

The College
WRITER
A Guide to Thinking,
Writing, and Researching
Sixth Edition
Brief

Van Rys • Meyer • VanderMey • Sebranek



Want to turn your C into an A? Obviously, right?

But the right way to go about it isn't always so obvious. Go digital to get the grades. MindTap's customizable study tools and eTextbook give you everything you need all in one place.

Engage with your course content, enjoy the flexibility of studying anytime and anywhere, stay connected to assignment due dates and instructor notifications with the MindTap Mobile app...
and most of all...EARN BETTER GRADES.



TO GET STARTED VISIT
WWW.CENGAGE.COM/STUDENTS/MINDTAP

 CENGAGE
Learning®

MindTap®

Copyright 2018 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part. WCN 02-200-203

The College **WRITER** A Guide to Thinking, Writing, and Researching Sixth Edition

Brief



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

John Van Rys
Redeemer University College
Verne Meyer
Dordt College
Randall VanderMey
Westmont College
Pat Sebranek

***The College Writer Brief: A Guide to
Thinking, Writing, and Researching,
Sixth Edition***

**John Van Rys, Verne Meyer,
Randall VanderMey, and Pat Sebranek**

Product Director: Monica Eckman

Product Manager: Laura Ross

Content Developer: Kate Scheinman,
Leslie Taggart

Associate Content Developer: Claire
Branman

Product Assistant: Shelby Nathanson

Marketing Manager: Kina Lara

Content Project Manager: Aimee Bear

Art Director: Marissa Falco

Manufacturing Planner: Betsy Donaghey

IP Analyst: Ann Hoffmann

IP Project Manager: Kathryn Kucharek

Production Service: Thoughtful Learning

Compositor: Thoughtful Learning

Text and Cover Designer:
Thoughtful Learning

Cover Image:
Vadim Sadovski/Shutterstock.com;
riggsby/Shutterstock.com

Printed in the United States of America

Print Number: 01 Print Year: 2018

© 2018, 2015, 2012 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: 2016950501

Student edition:

ISBN: 978-1-305-95900-2

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.**

Brief Contents

Preface **xx**

I. Rhetoric: A College Student's Guide to Writing **1**

- 1** Critical Thinking Through Reading, Viewing, and Writing **3**
- 2** Beginning the Writing Process **25**
- 3** Planning **43**
- 4** Drafting **57**
- 5** Revising **71**
- 6** Editing and Proofreading **93**
- 7** Submitting Writing and Creating Portfolios **111**
- 8** One Writer's Process **115**

II. Reader: Strategies and Samples **133**

- 9** Forms of College Writing **135**
- 10** Narration, Description, and Reflection **143**

Analytical Writing

- 11** Definition **173**
- 12** Classification **193**
- 13** Process **209**
- 14** Comparison and Contrast **233**
- 15** Cause and Effect **251**
- 16** Reading Literature: A Case Study in Analysis **279**

Persuasive Writing

- 17** Strategies for Argumentation and Persuasion **309**
- 18** Arguing for Positions, Actions, and Solutions **331**

Bonus Online Chapters

- A** Taking Essay Tests
- B** Writing for the Workplace
- C** Preparing Oral Presentations
- D** Writing for the Web

III. Research and Writing **367**

- 19** Getting Started: From Planning Research to Evaluating Sources **369**
- 20** Conducting Research: Primary, Library, Web **399**
- 21** Building Credibility: Avoiding Plagiarism **431**
- 22** Drafting Papers with Documented Research **441**
- 23** MLA Style **465**
- 24** APA Style **503**

Index **533**

Contents

Preface **xx**

I. Rhetoric: A College Student's Guide to Writing

1 Critical Thinking Through Reading, Viewing, and Writing **3**

Critical Thinking

Through Reading **4**

Read Actively **4**

Sample: "Why Change Is So Hard,"
Dan Heath **4**

Map the Text **6**

Outline the Text **6**

Evaluate the Text **7**

Responding to a Text **8**

Guidelines for Response Writing **8**

Summarizing a Text **9**

Guidelines for Summary Writing **9**

Critical Thinking Through Viewing **10**

Actively View Images **10**

View an Image **11**

Interpreting an Image **12**

Interpret an Image **13**

Evaluating an Image **14**

Consider the Purpose **14**

Evaluate the Quality **14**

Determine the Value **14**

Evaluate an Image **15**

Critical Thinking Through Writing **16**

Develop Sound Critical-Thinking
Habits **16**

Ask Probing Questions **17**

Practice Inductive and Deductive
Logic **18**

Practicing Modes of Thinking in Your
Writing **19**

Think by Using Analysis **20**

Think by Using Synthesis **21**

Think by Using Evaluation **22**

Think by Using Application **23**

Critical Thinking and Writing:
Applications **24**

Learning-Objectives Checklist **24**

2 Beginning the Writing Process **25**

The Writing Process: From Start to
Finish **26**

Consider the Writing Process **26**

Adapt the Process to Your Project **27**

Understanding the Rhetorical
Situation **28**

Think of Your Role as the Writer **28**

Understand Your Subject **28**

Understand Your Purpose **28**

Understand Your Audience **29**

Understand the Medium (Form) **29**

Think About the Context **29**

Aiming for Writing Excellence **30**

Common Traits of College
Writing **30**

Common Traits in Action **31**

Sample: "The Gullible Family," Mary
Bruins **31**

Understanding the Assignment **32**

Read the Assignment **32**

Relate the Assignment **33**

Reflect on the Assignment **33**

Developing a Topic **34**

Limit the Subject Area **34**

Conduct Your Search **34**

Explore Possible Topics **35**

Freewrite to Discover and Develop a
Topic **36**

Researching Your Topic **38**

Find Out What You Already
Know **38**

Ask Questions **39**

Identify Possible Sources **40**

Track Sources **41**

Critical Thinking and Writing:
Applications **42**

Learning-Objectives Checklist **42**

- 3 Planning 43**
- Revisiting the Rhetorical Situation **44**
 - Rhetorical Checklist* **44**
 - Forming Your Thesis Statement **45**
 - Find a Focus* **45**
 - State Your Thesis* **45**
 - Refine Your Thesis* **46**
 - Using a Thesis to Pattern Your Writing **47**
 - Let Your Thesis Guide You* **47**
 - Developing a Plan or an Outline **49**
 - Quick Lists* **50**
 - Topic Outline* **51**
 - Sentence Outline* **52**
 - Writing Blueprints* **53**
 - Graphic Organizers* **54**
 - Critical Thinking and Writing: Applications **56**
 - Learning-Objectives Checklist* **56**
- 4 Drafting 57**
- Reconsider the Rhetorical Situation **58**
 - Think About Your Role* **58**
 - Focus On Your Subject* **58**
 - Reconsider Your Purpose* **58**
 - Reconsider Your Audience* **58**
 - Review the Form and Context* **58**
 - Basic Essay Structure: Major Moves **59**
 - Opening Your Draft **60**
 - Engage Your Reader* **60**
 - Establish Your Direction* **60**
 - Get to the Point* **61**
 - Developing the Middle **62**
 - Advance Your Thesis* **62**
 - Test Your Ideas* **62**
 - Build a Coherent Structure* **63**
 - Sample: "Seeing the Light"* **63**
 - Make Writing Moves* **64**
 - Ending Your Draft **67**
 - Reassert the Main Point* **67**
 - Urge the Reader* **67**
 - Complete and Unify Your Message* **68**
 - Critical Thinking and Writing: Applications **70**
 - Learning-Objectives Checklist* **70**
- 5 Revising 71**
- Consider Whole-Paper Issues **72**
 - Revisit the Rhetorical Situation* **72**
 - Consider Your Overall Approach* **73**
 - Revising Your First Draft **74**
 - Prepare to Revise* **74**
 - Think Globally* **74**
 - Revising for Ideas and Organization **75**
 - Examine Your Ideas* **75**
 - Examine Your Organization* **76**
 - Revising for Voice and Style **78**
 - Check the Level of Commitment* **78**
 - Check the Intensity of Your Writing* **78**
 - Develop an Academic Style* **79**
 - Know When to Use the Passive Voice* **81**
 - Addressing Paragraph Issues **82**
 - Remember the Basics* **82**
 - Keep the Purpose in Mind* **82**
 - Check for Unity* **83**
 - Check for Coherence* **85**
 - Check for Completeness* **87**
 - Revising Collaboratively **89**
 - Know Your Role* **89**
 - Provide Appropriate Feedback* **89**
 - Respond According to a Plan* **90**
 - Using the Writing Center **91**
 - Critical Thinking and Writing: Applications **92**
 - Learning-Objectives Checklist* **92**
- 6 Editing and Proofreading 93**
- Strategies for Polishing Your Writing **94**
 - Review the Overall Style of Your Writing* **94**
 - Use Tools and Methods That Work* **94**
 - Combining Sentences **95**
 - Edit Short, Simplistic Sentences* **95**

Expanding Sentences	96
<i>Use Cumulative Sentences</i>	96
<i>Expand with Details</i>	96
Checking for Sentence Style	97
<i>Avoid These Sentence Problems</i>	97
<i>Review Your Writing for Sentence Variety</i>	97
<i>Vary Sentence Structures</i>	98
<i>Use Parallel Structure</i>	100
<i>Avoid Weak Constructions</i>	101
<i>Eliminate Wordiness</i>	102
Avoiding Vague, Weak, and Biased Words	103
<i>Substitute Specific Words</i>	103
<i>Replace Jargon and Clichés</i>	104
<i>Strive for Plain English</i>	105
<i>Change Biased Words</i>	106
Proofreading Your Writing	109
<i>Review Punctuation and Mechanics</i>	109
<i>Look for Usage and Grammar Errors</i>	109
<i>Check for Spelling Errors</i>	109
<i>Check the Writing for Form and Presentation</i>	109
Critical Thinking and Writing: Applications	110
<i>Learning-Objectives Checklist</i>	110
7 Submitting Writing and Creating Portfolios	111
Formatting Your Writing	112
<i>Strive for Clarity in Page Design</i>	112
Submitting Writing and Creating Portfolios	113
<i>Consider Potential Audiences</i>	113
<i>Select Appropriate Submission Methods</i>	113
<i>Use a Writing Portfolio</i>	113
<i>Digest Feedback from Readers</i>	113
Critical Thinking and Writing: Applications	114
<i>Learning-Objectives Checklist</i>	114

8 One Writer's Process	115
Angela's Assignment and Response	116
<i>Angela Examined the Assignment</i>	116
<i>Angela Explored and Narrowed Her Assignment</i>	117
Angela's Planning	118
<i>Angela Focused Her Topic</i>	118
<i>Angela Researched the Topic</i>	118
<i>Angela Decided How to Organize Her Writing</i>	119
Angela's First Draft	120
<i>Angela Kept a Working Bibliography</i>	121
Angela's First Revision	122
Angela's Second Revision	124
Angela's Edited Draft	126
Angela's Proofread Draft	127
Angela's Finished Essay	128
Critical Thinking and Writing: Applications	131
<i>Learning-Objectives Checklist</i>	131
Traits of College Writing: A Checklist	132

II. Reader: Strategies and Samples

9 Forms of College Writing	135
Three Curricular Divisions	136
Writing in the Humanities	137
<i>The Purpose of Inquiry</i>	137
<i>Forms of Humanities Writing</i>	137
<i>Humanities Research Methods</i>	137
Writing in the Social Sciences	138
<i>The Purpose of Inquiry</i>	138
<i>Forms of Social-Science Writing</i>	138
<i>Social-Science Research Methods</i>	138
Writing in the Natural Sciences	139
<i>The Purpose of Inquiry</i>	139
<i>Forms of Natural-Science Writing</i>	139
<i>Natural-Science Research Methods</i>	139

The Rhetorical Modes	140
<i>The Modes as Thinking Framework</i>	140
<i>The Modes at Work</i>	141
Critical Thinking and Writing: Applications	142
<i>Learning-Objectives Checklist</i>	142
10 Narration, Description, and Reflection	143
Strategies for Personal Essays	144
<i>The Rhetorical Situation</i>	144
<i>Principles of Narration</i>	144
<i>Principles of Description</i>	145
<i>Principles of Reflection</i>	147
<i>Principles of Organization</i>	148
<i>Reading Personal Writing</i>	148
Brief Narratives: Anecdotes	149
<i>Anecdote Introducing a Topic</i>	149
<i>Anecdote Illustrating a Process</i>	149
<i>Anecdote Illustrating a Trait</i>	149
Sample Personal Essays	150
<i>Exploring a Tense Situation</i>	150
<i>Sample: "Story Time: A True Story," Brandalynn S. Buchanan</i>	150
<i>Narrating an Encounter</i>	153
<i>Sample: "Spare Change," Teresa Zsuffa</i>	153
<i>Examining a Failed Institution</i>	156
<i>Sample: "What I Learned in Prison," James Kilgore</i>	156
<i>Reflecting on a Cultural Trend</i>	159
<i>Sample: "The Muscle Mystique," Barbara Kingsolver</i>	159
<i>Seeking and Finding</i>	162
<i>Sample: "Finding Ashton," Melissa Pritchard</i>	162
Writing Guidelines	170
Critical Thinking and Writing: Applications	172
<i>Learning-Objectives Checklist</i>	172

Analytical Writing

11 Definition	173
Strategies for Definition Essays	174
<i>The Rhetorical Situation</i>	174
<i>Principles of Definition Writing</i>	174
<i>Reading Definition Writing</i>	175
Sample Definition Essays	176
<i>Defining Key Terms Within an Essay</i>	176
<i>Sample: "Economic Disparities Fuel Human Trafficking," Shon Bogar</i>	176
<i>Defining an Academic Discipline</i>	178
<i>Sample: "Defining Mathematics," Chase Viss</i>	178
<i>Distinguishing Related Terms</i>	182
<i>Sample: "Deft or Daft," David Schelhaas</i>	182
<i>Illustrating a Term</i>	183
<i>Sample: "Confession," Amy Tan</i>	183
<i>Defining a Stage of Life</i>	185
<i>Sample: "Beginnings," Susan Sontag</i>	185
<i>Defining a Personal Trait</i>	187
<i>Sample: "On Excellence," Cynthia Ozick</i>	187
Writing Guidelines	190
Critical Thinking and Writing: Applications	192
<i>Learning-Objectives Checklist</i>	192
12 Classification	193
Strategies for Classification Essays	194
<i>The Rhetorical Situation</i>	194
<i>Principles of Classification Writing</i>	194
<i>Reading Classification Writing</i>	195
Sample Classification Essays	196
<i>Analyzing Forms of Music</i>	196
<i>Sample: "Latin American Music," Kathleen Marsh</i>	196
<i>Analyzing Weight Lifters</i>	200
<i>Sample: "Why We Lift," Hillary Gammons</i>	200

- Analyzing Rhetorical Positions on Climate Change* 202
Sample: "Four Sides to Every Story," Stewart Brand 202
Analyzing How Readers Read 204
Sample: "The Lion, the Witch and the Metaphor," Jessica Seigel 204
 Writing Guidelines 206
 Critical Thinking and Writing: Applications 208
Learning-Objectives Checklist 208
- 13** Process 209
 Strategies for Process Writing 210
The Rhetorical Situation 210
Principles of Process Writing 210
Reading Process Writing 211
 Sample Process Essays 212
Analyzing an Illness 212
Sample: "Wayward Cells," Kerri Mertz 212
Analyzing Medical Procedures 214
Sample: "No Risky Chances: The Conversation That Matters Most," Atul Gawande 214
Describing a Pre-Burial Procedure 220
Sample: "The Washing," Reshma Memon Yaqub 220
Analyzing a Policy 226
Sample: "The Emancipation of Abe Lincoln," Eric Foner 226
 Writing Guidelines 230
 Critical Thinking and Writing: Applications 232
Learning-Objectives Checklist 232
- 14** Comparison and Contrast 233
 Strategies for Comparison-Contrast Essays 234
The Rhetorical Situation 234
Principles of Comparison-Contrast Writing 234
Reading Comparison-Contrast Writing 235
- Sample Comparison-Contrast Essays 236
Analyzing Two Cultures 236
Sample: "Beyond the Polite Smile," Janice Pang 236
Analyzing Human Compassion 238
Sample: "Why We Care About Whales," Marina Keegan 238
Analyzing a Journey 242
Sample: Untitled Essay on a "Journey," Barbara Kingsolver 242
Analyzing Internet Bullying 244
Sample: "How the Internet Has Changed Bullying," Maria Konnikova 244
 Writing Guidelines 248
 Critical Thinking and Writing: Applications 250
Learning-Objectives Checklist 250
- 15** Cause and Effect 251
 Strategies for Cause-Effect Essays 252
The Rhetorical Situation 252
Principles of Cause-Effect Writing 252
Reading Cause-Effect Writing 253
 Sample Cause-Effect Essays 254
Analyzing a Cognitive Disorder 254
Sample: "Familiar Strangers," Audrey Torrest 254
Analyzing a Trend 259
Sample: "The Rise of the New Groupthink," Susan Cain 259
Analyzing Fear of Sharks 264
Sample: "Death From Below: Our Summer of Shark Attacks," Brian Phillips 264
Analyzing the Effects of Technology 268
Sample: "Mind Over Mass Media," Steven Pinker 268
Analyzing an Analytical Strategy 271
Sample: "History That Makes Us Stupid," Andrew J. Bacevich 271
 Writing Guidelines 276

Critical Thinking and Writing:
Applications 278
Learning-Objectives Checklist 278

- 16** Reading Literature: A Case Study in Analysis 279
- Strategies for Analyzing Literature and the Arts 280
- The Rhetorical Situation* 280
- Principles of Literary-Analysis Writing* 280
- Reading Literary-Analysis Writing* 282
- Approaches to Literary Criticism 283
- Sample:** “Four Ways to Talk About Literature,” John Van Rys 283
- Analyzing a Poem 286
- Sample:** “Let Evening Come,” Jane Kenyon 286
- Analysis of Kenyon’s Poem* 287
- Sample:** “Let Evening Come: An Invitation to the Inevitable,” Sherry Van Egdom 287
- A Poem to Analyze* 289
- Sample:** “My Last Duchess,” Robert Browning 289
- Analyzing a Short Story 291
- Sample:** “A Clean, Well-Lighted Place,” Ernest Hemingway 291
- Analysis of a Short Story* 295
- Sample:** “A Clean, Well-Lighted Place: Emotional Darkness,” by Julia Jansen 295
- Analyzing a Film 298
- Sample:** “The Revenant: A Brutal Masterpiece,” by James C. Schaap 298
- Literary Terms 302
- Poetry Terms 305
- Writing Guidelines 306
- Critical Thinking and Writing:
Applications 308
Learning-Objectives Checklist 308

Persuasive Writing

- 17** Strategies for Argumentation and Persuasion 309
- Understanding Arguments 310
- Sample Essay of Argumentation* 310
- Sample:** “No Mercy,” Malcolm Gladwell 271
- Structuring Arguments 313
- Understand Toulmin Argumentation* 313
- Understand Rogerian Argumentation* 314
- Choose an Approach* 314
- Engaging the Opposition 315
- Make Concessions* 315
- Develop Rebuttals* 315
- Consolidate Your Claim* 315
- Arguing Through Appeals 316
- Appeal to Ethos* 316
- Appeal to Pathos* 316
- Appeal to Logos* 317
- Making and Qualifying Claims 318
- Distinguish Claims From Facts and Opinions* 318
- Distinguish Three Types of Claims* 318
- Develop a Supportable Claim* 319
- Supporting Your Claims 320
- Gather Evidence* 320
- Use Evidence* 321
- Identifying Logical Fallacies 323
- Distorting the Issue* 323
- Sabotaging the Argument* 324
- Drawing Faulty Conclusions from the Evidence* 325
- Misusing Evidence* 325
- Misusing Language* 326
- Identifying Fallacies in Others’ Arguments* 327

- Sample:** “Executive Deception: Four Fallacies About Divestment, and One Big Mistake,” Kathleen Dean Moore **327**
- Critical Thinking and Writing: Applications **330**
Learning-Objectives Checklist **330**
- 18** Arguing for Positions, Actions, and Solutions **331**
- Strategies for Argumentative Writing **332**
The Rhetorical Situation **332**
Principles: Taking a Stand **333**
Principles: Calling for Action **334**
Principles: Proposing a Solution **335**
Reading Persuasive Writing **336**
- Sample Argumentative Essays **337**
Taking a Stand on Female Self-Esteem **337**
- Sample:** “Mother-Daughter Relationships: Harmful or Helpful?,” Sara Wiebenga **337**
- Solving the Problem of E-Waste* **342**
- Sample:** “Remedying an E-Waste Economy,” Rachel DeBruyn **342**
- Taking a Considered Position on Prison* **346**
- Sample:** “The Prison Problem,” David Brooks **346**
- Taking a Position on a Campus Statue* **349**
- Sample:** “Why Removing the Jefferson Davis Statue Is a Big Mistake,” Al Martinich and Tom Palaima **349**
- Addressing AIDS in Africa* **352**
- Sample:** “In Africa, AIDS Has a Woman’s Face,” Kofi A. Annan **352**
- Taking Action on Academic Freedom* **355**
- Sample:** “The Gravest Threat to Colleges Comes from Within,” Scott A. Bass and Mary L. Clark **355**
- Taking a Position on Fatherhood* **358**
- Sample:** “Fatherless America,” David Blankenhorn **358**
- Writing Guidelines **363**
- Critical Thinking and Writing: Applications **366**
Learning-Objectives Checklist **366**
- ## Online Bonus Chapters
- A** Taking Essay Tests **A-1**
- Reviewing for Tests **A-2**
Perform Daily Reviews **A-2**
Perform Weekly Reviews **A-2**
- Forming a Study Group **A-3**
- Consider the Testing Situation **A-4**
- Taking the Essay Test **A-5**
Look for Key Words **A-5**
Plan and Write the Essay-Test Answer **A-7**
- Writing Under Pressure: The Essay Test **A-10**
- Taking an Objective Test **A-11**
- Tips for Coping with Test Anxiety **A-12**
- B** Writing for the Workplace **B-1**
- Writing the Business Letter **B-2**
Parts of the Business Letter **B-2**
- Writing Memos and Email **B-4**
Sending Email **B-5**
- Applying for a Job **B-6**
Sample Letter of Application **B-6**
Sample Recommendation Request Letter **B-7**
The Application Essay **B-8**
Model Application Essay **B-9**
Preparing a Résumé **B-10**
Sample Résumé **B-11**
Sample Electronic Résumé **B-12**
- C** Preparing Oral Presentations **C-1**
- Organizing Your Presentation **C-2**
Prepare an Introduction **C-2**
Develop the Body **C-3**
Come to a Conclusion **C-4**
Hold a Q & A Session **C-4**
- Writing Your Presentation **C-5**
Sample Speech **C-6**

- Sample:** “Save Now or Pay Later,” Burnette Sawyer **C-6**
Use Visual Aids **C-8**
 Developing Digital Presentations **C-9**
 Overcoming Stage Fright Checklist **C-10**

D Writing for the Web **D-1**

- Understanding Web Page Elements and Functions **D-2**
Page Elements **D-2**
Page Functions **D-4**
 Developing a Web Site and Web Pages **D-4**
 Writing for Different Environments **D-11**
 Critical Thinking and Writing: Applications **D-12**
Learning-Objectives Checklist **D-12**

III. Research and Writing

19 Getting Started: From Planning Research to Evaluating Sources **369**

- Papers with Documented Research: Quick Guide **370**
 The Research Process: A Flowchart **371**
 Getting Focused **372**
Establish a Narrow, Manageable Topic **372**
Brainstorm Research Questions **372**
Develop a Working Thesis **373**
 Understanding Primary, Secondary, and Tertiary Sources **374**
Primary Sources **374**
Secondary Sources **374**
Tertiary Sources **375**
 Developing a Research Plan **376**
Choose Research Methods **376**
Get Organized to Do Research **377**
 Writing a Research Proposal **378**
Understand the Parts of a Research Proposal **378**
Sample: “Film Studies 201 Proposal: Jane Austen’s *Pride and Prejudice* as Fiction and Film,” Gwendolyn Mackenzie **378**

- Exploring Information Resources and Sites **380**
Consider Different Information Resources **380**
Consider Different Information Sites **381**
 Conducting Effective Keyword Searches **382**
Choose Keywords Carefully **382**
Use Keyword Strategies **383**
 Engaging and Evaluating Sources **384**
Engage Your Sources **384**
Rate Source Reliability and Depth **385**
Evaluate Print and Online Sources **386**
 Creating a Working Bibliography **388**
Select an Efficient Approach for Your Project **388**
Annotate the Source **389**
 Developing a Note-Taking System **390**
Develop Note-Taking Strategies **390**
Employ Note-Taking Systems **391**
 Summarizing, Paraphrasing, and Quoting Source Material **394**
Summarize Useful Passages **395**
Paraphrase Key Passages **395**
Quote Crucial Phrases, Sentences, and Passages **396**
 Avoiding Unintentional Plagiarism **397**
Practice the Principles of Ethical Research **397**
 Critical Thinking and Writing: Applications **398**
Learning-Objectives Checklist **398**
- ### **20** Conducting Research: Primary, Library, Web **399**
- Planning Primary Research **400**
Methods of Primary Research **400**
Principles for Doing Primary Research **401**
 Conducting Surveys **402**
Sample Survey **403**
 Analyzing Texts, Documents, Records, and Artifacts **404**

- Choose Evidence Close to Your Topic* **404**
- Put the Document or Artifact in Context* **404**
- Frame Your Examination with Questions* **405**
- Draw Coherent Conclusions About Meaning* **405**
- Conducting Interviews **406**
 - Sample Interview Note-Taking Sheet* **407**
- Making Observations **408**
 - Prepare to Observe* **408**
 - Conduct Your Observations* **408**
 - Make Sense of Your Observations* **408**
- Becoming Familiar with the Library **409**
- Searching the Catalog **410**
 - Locating Resources by Call Numbers* **411**
 - Classification Systems* **411**
- Using Books in Research **412**
 - Approach the Book Systematically* **412**
- Using Reference Resources **413**
 - Check Reference Works That Supply Information* **413**
 - Check Reference Works That Are Research Tools* **413**
- Finding Articles Via Databases **414**
 - Search Online Databases* **414**
 - Generate Citation Lists of Promising Articles* **415**
 - Study Citations and Capture Identifying Information* **416**
 - Find and Retrieve the Full Text of the Article* **416**
- Understanding Internet Basics **418**
- Using a Subject Guide/Directory **420**
- Using Search and Metasearch **421**
- Using Search Engines as Research Tools **422**
 - Use Search Engines Well* **423**
- Understanding the Uses and Limits of
 - Wikipedia **424**
 - Know Wikipedia's Strengths* **424**
 - Understand Wikipedia's Standards for Truth* **424**
 - Know Wikipedia's Weaknesses* **425**
 - Use Wikipedia Cautiously* **425**
- Evaluating Online Sources **426**
 - Assignment Restrictions* **426**
 - Author/Organization* **426**
 - Balance or Bias* **426**
 - Quality of Information* **426**
 - Quality of Writing and Design* **426**
 - Evaluation Checklist* **427**
- Sample Evaluations **428**
- Critical Thinking and Writing:
 - Applications* **430**
 - Learning-Objectives Checklist* **430**
- 21** Building Credibility: Avoiding Plagiarism **431**
 - Developing Credibility through Source Use **432**
 - Writing with Poor Use of Sources* **432**
 - Writing with Strong Use of Sources* **433**
 - Recognizing Plagiarism **434**
 - What Is Plagiarism?* **434**
 - What Does Plagiarism Look Like?* **434**
 - Understanding Why Plagiarism Is Serious **436**
 - Academic Dishonesty* **436**
 - Theft from the Academic Community* **436**
 - Present and Future Harm* **436**
 - Avoiding Plagiarism **437**
 - Avoiding Other Source Abuses **438**
 - Sample Source Abuses* **438**
 - Related Academic Offenses* **439**
 - Critical Thinking and Writing:
 - Applications* **440**
 - Learning-Objectives Checklist* **440**

- 22** Drafting Papers with Documented Research **441**
- Reviewing Your Findings **442**
 - Conduct Q and A* **442**
 - Deepen Your Thinking on the Topic* **442**
 - Imagine Your Paper* **442**
 - Sharpening Your Working Thesis **443**
 - Deepen Your Thesis* **443**
 - Question Your Thesis* **443**
 - Considering Methods of Organization **444**
 - Organizational Practices That Consider Sources* **444**
 - Traditional Organizational Patterns* **445**
 - Considering Drafting Strategies **446**
 - Choose a Drafting Method* **446**
 - Respect Your Sources While Drafting* **446**
 - Reason with the Evidence* **447**
 - Using Source Material in Your Writing **448**
 - Integrate Source Material Carefully* **448**
 - Effectively Document Your Sources* **450**
 - Mark Changes to Quotations* **451**
 - Sample Research Paper: A Humanities Essay* **452**
 - Sample:** “Chipping Away at Our Privacy?” Lucas Koomans **452**
 - Sample Research Paper: Science IMRAD Report **457**
 - Sample:** “The Effects of the Eastern Red Cedar on Seedlings and Implications for Allelopathy,” Dana Kleckner, Brittany Korver, Nicolette Storm, and Adam Verhoef **457**
 - Critical Thinking and Writing: Applications **464**
 - Learning-Objectives Checklist* **464**
- 23** MLA Style **465**
- MLA Documentation: Quick Guide **466**
 - In-Text Citation: The Basics* **466**
 - Works Cited: Nine Core Elements* **467**
 - Guidelines for In-Text Citations **468**
 - Citations for Regular Sources* **468**
 - Citations for Sources without Traditional Authorship and/or Pagination* **469**
 - Sample In-Text Citations **470**
 - Guidelines for Works-Cited Entries **476**
 - Works-Cited Template* **476**
 - Works-Cited Components* **476**
 - Optional Elements* **479**
 - Sample Works-Cited Entries **480**
 - Books* **480**
 - Periodical Articles* **482**
 - Interviews and Personal Correspondence* **483**
 - Multimedia Works* **484**
 - Government Publications, Reference Works, and Other Documents* **485**
 - Two or More Works by the Same Author* **486**
 - MLA Format Guidelines **487**
 - MLA Format at a Glance* **487**
 - Whole-Paper Format and Printing Issues* **488**
 - Typographical Issues* **489**
 - Page-Layout Issues* **490**
 - Formatting Media Other Than Print* **491**
 - Sample MLA Paper **491**
 - Sample Paper: Format, In-Text Citation, and Works-Cited List*
 - Sample:** “Consequences of Childhood Staples: Do Barbies and Disney Princesses Do More Harm Than Good to Girls’ Self-Esteem?” Annie Sears **492**

Critical Thinking and Writing:
Applications **502**
Learning-Objectives Checklist **502**

24 APA Style **503**

APA Documentation: Quick
Guide **504**
In-Text Citation: The Basics **504**
References: The Basics **505**
Guidelines for In-Text Citations **506**
The Form of an Entry **506**
Points to Remember **506**
Sample In-Text Citations **506**
Guidelines for APA References **510**
Sample Reference Entries **511**
Books and Other Documents **511**
Print Periodical Articles **514**
Online Sources **516**
*Other Sources (Primary, Personal,
and Multimedia)* **519**
APA Format Guidelines **521**
Sample APA Paper **522**
Sample: “*The Silent Sibling: How
Current Autism Intervention
Neglects Typically-Developing
Siblings,*” *Julia Sweigert* **522**
Sample Title Page **522**
Sample Abstract **523**
Critical Thinking and Writing:
Applications **532**
Learning-Objectives Checklist **532**

Index **533**

Thematic Table of Contents for Readings

Character and Conscience

- “Beyond the Polite Smile” by Janice Pang 236
- “Chipping Away at Our Privacy?” by Lucas Koomans 452
- “A Clean Well-Lighted Place” by Ernest Hemingway 291
- “A Clean Well-Lighted Place: Emotional Darkness” by Julia Jansen 295
- “Confession” by Amy Tan 183
- “Consequences of Childhood Staples: Do Barbies . . . ?” by Annie Sears 492
- “The Emancipation of Abe Lincoln” by Eric Foner 226
- “Executive Deception: Four Fallacies about Divestment . . .” by Kathleen Dean Moore 327
- “Fatherless America” by David Blankenhorn 358
- “Finding Ashton” by Melissa Pritchard 162
- “How the Internet Has Changed Bullying” by Maria Konnikova 244
- “In Africa, AIDS Has a Woman’s Face” by Kofi Annan 352
- “Mother-Daughter Relationships: Harmful or Helpful?” by Sara Wiebenga 337
- “No Mercy” by Malcolm Gladwell 310
- “No Risky Chances” by Atul Gawande 214
- “The Prison Problem” by David Brooks 346
- “Remedying an E-Waste Economy” by Rachel DeBruyn 342
- “*The Revenant*—A Brutal Masterpiece” by James C. Schaap 298
- “The Silent Sibling: How Current Autism Intervention Neglects . . .” by Julia Sweigert 522
- “Spare Change” by Teresa Zsuffa 153
- “Story Time: A True Story” by Brandalynn Buchanan 150
- “The Washing” by Reshma Memon Yaqub 220
- “What I Learned in Prison” by James Kilmore 156
- “Why Change Is So Hard” by Dan Heath 4
- “Why Removing the Jefferson Davis Statue Is a Big Mistake” by Al Martinich and Tom Palaima 349
- “Why We Care About Whales” by Marina Keegan 238

Community and Culture

- “Beyond the Polite Smile” by Janice Pang 236
- “Chipping Away at Our Privacy?” by Lucas Koomans 452
- “A Clean Well-Lighted Place” by Ernest Hemingway 291
- “Confession” by Amy Tan 183
- “Consequences of Childhood Staples: Do Barbies . . . ?” by Annie Sears 492
- “The Emancipation of Abe Lincoln” by Eric Foner 226
- “Fatherless America” by David Blankenhorn 358
- “The Gravest Threat to Colleges Comes from Within” by Scott Bass and Mary Clark 355
- “History That Makes Us Stupid” by Andrew J. Bacevich 271
- “How the Internet Has Changed Bullying” by Maria Konnikova 244
- “Journeys” by Barbara Kingsolver 242
- “Latin American Music: A Diverse and Unifying Force” by Kathleen Kropp 196
- “The Lion, the Witch and the Metaphor” by Jessica Seigel 204
- “Mind Over Mass Media” by Steven Pinker 268
- “Mother-Daughter Relationships: Harmful or Helpful?” by Sara Wiebenga 337

- “The Muscle Mystique” by Barbara Kingsolver **159**
 “No Mercy” by Malcolm Gladwell **310**
 “No Risky Chances” by Atul Gawande **214**
 “The Prison Problem” by David Brooks **346**
 “Remedying an E-Waste Economy” by Rachel DeBruyn **342**
 “The Rise of the New Groupthink” by Susan Cain **259**
 “Spare Change” by Teresa Zsuffa **153**
 “Story Time: A True Story” by Brandalynn Buchanan **150**
 “The Washing” by Reshma Memon Yaqub **220**
 “What I Learned in Prison” by James Kilmore **156**
 “Why Removing the Jefferson Davis Statue Is a Big Mistake” by Al Martinich and Tom Palaima **349**
 “Why We Care About Whales” by Marina Keegan **238**
 “Why We Lift” by Hillary Gammons **200**

Disease, Death, and Coping

- “A Clean Well-Lighted Place: Emotional Darkness” by Julia Jansen **295**
 “Confession” by Amy Tan **183**
 “Familiar Strangers” by Audrey Torrest **254**
 “Finding Ashton” by Melissa Pritchard **162**
 “In Africa, AIDS Has a Woman’s Face” by Kofi Annan **352**
 “Let Evening Come” by Jane Kenyon **286**
 “No Risky Chances” by Atul Gawande **214**
 “The Silent Sibling: How Current Autism Intervention Neglects . . .” by Julia Sweigert **522**
 “The Washing” by Reshma Memon Yaqub **220**
 “Wayward Cells” by Kerri Mertz **212**
 “Why We Care About Whales” by Marina Keegan **238**

Diversity and Equity

- “Beyond the Polite Smile” by Janice Pang **236**
 “The Emancipation of Abe Lincoln” by Eric Foner **226**
 “Familiar Strangers” by Audrey Torrest **254**
 “Finding Ashton” by Melissa Pritchard **162**
 “The Gravest Threat to Colleges Comes from Within” by Scott Bass and Mary Clark **355**
 “History That Makes Us Stupid” by Andrew J. Bacevich **271**
 “How the Internet Has Changed Bullying” by Maria Konnikova **244**
 “Journeys” by Barbara Kingsolver **242**
 “The Prison Problem” by David Brooks **346**
 “The Rise of the New Groupthink” by Susan Cain **259**
 “The Silent Sibling: How Current Autism Intervention Neglects . . .” by Julia Sweigert **522**
 “Spare Change” by Teresa Zsuffa **153**
 “What I Learned in Prison” by James Kilmore **156**
 “Why Removing the Jefferson Davis Statue Is a Big Mistake” by Al Martinich and Tom Palaima **349**

Education and Learning

- “Beginnings” by Susan Sontag 185
- “Consequences of Childhood Staples: Do Barbies . . . ?” by Annie Sears 492
- “Deft or Daft” by David Schelhaas 182
- “Defining *Mathematics*” by Chase Viss 178
- “The Effects of the Eastern Red Cedar . . .” by Dana Kleckner, et al. 457
- “The Emancipation of Abe Lincoln” by Eric Foner 226
- “Executive Deception: Four Fallacies about Divestment . . .” by Kathleen Dean Moore 327
- “Familiar Strangers” by Audrey Torrest 254
- “Film Studies 201 Proposal . . .” by Gwendolyn Mackenzie 378
- “Four Ways to Talk About Literature” by John Van Rys 283
- “The Gravest Threat to Colleges Comes from Within” by Scott Bass and Mary Clark 355
- “History That Makes Us Stupid” by Andrew J. Bacevich 271
- “How the Internet Has Changed Bullying” by Maria Konnikova 244
- “‘Let Evening Come’: An Invitation to the Inevitable” by Sherry Van Egdom 287
- “The Lion, the Witch and the Metaphor” by Jessica Seigel 204
- “Mind Over Mass Media” by Steven Pinker 268
- “Mother-Daughter Relationships: Harmful or Helpful?” by Sara Wiebenga 337
- “No Mercy” by Malcolm Gladwell 310
- “On *Excellence*” by Cynthia Ozick 187
- “The Rise of the New Groupthink” by Susan Cain 259
- “The Silent Sibling: How Current Autism Intervention Neglects . . .” by Julia Sweigert 522
- “Why Change Is So Hard” by Dan Heath 4
- “Why Removing the Jefferson Davis Statue Is a Big Mistake” by Al Martinich and Tom Palaima 349

Environment and Nature

- “Death From Below: Our Summer of Shark Attacks” by Brian Phillips 264
- “The Effects of the Eastern Red Cedar . . .” by Dana Kleckner, et al. 457
- “Four Sides to Every Story” by Steward Brand 202
- “Remedying an E-Waste Economy” by Rachel DeBruyn 342
- “Wayward Cells” by Kerri Mertz 212
- “Why We Care About Whales” by Marina Keegan 238

Ethics and Ideology

- “Chipping Away at Our Privacy?” by Lucas Koomans 452
- “Confession” by Amy Tan 183
- “Consequences of Childhood Staples: Do Barbies . . . ?” by Annie Sears 492
- “Death From Below: Our Summer of Shark Attacks” by Brian Phillips 264
- “The Emancipation of Abe Lincoln” by Eric Foner 226
- “Executive Deception: Four Fallacies about Divestment, and One Big . . .” by Kathleen Dean Moore 327
- “Fatherless America” by David Blankenhorn 358
- “Finding Ashton” by Melissa Pritchard 162
- “Four Sides to Every Story” by Steward Brand 202
- “The Gravest Threat to Colleges Comes from Within” by Scott Bass and Mary Clark 355
- “How the Internet Has Changed Bullying” by Maria Konnikova 244
- “In Africa, AIDS Has a Woman’s Face” by Kofi Annan 352

- “No Mercy” by Malcolm Gladwell **310**
 “No Risky Chances” by Atul Gawande **214**
 “The Prison Problem” by David Brooks **346**
 “Remedying an E-Waste Economy” by Rachel DeBruyn **342**
 “*The Revenant*—A Brutal Masterpiece” by James C. Schaap **298**
 “Spare Change” by Teresa Zsuffa **153**
 “Story Time: A True Story” by Brandalynn Buchanan **150**
 “The Washing” by Reshma Memon Yaqub **220**
 “What I Learned in Prison” by James Kilmore **156**
 “Why We Care About Whales” by Marina Keegan **238**
 “Why Removing the Jefferson Davis Statue Is a Big Mistake” by Al Martinich and Tom Palaima **349**

Ethnicity and Identity

- “Beyond the Polite Smile” by Janice Pang **236**
 “The Emancipation of Abe Lincoln” by Eric Foner **226**
 “Journeys” by Barbara Kingsolver **242**
 “Latin American Music: A Diverse and Unifying Force” by Kathleen Kropp **196**
 “The Prison Problem” by David Brooks **346**
 “*The Revenant*—A Brutal Masterpiece” by James C. Schaap **298**
 “The Rise of the New Groupthink” by Susan Cain **259**
 “The Washing” by Reshma Memon Yaqub **220**
 “What I Learned in Prison” by James Kilmore **156**
 “Why Removing the Jefferson Davis Statue Is a Big Mistake” by Al Martinich and Tom Palaima **349**

Family and Friends

- “Beyond the Polite Smile” by Janice Pang **236**
 “Confession” by Amy Tan **183**
 “Consequences of Childhood Staples: Do Barbies . . . ?” by Annie Sears **492**
 “Fatherless America” by David Blankenhorn **358**
 “Finding Ashton” by Melissa Pritchard **162**
 “In Africa, AIDS Has a Woman’s Face” by Kofi Annan **352**
 “Mother-Daughter Relationships: Harmful or Helpful?” by Sara Wiebenga **337**
 “No Risky Chances” by Atul Gawande **214**
 “On *Excellence*” by Cynthia Ozick **187**
 “The Silent Sibling: How Current Autism Intervention Neglects . . . ” by Julia Sweigert **522**
 “Story Time: A True Story” by Brandalynn Buchanan **150**
 “The Washing” by Reshma Memon Yaqub **220**

Fashion and Lifestyle

- “Chipping Away at Our Privacy?” by Lucas Koomans **452**
 “Consequences of Childhood Staples: Do Barbies . . . ?” by Annie Sears **492**
 “Fatherless America” by David Blankenhorn **358**
 “Journeys” by Barbara Kingsolver **242**
 “Latin American Music: A Diverse and Unifying Force” by Kathleen Kropp **196**
 “Mind Over Mass Media” by Steven Pinker **268**
 “Mother-Daughter Relationships: Harmful or Helpful?” by Sara Wiebenga **337**
 “The Muscle Mystique” by Barbara Kingsolver **159**

- “On *Excellence*” by Cynthia Ozick 187
 “Remedying an E-Waste Economy” by Rachel DeBruyn 342
 “The Rise of the New Groupthink” by Susan Cain 259
 “Spare Change” by Teresa Zsuffa 153
 “The Washing” by Reshma Memon Yaqub 220
 “Why Change Is So Hard” by Dan Heath 4
 “Why We Lift” by Hillary Gammons 200

Gender and Integrity

- “Fatherless America” by David Blankenhorn 358
 “Consequences of Childhood Staples: Do Barbies . . . ?” by Annie Sears 492
 “Finding Ashton” by Melissa Pritchard 162
 “In Africa, AIDS Has a Woman’s Face” by Kofi Annan 352
 “Mother-Daughter Relationships: Harmful or Helpful?” by Sara Wiebenga 337
 “Spare Change” by Teresa Zsuffa 153
 “Story Time: A True Story” by Brandalynn Buchanan 150
 “The Washing” by Reshma Memon Yaqub 220
 “Why We Lift” by Hillary Gammons 200

Humor and Humanity

- “Deft or Daft” by David Schelhaas 182
 “Journeys” by Barbara Kingsolver 242
 “The Muscle Mystique” by Barbara Kingsolver 159
 “On *Excellence*” by Cynthia Ozick 187

Language and Literature

- “Beginnings” by Susan Sontag 185
 “A Clean Well-Lighted Place” by Ernest Hemingway 291
 “‘A Clean Well-Lighted Place’: Emotional Darkness” by Julia Jansen 295
 “Deft or Daft” by David Schelhaas 182
 “Film Studies 201 Proposal . . .” by Gwendolyn Mackenzie 378
 “Four Ways to Talk About Literature” by John Van Rys 283
 “Journeys” by Barbara Kingsolver 242
 “‘Let Evening Come’: An Invitation to the Inevitable” by Sherry Van Egdom 287
 “Let Evening Come” by Jane Kenyon 286
 “The Lion, the Witch and the Metaphor” by Jessica Seigel 204
 “On *Excellence*” by Cynthia Ozick 187
 “*The Revenant*—A Brutal Masterpiece” by James C. Schaap 298

Memory and Tradition

- “Beginnings” by Susan Sontag 185
 “Beyond the Polite Smile” by Janice Pang 236
 “Confession” by Amy Tan 183
 “Consequences of Childhood Staples: Do Barbies . . . ?” by Annie Sears 492
 “Journeys” by Barbara Kingsolver 242
 “Mother-Daughter Relationships: Harmful or Helpful?” by Sara Wiebenga 337

- “On *Excellence*” by Cynthia Ozick 187
 “Story Time: A True Story” by Brandalynn Buchanan 150
 “The Washing” by Reshma Memon Yaqub 220
 “Why Removing the Jefferson Davis Statue Is a Big Mistake” by Al Martinich and Tom Palaima 349

Science and Health

- “Clean Water Is Everyone’s Business” by Angela Franco 128
 “Consequences of Childhood Staples: Do Barbies . . . ?” by Annie Sears 492
 “Defining *Mathematics*” by Chase Viss 178
 “The Effects of the Eastern Red Cedar . . .” by Dana Kleckner, et al 457
 “Familiar Strangers” by Audrey Torrest 254
 “Four Sides to Every Story” by Steward Brand 202
 “In Africa, AIDS Has a Woman’s Face” by Kofi Annan 352
 “Let Evening Come” by Jane Kenyon 286
 “Mother-Daughter Relationships: Harmful or Helpful?” by Sara Wiebenga 337
 “The Muscle Mystique” by Barbara Kingsolver 159
 “No Risky Chances” by Atul Gawande 214
 “Remedying an E-Waste Economy” by Rachel DeBruyn 342
 “The Silent Sibling: How Current Autism Intervention Neglects . . .” by Julia Sweigert 522
 “Wayward Cells” by Kerri Mertz 212
 “Why Change Is So Hard” by Dan Heath 4
 “Why We Care About Whales” by Marina Keegan 238
 “Why We Lift” by Hillary Gammons 200

Terror and Our Time

- “Chipping Away at Our Privacy?” by Lucas Koomans 452
 “Confession” by Amy Tan 183
 “Death From Below: Our Summer of Shark Attacks” by Brian Phillips 264
 “Finding Ashton” by Melissa Pritchard 162
 “The Gravest Threat to Colleges Comes from Within” by Scott Bass and Mary Clark 355
 “How the Internet Has Changed Bullying” by Maria Konnikova 244
 “The Prison Problem” by David Brooks 346
 “*The Revenant*—A Brutal Masterpiece” by James C. Schaap 298
 “Story Time: A True Story” by Brandalynn Buchanan 150
 “What I Learned in Prison” by James Kilmore 156

Work and Play

- “Beginnings” by Susan Sontag 185
 “Consequences of Childhood Staples: Do Barbies . . . ?” by Annie Sears 492
 “Journeys” by Barbara Kingsolver 242
 “Latin American Music: A Diverse and Unifying Force” by Kathleen Kropp 196
 “The Lion, the Witch and the Metaphor” by Jessica Seigel 204
 “The Muscle Mystique” by Barbara Kingsolver 159
 “The Rise of the New Groupthink” by Susan Cain 259
 “Story Time: A True Story” by Brandalynn Buchanan 150
 “Why We Lift” by Hillary Gammons 200

Preface

Combining streamlined instruction in the writing process with outstanding accessibility, *The College Writer Brief*, 6th Edition is a fully updated three-in-one text with a rhetoric, a reader, and a research guide for students at any skill level. Throughout the text, numerous student and professional writing samples highlight important features of academic writing—from voice to documentation—and offer guidance for students' own papers. The sixth edition features fully refreshed sample essays, stronger instruction in argumentative writing, revamped activities and projects, and MLA 8th edition updates.

New Features

- **Thirty NEW sample essays**, 12 student and 18 professional, offer students fresh perspectives on relevant, current topics—from human empathy for whales to groupthink to cyberbullying. Perfect for discussion, these essays will also inspire students' own writing. New professional writers include such well-knowns as Susan Sontag, Amy Tan, Atul Gawande, Malcolm Gladwell, Ernest Hemingway, and David Brooks, along with Melissa Pritchard, Reshma Memon Yaqub, Brian Phillips, Maria Konnikova, Susan Cain, and James Kilmore. New student writers tackle topics such as family violence, cultural identity, face blindness, e-waste, and privacy in a surveillance age.
- **ENHANCED Chapter 17, “Strategies for Argumentation and Persuasion,” and the NEW Chapter 18, “Arguing for Positions, Actions, and Solutions,”** strengthen instruction in argumentative writing. Chapter 17 now includes attention to the contrast between Toulmin and Rogerian approaches to argument, along with a sample argument by Malcolm Gladwell and a fallacy-focused essay by philosopher Kathleen Dean Moore. Chapter 18 integrates and streamlines instruction in forms of argumentative writing that had previously been somewhat artificially separated into chapters on taking a position, calling for action, and solving problems. At the same time, this new chapter offers more instruction on the principles involved in forms of argumentative writing, along with new sample essays that cluster around campus controversies, environmental challenges, and social institutions (including the family).
- **NEW activities and projects** help students fully engage readings, complete their own writing, and extend their learning through critical thinking. After each sample essay, “Reading for Better Writing” questions now ask students to *connect* the reading to their own lives and experiences, show *comprehension* of the content, study *writing strategies* within the piece, and brainstorm related topics and approaches for their own projects. End-of-chapter activities now extend students' learning through critical-thinking applications such as *Photo Op*, *Wise Words*, *Living Today*, *Public Texts*, *Writing Reset*, and *Major Work*.

- **NEW and ENHANCED instruction in principles of academic writing** helps students to more effectively produce thoughtful, energetic, college-level prose. A new diagram of the writing process (Figure 2.2 on page 26) does justice to the recursive nature of writing, while more attention to thesis development (page 46) and an introduction to academic writing moves (pages 64–66) shows students how to strengthen, develop, and expand their ideas. A new overview of the rhetorical modes (pages 140–141) underscores how writers draw upon and integrate thinking patterns in their work. New attention to eliminating wordiness (page 102) and striving for plain English (page 105) helps students write clear, concise prose. And to reinforce new instruction, students will find tips on reviewing instructor feedback on writing (page 113).
- **Fully UPDATED MLA Documentation (8th edition)** gives students the instruction they need to understand the major changes to the MLA system and to implement those changes through correct and effective documentation of their research. The new system is introduced through an easy-reference quick guide, presented through clear examples, and modeled in new student essays.
- **REORGANIZED chapters in the Reader** offer a more logical progression in concepts for instructors and students. The analytical modes follow a sequence from lesser to greater thinking complexity: definition, classification, process, comparison-contrast, and cause-effect.

Key Features

- ***The College Writer* provides students with a concise yet complete overview of the writing process.** The text's unique "at-a-glance" visual format presents each major concept in a one- or two-page spread, with examples illustrating explanations, and then the opportunity for hands-on practice, with writing assignments or practice exercises.
- **Consistent attention to the rhetorical situation**—writer, reader, message, medium, and context—gives students a tool to analyze the works of others and create their own works. Chapter 1, for instance, begins with an illustration of the rhetorical situation and extended tips for reading actively.
- **"Learning Objectives" at the beginning of each chapter help students focus on key learning points;** main headings throughout the chapter reinforce those points; and "Learning-Objective Checklists" at the end of the chapter enable students to track their performance.
- **"Common Traits of College Writing," introduced in chapter 2 and then underlying much of the instruction in the text, help students understand and achieve college-level writing.** These traits are also in sync with the "WPA Outcomes Statement for First-Year Composition."

- **Emphasis on thesis and outline creation encourages students to organize their thinking as they write.**
- **High-interest academic writings from students and professionals help writers understand and create a scholarly tone.** Throughout the text, the authors offer examples of writing for different disciplines as well as in different work contexts.
- **“Writing with Sources” boxes, integrated into the writing-process chapters, show students how attention to research-related issues might help them at a given step in the writing process.**
- **Each chapter includes projects or activities that may be completed individually or in groups.** That way, the text is a flexible tool for cultivating individual skills and facilitating collaborative learning.
- **Chapter 16, “Reading Literature: A Case Study in Analysis,” addresses literary analysis as a form of analytical writing that utilizes many of the principles and practices addressed in the analytical writing chapters (11-15).** In that way, the chapter consolidates and illustrates that instruction, showing how writers draw upon several analytical modes to answer their questions about poems, short stories, and even films. The chapter also includes the poem and short story analyzed by student writers.
- **The Research section gives students all the tools they need to do twenty-first century research,** including working with digital databases; understanding the differences between primary, secondary, and tertiary sources; working effectively with sources, while avoiding plagiarism; learning to evaluate diverse sources; and documenting their research in MLA or APA format.
- **Charts, graphs, and photos help visual learners grasp concepts and cultivate visual literacy in all students.** These elements range from the high-interest chapter-opening photos with a “Visually Speaking” prompt to “Photo Op” activities at the end of many chapters, critical-thinking through viewing examples in chapter 1, and graphic organizers in chapter 3.
- **Color-coded cut-out tabs make it easy to flip to any of the three sections of the book.**
- **The entire text is available as a multimedia eBook, featuring audio, video, exercises, models, and web links.**
- **Chapters on “Writing for the Web,” “Taking Tests,” “Writing for the Workplace,” and “Preparing Oral Presentations” are listed in the Table of Contents and are available online in MindTap.**

New to This Edition

New Sample Essays: Thirty new sample essays include works by professionals such as Susan Sontag, Amy Tan, Atul Gawanda, Malcolm Gladwell, Ernest Hemingway, David Brooks, Melissa Pritchard, Reshma Memon Yaqub, Brian Phillips, and Maria Konnikova.

214

Reader: Strategies and Samples

Analyzing Medical Procedures

"No Risky Chances" is an essay excerpted from the book, *Being Mortal: Medicine and What Matters in the End*. In both texts, author and physician Dr. Atul Gawande critiques traditional procedures used by physicians to care for patients during their last stages of life. "Lacking a coherent view of how people might live successfully all the way to the very end," he says, "we have allowed our fates to be controlled by medicine, technology, and strangers."

No Risky Chances: The conversation that matters most.

I learned about a lot of things in medical school, but mortality wasn't one of them. 1
Although I was given a dry, leathery corpse to dissect in anatomy class in my first term, our textbooks contained almost nothing about aging or frailty or dying. The purpose of medical schooling was to teach how to save lives, not how to tend to their demise.

I had never seen anyone die before I became a doctor, and when I did, it came as a shock. I'd seen multiple family members—my wife, my parents, and my children—go through serious, life-threatening illnesses, but medicine had always pulled them through. I knew theoretically that my patients could die, of course, but every actual instance seemed like a violation, as if the rules I thought we were playing by were broken. 2

Dying and death confront every new doctor and nurse. The first time, some cry. 3
Some shut down. Some hardly notice. When I saw a patient die, I would often find myself to weep. But I had recurring nightmares in which I would see a patient die—even in my bed.

I felt as if I'd failed. But death, of course, is not my enemy, but it is also the natural order of things, and I didn't know them concretely—tho' I knew them abstractly, but I didn't know them concretely—tho' everyone but also for this person right in front of me.

You don't have to spend much time with the patient to see how often medicine fails the people it is supposed to help. Our lives are given over to treatments that addle our brains and rob us of our chance of benefit. These days are spent in intensive-care units—where regimented, anonymous things that matter to us in life.

As recently as 1945, most deaths occurred in the home. Lacking a coherent view of how people

Chapter 11 | Definition

183

Illustrating a Term

Amy Tan is an award-winning writer whose many books include *The Joy Luck Club*, *The Kitchen God's Wife*, *The Bonesetter's Daughter*, and *The Valley of Amazement*. When asked to respond to the writing prompt "confession," she relayed the following personal experience that concludes with an urgent confession.

Confession

"My mother had a very difficult childhood, having seen her own mother kill herself. 1
So she didn't always know how to be the nurturing mother that we all expect we should have." —Amy Tan

My mother has Alzheimer's disease. Often her thoughts reach back like the winter tide, exposing the wreckage of a former shore. Often she's mired in 1968, the year my older brother and father died. This was also the year that she took me and my younger brother across an ocean to Switzerland, a place so preposterously different that she knew she had to give up grieving simply to survive. That year, she remembers, she was very, very sad. I too remember. I was sixteen then, and I recall a late-night hour when my mother and I were arguing in a chalet, that tinder box of emotions where we lived. 2

She had pushed me into the small bedroom we shared, and as she slapped me about the head, I backed into a corner, to a room that looked out upon the lake, the Alps, the beautiful outside world. My mother was furious because I had a boyfriend. She said he was a drug addict, a bad man who would use me for sex and throw me away like leftover garbage. "Stop seeing him!" she ordered. I shook my head. The more she beat me, the more implacable I became, and this in turn fueled her outrage. "You didn't love your daddy or Peter? When they die you not even sad?" I kept my face to the window, unmoved. What does she know about sad? She sobbed and beat her chest. "I'd rather kill myself first than see you destroy your life!" Suicide. How many times had she threatened that before? "I wish you the one die! Not Peter, not Daddy." She had just confirmed what I had always suspected. Now she flew at me with her fists. "I rather kill you! I rather see you die!" And then perhaps horrified by what she had just said, she fled the room. 3

Thank God that was over. Suddenly she was back. She slammed shut the door, latched it, then locked it with a key. I saw the flash of a meat cleaver just before she pushed me to the wall and brought the blade's edge to within an inch from my throat. Her eyes were like a wild animal's, shiny, fixated on the kill. In an excited voice she said she was going to kill me first, then my younger brother, then herself, the whole 4

Enhanced, Streamlined Instruction in Argumentation and Persuasion: Chapter 17, “Strategies for Argumentation and Persuasion,” now includes attention to the contrast between Toulmin and Rogerian approaches to argument, along with sample arguments by Kathleen Dean Moore and Malcolm Gladwell. **Chapter 18, “Arguing for Positions, Actions, and Solutions,”** integrates instruction in three forms of argumentative writing.

Structuring Arguments

The shape of an argument often emerges organically as you think about and research an issue. While you have a lot of freedom about how to shape arguments, two patterns have become popular methods of doing so: Toulmin and Rogerian. In what follows, you will find a brief introduction to each method. Use these introductions to guide your choices for specific arguments.

Understand Toulmin Argumentation

Made popular by British philosopher Stephen Toulmin in his book *The Uses of Argument* (1958), this method lends structure to the way people naturally make arguments. Not exactly formal logic, this pattern offers a practical approach that allows writers and their readers to wrestle over debatable issues through sound thinking. Toulmin’s elements do not map out a strict sequence of elements, but writers may draw upon the elements to unfold their thinking within a paragraph or for an entire essay. Many of these elements are addressed more fully later in this chapter (pages 315–322), but here is an overview:

- **Claims** The debatable statement the writer aims to prove or support.
 - Planting trees is a practical step to fight climate change.
- **Qualifiers** Any limits the writer puts on claims in order to make those claims more reasonable, precise, and honest.
 - *Although it is a small step*, planting trees is *one* practical way that *many* people can fight climate change.
- **Support** The reasoning that the writer offers to explain and defend the claim; the evidence that the writer offers to back up the reasoning and thereby ground the claim (various forms of data, information, experience, narratives, authority, and so on).
 - According to the UN, “Deforestation causes 12-18 percent of the world’s carbon emission, almost equal to all the CO2 emissions from the global transport sector.”
- **Warrants** The logical glue that holds together claims, reasons, and evidence; the assumptions, principles, and values (sometimes unstated), that lie behind the writer’s reasoning.
 - Stopping climate change is more important than the economic benefits of deforestation.
- **Backing** When warrants aren’t shared or understood by readers, the special reasoning and evidence writers offer to convince readers to accept those principles.
 - Recent research has determined that the 32 million acres of forest lost each year make a significant contribution to global warming.
- **Conditions of Rebuttal** The writer’s anticipation of and response to possible objections; his or her sense of other perspectives and positions.
 - Economies dependent on deforestation can take a number of steps toward sustainable practices.

Enriching Questions, Activities, and Projects: After each sample essay, “Reading for Better Writing” questions ask students to *connect* the reading to their own life, show *comprehension* of the content, study *writing strategies* within the piece, and brainstorm related topics and approaches for their own *project*. End-of-chapter activities extend students’ learning through critical-thinking applications such as *Photo Op*, *Wise Words*, *Living Today*, *Public Texts*, *Writing Reset*, and *Major Work*.

Chapter 18 | Arguing for Positions, Actions, and Solutions
351

The university’s decision in the case of the Confederate statues runs counter to the core values it has long promoted. Carved in large letters prominently across the façade of the south entrance of the UT Tower are the liberating words of John 8:32: “Ye shall know the truth and the truth shall make you free.” The motto on the official seal of the university reads *Disciplina Praesidium Civitatis*: “A cultivated mind is the guardian genius of democracy.” The recent decision is not faithful to those values, nor is it in keeping with our university motto: “What starts here changes the world.”

All human lives matter, including historical lives. For over a century, people of color in Texas were treated as unworthy of the full rights and privileges of American citizens. We should not segregate any part of our past in a moral skeleton closet. Keeping, contextualizing, and explaining the Confederate statues and their history would convert those artworks into tools of historical witness to wrongs done and too long tolerated. And they would serve as conspicuous examples of how to change moral direction within our society.

Reading for Better Writing

1. **Connections:** How would you describe your own connection to and experience of the South? What about your knowledge of racial history in that region? What about the statues? Are the statues on your campus (if there are any)? What do they represent?
2. **Comprehension:** Early in their piece, Martinich and Palaima state that the statue is a serious moral and ethical mistake, after this statement.
3. **Writing Strategies:**
 - a. The authors are direct in stating their position. How do they do so?
 - b. In paragraphs 4–7, Martinich and Palaima provide context. What does context add?
 - c. In paragraph 9, the authors criticize the university’s position. How do they do so?
 - d. In the final three paragraphs, how do Martinich and Palaima argue for their position? Are their strategies an effective way to argue their case?

Your Project: To find a topic for your own argumentative essay, research public objects and activities that are similarly controversial. What are some development projects, buildings, parks, pipelines, etc. that are the subject of these debates interest you?

“Why Removing the Jefferson Davis Statue is a Huge Mistake” by [Author Name] in *The Chronicle of Higher Education*. Reprinted by permission.

366
Reader: Strategies and Samples

Critical Thinking and Writing: Applications

Once you have finished your argumentative essay, there may be more to think about. Consider how to apply what you have learned in the situations below.

1. **Wise Words:** One of Aesop’s fables goes like this: “Passion is often more effective than force.” Is argumentative writing a form of passion? How is such passion different from force, perhaps even opposed to force?
2. **Photo Op:** Recall the photograph on this chapter’s opening page. Find another photograph or a short video that similarly portrays the nature of argumentation in an interesting and insightful way. As an alternative, find a photograph or other graphic that could be incorporated into your own argumentative essay.
3. **Living Today:** Contemporary America is filled with issues that seem to have opposing poles but no middle ground: gun control, immigration, abortion, and the war on terror, to name just a few. Choose an issue like this, and then research news commentaries, editorials, blogs, and comment threads that characterize the opposing positions. Given what you have learned about argumentation, can you explain what is going on in these entrenched oppositions?
4. **Public Texts:** Written arguments can be found throughout the digital landscape: at sites sponsored by news organizations, political groups, businesses, and not-for-profits. Choose an organization that interests you, relates to your life, or perhaps even aggravates you. Then go to its Web site, and search for a page containing an argument: a position, a call to action, or a solution to a problem. Assess how well the argument works.
5. **Major Work:** Consider your major and your future career. What is the focus of this field of study and this profession? Where and how will argument be part of what you do? Why will doing it well matter? Research these questions to get the answers you need.

Learning-Objectives Checklist ✓

Have you achieved this chapter’s learning objectives? Check your progress with the following items, revisiting topics in the chapter as needed. I have . . .

- critically examined argumentative essays for well-crafted claims, reliable evidence, and valid warrants (313–322).
- identified logical fallacies in others’ writing and corrected them in my own writing, especially oversimplification, either/or thinking, appeals to pity, personal attacks, false cause, and slanted language (323–326).
- developed measured, reasonable claims, whether position statements, calls to action, or solutions to problems (333–335).
- researched and written a convincing argumentative essay that communicates a measured but confident voice and appeals to readers’ needs and values (363–365).

MindTap

Practice skills that you have learned in this chapter and receive automatic feedback. Reflect on your writing process.

Enhanced Instruction in the Principles of Academic Writing: The following new elements help students to more effectively produce thoughtful, energetic, college-level prose:

- A new diagram of the writing process illustrating the recursive nature of writing (Figure 2.2 on page 26).
- Expanded instruction on thesis development (page 46).
- An introduction to academic writing moves (pages 64–66) showing students how to strengthen, develop, and expand their ideas.
- A new overview of the rhetorical modes underscores how writers draw upon and integrate thinking patterns in their work (pages 140–141).
- New instructions that help students write clear, concise, and compelling prose (pages 78–81).

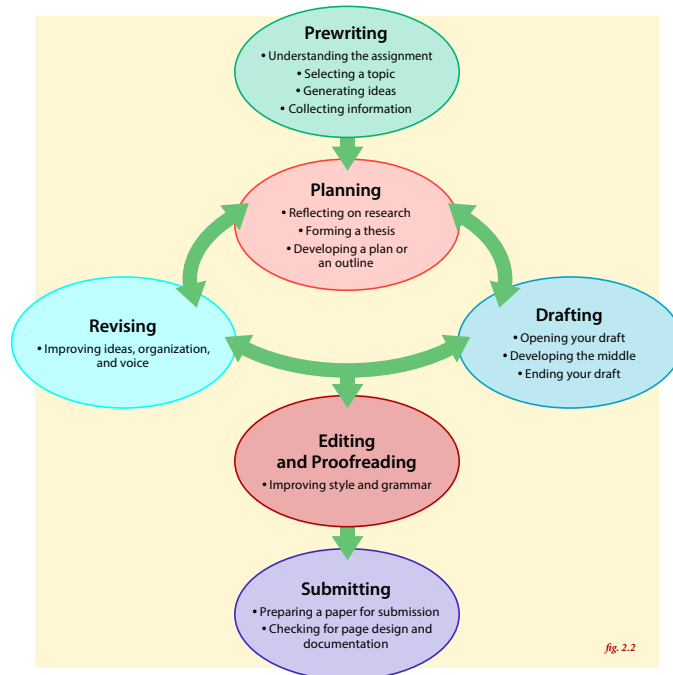
The Writing Process: From Start to Finish

It's easy to feel overwhelmed by a writing project—especially if the form of writing is new to you, the topic is complex, or the paper must be long. However, using the writing process will relieve some of that pressure by breaking down the task into manageable steps.

Consider the Writing Process

Figure 2.2 maps out the basic steps in the writing process. As you work on your writing project, periodically review this diagram to keep yourself on task.

Steps in the Writing Process



Updated Chapter 23 Instructions on MLA Documentation and Style (8th edition): Clear instructions and illustrations help students understand and use the current MLA system for documenting research writing. The new system is introduced through an easy-reference quick guide, presented through clear examples, and modeled in new student essays.

Guidelines for Works-Cited Entries

The works-cited section lists only those sources that you have cited in your paper. For guidelines on formatting your works-cited list, see pages 487–488, as well as the sample works-cited list on pages 501–502. In what follows, you will first find a template for works-cited entries, showing the essential pattern to follow. After the template, you will find guidelines for constructing any entry by drawing upon the nine core elements of source identification and arranging those elements in the order listed.

Works-Cited Template

Every works-cited entry will include some or all of nine elements, formatted and punctuated in the manner indicated.

Author. Title of Source [normally italicized or in quotation marks]. *Title of Container*,
Other Contributors, Version, Number, Publisher, Publication Date, Location.

Works-Cited Components

The following table provides you with guidelines for presenting each of the nine main components of works-cited entries. Review both the instructions and examples to understand the logic of each element.

1. **The Author** is the person, people, or organization that created the source. Note that for online sources, pseudonyms and handles may be used. In general, omit titles and degrees from names, but present the name accurately from the source. Follow the author with a period.

- **One author:** Invert the author's name.
- **Two authors:** Follow the order given in the source. Invert the first author's name, but put the second in traditional order. Separate the authors' names with a comma.
- **Three or more authors:** Name only the first author listed, followed by *et al.* (meaning *and others*).
- **Other contributors:** If appropriate, you may put another contributor in this first position to emphasize the focus in your writing: an editor, a director, a performer, and so on. Spell out the role after the name and a comma.

Jacob, Mira.

King, Martin Luther, Jr.

@PiradorUSA.

Environmental
Protection Agency.

Pratchett, Terry, and Neil
Gaiman.

Raabe, William A., et al.

Dunham, Lena, performer.

Reorganized Chapters in the Reader: The new organization offers a more logical progression of instruction. The analytical modes (chapters 10–15) follow a sequence from lesser to greater thinking complexity: definition, classification, process, comparison-contrast, and cause-effect. Also in chapter 18, three forms (arguing for positions, actions, and solutions) are integrated and enhanced.

Part II Reader: Strategies and Samples

9. Forms of College Writing
10. Narration, Description, and Reflection
11. Definition
12. Classification
13. Process
14. Comparison and Contrast
15. Cause and Effect
16. Analyzing Literature: A Case Study
17. Strategies for Argumentation and Persuasion
18. Arguing for Positions, Actions, and Solutions

Chapter 14

Comparison and Contrast

In his plays, William Shakespeare creates characters, families, and even plot lines that mirror each other. As a result, we see Hamlet in relation to Laertes and the Montagues in relation to the Capulets. In the process, we do precisely what the writer wants us to do—we compare and contrast the subjects. The result is clarity and insight: by thinking about both subjects in relation to each other, we understand each one more clearly.

But writers in college and in the workplace also use comparison-contrast as an analytical strategy. To help you read and write such documents, the following pages include instructions and four model essays.

Visually Speaking Look closely at Figure 14.1. What do you see? What does the photo suggest about how comparing and contrasting help one analyze and understand a topic?

MindTap®

Understand the goals of the chapter and complete a warm-up activity online.

Learning Objectives

By working through this chapter, you will be able to

- examine and assess writers' use of comparison-contrast reasoning.
- differentiate between subject-by-subject and trait-by-trait strategies for comparison-contrast.
- use transitional words and supporting details to clarify compare-contrast claims.
- establish a clear basis for comparison between two or more topics.
- choose clear elements or features for comparison
- compose an analytical essay using primarily compare-contrast reasoning (with other analytical strategies).

Mazzeur / Shutterstock.com



Fig. 14.1

MindTap

MindTap® English for Van Rys/Meyer/VanderMey/Sebranek's *The College Writer*, 6th 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.

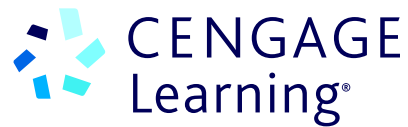
The logo for MindTap, featuring the word "MindTap" in a bold, orange, sans-serif font with a registered trademark symbol.

- 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.

MindTap® English now comes equipped with the diagnostic-guided JUST IN TIME PLUS learning module for foundational concepts and embedded course support. The module features scaffolded video tutorials, instructional text content, and auto-graded activities designed to address each student's specific needs for practice and support to succeed in college-level composition courses.

Instructor's Resources

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



Acknowledgements

The authors express their gratitude to the following reviewers of the *The College Writer*, 6th Edition.

Marsha Anderson-Hudson, *Wharton County Junior College*

Lauryn Angel, *Collin College*

Julie Baker, *Northeastern University*

Jacqueline A. Bollinger, *Erie Community College*

Elizabeth Bookser Barkley, *Mount St. Joseph University*

David Carpenter, *University of Arkansas Community College at Batesville*

James Celestino, *Salt Lake Community College*

Theron Coleman, *Baltimore City Community College*

Michael Conner, *Cornerstone University*

Judith Cortelloni, *Lincoln College*

Patricia Coward, *Canisius College*

Jean Dean, *Milwaukee Area Technical College*

Mackinzee Escamilla, *South Plains College*

Ulanda Forbess, *North Lake College*

Jill Goad, *Shorter University*

Jerri Harwell, *Salt Lake Community College*

Suzanne Hess, *Florida State College at Jacksonville*

Michael Hricik, *Westmoreland County Community College*

Tehmina Khan, *South Coast College*

Paul Long, *Baltimore City Community College*

Kelly B. McCalla, *Riverland Community College*

Nell Morningstar, *IPR*

Katrina Neckuty-Fodness, *Globe University*

Starr Nordgren, *McHenry County College*

Julianne Palma, *Monroe Community College*

Alexandria Piland, *Central New Mexico Community College*

Karrie Preasmyer, *Vanguard University*

Sharon Prince, *Wharton County Junior College*

Chyrel Remmers, *Central Community College*

Dr. Jim Richey, *Tyler Junior College*

Justin Senter, *Northeastern University*

Marian Smith, *Chippewa Valley Technical College*

Eric Stalions, *Martin Methodist College*

Jennifer Stefaniak, *Springfield Technical Community College*

Grazia Svokos, *Northeastern CPS*

Tom Vollman, *Milwaukee Area Technical College*

Rosanna Walker, *Southwestern College*

Audrey A. Wick, *Blinn College*

Joseph A. Wolcott, *Erie Community College*

I. Rhetoric:

A College Student's Guide to Writing

1 Critical Thinking Through Reading, Viewing, and Writing			
Critical Thinking Through Reading	4		
Responding to a Text	8		
Summarizing a Text	9		
Critical Thinking Through Viewing	10		
Interpreting an Image	12		
Evaluating an Image	14		
Critical Thinking Through Writing	16		
Practicing Modes of Thinking in Your Writing	19		
Critical Thinking and Writing: Applications	24		
2 Beginning the Writing Process			
The Writing Process: From Start to Finish	26		
Understanding the Rhetorical Situation	28		
Aiming for Writing Excellence	30		
Understanding the Assignment	32		
Developing a Topic	34		
Researching Your Topic	38		
Critical Thinking and Writing: Applications	42		
3 Planning			
Revisiting the Rhetorical Situation	44		
Forming Your Thesis Statement	45		
Using a Thesis to Pattern Your Writing	47		
Developing a Plan or an Outline	49		
Critical Thinking and Writing: Applications	56		
4 Drafting			
Reconsider the Rhetorical Situation	58		
Basic Essay Structure: Major Moves	59		
Opening Your Draft	60		
Developing the Middle	62		
Ending Your Draft	67		
Critical Thinking and Writing: Applications	70		
5 Revising			
Consider Whole-Paper Issues	72		
Revising Your First Draft	74		
Revising for Ideas and Organization	75		
Revising for Voice and Style	78		
Addressing Paragraph Issues	82		
Revising Collaboratively	89		
Using the Writing Center	91		
Critical Thinking and Writing: Applications	92		
6 Editing and Proofreading			
Strategies for Polishing Your Writing	94		
Combining Sentences	95		
Expanding Sentences	96		
Checking for Sentence Style	97		
Avoiding Vague, Weak, and Biased Words	103		
Proofreading Your Writing	109		
Critical Thinking and Writing: Applications	110		
7 Submitting Writing and Creating Portfolios			
Formatting Your Writing	112		
Submitting Writing and Creating Portfolios	113		
Critical Thinking and Writing: Applications	114		
8 One Writer's Process			
Angela's Assignment and Response	116		
Angela's Planning	118		
Angela's First Draft	120		
Angela's First Revision	122		
Angela's Second Revision	124		
Angela's Edited Draft	126		
Angela's Proofread Draft	127		
Angela's Finished Essay	128		
Critical Thinking and Writing: Applications	131		
Traits of College Writing: A Checklist	132		

Critical Thinking Through Reading, Viewing, and Writing

Every day, we encounter words and images; often, we create them for others to read and view. Exchanging these messages constitutes communication, a complex process that involves several variables: the writer/designer, the message and the medium used, the reader/viewer, and the context.

In college, such communication—whether in reading articles, viewing films, or writing essays—requires critical thinking. Such thinking puts ideas in context, makes connections between them, and tests their meaning and logic. This chapter provides strategies that will help you think critically as you read, view, and write.

Visually Speaking Figure 1.1 shows people viewing art in a museum. Look closely at the image: how would you describe what these people are doing? What thinking practices does such viewing involve? Consider, as well, other types of images. What viewing do you do, for what reasons, and using what brain power?

MindTap®

Understand the goals of the chapter and complete a warm-up activity online.

Learning Objectives

By working through this chapter, you will be able to

- actively read different written texts.
- produce personal responses to texts.
- objectively summarize texts.
- actively view, analyze, and critique visual images.
- implement strategies to think critically about topics.
- practice modes of thinking through writing.

Adriano Castelli / Shutterstock.com

fig. 1.1



Critical Thinking Through Reading

Critical reading involves a kind of mental dialogue with the text. To initiate that dialogue, engage the text smartly by using strategies like these: reading actively, mapping the text, outlining it, responding to it, summarizing it, and evaluating it.

Read Actively

Active reading is reading that is mentally alert. Practically speaking, you can read actively by following techniques like these.

- **Remove distractions.** Engaged reading requires that you disengage from all distractions such as your cell phone, Facebook, or TV.
- **Take your time.** Read in stretches of about 45 minutes, followed by short breaks. And when you break, think about what you read, what might come next, and why.
- **Assess the rhetorical situation.** Where and when was this text written and published? Who is the author, and why did he or she write the piece? What are the writer's qualifications to address this topic? Why are you reading it?
- **Preview, read, review.** Start by previewing the text: scan the title, opening and closing paragraphs, headings, topic sentences, and graphics. Next, read the text carefully, asking questions such as "What does this mean?" and "Why is this important?" Finally, review what you have learned and what questions remain unanswered.
- **Read aloud.** Do so for especially difficult parts of the text.
- **Write while reading.** Take notes, especially when working on research projects. Annotate the text by highlighting main points, writing a "?" beside puzzling parts, or jotting key insights in the margin.

Sample Text

The following article was written by Dan Heath and was first published in the June 2, 2010 edition of *Fast Company*. Read the essay, using the active reading tips above and answering the questions that follow.

Why Change Is So Hard: Self-Control Is Exhaustible

You hear something a lot about change: People won't change because they're too lazy. ¹ Well, I'm here to stick up for the lazy people. In fact, I want to argue that what looks like laziness is actually exhaustion. The proof comes from a psychology study that is absolutely fascinating.

The Study

So picture this: Students come into a lab. It smells amazing—someone has just baked ² chocolate-chip cookies. On a table in front of them, there are two bowls. One has the fresh-baked cookies. The other has a bunch of radishes. Some of the students are asked to eat some cookies but no radishes. Others are told to eat radishes but no cookies, and while

they sit there, nibbling on rabbit food, the researchers leave the room—which is intended to tempt them and is frankly kind of sadistic. But in the study none of the radish-eaters slipped—they showed admirable self-control. And meanwhile, it probably goes without saying that the people gorging on cookies didn't experience much temptation.

Then, the two groups are asked to do a second, seemingly unrelated task—basically a kind of logic puzzle where they have to trace out a complicated geometric pattern without raising their pencils. Unbeknownst to the group, the puzzle can't be solved. The scientists are curious how long individuals will persist at a difficult task. So the cookie-eaters try again and again, for an average of 19 minutes, before they give up. But the radish-eaters—they only last an average of 8 minutes. What gives?

The Results

The answer may surprise you: The radish-eaters ran out of self-control. Psychologists have discovered that self-control is an exhaustible resource. And I don't mean self-control only in the sense of turning down cookies or alcohol; I mean a broader sense of self-supervision—any time you're paying close attention to your actions, like when you're having a tough conversation or trying to stay focused on a paper you're writing. This helps to explain why, after a long hard day at the office, we're more likely to snap at our spouses or have one drink too many—we've depleted our self-control.

And here's why this matters for change: In almost all change situations, you're substituting new, unfamiliar behaviors for old, comfortable ones, and that burns self-control. Let's say I present a new morning routine to you that specifies how you'll shower and brush your teeth. You'll understand it and you might even agree with my process. But to pull it off, you'll have to supervise yourself very carefully. Every fiber of your being will want to go back to the old way of doing things. Inevitably, you'll slip. And if I were uncharitable, I'd see you going back to the old way and I'd say, "You're so lazy. Why can't you just change?"

This brings us back to the point I promised I'd make: That what looks like laziness is often exhaustion. Change wears people out—even well-intentioned people will simply run out of fuel.

From FastCompany.com 6/2/2010. Reprinted by permission of The YGS Group.

Reading for Better Writing

1. **Connections:** Think about your own life. Which activities require you to exert a great deal of self-control? How might this article help you with those struggles?
2. **Comprehension:** In a single sentence, what is the thesis of this essay? How does that thesis grow out of the findings of the psychology study that the essay discusses? Summarize those findings.
3. **Reading Strategies:** Which active-reading practices did you follow when reading this essay? Which ones helped you understand and engage the essay fully? Compare your notes and annotations with a classmate's.

Your Project: Dan Heath's essay explains the results of a research study. For your own writing, consider finding a research report on a topic that interests you. Then use the active reading strategies in this chapter to write an essay like Heath's.

Map the Text

If you are visually oriented, you may understand a text best by mapping out its important parts. One way to do so is by “clustering.” Start by naming the main topic in an oval at the center of the page. Then branch out using lines and “balloons,” where each balloon contains a word or phrase for one major subtopic. Branch out in further layers of balloons to show even more subpoints, as in Figure 1.2. If you wish, add graphics, arrows, drawings—anything that helps you visualize the relationships among ideas.

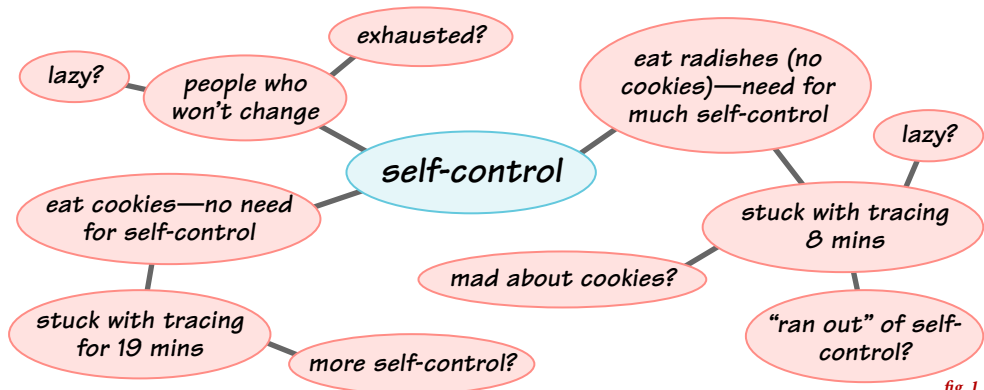


fig. 1.2

Outline the Text

Outlining is the traditional way of showing all the major parts, points, and subpoints in a text. An outline uses parallel structure to show main points and subordinate points. See pages 49–52 for more on outlines.

Sample Outline for “Why Change Is So Hard: Self-Control Is Exhaustible”

1. Introduction: Change is hard not because of laziness but because of exhaustion.
2. A study tests self-control.
 - a. Some students must eat only cookies—using little self-control.
 - b. Some students must eat only radishes—using much self-control.
 - c. Both sets of students have to trace a pattern without lifting the pencil—an unsolvable puzzle.
 - Cookie-only students last an average of 19 minutes before quitting.
 - Radish-only students last an average of 8 minutes before quitting.
3. Results show that self-control is exhaustible.
 - a. Avoiding temptation and working in a hard, focused way require self-control.
 - b. Change requires self-control.
 - c. Failure to change often results from exhaustion of self-control.

Evaluate the Text

Critical reading does not mean disproving the text or disapproving of it. It means thoughtfully inspecting, weighing, and evaluating the writer's ideas. To strengthen your reading skills, learn to evaluate texts using the following criteria.

1. **Judge the reading's credibility.** Where was it published? How reliable is the author? How current is the information? How accurate and complete does it seem to be? In addition, consider the author's tone of voice, attitude, and apparent biases.

Discussion: Dan Heath, the author of “Why Change Is So Hard” is a *New York Times* best-selling author, a consultant to the Aspen Institute, and a monthly columnist for *Fast Company*. How do these credentials affect your reading of the article? How does the article itself build or break credibility?

2. **Put the reading in a larger context.** How do the text's ideas match what you know from other sources? Which details of background, history, and social context help you understand this text's perspective? How have things changed or remained the same since the text's publication? Which allusions (references to people, events, and so on) does the writer use? Why?

Discussion: “Why Change Is So Hard” centers around a single psychological study and draws from it specific conclusions about self-control. What other studies have attempted to track self-control? Is this a new subdiscipline in psychological research, or a well-established one?

3. **Evaluate the reasoning and support.** Is the reasoning clear and logical? Are the examples and other supporting details appropriate and enlightening? Are inferences (what the text implies) consistent with the tone and message? (Look especially for hidden logic and irony that undercut what is said explicitly.)

Discussion: In “Why Change Is So Hard,” Heath identifies exhaustion of self-control as the reason for the difference between the performance of the two test groups. What other explanations could there be for the difference in performance between the two groups of subjects? Is Heath's reasoning sound and convincing?

4. **Reflect on how the reading challenges you.** Which of your beliefs and values does the reading call into question? What discomfort does it create? Does your own perspective skew your evaluation?

Discussion: What self-control issues have you faced? What might this article have to say about those who work two jobs, run single-parent households, serve extended terms in war zones, or otherwise must exert superhuman levels of self-control? What social changes could help keep people from “snapping”?



For additional help evaluating texts, see pages 384–387. For information on detecting logical fallacies, which weaken writers' arguments, see pages 323–326.

Responding to a Text

In a sense, when you read a text, you enter into a dialogue with it. Your response expresses your turn in the dialogue. Such a response can take varied forms, from a journal entry to a blog to a posting in an online-comments forum.

Guidelines for Response Writing

On the surface, responding to a text seems perfectly natural—just let it happen. But it can be a bit more complicated. A written response typically is not the same as a private diary entry but is instead shared with other readers, who may be in your class or elsewhere, including online. To develop a fitting response, keep in mind common expectations for this kind of writing, as well as your instructor's requirements, if the response is for a course:

1. **Be honest.** Although you want to remain sensitive to the context in which you will share your response, be bold enough to be honest about your reaction to the text—what it makes you think, feel, and question. To that end, a response usually allows you to express yourself directly using the pronoun “I.”
2. **Be fluid.** Let the flow of your thoughts guide you in what you write. Don't stop to worry about grammar, punctuation, mechanics, and spelling. These can be quickly cleaned up before you share or submit your response.
3. **Be reflective.** Generally, the goal of a response is to offer thoughtful reflection as opposed to knee-jerk reaction. Show, then, that you are engaging the text's ideas, relating them to your own experience, looking both inward and outward. Avoid a shallow reaction that comes from skimming the text or misreading it.
4. **Be selective.** By nature, a response must limit its focus; it cannot exhaust all your reactions to the text. So zero in on one or two elements of your response, and run with those to see where they take you in your dialogue with the text.

Sample Response

Here is part of a student's response to Dan Heath's “Why Change Is So Hard” on pages 4–5. Note the informality and explanatory tone.

Heath's report of the psychological experiment is very vivid, referring to the smell of chocolate-chip cookies and hungry students “gorging” on them. He uses the term “sadistic” to refer to making the radish-eaters sit and watch this go on. I wonder if this mild torment plays into the student's readiness to give up on the later test. If I'd been rewarded with cookies, I'd feel indebted to the testers and would stick with it longer. If I'd been punished with radishes, I might give up sooner just to spite the testers.

Now that I think of it, the digestion of all that sugar and fat in the cookies, as opposed to the digestion of roughage from the radishes, might also affect concentration and performance. Maybe the sugar “high” gives students the focus to keep going?

Summarizing a Text

Writing a summary disciplines you by making you pull only essentials from a reading—the main points, the thread of the argument. By doing so, you create a brief record of the text’s contents and exercise your ability to comprehend, analyze, and synthesize.

Guidelines for Summary Writing

Writing a summary requires sifting out the least important points, sorting the essential ones to show their relationships, and stating those points in your own words. Follow these guidelines:

1. **Skim first; then read closely.** First, get a sense of the whole, including the main idea and strategies for support. Then read carefully, taking notes as you do.
2. **Capture the text’s argument.** Review your notes and annotations, looking for main points and clear connections. State these briefly and clearly, in your own words. Include only what is essential, excluding most examples and details. Don’t say simply that the text talks about its subject; tell what it says about that subject.
3. **Test your summary.** Aim to objectively provide the heart of the text; avoid interjecting your own opinions and presence as a writer. Don’t confuse an objective summary of a text with a response to it (shown on the previous page). Check your summary against the original text for accuracy and consistency.

Sample Summary

Below is a student’s summary of Dan Heath’s “Why Change Is So Hard,” on pages 4–5. Note how the summary writer includes only main points and phrases them in her own words. She departs from the precise order of details, but records them accurately.

In the article “Why Change Is So Hard,” Dan Heath argues that people who have trouble changing are not lazy, but have simply exhausted their self-control. Heath refers to a study in which one group of students was asked to eat cookies and not radishes, while another group in the same room was asked to eat radishes and not cookies. Afterward, both groups of students were asked to trace an endless geometric design without lifting their pencils. The cookie-only group traced on average 19 minutes before giving up, but the radish-only group traced on average only 8 minutes. They had already used up their self-control. Heath says that any behavioral change requires self-control, an exhaustible resource. Reverting to old behavior is what happens due not to laziness but to exhaustion.

INSIGHT Writing formal summaries—whether as part of literature reviews or as abstracts—is an important skill, especially in the social and natural sciences.