

THIRD EDITION

WRITING MATTERS

A Handbook for Writing and Research

Rebecca Moore Howard



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A **Handbook** for Writing and Research

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Syracuse University



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WRITING MATTERS: A HANDBOOK FOR WRITING AND RESEARCH, THIRD EDITION

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

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Dear Colleagues:

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

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

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

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

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

Sincerely,



Rebecca Moore Howard



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

Make It Your Own!



connect®

Change the Conversation about Writing . . .

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

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

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

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

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

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

Writing

Responsibly

Establishing Yourself as a Responsible Writer

As a writer, you can establish your ethos not only by offering your credentials, but also by providing readers with sound and sufficient evidence drawn from recognized authorities on the topic, thereby demonstrating your grasp

of the material. By adopting a reasonable tone and treating alternative views fairly, you demonstrate that you are a sensible person. By editing your prose carefully, you establish your respect for your readers.

to SELF

© Photodisc/Getty Images RF

Revision Highlights of the Third Edition

Writing Matters includes hundreds of new or revised examples showing college students how good writing can serve as their greatest asset. Exploring the features of both professional and student models, *Rebecca Moore Howard's unique framework of responsibilities—how writers' choices best serve their audience, the topic, other writers, and themselves—will lead to a lifetime of powerful, targeted, and elegant communication: as a college student, as a citizen, and as a professional.*

Sample student projects. Five student projects are new to this edition, and a number of papers were heavily revised. Topics include “Alternative Energy,” a research report whose first and final drafts are found in Chapter 3 (“Organizing and Drafting Your Project”) and Chapter 6 (“Revising, Editing, Proofreading, and Formatting”); a *Chicago*-style research paper, “Foot Binding in China,” in Chapter 20 (“Documenting Sources: *Chicago* Style”); a critical analysis of a long-lost Shelley poem, in Chapter 22 (“Writing in Literature and the Other Humanities”); and “Ride the Wave,” a business news article on marketing outdoor adventure to women, which appears in Chapter 25 (“Professional and Civic Writing”).

Professional models. A diverse selection of professional writings appear throughout the third edition, including a speech by then president-elect John F. Kennedy (Chapter 4: “Crafting and Connecting Paragraphs”), an opinion piece from an academic journal (Chapter 7: “Thinking and Reading Critically”); and a newspaper’s review of a Chekhov play (in Chapter 25: “Writing in Literature and the Other Humanities”).

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

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

ADA guidance. Additional suggestions on document design and presentation strategies were added to Part Three, *Media Matters*, to aid students with visual and listening challenges.

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

Writing Responsibly citation tutorials. Five mini-lessons, at the end of Chapter 17 (“Citing Expertly”), model best practices when working with Sources: “Explaining Your Choice of Sources”; “Understanding and Representing the Entire Source”; “Choosing and Unpacking Complex Sources”; “Blending Voices in Your Text”; and “Acknowledging Indirect Sources.”

Special Features of *Writing Matters*

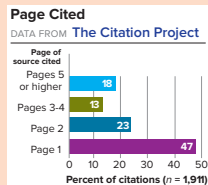
Writing Responsibly tutorials. Five 2-page tutorials in Chapter 17 (“Citing Expertly”) draw from Rebecca Moore Howard’s published Citation Project, a research study which used empirical methods to explore the top challenges experienced by composition students when they work with sources. These five tutorials offer best practices for researched composing, and include practical insights, relatable “before and after” examples, and a targeted self-assessment checklist.

Writing Responsibly

Understanding and Representing the Entire Source

Make It Your Own! For a research project to be worthwhile, it should represent the overall arguments of its sources—more than just a few sentences—so that readers can understand what the sources were saying and how they fit together.

research project, blend in summaries of your important sources, so that your readers understand how they, too, contribute to your discussion.



Researchers found that although most college writers quote from the first pages of a source, the best research projects drew from the entire source.

only general findings, while the insightful, detailed examples and evidence that are important to a good analysis or argument are deeper in the text.

When a writer provides only isolated quotations from sources (“dropped quotations”), the result may be uninformative, like this passage from a project about social media and individual identity:

First draft

Student’s voice

People value their personal lives and try to separate their private and public selves. Many are aware of being different people in the workplace, in school, on a date. All this may be changing, though. “The fact that the Internet never seems to forget is threatening, at an almost existential level, our ability to control our identities; to preserve the option of reinventing ourselves and starting anew; to overcome our checkered pasts” (Rosen).

Quotation

Parentetical citation

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

The example presented across these two pages, “Understanding and Representing the Entire Source,” encourages students to avoid pasting an isolated “killer quote” from the first couple of pages of the source, and to instead read through their sources in order to incorporate their insights purposefully and responsibly.

Notice how, in this draft, readers are given no information about the source; they are presented only with one sentence from it. This causes the reader to wonder: Does the writer understand the source, or has she simply found a “killer quote” that supports her argument? Because the writer provides only the isolated quotation, it is not even clear what her purpose is in including it.

Now consider how this passage is transformed by adding a summary and contextualized quotations:

Revised draft

People value their personal lives, and many deliberately work to keep their private and public selves separate. Many of us are aware, too, of being different people in the workplace, in school, on the athletic field, on a date. Some value these differences, happy to switch from dedicated intellectual in the classroom to enthusiastic player on the soccer field.

Student's voice

Signal phrase providing information about the author

All this may be changing, though. Writing in *The New York Times*, journalist Jeffrey Rosen points out that we may no longer be in control of the multiple identities that were previously taken for granted. In our online lives, what we post on Facebook and Twitter can easily merge with what we post on a school blog, in our comments on a news story, or in our pictures on Flickr. Rosen explains that even in untagged pictures, our faces can be identified through facial-recognition technology. He also describes the privacy-protecting laws that are in development and the companies that offer services to clean up our online reputations. Most central to my research, though, is his explanation for this claim: “The fact that the Internet never seems to forget is threatening, at an almost existential level, our ability to control our identities; to preserve the option of reinventing ourselves and starting anew; to overcome our checkered pasts.”

Summary of the parts of the source relevant to the student's argument

Summary of the remainder of the source

Student's voice

Quotation (no page reference because source is unpaginated)

Source: Rosen, Jeffrey. “The Web Means the End of Forgetting.” *The New York Times*, 21 July 2010. www.nytimes.com/2010/07/25/magazine/25privacy-t2.html?pagewanted=all&_r=0.

The writer has shown responsibility to her source, her topic, and her audience. Because she has taken the time to read and understand the source, she is able to summarize it to show what its main claims are. Her audience now knows how the quotation was used in the source and how it supports her argument. With this brief summary, the writer has also explained her ideas clearly and established a “conversation” between herself, her source, and her audience—that is, rather than just “using” sources, she is thinking about them, interacting with them, and giving her audience enough information that they can do the same.

Self Assessment

Review and revise your work with each source. Have you done the following?

- Read, understand, and accurately represent the whole source. Did you look for the details deeper in the source?
- Summarize the main ideas of the source. Did you put the source's ideas in your own words, fairly and accurately? ▶ *Paraphrasing, 253–57*
- Incorporate your summary into your source analysis. Did you use the best examples and evidence?
- Locate the most relevant passages. Did you cite from *throughout* the source? ▶ *Critical reading, 111–35*

Focused exercises. More than 170 exercises help students explore the most important chapter concepts. Exercises gauge individual students' grasp of key skills, and group projects promote teamwork, peer-to-peer feedback, and collaboration.

➔ **EXERCISE 12.1** Writing with your audience in mind

For each of the assignments listed below, determine whether the purpose is informative, persuasive, or inquiry-based. Then choose one assignment and write a paragraph about how you would approach it if you were writing for an academic audience, for the readers of your college newspaper, and for a website appealing to readers already interested in the topic.

1. Analyze the effect that monitoring Internet searches at the library would have on patrons.
2. Argue for or against the monitoring of Internet searches at libraries.
3. Evaluate the treatment options for gambling addictions—which option seems most effective, and why?
4. Describe the symptoms of a gambling addiction.
5. Explain how genetic engineering is currently used to diagnose and control disease in humans.

Make It Your Own

From a source for a research project (or from another college-level text), choose three sentences you consider important. Then paraphrase them following the guidelines in *section 15d*. Attach a copy of the source to your paraphrase.

Work Together

In groups of two or three, compare the original source with the paraphrases that each group member wrote for the Make It Your Own exercise above. Did group members paraphrase accurately? Did they avoid patchwriting? Discuss any sentences that may lean too heavily on the language or sentence structure of the original source. What might the writer do to avoid patchwriting? If the paraphrase avoids patchwriting, identify the paraphrasing strategies each writer used.

Writing Responsibly guidance. Suggestions throughout the text frame writing skills in terms of a writer’s responsibilities—to their audience, topic, other writers, and themselves. Contextualized best practices encourage the writer-as-citizen. In this tip from Chapter 14 (“Evaluating Information”), students are encouraged to see how keeping an open mind helps prevent bias, resulting in a stronger argument.

Writing Responsibly Keeping an Open, Inquiring Mind

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

to TOPIC

Quick Reference toolboxes. Major concepts are summarized to focus students on the important skills, strategies, and issues to keep in mind when writing. In this reference box from Chapter 14 (“Evaluating Information”), the characteristics of a source are listed, to help students assess the quality and reliability of the texts they discover during the research process.

Quick Reference Judging Reliability

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

Expertise. Is the author an authority on the subject?

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

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

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

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

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

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

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

Self-Assessment checklists. Helpful checklists guide students to review their work at every step of the writing process, from drafting to revising to proofreading a piece before publication. In Chapter 17 (“Citing Expertly”), this checklist reminds students to emphasize their own insights when working with sources, and to provide contextual information that shows why a source is authoritative.

self

Assessment

As you revise projects that use sources, review your draft, revising as necessary, to be sure you:

- ❑ Cite your sources. Did you name any from which you are paraphrasing, summarizing, or quoting?
- ❑ Use signal verbs. Did you convey the attitude of your source?
- ❑ Use signal phrases and parenthetical references. Did you show where each source use begins and ends, even when it is unpaginated?
- ❑ Emphasize your own insights. Did you comment on or analyze the source, rather than just repeat it?
- ❑ Provide relevant contextual information. Did you identify the type of source, its date of publication, and its publisher?
- ❑ Reveal your reasoning. Did you explain why you chose and trusted your sources?

EFL tips. Targeted advice on grammar, usage, and culture provide additional support for students for whom English is a foreign language. This EFL tip in Chapter 37 (“Using Verbs”) reminds students that, in English, modals do not have an impact on tense or number.



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

- ▶ In a close election, one or two votes ^{can} ~~can~~ make a difference.

Tech tips. While today’s students are tech savvy, *Writing Matters* draws their attention to potential complications that may occur when using even the most familiar technology. Chapter 37 (“Using Verbs”) includes a warning that grammar checkers are not foolproof, explaining why proofreading is an important step in the writing process.

Tech Grammar Checkers and Verb Problems

Grammar checkers in word processing programs will spot some errors that involve irregular or missing verbs, verb endings, and the subjunctive mood, but

they will miss other errors and may suggest incorrect solutions. You must look for verb errors yourself and carefully evaluate any suggestions from a grammar checker.

Annotated student and professional models. More than one dozen student projects and professional articles—including literary analyses, reviews, press releases, outlines, and cover letters—are explored in detail, with callouts identifying the unique features of each and analyses of the components of compelling writing. Annotations in the student project in Chapter 22 (“Writing in Literature and the Other Humanities”), for example, call attention to the important elements of a literary analysis, such as the thesis statement, citations, and supporting evidence in a student project on Zora Neale Hurston’s *Their Eyes Were Watching God*.

The image shows a student project page with several callout boxes. The page header includes the author's name, affiliation, course, and date. The title of the project is 'Transcending Stereotypes in Hurston's *Their Eyes Were Watching God*'. The main text is a paragraph discussing the parodic images of African Americans in popular culture and how Zora Neale Hurston's heroine, Janie, transcends these stereotypes. Callout boxes identify the thesis statement, topic sentence, supporting evidence, title, author information, and page reference.

Sequiera 1

Shona Sequiera
Professor Flood
English 342
3 May 2016

Transcending Stereotypes in Hurston's
Their Eyes Were Watching God

Parodic images of African Americans permeated popular culture—art, film, and stage performance—from the 1820s through the 1960s, becoming deeply ingrained in the American psyche and shaping “the most gut level feelings about race” in the United States (*Ethnic Notions*). These images form a damaging visual tapestry of white-constructed black identity. As an African American writer, Zora Neale Hurston carried the burden of telling stories of her people and for her people in a manner that both protested and counteracted false representations of them in mainstream culture. Although *Their Eyes Were Watching God* (1937) has been widely criticized for painting a caricatured picture of African American life (Spencer 113-14), Hurston's heroine, Janie, is ultimately able to transcend oppressive stereotypes and come into her own.

As presented in the novel, Janie Crawford is not a stereotype but a sexual, romantic, feeling woman who immerses herself in the “great fish-net” (193) of life. After her second husband Jody's death, Janie scrutinizes “her skin and features” (83) to find that “the young girl was gone but a handsome woman had taken her place” (83), a textual moment in which the heroine looks past her skin color and into the life experiences that molded and situated her within the framework of her

Title: Includes author's surname and title of novel

Names author, includes title of work in first ¶

Page reference for quote from *Their Eyes*

Thesis statement

Topic sentence

Supporting evidence: Uses quotations from novel and explains relevance

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

Grammar Matters | Identifying Common Sentence Problems

Recognizing and Correcting Fragments (628–38)

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

frag The system of American higher ^{education is} education. It is founded on principles of honesty and academic integrity.

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

Maintaining Subject-Verb Agreement (648–58)

A verb and its subject agree when they match each other in person (first, second, or third) and number (singular or plural).

sv agr For this reason, nearly everyone invested in this system—students, instructors, and administrators—^{recognizes} ~~recognize~~ that plagiarism cannot be tolerated.

That plagiarism and related misconduct ^{have} ~~has~~ become all too common is beyond dispute.

Maintaining Pronoun-Antecedent Agreement (658–63)

A pronoun agrees with its antecedent (the word the pronoun replaces) when they match each other in person (first, second, or third), number (singular or plural), and gender (masculine, feminine, or neuter).

pn ag In this myth, the ^{students are} ~~student~~ is too apathetic and slothful to finish their assignments on their own; instead, they cheat.

Such students may treat the attainment of impressive marks as a necessity and will betray ^{they revere} ~~he or she~~ the very academic system ^{their} ~~he or she~~ reveres in order to sustain his ^{her} ~~or her~~ average.

MLA Style and APA Style citation tutorial. Part Five, *Documentation Matters*, begins with a special four-page reference section modeling citation styles. Pages from books, journals, websites, and databases present the features of popular and academic sources. On the page below, citations for a printed book are shown in both MLA and APA style. All MLA citations follow the current guidelines of the 2016 *MLA Handbook*.

Documentation Matters | Documenting a Source: MLA Style and APA Style

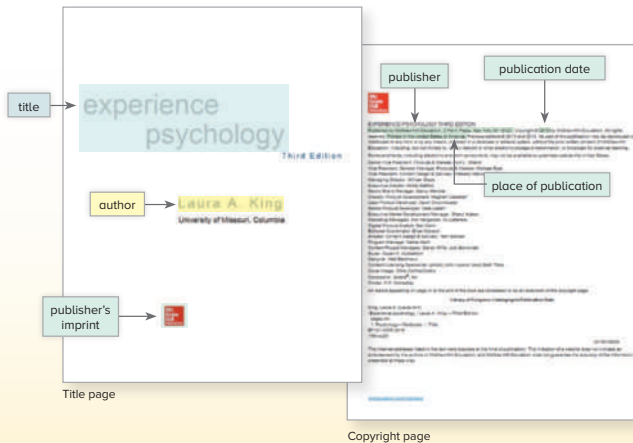
Book (Printed)

MLA style:

author title publication information
King, Laura A. *Experience Psychology*. McGraw-Hill Education, 2016.
imprint-publisher publication date

APA style:

author title publication information
King, L.A. (2016). *Experience psychology*. New York, NY: McGraw-Hill Education.
publication date place of publication imprint-publisher



Look for the information you need to document a printed book on the book's title page and copyright page. In APA style, if more than one location for the publisher is listed on the title page, use the first. (For more about documenting a book, see pp. 321–30 for MLA style, pp. 374–81 for APA style.)

Connect Composition

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

Feature	Description	Instructional Value
Simple LMS Integration	<ul style="list-style-type: none"> Seamlessly integrates with every learning management system. 	<ul style="list-style-type: none"> Students have automatic single sign-on. <i>Connect</i> assignment results sync to LMS's gradebook.
LearnSmart Achieve	<ul style="list-style-type: none"> Continuously adapts to a student's strengths and weaknesses, to create a personalized learning environment. Covers <i>The Writing Process</i>, <i>Critical Reading</i>, <i>The Research Process</i>, <i>Reasoning and Argument</i>, <i>Multilingual Writers</i>, <i>Grammar and Common Sentence Problems</i>, <i>Punctuation and Mechanics</i>, and <i>Style and Word Choice</i>. Provides instructors with reports that include data on student and class performance. 	<ul style="list-style-type: none"> Students independently study the fundamental topics across composition in an adaptive environment. Metacognitive component supports knowledge transfer. Students track their own understanding and mastery and discover where their gaps are.
Writing Matters eBook	<ul style="list-style-type: none"> Provides comprehensive course content, exceeding what is offered in print. Supports annotation and bookmarking. 	<ul style="list-style-type: none"> The <i>Writing Matters</i> eBook allows instructors and students to access their course materials anytime and anywhere, including four years of handbook access.
Connect eReader	<ul style="list-style-type: none"> Provides access to more than 60 readings that are assignable via <i>Connect Composition</i>. 	<ul style="list-style-type: none"> Sample essays provide models for students as well as interesting topics to consider for discussion and writing. Can replace a costly standalone reader.
Power of Process	<ul style="list-style-type: none"> Guides students through the critical reading and writing processes step-by-step. 	<ul style="list-style-type: none"> Students demonstrate understanding and develop critical thinking skills for reading, writing, and evaluating sources by responding to short-answer and annotation questions. Students are also prompted to reflect on their own processes. Instructors or students can choose from a preloaded set of readings or upload their own. Students can use the guidelines to consider a potential source critically.
Writing Assignments with Peer Review	<ul style="list-style-type: none"> Allows instructors to assign and grade writing assignments online. Gives instructors the option of easily and efficiently setting up and managing online peer review assignments for the entire class. 	<ul style="list-style-type: none"> This online tool makes grading writing assignments more efficient, saving time for instructors. Students import their Word document(s), and instructors can comment and annotate submissions. Frequently used comments are automatically saved so instructors do not have to type the same feedback over and over.

Feature	Description	Instructional Value
Writing Assignments with Outcomes Based-Assessment	<ul style="list-style-type: none"> • Allows instructors or course administrators to assess student writing around specific learning outcomes. • Generates easy-to-read reports around program-specific learning outcomes. • Includes the most up-to-date Writing Program Administrators learning outcomes, but also gives instructors the option of creating their own. 	<ul style="list-style-type: none"> • This tool provides assessment transparency to students. They can see why a “B” is a “B” and what it will take to improve to an “A.” • Reports allow a program or instructor to demonstrate progress in attaining section, course, or program goals.
Insight	<ul style="list-style-type: none"> • Provides a quick view of student and class performance and engagement with a series of visual data displays that answer the following questions: <ol style="list-style-type: none"> 1. How are my students doing? 2. How is this student doing? 3. How is my section doing? 4. How is this assignment working? 5. How are my assignments working? 	<ul style="list-style-type: none"> • Instructors can quickly check on and analyze student and class performance and engagement.
Instructor Reports	<ul style="list-style-type: none"> • Allow instructors to review the performance of an individual student or an entire section. • Allow instructors or course administrators to review multiple sections to gauge progress in attaining course, department, or institutional goals. 	<ul style="list-style-type: none"> • Instructors can identify struggling students early and intervene to ensure retention. • Instructors can identify challenging topics and/or assignments and adjust instruction accordingly. • Reports can be generated for an accreditation process or a program evaluation.
Student Reports	<ul style="list-style-type: none"> • Allow students to review their performance for specific assignments or the course. 	<ul style="list-style-type: none"> • Students can keep track of their performance and identify areas they are struggling with.
Pre- & Post-Tests	<ul style="list-style-type: none"> • Precreated non-adaptive assessments for pre- and post-testing. 	<ul style="list-style-type: none"> • Pre-test provides a static benchmark for student knowledge at the beginning of the program. Post-test offers a concluding assessment of student progress.
Tegrity	<ul style="list-style-type: none"> • Allows instructors to capture course material or lectures on video. • Allows students to watch videos recorded by their instructor and learn course material at their own pace. 	<ul style="list-style-type: none"> • Instructors can keep track of which students have watched the videos they post. • Students can watch and review lectures from their instructor. • Students can search each lecture for specific bits of information.

Spotlight on Three Tools in *Connect*

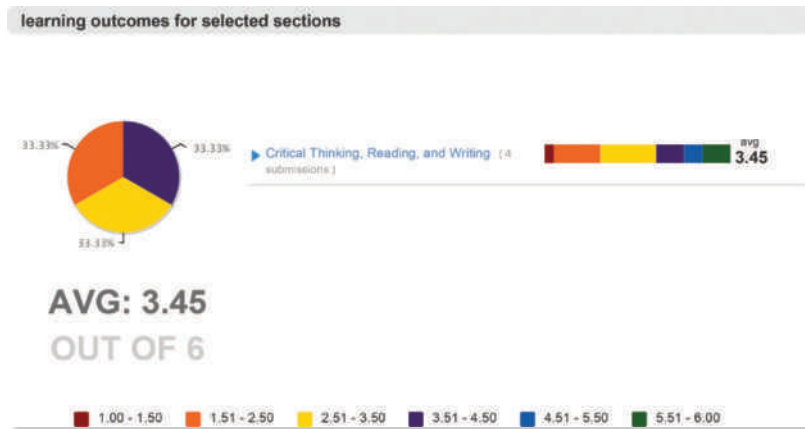
LearnSmart Achieve

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

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

Outcomes-Based Assessment of Writing

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



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

Connect's Power of Process

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

The screenshot displays the 'connect' logo and 'Power of Process' branding at the top. Below the logo, the text 'Select Strategies' is visible. On the left, a circular diagram is divided into eight segments, each representing a reading strategy. The strategies are: 'BEFORE READING: Preview the text' (orange), 'BEFORE READING: Recognize prior knowledge' (orange), 'DURING READING: Define words in context' (green), 'DURING READING: Identify the author's purpose' (green), 'DURING READING: Determine the implied main idea' (green), 'AFTER READING: Develop a thesis statement' (blue), 'AFTER READING: Summarize the text' (blue), and 'AFTER READING: Recognize prior knowledge' (orange). On the right, the interface shows 'Assignment 1: Brief History of Education reading' with tabs for 'BEFORE READING', 'DURING READING', and 'AFTER READING'. Below these tabs, there are four strategy cards, each with a checkbox, a title, a description, and buttons for 'Learn More' and 'Text'. The first card, 'Preview the text', is checked. The second card, 'Predict what you'll read', is unchecked. The third card, 'Identify your purpose for reading and writing', is unchecked. The fourth card, 'Recognize prior knowledge', is checked.

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

Connect Composition Reports

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

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

LMS and Grade Book Syncing

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

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

Easy Access to a Connect Account

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

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

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

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

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

Check the table of contents. If you know the topic you are looking for, try scanning the brief contents on the inside front cover, which includes the part and chapter titles as well as each section number and topic in the chapter. If you are looking for specific information within a general topic (how to evaluate a source for relevance and reliability, for example), scanning the detailed table of contents xxvii–xxxix will help you find the section you need.

Look up your topic in the index. The comprehensive index at the end of *Writing Matters* (I1–I38) includes cross-references to all of the topics covered in the book. If you are not sure how to use commas in compound sentences, for example, you can look up “commas” or “compound sentences” in the index.

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

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

Look up a word in the Glossary of Usage. If you are unfamiliar with a grammatical term or are not sure if you are using a particular word (such as *who* or *whom*, *less* or *fewer*, *can* or *may*) correctly, try looking it up in the Glossary of Key Terms (G1–G13) or Glossary of Usage (G15–G20).

Refer to Part Nine if you are a multilingual writer. Chapters 43–47 provide tips on the use of articles, helping verbs, prepositions, and other problem areas for writers for whom English is a foreign language.

Check the Quick Reference menu of resources. On the pages preceding the inside back cover you will find comprehensive lists of student and professional writing models, self-assessment checklists, EFL and tech tips, Quick Reference toolboxes, and guidance on writing responsibly.

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

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

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

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

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

608 **33d** gram Grammar Matters • Understanding Grammar

33d Adjectives

More about adjectives. 698–706

Adjectives modify nouns or pronouns with descriptive or limiting information. They answer questions such as *What kind? Which one? or How many?*

WHAT KIND? a warm day

WHICH ONE? the next speaker

HOW MANY? twelve roses

Adjectives most commonly fall before nouns in a noun phrase and after **linking verbs as subject complements.**

The young musicians played a rousing concert.

They were enthusiastic.

Many adjectives change form to express comparison: *young, younger, youngest; enthusiastic, more/less enthusiastic, most/least enthusiastic.* Possessive, demonstrative, and indefinite pronouns that function as adjectives—as well as the articles *a, an,* and *the*—are known as **determiners** because they specify or quantify the nouns they modify. Determiners always precede other adjectives in a noun phrase. Some, like *all* and *both*, also precede any other determiners.

The new gym is in that building with all those solar panels on the roof.

The Ordering of Adjectives The ordering of adjectives in noun phrases and the use of articles and other determiners in English can be challenging for multilingual writers. English sentences tend to place adjectives before nouns, while adjective placement in other languages varies, and some languages do not use articles at all. For more on these topics, see pages 763 and 744–51.

50 Using Apostrophes

IN THIS CHAPTER

a. Using Apostrophes to indicate possession, 803

b. Using apostrophes in contractions, abbreviated years, 807

c. Moving away from using apostrophes with plurals of abbreviations, dates, numbers, and words or letters as words, 807

Apostrophes, like pins, replace something that is missing: Pins replace stitches; apostrophes replace letters in contractions (*can't, ma'am*). Apostrophes also make nouns and indefinite pronouns possessive (*Edward's* or *somebody's horse*). Centuries ago, English speakers indicated possession with a pronoun (*Edward his horse*), so, in fact, today's possessive form (*Edward's horse*) is also an age-old contraction. A list of the most important rules for using apostrophes appears in the Quick Reference box on the next page.

50a Using Apostrophes to Indicate Possession

In English, you can indicate possession (ownership) in nouns and indefinite pronouns by using the preposition *of*:

Many admired the commitment *of* the volunteers. But the involvement *of* everybody is needed to make real progress.

Writing Responsibly **Contractions in Formal Writing**

Contractions and other abbreviations provide useful shortcuts in speech and informal writing, and they are finding their way into more formal academic and business writing. They are still not fully accepted, however. To determine whether contractions will be acceptable to your readers or will undermine your authoritative tone, check with your instructor, look for contractions in academic journals in your field, or consult reports or business letters written by other company employees. If you are in any doubt, spell the words out.

to SELF

803

Chapter table of contents identifies the topics covered in the text.

Chapter introductions contextualize concepts explored in the upcoming lesson.

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

Support for Writing Matters

Writing Matters Tool Set

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

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

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

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

Writing Exercises for Students

Language Exercises for EFL Students

Grammar Exercises for Students

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

Acknowledgments

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

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

