows instructors or course administrators to assess student writing around specific learning outcomes. ■ Generates easy-to-read reports around program-specific learning outcomes. ■ Includes the most up-to-date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

Spotlight on Three Tools in *Connect*

LearnSmart Achieve

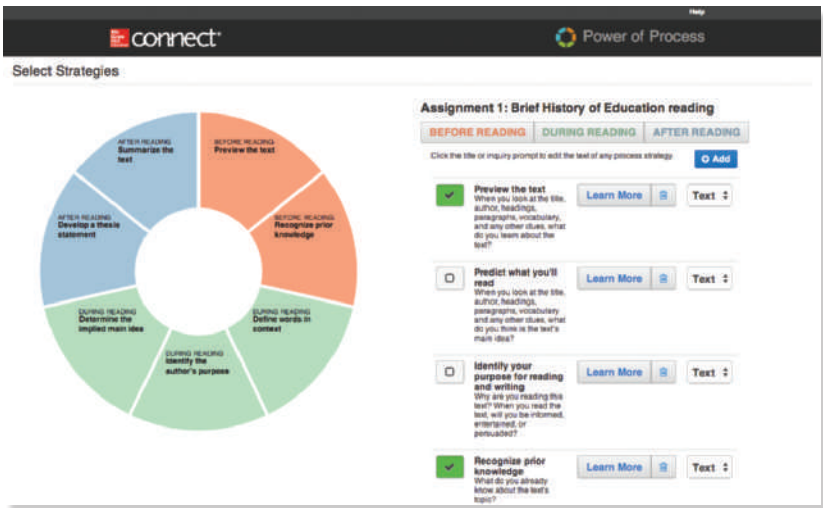
LearnSmart Achieve helps learners establish a baseline understanding of the language and concepts that make up the critical processes of composition—writing, critical reading, research, reasoning and argument, grammar, mechanics, and style—as well as guidance for writers whose first language is not English.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

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



Connect's Power of Process

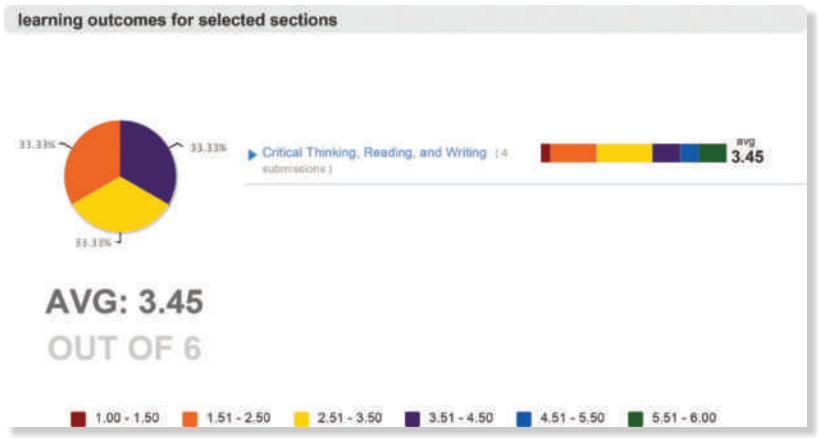
Power of Process helps students engage with texts closely and critically so that they develop awareness of their process decisions, and ultimately begin to make those decisions consciously on their own—a hallmark of strategic, self-regulating readers and writers. *Power of Process* provides strategies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



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

Outcomes-Based Assessment of Writing

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



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

Connect Composition Reports

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

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

LMS and Gradebook Synching

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

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

Easy Access to a *Connect* Account

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

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

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

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

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

Check the table of contents. If you know the topic you are looking for, try scanning the brief contents on the inside front cover, which includes the tab and chapter titles as well as any student or professional models in the tab. If you are looking for specific information within a general topic (how to evaluate a source for relevance and reliability, for example), scanning the detailed table of contents on the inside back cover will help you find the section you need.

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

Access the documentation resources for citation models. By looking at the examples of different types of sources and the documentation models displayed in Tabs 6–8, you can determine where to find the information on MLA, APA, *Chicago,* and CSE style that you need to document a source.

Look in the Grammar Matters pages for guidance on errors similar to the ones you sometimes make. Tab 10 explores the most common errors students make. Each chapter gives examples of grammar challenges, models how to correct them, and gives cross-references to pages where the concept is discussed.

Look up a word in the Glossary of Usage. If you are unfamiliar with a grammatical term or are not sure if you are using a particular word (such as *who* or *whom, less* or *fewer, can* or *may*) correctly, try looking it up in the Glossary of Key Terms (G1–G11) or the Glossary of Usage (Chapter 35).

Refer to Tab 11 if you are a multilingual writer. Chapters 46–50 provide tips on the use of articles, helping verbs, prepositions, and other problem areas for writers for whom English is a foreign language.

Check the Quick Reference menu of resources. On the inside back cover you will find comprehensive lists of Writing Responsibly boxes, Quick Reference boxes, and EFL notes.

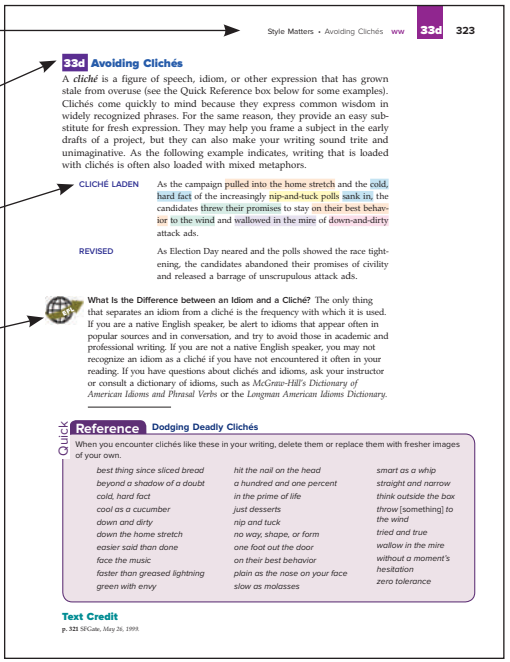
Go to *Connect Composition* for online help with your writing. *Connect Composition* provides individualized instruction and practice with all aspects of writing and research, with immediate feedback on every activity. In addition, a digital version of the handbook gives you the ability to build your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

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

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

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

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



Style Matters • Avoiding Clichés ww 33d 323

33d Avoiding Clichés

A ***cliché*** is a figure of speech, idiom, or other expression that has grown stale from overuse (see the Quick Reference box below for some examples). Clichés come quickly to mind because they express common wisdom in widely recognized phrases. For the same reason, they provide an easy substitute for fresh expression. They may help you frame a subject in the early drafts of a project, but they can also make your writing sound trite and unimaginative. As the following example indicates, writing that is loaded with clichés is often also loaded with mixed metaphors.

CLICHÉ LADEN — As the campaign pulled into the home stretch and the cold, hard fact of the increasingly nip-and-tuck polls sank in, the candidates threw their promises to stay on their best behavior to the wind and wallowed in the mire of down-and-dirty attack ads.

REVISED — As Election Day neared and the polls showed the race tightening, the candidates abandoned their promises of civility and released a barrage of unscrupulous attack ads.

What Is the Difference between an Idiom and a Cliché? The only thing that separates an idiom from a cliché is the frequency with which it is used. If you are a native English speaker, be alert to idioms that appear often in popular sources and in conversation, and try to avoid those in academic and professional writing. If you are not a native English speaker, you may not recognize an idiom as a cliché if you have not encountered it often in your reading. If you have questions about clichés and idioms, ask your instructor or consult a dictionary of idioms, such as *McGraw-Hill's Dictionary of American Idioms and Phrasal Verbs* or the *Longman American Idioms Dictionary*.

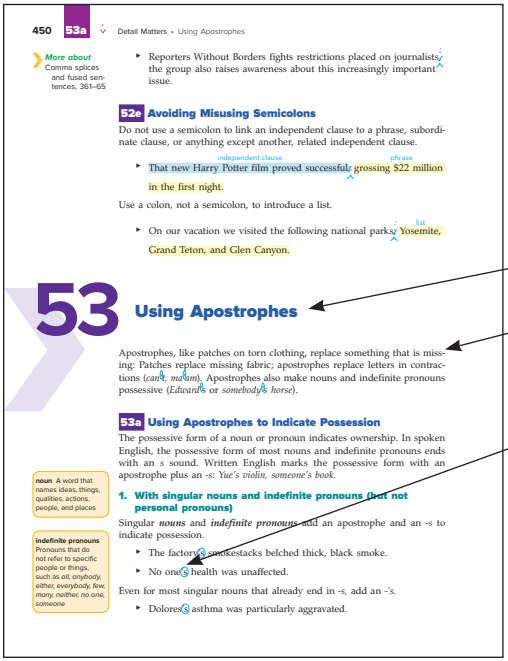
Quick **Reference** **Dodging Deadly Clichés**

When you encounter clichés like these in your writing, delete them or replace them with fresher images of your own.

best thing since sliced bread	*hit the nail on the head*	*smart as a whip*
beyond a shadow of a doubt	*a hundred and one percent*	*straight and narrow*
cold, hard fact	*in the prime of life*	*think outside the box*
cool as a cucumber	*just desserts*	*throw [something] to the wind*
down and dirty	*nip and tuck*	*tried and true*
down the home stretch	*no way, shape, or form*	*wallow in the mire*
easier said than done	*one foot out the door*	*without a moment's hesitation*
face the music	*on their best behavior*	*zero tolerance*
faster than greased lightning	*plain as the nose on your face*	
green with envy	*slow as molasses*	

Text Credit

p. 321 SFGate, *May 26, 1999.*



450 53a Detail Matters • Using Apostrophes

More about Comma splices and fused sentences, 361–65

- Reporters Without Borders fights restrictions placed on journalists; the group also raises awareness about this increasingly important issue.

52e Avoiding Misusing Semicolons

Do not use a semicolon to link an independent clause to a phrase, subordinate clause, or anything except another, related independent clause.

independent clause — phrase

- That new Harry Potter film proved successful, grossing $22 million in the first night.

Use a colon, not a semicolon, to introduce a list.

list

- On our vacation we visited the following national parks: Yosemite, Grand Teton, and Glen Canyon.

53 Using Apostrophes

Apostrophes, like patches on torn clothing, replace something that is missing: Patches replace missing fabric; apostrophes replace letters in contractions (*can't*, *ma'am*). Apostrophes also make nouns and indefinite pronouns possessive (*Edward's* or *somebody's horse*).

53a Using Apostrophes to Indicate Possession

The possessive form of a noun or pronoun indicates ownership. In spoken English, the possessive form of most nouns and indefinite pronouns ends with an *s* sound. Written English marks the possessive form with an apostrophe plus an *-s*: *Yue's violin, someone's book.*

noun A word that names ideas, things, qualities, actions, people, and places

indefinite pronouns Pronouns that do not refer to specific people or things, such as *all, anybody, either, everybody, few, many, neither, no one, someone*

1. With singular nouns and indefinite pronouns (but not personal pronouns)

Singular ***nouns*** and ***indefinite pronouns*** add an apostrophe and an *-s* to indicate possession.

- The factory's smokestacks belched thick, black smoke.
- No one's health was unaffected.

Even for most singular nouns that already end in *-s*, add an *-'s*.

- Dolores's asthma was particularly aggravated.

Chapter numbers and titles identify the topics covered in the text.

Chapter introductions contextualize concepts explored in the upcoming lesson.

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

Support for *Writing Matters*

Writing Matters Tool Set

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

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

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

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

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

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

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Acknowledgments

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

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

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Personal Acknowledgments

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1 Writing Responsibly

Tools for the Information Age

Use tab 1 to learn, practice, and master these writer's responsibilities:

- ❑ **To Audience**

  Focus on a topic readers will find engaging, provide persuasive reasons and evidence, choose reliable sources, fulfill readers' expectations of the genre, avoid bias and treat others with respect, and use language clearly, correctly, logically, and with flair.

- ❑ **To Topic**

  Support your claims with logical reasons and solid evidence from relevant and reliable sources and consider alternative viewpoints and evidence, even when they undermine your claims.

- ❑ **To Other Writers**

  Acknowledge borrowed words and ideas, and represent the ideas of others fairly and accurately.

- ❑ **To Yourself**

  Select a topic you find engaging, synthesize information from sources to produce fresh ideas, and create a persona that reflects your best self.

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1 Writing Responsibly

1 Writing Today 1

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b. Multiliteracies and Print Literacy 2

2 The Writer's Responsibilities 3

a. Understanding Your Responsibilities to Your Audience 3

Writing Responsibly *Your Responsibilities as a Writer* 4

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c. Understanding Your Responsibilities to Other Writers 4

d. Understanding Your Responsibilities to Yourself 5

Writing Responsibly *Taking Yourself Seriously as a Writer* 6

1 Writing Today

"I just can't write." We've all heard the lament; most of us have uttered it at least once. Some mistakenly believe that just as some people have an "ear" for music, so others have an inborn "gift" for writing. In truth, though, no one is a born writer. There are no three-year-old children who are amazing writers. Expert writing comes from training—it is not a "gift." Writing is a skill that is learned and practiced.

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

Whether texting a friend or composing a paper for a college course, we write to develop and evaluate beliefs and ideas, to move others, to express ourselves, and to explore possibilities. For all these reasons and more, writing matters.

1a The Expanding Definition of Literacy

Long before Johannes Gutenberg introduced the printing press in the fifteenth century, a *page* was seen as a sheet of paper covered with text, and *literacy* meant the ability to read and write a text, whether written on the page or carved in stone. With the spread of literacy has come the spread of information, which has led to improvements in health and productivity. The ability to read is needed to understand the safety warnings on medication inserts and to check the ingredients on a jar of baby food. The ability to write is needed to craft and convey documents ranging from emergency plans to instructions for assembling shelving from Ikea. More importantly, the spread of literacy has strengthened our democratic institutions. Without news reports and a wide audience to read them, the decisions of politicians could go unchallenged, and voters would have little idea of a candidate's positions. These are just a few of the many reasons our society values print literacy.

But just as the Internet revolution changes our understanding of what a page is, it also expands our concept of literacy (Figure 1.1). Today, a page can be a sheet of paper, but it can also be a website on a screen or an email

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

on a smartphone. It can include not only words, but also images and sound files, links to other web pages, and animations.

1b Multiliteracies and Print Literacy

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

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

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Searching the Internet, 106–08

2 The Writer's Responsibilities

Your opportunities to express and even create yourself in words come with responsibilities. Like the palm fronds being woven into a basket in the photograph, your responsibilities as a writer are intertwined and difficult to tease apart. They include the responsibilities you have to your readers, to the topics you address, to the other writers from whom you borrow and to whom you respond, and perhaps especially to yourself as a writer with ideas and ideals to express.

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2a Understanding Your Responsibilities to Your Audience

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

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

Most writers cannot accomplish all this in a first draft. They must revise thoughtfully and edit and proofread carefully to fulfill their responsibilities to their readers.

More about

List of Writing Responsibly boxes, back flap

Devising a topic, 18–21, 100–01

Finding information, 105–15

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Correcting grammar, 339–412

Correcting punctuation and mechanics, 439–86

Writing with flair, 295–332

Writing **Responsibly**

Your Responsibilities as a Writer

When you write, you have four areas of responsibility:

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

2b Understanding Your Responsibilities to Your Topic

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

2c Understanding Your Responsibilities to Other Writers

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

More about
When to quote, paraphrase, or summarize, 125–29
Using quotation marks, 454–59
Formatting block quotations, 167, 202, 455
Adjusting quotations using brackets and ellipses, 463–64, 466–67
Citing and documenting sources, 159–294
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1. Acknowledge your sources

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

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

1. When quoting, copy accurately and use quotation marks or block indention to signal the beginning and end of the copied passage;

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

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

when paraphrasing or summarizing, put the ideas fully into your own words and sentences.

2. Include an in-text citation to the source, whether you are quoting, paraphrasing, or summarizing.
3. Document the source, providing enough information for your readers to locate the source and to identify the type of source you used. This documentation usually appears in a bibliography (often called a list of works cited or a reference list) at the end of college research projects.

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

2. Treat other writers fairly

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

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

More about
Bias, 315–17
Ad hominem, 82

2d Understanding Your Responsibilities to Yourself

You have a responsibility to yourself as a writer. Writers represent themselves on paper and screen through the words and images (and even sounds) they create and borrow, so submitting as your own a paper that someone else has written is a form of impersonation—it does not represent you. Make sure that the writing "avatar," or ***persona,*** you create is the best representation of yourself it can be. Encourage readers to view you with respect by treating others—not only other writers but also other people and groups—without

Writing **Responsibly**

Taking Yourself Seriously as a Writer

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

to SELF

More about
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Common sentence problems, tutorial in tab 10
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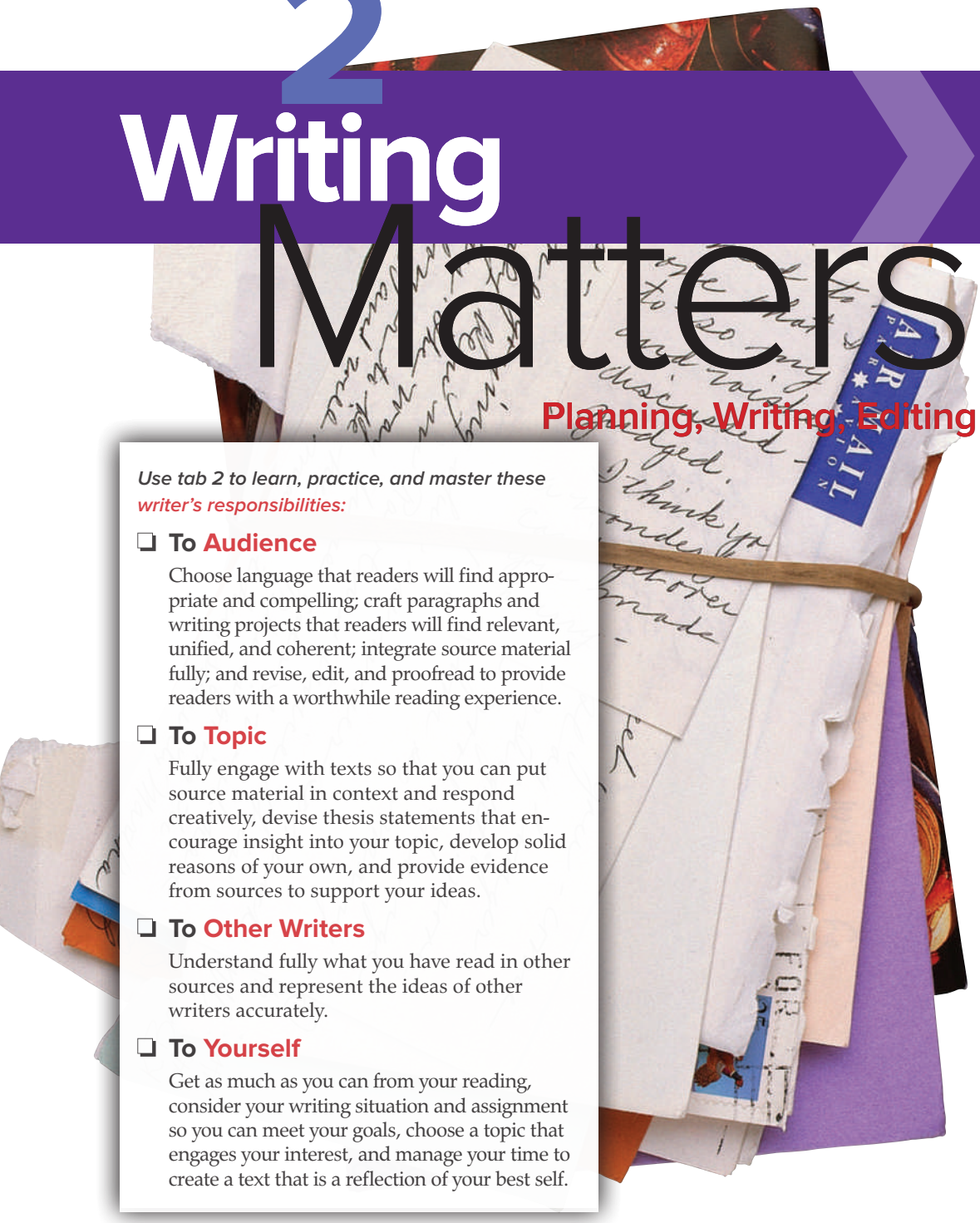
Punctuation and mechanics, 439–86

bias. Earn your audience's respect by synthesizing information from sources to produce new and compelling ideas and by using language clearly, correctly, logically, and with flair.

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

2 Writing Matters

Planning, Writing, Editing



Use tab 2 to learn, practice, and master these writer's responsibilities:

❑ To Audience

Choose language that readers will find appropriate and compelling; craft paragraphs and writing projects that readers will find relevant, unified, and coherent; integrate source material fully; and revise, edit, and proofread to provide readers with a worthwhile reading experience.

❑ To Topic

Fully engage with texts so that you can put source material in context and respond creatively, devise thesis statements that encourage insight into your topic, develop solid reasons of your own, and provide evidence from sources to support your ideas.

❑ To Other Writers

Understand fully what you have read in other sources and represent the ideas of other writers accurately.

❑ To Yourself

Get as much as you can from your reading, consider your writing situation and assignment so you can meet your goals, choose a topic that engages your interest, and manage your time to create a text that is a reflection of your best self.

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2 Writing Matters

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3 Reading Critically

When you read critically, you peel back a text to uncover its meaning. You begin with comprehension, just getting the gist of a text. Next comes reflection, when you annotate and analyze the text. As you prepare to write, you explore not only what is written but also what is left unstated, and you draw on your own experience and other texts to hone your evaluation. The process of peeling back a text, as you would the layers of an onion, is what drives and deepens the intellectual process.

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3a Comprehending the Text

Most of the texts you read in college were written to inform or educate you about an issue or topic. They may also have a secondary purpose: to persuade you to accept a position on that issue or topic. Because most college-level reading assignments attempt to engage you in the complexities of an issue, you should read the text several times. In your first reading, focus on getting the gist of, or *comprehending,* the text:

- Preview the text by noting the title, subtitle, and headings; reading the abstract (or ***summary***), introduction, and conclusion; noting the key terms, usually indicated in italic or boldface type; and scanning illustrations and captions.
- Read the text, circling words or phrases to look up later, determining the author's main claim, or ***thesis,*** and identifying key supporting evidence.
- Summarize the text by restating the thesis and major supporting points accurately in your own words and sentences.

More about
Summarizing, 128–29
Drafting a thesis, 21–23, 132–33

3b Reflecting on the Text

For many readers, the first step in coming to terms with a text is to ***annotate*** it—that is, to read it with a pencil in hand, making notes and adding responses directly on the page. For others, taking notes in a notebook or computer or discussing the text with a classmate or friend works best. Whatever techniques work for you, focus on the following when rereading a text:

- Look up unfamiliar words.
- Underline the most important, interesting, or difficult concepts, and return to these passages to consider their significance.

Writing Responsibly

Engaging with What You Read

When conducting research, you have a responsibility to engage with the texts you read. If you are struggling, begin by determining which barrier is keeping you from making a connection with the text: Is the language too challenging? Is the topic unfamiliar or too familiar? Is your concentration poor because you did not eat lunch? Then try to overcome the barrier: Use a dictionary to acquaint yourself with the unfamiliar vocabulary; consider the material as a primer or a recapitulation of an important topic; eat a sandwich.

to TOPIC

Tech **Annotating Online Texts**

As you conduct research, take notes on what you learn. Then use Track Changes or footnoting options to comment and the highlighting function to mark key ideas.

- Note the writer's attitude, or ***tone***—sarcastic, sincere, witty, shrill—and circle the words and phrases that convey it.
- Consider what surprised or impressed you, whether the logic was sound, and what challenged your own assumptions. Note specifics in the text that prompted your reaction.

More about
Tone, 15–16, 74, 318–19
Bias, 315–17

The annotations to the following newspaper article reflect one student's thoughts, insights, and struggles with the text. Michael Wedd's annotations define vocabulary, note reflections, and make connections.

Professional Model **Newspaper Article**

Tiny Bat Pits Green against Green

By MARIA GLOD

The Washington Post, October 22, 2009

GREENBRIER COUNTY, W.VA.—Workers atop mountain ridges are putting together 389–foot windmills with massive blades that will turn Appalachian breezes into energy. Retiree David Cowan is fighting to stop them.

Because of the bats.

Cowan, 72, a longtime caving fanatic who grew to love bats as he slithered through tunnels from Maine to Maui, is asking a federal judge in Maryland to halt construction of the Beech Ridge wind farm. The lawsuit pits Chicago–based Invenergy, a company that produces "green" energy, against environmentalists who say the cost to nature is too great.

The rare green vs. green case went to trial Wednesday in U.S. District Court in Greenbelt.

It is the first court challenge to wind power under the Endangered Species Act, lawyers on both sides say. With President Obama's goal of doubling renewable energy production by 2012, wind and solar farms are expanding rapidly. That has sparked battles to reach a balance between the benefits of clean energy and the impact on birds, bats, and even the water supply.

At the heart of the Beech Ridge case is the Indiana bat, a brownish–gray creature that weighs about as much as

How out of date is this material? Research what's happened since 2009.

Standard size for windmills?

Main claim

Why Maryland if the area in question is in West Virginia?

Rare? My instructor passed out 2 news articles about similar cases from other newspapers.

What is the Endangered Species Act? I will have to look it up!

three pennies and, wings outstretched, measures about eight inches. A 2005 estimate concluded that there were 457,000 of them, half the number in 1967, when they were first listed as endangered.

Bats are dying regardless of windmills.

"Any kind of energy development is going to have environmental impacts that are going to concern somebody," said John D. Echeverria, a Vermont Law School professor who specializes in environmental law and isn't involved in the suit. "This has been an issue for the environmental community. They are enthusiastic; at the same time, they realize there are these adverse impacts."

adverse—unfavorable

Indiana bats hibernate in limestone caves within several miles of the wind farm, which would provide energy to tens of thousands of households. The question before the judge: Would the bats fly in the path of the 122 turbines that will be built along a 23-mile stretch of mountaintop?

Eric R. Glitzenstein, an attorney for the plaintiffs, said in his opening statement that both sides agree the windmills will kill more than 130,000 bats of all types over the next 20 years.

How many bats of all types will die of natural causes over the next 20 years? Some context would be helpful.

"The question comes down to whether there is some reason to think Indiana bats will escape that fate," he said. "The position of the defendants is, 'Let's roll the dice and see what happens.' We believe that the rolling-the-dice approach to the Endangered Species Act is not in keeping with what Congress had in mind."

This is the plaintiffs' argument.

Cowan and other plaintiffs, including the D.C.-based Animal Welfare Institute, support wind power as one way to mitigate climate change. But they say this setting, a lush rural area where coal and timber industries once dominated, is the wrong one.

mitigate—to make less harsh or hostile

They say Indiana bats are likely to fly near the turbines in the fall as they migrate to caves from forests, where they spend spring and summer. Some biologists who analyzed recordings at the site say they are nearly certain that Indiana bats made some of the calls.

Which biologists? How many of the calls are from Indiana bats? Sentence seems vague.

Any deaths would be a blow to a species that has been slow to rebound from the damage caused by pollution and human disturbance of their caves, partly because females have only one baby each year, the plaintiffs say.

Invenergy argues there is no sign that Indiana bats go to the ridge. When a consultant put up nets at or near the site in summer 2005 and 2006 to search for bats, no Indiana bats were captured. Some bat experts say that the females prefer lower areas when they have their young and that the ridge is too high. The company also stresses that there is no confirmed killing of an Indiana bat at any wind farm nationwide.

The "consultant" was paid by Invenergy and therefore could be biased.

Does that mean that other types of bats were captured?

"A $300 million, environmentally friendly, clean, renewable energy project waiting to serve 50,000 households is in limbo over a rare bat nobody has ever seen on the project site," Clifford J. Zatz, a lawyer at Crowell & Moring, which represents the wind farm, said in court.

Argument of the defense. Article reports both sides of the issue.

In an area scarred by mountaintop coal mining, company officials say, the wind farm is a friend to the environment. It also is bringing jobs to the region.

"We're a clean, green energy company," said Joseph Condo, vice president and general counsel. "The project will be able to deliver clean energy for years."