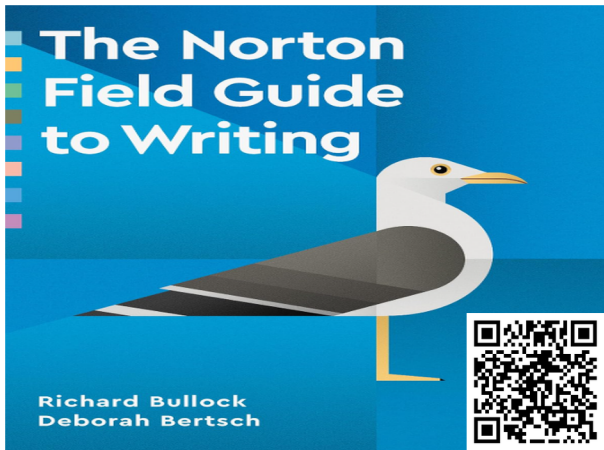


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The Norton Field Guide to Writing



Richard Bullock
Deborah Bertsch

7E

Icon and Color-Coding Key



- **Academic Literacies**

writing in academic contexts, reading in academic contexts, summarizing and responding, writing and learning online, writing with generative AI



- **Rhetorical Situations**

purpose, audience, genre, stance, media / design



- **Genres**

literacy narratives, textual analyses, reports, arguments, annotated bibliographies, reviews of scholarly literature, evaluations, literary analyses, personal narratives, profiles, proposals, explorations, remixes



- **Fields**

fields of study, reading across fields, writing across fields



- **Processes**

inquiring, generating ideas, organizing your writing, drafting, assessing writing, getting response and revising, editing and proofreading, compiling a portfolio, reflecting

- **Strategies**

analyzing causes, arguing, classifying, comparing, defining, describing, using dialogue, explaining processes, narrating, taking essay exams

- **Research / Documentation**

planning, finding sources, evaluating sources, synthesizing ideas, quoting, paraphrasing, summarizing, acknowledging sources, avoiding plagiarism, MLA, APA

- **Media / Design**

choosing media, designing text, using visuals, incorporating sound, giving presentations

Brief Menu



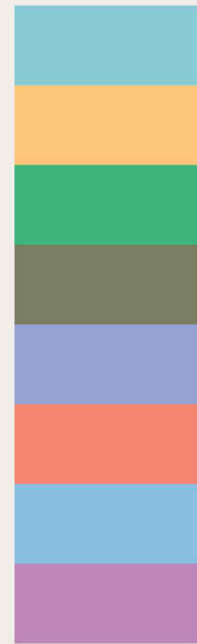
- **Academic Literacies 1**
 - **1 Writing in Academic Contexts 3**
 - **2 Reading in Academic Contexts 11**
 - **3 Summarizing and Responding: Where Reading Meets Writing 29**
 - **4 Developing Academic Habits of Mind 41**
 - **5 Writing and Learning Online 52**
 - **6 Writing with Generative AI 61**
-  **Rhetorical Situations 71**
 - **7 Purpose 73**
 - **8 Audience 75**
 - **9 Genre 79**
 - **10 Stance 85**
 - **11 Media / Design 88**
-  **Genres 91**
 - **12 Writing a Literacy Narrative 93**
 - **13 Analyzing Texts 114**
 - **14 Reporting Information 146**
 - **15 Arguing a Position 170**
 - **16 Annotated Bibliographies and Reviews of Scholarly Literature 197**
 - **17 Evaluations 210**
 - **18 Literary Analyses 220**
 - **19 Personal Narratives 234**
 - **20 Profiles 246**
 - **21 Proposals 257**
 - **22 Explorations 270**

- [23 Remixes 280](#)
-  [Fields 291](#)
 - [24 Fields of Study 293](#)
 - [25 Reading across Fields of Study 296](#)
 - [26 Writing in Academic Fields of Study 307](#)
-  [Processes 321](#)
 - [27 Processes of Writing 323](#)
 - [28 Writing as Inquiry 325](#)
 - [29 Generating Ideas and Text 329](#)
 - [30 Organizing Your Writing, Guiding Your Readers 340](#)
 - [31 Drafting 358](#)
 - [32 Assessing Your Own Writing 361](#)
 - [33 Getting Response and Revising 365](#)
 - [34 Editing and Proofreading 372](#)
 - [35 Compiling a Portfolio 377](#)
 - [36 Reflecting on Your Writing 383](#)
-  [Strategies 393](#)
 - [37 Analyzing Causes and Effects 395](#)
 - [38 Arguing 399](#)
 - [39 Classifying and Dividing 417](#)
 - [40 Comparing and Contrasting 422](#)
 - [41 Defining 429](#)
 - [42 Describing 439](#)
 - [43 Using Dialogue 447](#)
 - [44 Explaining Processes 452](#)
 - [45 Narrating 457](#)
 - [46 Taking Essay Exams 465](#)
-  [Research 471](#)
 - [47 Getting a Start on Research 473](#)
 - [48 Finding Sources 482](#)
 - [49 Evaluating Sources 504](#)
 - [50 Synthesizing Ideas 515](#)
 - [51 Quoting, Paraphrasing, and Summarizing 521](#)

- [52 Acknowledging Sources, Avoiding Plagiarism 533](#)
- [53 Documentation 538](#)
- [54 MLA Style 542](#)
- [55 APA Style 595](#)
- [Media / Design 635](#)
 - [56 Choosing Media 637](#)
 - [57 Designing Text 640](#)
 - [58 Using Visuals, Incorporating Sound 647](#)
 - [59 Giving Presentations 659](#)

SEVENTH EDITION

The Norton
Field Guide
to Writing



SEVENTH EDITION

The Norton
Field Guide
to Writing

Richard Bullock

WRIGHT STATE UNIVERSITY

Deborah Bertsch

COLUMBUS STATE COMMUNITY COLLEGE



W. W. NORTON & COMPANY

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Preface

The Norton Field Guide to Writing began as an attempt to offer the kind of writing guides found in the best rhetorics in a format as user-friendly as the best handbooks, and on top of that, to be as flexible as possible. We wanted to create a handy guide to help college students with all their written work. Just as there are field guides for bird watchers, for gardeners, and for accountants, this would be one for writers.

In its first six editions the *Field Guide* has obviously touched a chord with many writing instructors, and it remains the best-selling college rhetoric—a success that leaves us humbled and grateful, but also determined to improve the book with each new edition. To that end, we’ve expanded and updated [Part 1](#) on academic literacies, with a new chapter on using generative AI effectively and responsibly; added new student and professional examples throughout; added a new feature to the genre chapters called “More Ways to Approach”; updated advice on composing with sound; and (we hope) made numerous other improvements throughout the book. Coauthor Deborah Bertsch has created new and expanded digital resources, including new videos now cross-referenced throughout the book. But it’s not just us: this new edition has also been shaped by our community of adopters and their students. Through formal and informal reviews, emails and letters, and conversations with teachers and students using the *Field Guide*, we’ve learned from you what you need to teach effectively and what your students need to learn.

The Norton Field Guide still aims to offer both the guidance new teachers and first-year writers need and the flexibility many experienced teachers want. In our own teaching we’ve seen how well explicit guides to writing work for students and novice teachers. But too often, writing textbooks provide far more information than students need or instructors can assign and as a result are bigger and more expensive than they should be. So we’ve tried to provide enough structure without too much detail—to give the information college writers need to know while resisting the temptation to tell them everything there is to know.

WHAT’S NEW IN THE SEVENTH EDITION

An expanded and updated [Part 1, Academic Literacies](#), helps set students up for success from day one of their college experience, with a new chapter on using generative AI tools effectively and newly expanded chapters on reading and learning online.

A new section on honesty in [Chapter 1](#) enhances the coverage of ethics in rhetoric by discussing the role of personal integrity in being a student and writer.

“More Ways to Approach ____” (a Literacy Narrative, a Profile, a Report, etc.) offers students choices beyond conventional essays, helping them compose in the way that works best for them. For example, in the Reporting Information chapter, students are prompted to create an infographic, a series of *TikTok* videos, or an “explainer” ([Chapters 12–23](#)).

New readings throughout for nearly every genre. As in previous editions, the *Field Guide* features authentic student writing from a range of two-year and four-year schools across the country, along with high-interest professional writing that demonstrates how the genres and processes learned in first-year writing transfer outside the classroom. Researched writing is documented in the latest MLA or APA style. Vibrant and diverse new selections include a text analysis, “What Writers Can Learn from *Goodnight Moon*”; a student argument, “Banning *ChatGPT* Will Do More Harm than Good”; and a review of *Killers of the Flower Moon* by an Osage writer in the Evaluations chapter; and many more. All new readings are asterisked in the table of contents.

Advice throughout the book guides students on using generative AI tools responsibly. The Research section, for example, includes sample AI acknowledgment statements for MLA and APA, and the Media / Design section offers suggestions for creating images with AI—and for evaluating those images for inaccuracies and biases. The ebook features an animated video

modeling a student using generative AI to help probe experiences and ideas for a personal narrative.

Updated coverage of composing with sound includes advice for using voice, music, ambient sounds, and silence—and tips for creating podcasts and other audio-based texts.

A new section on hyperlinks in the Documentation chapter helps students decide whether to document sources through hyperlinks—and offers tips for doing so.

A revised chapter on personal narratives introduces the concept of a braided narrative form, featuring a student example.

New practical advice on annotation is provided in the ebook. [This ebook-exclusive chapter](#) welcomes students to the community of engaged readers, fostering belonging through a discussion of common active reading and annotation strategies.

Sixteen new animated videos more than double the number embedded and cross-referenced in the ebook and provide more balanced coverage throughout. New topics include the use of summary as a reading comprehension tool; anticipation of counterarguments; and revision strategies, including peer review.

Fully revised InQuizitive for Writers activities incorporate updated, engaging examples throughout; include a brand-new activity on using inclusive language; and offer new comprehensive activities that cover all the Situations, Processes, and Genres topics or all the Research topics—with the option of either MLA or APA documentation questions.

The updated and expanded Norton Teaching Tools site is now more intuitively organized and easier to navigate, with new *PowerPoint* class activities for more chapters in the book, teaching suggestions and sample assignments for bringing generative AI into the classroom, and periodic updates on new and developing topics.

WAYS OF TEACHING WITH *THE NORTON FIELD GUIDE TO WRITING*

The Norton Field Guide is designed to give you both support and flexibility. It has clear assignment sequences if you want them, or you can create your own. If, for example, you assign a position paper, there's a full chapter. If you want students to use sources, you can add the appropriate research chapters. If you want them to submit a topic proposal, you can add that chapter.

If you're a new teacher, the Genres chapters offer explicit assignment sequences—and the color-coded links will remind you of detail you may want to bring in. The Norton Teaching Tools site offers advice on creating a syllabus, responding to writing, and more.

If you focus on genres, there are complete chapters on all the genres college students are often assigned. Color-coded links will help you bring in details about research or other writing strategies as you wish.

If you teach a corequisite, IRW, or stretch course, the Academic Literacies chapters offer explicit guidelines to help students write and read in academic contexts, summarize and respond to what they read, and develop academic habits of mind that will help them succeed in college.

If you teach a dual-credit course, the Norton Teaching Tools site offers advice on supporting students in various dual-enrollment contexts, including online, in high schools, and on college campuses.

If you organize your course thematically, [Chapter 29](#) on generating ideas and text can help get students thinking about a theme. You can also assign them to do research on the theme, starting with [Chapter 48](#) on finding sources, or perhaps with [Chapter 28](#) on writing as inquiry. If they then write in a particular genre, there will be a chapter to guide them.

If you want students to do research, there are nine chapters on the research process, including guidelines and sample papers for MLA and APA styles.

If you teach for transfer, three chapters about fields of study help students connect what they're reading, writing, and learning in your class to other college courses. The Considering the Rhetorical Situation questions that appear throughout the book prompt students to reflect on the key concepts of audience, purpose, genre, stance, and media / design, thus helping students develop a framework for analyzing future writing tasks. Finally, the "More Ways to Approach" prompts in the Genres chapters help students develop rhetorical flexibility.

If you teach writing about writing, you might use the chapter on literacy narratives as an introduction to your course—and use the Fields section to help students research and analyze the key features of writing in particular disciplines or careers.

If you focus on modes, you'll find chapters on using narration, description, and so on as strategies for many writing purposes, and links that lead students through the process of writing an essay organized around a particular mode.

WHAT'S IN THE BOOK

The Norton Field Guide covers twelve genres often assigned in college. Much of the book is in the form of guidelines, designed to help students consider the choices they have as writers. The book is organized into eight parts:

✱ **ACADEMIC LITERACIES** . [Chapters 1–6](#) focus on writing and reading in academic contexts, summarizing and responding, developing academic habits of mind, writing online, and writing with generative AI.

■ **RHETORICAL SITUATIONS** . [Chapters 7–11](#) focus on purpose, audience, genre, stance, and media and design. In addition, almost every chapter includes tips to help students focus on their rhetorical situations.

▲ **GENRES** . [Chapters 12–23](#) cover twelve genres, four of them—literacy narrative, textual analysis, report, and argument—treated in greater detail.

◆ **FIELDS** . [Chapters 24–26](#) cover the key features of major fields of study and give guidance on reading and writing in each of those fields.

⋯ **PROCESSES** . [Chapters 27–36](#) offer advice for generating ideas and text, drafting, revising and rewriting, editing, proofreading, reflecting, compiling a portfolio, collaborating with others, and writing as inquiry.

◆ **STRATEGIES** . [Chapters 37–46](#) cover ways of developing and organizing text—comparing, describing, taking essay exams, and so on.

● **RESEARCH / DOCUMENTATION** . [Chapters 47–55](#) offer advice on how to do academic research; work with sources; quote, paraphrase, and summarize source materials; and document sources using MLA and APA styles.

● **MEDIA / DESIGN** . [Chapters 56–59](#) give guidance on choosing the appropriate print, digital, or spoken medium; designing text; using images and sound; and giving spoken presentations.

HIGHLIGHTS

It's easy to use. Menus, directories, and a glossary / index make it easy for students to find what they're looking for. Color-coded

templates and documentation maps even make MLA and APA documentation easy.

It has just enough detail, with short chapters that include color-coded links sending students to more detail if they need more.

It's uniquely flexible for teachers. Short chapters can be assigned in any order—and color-coded links help draw from other chapters as need be.

RESOURCES

Like the book itself, the resources that accompany *The Norton Field Guide to Writing* are designed to provide flexibility, with a wealth of options for student learning and for new and experienced instructors alike.

Ebooks. Included with all new Seventh Edition copies of the print book, *Norton Field Guide* ebook access can also be purchased standalone from the Norton website and can be offered through Inclusive Access programs on many campuses. The ebook's built-in highlighting and note-taking capabilities help students engage with and respond to what they read, and instructors can share notes, videos, or external links with students using the instructor annotation tool. Norton ebooks can be viewed on—and synced among—all computers and mobile devices, and they can be made available for offline reading.

Videos. A collection of short videos—including sixteen that are new to the Seventh Edition—is available in the ebook and for streaming online. Informed by feedback from hundreds of composition instructors, topics include the writing process, rhetorical situations, specific kinds of writing, critical reading strategies, and more. Videos are now cross-referenced throughout the book—including the print format—making it easier for students to access them when they are most useful.

InQuizitive for Writers. Included with all new copies of the *Field Guide*, InQuizitive gives students practice with writing, editing, and research in a low-stakes, feedback-driven environment. The activities are adaptive: students receive additional practice and feedback in the areas where they need more help, with links to relevant pages in the *Little Seagull Handbook* ebook. After practicing with InQuizitive, students will be better prepared to start drafting, find and evaluate sources, and edit their own writing.

Norton Teaching Tools. The Norton Teaching Tools site for *The Norton Field Guide* is your first stop when looking for creative, engaging resources to refresh your syllabus or design a new one. The Norton Teaching Tools site is searchable and can be filtered by chapter or by resource type, making it easy to find exactly what you need, download and customize it, and import it into your LMS course. Contents for the Seventh Edition include:

- A comprehensive guide to teaching first-year writing, with chapters on developing a syllabus, responding to student writing, teaching research and information literacy skills, and more
- Access to *The Norton Guide to Equity-Minded Teaching*, written by renowned teaching and learning experts, to help any instructor striving to ensure that all students—and, in particular, historically underserved students—have an equal chance for success
- A robust collection of sample writing assignments, peer review templates, and rubrics
- Thoroughly revised tips for teaching every chapter and reading in the book
- Class-activity *PowerPoints*, as well as genre flowcharts and documentation maps from the book
- A collection of sample student essays organized by genre, rhetorical mode, and field, including some that are documented and annotated

- A collection of videos on topics including thesis statements, rhetorical situations, critical reading strategies, and commonly assigned genres
- Expanded support for assigning InQuizitive for Writers
- A collection of sample student essays organized by genre, rhetorical mode, and field, including some that are documented and annotated
- Worksheets and templates in Word and PDF formats with guidance on editing paragraphs, responding to a draft, and more

Quizzes. Quizzes on topics not covered in InQuizitive for Writers—within the broad categories of sentences, language, punctuation / mechanics, and paragraph editing—as well as pre- and post-diagnostics for InQuizitive, can be easily imported into your LMS. Comprehension quizzes for each chapter and reading in the *Field Guide* are also available.

Plagiarism Tutorial. Now available for integration directly into most campus learning management systems, the Plagiarism Tutorial guides students through why plagiarism matters, what counts as plagiarism, and how to avoid plagiarizing, with activities and short quizzes to assess what they’ve learned. Students earn 90 percent for completing the tutorial and an additional 10 percent based on their quiz performance. You can see your students’ scores, how much time they spent working, and when they finished in your Class Activity Report.

Resources for Your LMS. Easily add high-quality Norton digital resources to your online, hybrid, or lecture courses. Get started building your course with our easy-to-use integrated resources. All activities can be accessed right within your existing learning management system. Graded activities can be configured to report to the LMS course gradebook. Integration links are available for the *Norton Field Guide* ebook, InQuizitive for Writers, the *Little Seagull Handbook* ebook, the Plagiarism Tutorial, and all videos. Instructors

can also add customizable quizzes to their LMS or upload additional resources from the Norton Teaching Tools site, including *PowerPoint* slides, worksheets, sample writing assignments and rubrics, peer-review templates, and model student essays. All resources can be found at digital.wwnorton.com/fieldguide7 .

ACKNOWLEDGMENTS

As we've traveled around the country and met many of the students, teachers, and WPAs who are using *The Norton Field Guide* , we've been gratified to hear that so many find it helpful, to the point that some students tell us that they aren't going to sell it back to the bookstore when the term ends—the highest form of praise. As much as we like the positive response, though, we are especially grateful when we receive suggestions for ways the book might be improved. In this seventh edition, as we did in the sixth edition, we have tried to respond to the many good suggestions we've gotten from students, colleagues, reviewers, and editors. Thank you all, both for your kind words and for your good suggestions.

Some people need to be singled out for thanks, especially Marilyn Moller, the guiding editorial spirit of the *Field Guide* through all seven editions. When we presented Marilyn with the idea for this book, she encouraged us and helped us conceptualize it—and then taught us how to write a textbook. The quality of the *Field Guide* is due in large part to her knowledge of the field of composition, her formidable editing and writing skills, her sometimes uncanny ability to see the future of the teaching of writing—and her equally formidable, if not uncanny, stamina.

Editor Sarah Touborg guided us through this new edition with good humor and better advice. Just as developmental editor John Elliott did with the third and fourth editions, Sarah shepherded the fifth, sixth, and now seventh editions through revisions and additions with a careful hand and a clear eye for appropriate content and language. Her painstaking editing shows throughout this book, and we're grateful for her ability to make us appear to be better writers than we are.

Many others have contributed, too. Thanks to project editor Christine D'Antonio for her energy, patience, and great skill in guiding the book from manuscript to final pages. Claire Wallace brought her astute eye and keen judgment to the documentation of all the selections, while Caroline Fairey

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REVIEWERS

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Glossary

rhretorical situation

The CONTEXT in which writing or other communication takes place, including PURPOSE , AUDIENCE , GENRE , STANCE , and MEDIA / DESIGN .

genre

A kind of writing marked by and expected to have certain key features and to follow certain conventions of style and presentation. In literary texts, readers recognize such genres as short stories and novels and poems; in academic and workplace settings, readers and writers focus on such genres as ABSTRACTS , ANNOTATED BIBLIOGRAPHIES , ARGUMENTS , EVALUATIONS , LAB REPORTS , LITERACY NARRATIVES , LITERARY ANALYSES , PROFILES , PROPOSALS , REFLECTIONS , RÉSUMÉS , REPORTS , and TEXTUAL ANALYSES .

process

In writing, a series of actions that may include GENERATING IDEAS AND TEXT , ORGANIZING , DRAFTING , REVISING , EDITING , and PROOFREADING . *See also* explaining a process *and specific processes*

strategy

A pattern for ORGANIZING text to ANALYZE CAUSE AND EFFECT , ARGUE , CLASSIFY AND DIVIDE , COMPARE AND CONTRAST , DEFINE , DESCRIBE , EXPLAIN A PROCESS , OR NARRATE .

documentation

Publication information about the sources cited in a text. The documentation usually appears in an abbreviated form in parentheses at the point of CITATION or in an endnote or a footnote. Complete documentation usually appears as a list of WORKS CITED or REFERENCES at the end of the text. Documentation styles vary by discipline. For example, Modern Language Association (MLA) style requires an author's complete first name if it appears in a source, whereas American Psychological Association (APA) style requires only the initial of an author's first name.

medium

A way that a text is delivered. Some examples include in print, with speech, or online.

design

The way a text is arranged and presented visually. Elements of design include font, color, illustration, layout, and white space. One component of a RHETORICAL SITUATION , design plays an important part in how well a text reaches its AUDIENCE and achieves its PURPOSE .

field of study

A branch of learning that is taught and researched in a higher education setting. Fields of study generally belong to the following categories: humanities, social sciences, natural sciences and mathematics, and applied or career-focused fields. Also called "discipline."

How to Use This Book

There's no one way to do anything, and writing is no exception. Some people need to do a lot of planning on paper; others write entire drafts in their heads. Some writers compose quickly and loosely, going back later to revise; others work on one sentence until they're satisfied with it, then move on to the next. And writers' needs vary from task to task, too: sometimes you know what you're going to write about and why, but need to figure out how to do it; other times your first job is to come up with a topic. *The Norton Field Guide* is designed to allow you to chart your own course as a writer, offering guidelines that suit your writing needs. It is organized in eight parts:

1. **ACADEMIC LITERACIES** : The chapters in this part will help you know what's expected in the reading and writing you do for academic purposes, and in summarizing and responding to what you read. One chapter even provides tips for developing habits of mind that will help you succeed in college, whatever your goals.
2. **RHETORICAL SITUATIONS** : No matter what you're writing, it will always have some purpose, audience, genre, stance, and medium and design. This part will help you consider each of these elements, as well as the particular kinds of rhetorical situations created by academic assignments.
3. **GENRES** : Use these chapters for help with specific kinds of writing, from abstracts to explorations to evaluations and more. You'll find more detailed guidance for four especially common assignments: literacy narratives, textual analyses, reports, and arguments.
4. **FIELDS** : The chapters in this part will help you apply what you're learning in this book to your other general education courses or courses in your major.
5. **PROCESSES** : These chapters offer general advice for all writing situations—from generating ideas and text to drafting, organizing, revising and rewriting, compiling a portfolio—and more.

6. **STRATEGIES** : Use the advice in this part to develop and organize your writing—to use comparison, description, dialogue, and other strategies as appropriate.
7. **RESEARCH / DOCUMENTATION** : Use this section for advice on how to do research, work with sources, and compose and document research-based texts using MLA and APA styles.
8. **MEDIA / DESIGN** : This section offers guidance in designing your work and using visuals and sound, and in deciding whether and how to deliver what you write on paper, on screen, or in person.

WAYS INTO THE BOOK

The Norton Field Guide gives you the writing advice you need, along with the flexibility to write in the way that works best for you. Here are some of the ways you can find what you need in the book.

Brief menus. Inside the [front cover](#) you'll find a list of all the chapters; start here if you are looking for a chapter on a certain kind of writing or a general writing issue.

Complete contents. [Pages xxi–xxxvii](#) contain a detailed table of contents. Look here if you need to find a reading or a specific section in a chapter.

Guides to writing. If you know the kind of writing you need to do, you'll find guides to writing twelve common genres in [Part 3](#) . These guides are designed to help you through all the decisions you have to make—from coming up with a topic to editing and proofreading your final draft.

Color-coding. The parts of this book are color-coded for easy reference: light blue for **ACADEMIC LITERACIES** , orange for **RHETORICAL SITUATIONS** , green for **GENRES** , gray for **FIELDS** , lavender for **PROCESSES** , red for **STRATEGIES** , blue for **RESEARCH / DOCUMENTATION** , and pink for **MEDIA / DESIGN** .

You'll find a key to the colors in [Icons and Color-Coding Key](#) . When you see a word highlighted in a color, that tells you where you can find additional detail on the topic.

Glossary / index. At the back of the book is a combined [glossary and index](#) , where you'll find full definitions of key terms and topics, along with a list of the pages where everything is covered in detail.

Directories to MLA and APA documentation. A brief directory inside the [back cover](#) will lead you to guidelines on citing sources and composing a list of references or works cited. The documentation models are color-coded so you can easily see the key details.

WAYS OF GETTING STARTED

If you know your genre, simply turn to the appropriate genre chapter. There you'll find model readings, a description of the genre's Key Features, and a Guide to Writing that will help you come up with a topic, generate text, organize and write a draft, get response, revise, edit, and proofread. The genre chapters also point out places where you might need to do research, use certain writing strategies, design your text a certain way—and direct you to the exact pages in the book where you can find help doing so.

If you know your topic, you might start with some of the activities in [Chapter 29](#) , Generating Ideas and Text. From there, you might turn to [Chapter 48](#) , for help finding sources on the topic. When it comes time to narrow your topic and come up with a thesis statement, [Chapter 30](#) can help. If you get stuck at any point, you might turn to [Chapter 28](#) , Writing as Inquiry; it provides tips that can get you beyond what you already know about your topic. If your assignment or your thesis defines your genre, turn to that chapter; if not, consult [Chapter 28](#) for help determining the appropriate genre, and then turn to that genre chapter.

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Contents

- [Preface v](#)
- [How to Use This Book xvii](#)



- [**Part 1 Academic Literacies 1**](#)
 - [**1 Writing in Academic Contexts 3**](#)
 - [What's expected of writing in academic contexts 3](#)
 - [What's expected in arguments 5](#)
 - [What's expected in narratives and exploratory writing 8](#)
 - [Thinking about an academic rhetorical situation 10](#)
 - [**2 Reading in Academic Contexts 11**](#)
 - [Taking stock of your reading 11](#)
 - [Reading strategically 12](#)
 - [Previewing the text 12](#)
 - [Adjusting your reading speed to different texts 12](#)
 - [Looking for organizational cues 13](#)
 - [Thinking about your initial response 13](#)
 - [Dealing with difficult texts 14](#)
 - [Annotating 15](#)
 - [Coding 16](#)
 - [Summarizing 18](#)
 - [Reading critically and rhetorically 18](#)
 - [Considering the rhetorical situation 19](#)
 - [Believing and doubting 19](#)
 - [Analyzing the argument 20](#)
 - [Considering the larger context 21](#)
 - [Reading college textbooks 22](#)
 - [Useful tips for reading any textbook 22](#)
 - [Reading ebooks 23](#)
 - [Reading onscreen 24](#)

- [Reading visual texts 25](#)
- **[3 Summarizing and Responding: Where Reading Meets Writing 29](#)**
 - [Summarizing 29](#)
 - [Responding 31](#)
 - [Deciding how to respond 32](#)
 - [Writing a summary and response essay 35](#)
 - [* BEATRIZ CARDOSO E SOUZA , *Let's Stop Pretending That Expensive College Degrees and Student Loans Aren't Barriers* 35](#)
 - **[KEY FEATURES 38](#)**
 - [A clearly identified author and title / A concise summary of the text / An explicit response / Support for your response](#)
 - [Ways of organizing a summary and response essay 39](#)
- **[4 Developing Academic Habits of Mind 41](#)**
 - [Engage 41](#)
 - [Be curious 42](#)
 - [Be open to new ideas 43](#)
 - [Connect what you know to new knowledge 44](#)
 - [Be flexible 45](#)
 - [Be creative 46](#)
 - [Persist—and seek help 46](#)
 - [Reflect 47](#)
 - [Collaborate 48](#)
 - [Take responsibility 50](#)
- **[5 Writing and Learning Online 52](#)**
 - [Writing Online 52](#)
 - [Email and messaging 52](#)
 - [Discussion Forums 53](#)
 - [Blogs 54](#)
 - [Learning online 55](#)
 - [Keeping track of files 55](#)
 - [Finding basic course information 56](#)
 - [Using learning management systems 56](#)
 - [Managing challenges of online learning 58](#)

- [Using web conferencing tools 59](#)
 - **[6 Writing with Generative AI 61](#)**
 - [Thinking about your academic context 61](#)
 - [Using AI to support your writing process 62](#)
 - [Conversing with AI 63](#)
 - [Prompts for help with generating ideas and text 64](#)
 - [Prompts for help with doing research 64](#)
 - [Prompts for help with organizing your writing 65](#)
 - [Prompts for help with drafting 66](#)
 - [Prompts for help with revising 66](#)
 - [Prompts for help with editing and proofreading 67](#)
 - [Evaluating AI output 67](#)
 - [Acknowledging your use of AI 68](#)
 - [Reflecting on your use of AI 69](#)
-  **[Part 2 Rhetorical Situations 71](#)**
 - **[7 Purpose 73](#)**
 - [Identify your purpose 74](#)
 - [Thinking about purpose 74](#)
 - **[8 Audience 75](#)**
 - [Identify your audience 76](#)
 - [Thinking about audience 77](#)
 - **[9 Genre 79](#)**
 - [Choosing the appropriate genre 80](#)
 - [Dealing with ambiguous assignments 82](#)
 - [Combining genres 82](#)
 - [Thinking about genre 83](#)
 - **[10 Stance 85](#)**
 - [Identify your stance 86](#)
 - [Thinking about stance 87](#)
 - **[11 Media / Design 88](#)**
 - [Identify your media and design needs 89](#)
 - [Thinking about media 89](#)
 - [Thinking about design 89](#)
-  **[Part 3 Genres 91](#)**
 - **[12 Writing a Literacy Narrative 93](#)**

- [REA KARIM , *Becoming an American Girl* 93](#)
- [KARLA MARIANA HERRERA GUTIERREZ , *Reading, Writing, and Riding* 97](#)
- [ANA-JAMILEH KASSFY , *Automotive Literacy* 102](#)
- **[KEY FEATURES 104](#)**
- [*A well-told story / Vivid detail / Some indication of the narrative's significance*](#)
- **[A GUIDE TO WRITING 105](#)**
- [Choosing a topic 105](#)
- [Considering the rhetorical situation 105](#)
- [Generating ideas and text 106](#)
- [Ways of organizing a literacy narrative 108](#)
- [More ways to approach a literacy narrative 109](#)
- [Writing out a draft 110](#)
- [Considering matters of design 111](#)
- [Getting response and revising 111](#)
- [Editing and proofreading 112](#)
- [Taking stock of your work 113](#)
- **[13 Analyzing Texts 114](#)**
 - [PAT FINN , *The Architecture of Inequality: On Bong Joon-ho's Parasite* 115](#)
 - [DANIELLE ALLEN , *Our Declaration* 120](#)
 - [* AIMEE BENDER , *What Writers Can Learn from Goodnight Moon* 124](#)
 - **[KEY FEATURES 127](#)**
 - [*A summary or description of the text / Attention to the context / A clear interpretation or judgment / Reasonable support for your conclusions*](#)
 - **[A GUIDE TO WRITING 128](#)**
 - [Choosing a text to analyze 128](#)
 - [Considering the rhetorical situation 128](#)
 - [Generating ideas and text 129](#)
 - [Analyzing visual texts 134](#)
 - [Coming up with a thesis 140](#)
 - [Ways of organizing a textual analysis 140](#)
 - [More ways to approach a text analysis 141](#)

- [Writing out a draft 142](#)
- [Considering matters of design 143](#)
- [Getting response and revising 144](#)
- [Editing and proofreading 144](#)
- [Taking stock of your work 145](#)
- **[14 Reporting Information 146](#)**
 - [RENAE TINGLING , *Sleepless Nights of a University Student* 146](#)
 - [FRANKIE SCHEMBRI , *Edible Magic* 151](#)
 - [* MICHAEELEN DOUCLEFF , *You Don't Need Words to Calm a Grumpy Kid* 155](#)
 - **[KEY FEATURES 159](#)**
 - [*A tightly focused topic / Accurate, well-researched information / A synthesis of ideas / Various writing strategies / Clear definitions / Appropriate design*](#)
 - **[A GUIDE TO WRITING 161](#)**
 - [Choosing a topic 161](#)
 - [Considering the rhetorical situation 162](#)
 - [Generating ideas and text 162](#)
 - [Ways of organizing a report 164](#)
 - [More ways to approach a report 165](#)
 - [Writing out a draft 165](#)
 - [Considering matters of design 167](#)
 - [Getting response and revising 167](#)
 - [Editing and proofreading 168](#)
 - [Taking stock of your work 169](#)
- **[15 Arguing a Position 170](#)**
 - [* BEN WILDAVSKY , *Let's Stop Pretending College Degrees Don't Matter* 170](#)
 - [BRIANNA SCHUNK , *Come Look at the Freaks: Examining and Advocating for Disability Theatre* 175](#)
 - [* ROHAN MEHTA , *Banning ChatGPT Will Do More Harm than Good* 181](#)
 - **[KEY FEATURES 184](#)**
 - [*A clear and arguable position / Necessary background information / Good reasons / Convincing evidence /*](#)

- Appeals to readers' values / A trustworthy tone / Careful consideration of other positions*
 - **A GUIDE TO WRITING 185**
 - Choosing a topic 185
 - Considering the rhetorical situation 187
 - Generating ideas and text 187
 - Ways of organizing an argument 191
 - More ways to approach an argument 192
 - Writing out a draft 192
 - Considering matters of design 194
 - Getting response and revising 194
 - Editing and proofreading 195
 - Taking stock of your work 196
- **16 Annotated Bibliographies and Reviews of Scholarly Literature 197**
 - **ANNOTATED BIBLIOGRAPHIES 197**
 - * SEAN KELLIHER, *Tunesmith Terror Techniques: Identifying Patterns in the Music of Horror Video Games: An Annotated Bibliography* 198
 - KELLY GREEN, *Researching Hunger and Poverty* 200
 - **KEY FEATURES OF ANNOTATED BIBLIOGRAPHIES 201**
 - *A statement of scope / Complete bibliographic information / A concise description of the work / Relevant commentary / Consistent presentation*
 - **A BRIEF GUIDE TO WRITING ANNOTATED BIBLIOGRAPHIES 201**
 - Considering the rhetorical situation 201
 - Generating ideas and text 202
 - Ways of organizing an annotated bibliography 204
 - More ways to approach an annotated bibliography 205
 - Taking stock of your work 206
 - **REVIEWS OF SCHOLARLY LITERATURE 206**
 - CAMERON CARROLL, *Zombie Film Scholarship: A Review of the Literature* 206

- **KEY FEATURES OF REVIEWS OF SCHOLARLY LITERATURE 208**
- Careful, thorough research / Accurate, objective summaries of the literature / Critical evaluation of the literature / Synthesis of the scholarship / A clear focus
- Taking stock of your work 209
- **17 Evaluations 210**
 - * JOEL ROBINSON, Killers of the Flower Moon Is Not the Story an Osage Would Have Told. You Should Still See It. 211
 - **KEY FEATURES 215**
 - A concise description of the subject / Clearly defined criteria / A knowledgeable discussion of the subject / A balanced and fair assessment / Well-supported reasons
 - **A BRIEF GUIDE TO WRITING 216**
 - Choosing something to evaluate 216
 - Considering the rhetorical situation 216
 - Generating ideas and text 216
 - Ways of organizing an evaluation 218
 - More ways to approach an evaluation 218
 - Taking stock of your work 218
- **18 Literary Analyses 220**
 - * RICHARD BLANCO, Complaint of El Río Grande 221
 - * LANGSTON HUGHES, The Negro Speaks of Rivers 222
 - * KRITHIKA SHRINIVAS, Blanco and Hughes: Rivers and Identity 222
 - **KEY FEATURES 226**
 - An arguable thesis / Careful attention to the language of the text / Attention to patterns or themes / A clear interpretation / MLA style
 - **A BRIEF GUIDE TO WRITING 227**
 - Considering the rhetorical situation 227
 - Generating ideas and text 227
 - Organizing a literary analysis 231
 - More ways to approach a literary analysis 232

- [Taking stock of your work 232](#)
- [19 Personal Narratives 234](#)
 - [* RYAN MCLENDON, *The Definition of Love* 234](#)
 - [KEY FEATURES 240](#)
 - [A compelling story / Vivid details / Clear significance](#)
 - [A BRIEF GUIDE TO WRITING 241](#)
 - [Choosing a topic to write about 241](#)
 - [Considering the rhetorical situation 242](#)
 - [Generating ideas and text 242](#)
 - [Ways of organizing personal narratives 243](#)
 - [More ways to approach a personal narrative 244](#)
 - [Taking stock of your work 244](#)
- [20 Profiles 246](#)
 - [* KATIA FAROUN, *A Crowd, a Question, and a Typewriter* 246](#)
 - [KEY FEATURES 250](#)
 - [An interesting subject / Any necessary background / An interesting angle / A firsthand account / Engaging details](#)
 - [A BRIEF GUIDE TO WRITING 252](#)
 - [Choosing a suitable subject 252](#)
 - [Considering the rhetorical situation 252](#)
 - [Generating ideas and text 252](#)
 - [Ways of organizing a profile 254](#)
 - [More ways to approach a profile 255](#)
 - [Taking stock of your work 256](#)
- [21 Proposals 257](#)
 - [* DAVE A. CHOKSHI, *Forget about Living to 100. Let's Live Healthier Instead.* 257](#)
 - [KEY FEATURES 263](#)
 - [A well-defined problem / A recommended solution / A convincing argument for your solution / A response to anticipated questions / A call to action / An appropriate tone](#)
 - [A BRIEF GUIDE TO WRITING 264](#)
 - [Deciding on a topic 264](#)

- [Considering the rhetorical situation 265](#)
- [Generating ideas and text 265](#)
- [Ways of organizing a proposal 266](#)
- [More ways to approach a proposal 266](#)
- [Taking stock of your work 267](#)
- **[TOPIC PROPOSALS 268](#)**
- [CATHERINE THOMS, *Social Media and Data Privacy* 268](#)
- **[KEY FEATURES 269](#)**
- [*A concise discussion of the subject / A clear statement of your intended focus / A rationale for choosing the topic / Mention of resources*](#)
- **[22 Explorations 270](#)**
 - [BRIAN DIEHL, *Talking with Granddad* 270](#)
 - **[KEY FEATURES 274](#)**
 - [*A topic that intrigues you / Some kind of structure / Specific details / A questioning, speculative tone*](#)
 - **[A BRIEF GUIDE TO WRITING 276](#)**
 - [Deciding on a topic 276](#)
 - [Considering the rhetorical situation 276](#)
 - [Generating ideas and text 277](#)
 - [Ways of organizing an exploratory essay 277](#)
 - [More ways to approach an exploration 278](#)
 - [Taking stock of your work 279](#)
- **[23 Remixes 280](#)**
 - [Original text: A print profile 280](#)
 - [TODD JONES, *Rare Earth* 281](#)
 - [Remix 1: A Video Profile 284](#)
 - [Remix 2: An Explainer Video 285](#)
 - **[KEY FEATURES 285](#)**
 - [*A connection to the original subject / A modification of the earlier work / Attention to genre and media / design expectations*](#)
 - **[SOME TYPICAL WAYS OF REMIXING 286](#)**
 - **[A BRIEF GUIDE TO CREATING REMIXES 287](#)**
 - [Determining what will change in your remix 287](#)

- [Considering the rhetorical situation 287](#)
 - [Generating ideas and text 288](#)
 - [Ways of organizing a remix 290](#)
 - [Taking stock of your work 290](#)
-  **[Part 4 Fields 291](#)**
 - **[24 Fields of Study 293](#)**
 - [Academic fields and general education 293](#)
 - [Studying, reading, and writing in academic fields 294](#)
 - [Thinking about reading and writing in the fields 295](#)
 - **[25 Reading across Fields of Study 296](#)**
 - [Considering the rhetorical situation 296](#)
 - [Advice for reading across fields of study 297](#)
 - [Tips for reading in various fields of study 301](#)
 - [*The humanities* / *The social sciences* / *The sciences* / *Mathematics texts*](#)
 - [A note on career-focused fields 305](#)
 - **[26 Writing in Academic Fields of Study 307](#)**
 - [Considering the rhetorical situation 307](#)
 - [Writing in academic fields of study 308](#)
 - [*Arts and humanities* / *Science and mathematics* / *Social sciences* / *Business* / *Education* / *Engineering and technology* / *Health sciences and nursing*](#)
-  **[Part 5 Processes 321](#)**
 - **[27 Processes of Writing 323](#)**
 - **[28 Writing as Inquiry 325](#)**
 - [Starting with questions 325](#)
 - [Keeping a journal 328](#)
 - [Keeping a blog 328](#)
 - **[29 Generating Ideas and Text 329](#)**
 - [Freewriting 329](#)
 - [Looping 330](#)
 - [Listing 330](#)
 - [Clustering or mapping ideas 330](#)
 - [Talking 332](#)

- [Cubing 332](#)
- [Questioning 332](#)
- [Using visuals 333](#)
- [Using genre features 335](#)
- [Outlining 335](#)
- [Letter writing 337](#)
- [Keeping a journal 337](#)
- [Discovery drafting 338](#)
- **[30 Organizing Your Writing, Guiding Your Readers 340](#)**
 - [Outlining 340](#)
 - [Beginning 340](#)
 - [Thesis statements 342](#)
 - [More ways of beginning 344](#)
 - [Ending 348](#)
 - [Ways of ending 349](#)
 - [Paragraphs 352](#)
 - [Topic sentences 352](#)
 - [Supporting sentences 353](#)
 - [Paragraph length and number 354](#)
 - [Transitions 355](#)
 - [Titles 356](#)
- **[31 Drafting 358](#)**
 - [Establishing a schedule with deadlines 358](#)
 - [Getting comfortable 358](#)
 - [Starting to write 358](#)
 - [Dealing with writer's block 359](#)
- **[32 Assessing Your Own Writing 361](#)**
 - [Considering the rhetorical situation 361](#)
 - [Examining the text itself 362](#)
 - [*Consider your focus / Consider the support you provide / Consider the organization / Check for clarity*](#)
 - [Assessing a body of your work 364](#)
- **[33 Getting Response and Revising 365](#)**
 - [Giving and getting peer response 365](#)
 - [Getting effective response 366](#)

- [Revising 367](#)
 - [Rewriting 370](#)
- [**34 Editing and Proofreading 372**](#)
 - [Editing 372](#)
 - [Proofreading 375](#)
- [**35 Compiling a Portfolio 377**](#)
 - [Considering the rhetorical situation 377](#)
 - [**A WRITING PORTFOLIO 378**](#)
 - [What to include in a writing portfolio 378](#)
 - [Organizing a portfolio 379](#)
 - [*Paper portfolios / Electronic portfolios*](#)
 - [Assessing your writing portfolio 380](#)
 - [**A LITERACY PORTFOLIO 380**](#)
 - [What to include in a literacy portfolio 381](#)
 - [Organizing a literacy portfolio 381](#)
 - [Reflecting on your literacy portfolio 382](#)
- [**36 Reflecting on Your Writing 383**](#)
 - [Reflecting while writing 383](#)
 - [Reflecting after writing 384](#)
 - [Considering the rhetorical situation 384](#)
 - [Generating insights for your reflection 385](#)
 - [Providing support for your reflection 387](#)
 - [Ways of organizing a reflection 389](#)
-  [**Part 6 Strategies 393**](#)
 - [**37 Analyzing Causes and Effects 395**](#)
 - [Determining plausible causes and effects 395](#)
 - [Arguing for causes or effects 396](#)
 - [Ways of organizing an analysis of causes and effects 397](#)
 - [Considering the rhetorical situation 398](#)
 - [**38 Arguing 399**](#)
 - [Reasons for arguing 399](#)
 - [Arguing logically 399](#)
 - [*Claims / Reasons / Evidence*](#)
 - [Arguing with a hostile audience 409](#)

- [Convincing readers you're trustworthy 410](#)
- [Appealing to readers' emotions 413](#)
- [Checking for fallacies 413](#)
- [Considering the rhetorical situation 415](#)
- **[39 Classifying and Dividing 417](#)**
 - [Classifying 417](#)
 - [Dividing 418](#)
 - [Creating clear and distinct categories 419](#)
 - [Considering the rhetorical situation 420](#)
- **[40 Comparing and Contrasting 422](#)**
 - [Two ways of comparing and contrasting 423](#)
 - [The block method / The point-by-point method](#)
 - [Using graphs and images to present comparisons 425](#)
 - [Using figurative language to make comparisons 426](#)
 - [Considering the rhetorical situation 427](#)
- **[41 Defining 429](#)**
 - [Formal definitions 429](#)
 - [Extended definitions 431](#)
 - [Stipulative definitions 436](#)
 - [Considering the rhetorical situation 438](#)
- **[42 Describing 439](#)**
 - [Detail 439](#)
 - [Objectivity and subjectivity 442](#)
 - [Vantage point 443](#)
 - [Dominant impression 444](#)
 - [Organizing descriptions 445](#)
 - [Considering the rhetorical situation 445](#)
- **[43 Using Dialogue 447](#)**
 - [Why add dialogue? 447](#)
 - [Integrating dialogue into your writing 448](#)
 - [Interviews 449](#)
 - [Considering the rhetorical situation 450](#)
- **[44 Explaining Processes 452](#)**
 - [Explaining a process clearly 452](#)
 - [Explaining how something is done 452](#)
 - [Explaining how to do something 453](#)

- [Explaining a process visually 454](#)
 - [Considering the rhetorical situation 454](#)
- **[45 Narrating 457](#)**
 - [Sequencing 457](#)
 - [Including pertinent detail 461](#)
 - [Opening and closing with narratives 462](#)
 - [Considering the rhetorical situation 464](#)
- **[46 Taking Essay Exams 465](#)**
 - [Considering the rhetorical situation 465](#)
 - [Analyzing essay questions 466](#)
 - [Some guidelines for taking essay exams 467](#)
- **[Part 7 Doing Research 471](#)**
 - **[47 Getting a Start on Research 473](#)**
 - [Establishing a schedule and getting started 473](#)
 - [Considering the rhetorical situation 474](#)
 - [Coming up with a topic 475](#)
 - [Consulting with librarians and doing preliminary research 476](#)
 - [Coming up with a research question 477](#)
 - [Drafting a tentative thesis 478](#)
 - [Creating a rough outline 478](#)
 - [Keeping a working bibliography 479](#)
 - [Keeping track of your sources 479](#)
 - **[48 Finding Sources 482](#)**
 - [Kinds of sources 482](#)
 - [Searching effectively using keywords 485](#)
 - [Searching using popular sites and search engines 490](#)
 - [Searching in academic libraries 492](#)
 - [Reference works 493](#)
 - [Books / Searching the library catalog 494](#)
 - [Ebooks / Finding books online 496](#)
 - [Periodicals / Searching indexes and databases 496](#)
 - [Images, sound, and more 498](#)
 - [Doing field research 498](#)

- [*Interviewing experts / Observation / Questionnaires and surveys*](#)
- **[49 Evaluating Sources 504](#)**
 - [Considering whether a source might be useful 504](#)
 - [Fact-checking popular sources online 506](#)
 - [Reading sources with a critical eye 512](#)
 - [Comparing sources 513](#)
 - [Fact-checking AI output 513](#)
- **[50 Synthesizing Ideas 515](#)**
 - [Reading for patterns and connections 515](#)
 - [Synthesizing ideas using notes 518](#)
 - [Synthesizing information to support your own ideas 518](#)
 - [Entering the conversation 520](#)
- **[51 Quoting, Paraphrasing, and Summarizing 521](#)**
 - [Taking notes 521](#)
 - [Deciding whether to quote, paraphrase, or summarize 523](#)
 - [Quoting 523](#)
 - [Paraphrasing 526](#)
 - [Summarizing 529](#)
 - [Introducing source materials using signal phrases 529](#)
- **[52 Acknowledging Sources, Avoiding Plagiarism 533](#)**
 - [Acknowledging sources 533](#)
 - [Avoiding plagiarism 536](#)
- **[53 Documentation 538](#)**
 - [Understanding documentation styles 538](#)
 - [MLA style 539](#)
 - [APA style 540](#)
 - [Documenting sources through hyperlinks 540](#)
- **[54 MLA Style 542](#)**
 - **[A DIRECTORY TO MLA STYLE 542](#)**
 - [In-text documentation 545](#)
 - [Notes 551](#)
 - [List of works cited 552](#)
 - DOCUMENTATION MAPS

3. Gaylin, Willard, [349](#)
4. Gazzaniga, Michael, [26](#)
5. general education field, [293–94](#)
6. general indexes and databases, [496–97](#)
7. general language, editing, [374](#)
8. general reference works, [493–94](#)
9. *General Science Index* , [498](#)
10. **generating ideas and text**, [329–39](#) A set of PROCESSES that help writers develop a topic, examples, REASONS , EVIDENCE , and other parts of a text.
 1. clustering or mapping ideas, [330–31](#)
 2. cubing, [332](#)
 3. discovery drafting, [338–39](#)
 4. freewriting, [329](#)
 5. journaling, [337–38](#)
 6. letter writing, [337](#)
 7. listing, [330](#)
 8. looping, [330](#)
 9. outlining, [335–37](#)
 10. questioning, [332–33](#)
 11. talking, [332](#)
 12. using genre features, [335](#)
 13. using visuals, [333–34](#)
11. **generative AI** A type of artificial intelligence that can generate new content—including text, images, video, and audio—based on patterns learned from vast amounts of training data.
 1. acknowledging use of, [68–69](#) , [535](#) , [537](#)
 2. documenting, APA style, [602](#) , [623](#)
 3. documenting, MLA style, [551](#) , [580](#)
 4. fact-checking output of, [68](#) , [513–14](#)
 5. generating images with, [649](#)
 6. writing with, [61–69](#)
12. **genre**, [79–84](#) , [91–290](#) A kind of writing marked by and expected to have certain key features and to follow certain conventions of style and presentation. In literary texts, readers recognize such genres as short stories and novels and poems; in

22. *Humanities International Index* , [497](#)
23. Huws, Ursula, [434](#)
24. hyperlinks, documenting sources through, [540–41](#)
25. *Hypothesis* , [481](#)

I

1. idea mapping. *See* clustering
2. “Identifying Genes Involved in Suppression of Tumor Formation in the Planarian *Schmidetea mediterranea* ” (Dorsten), [311](#)
3. **identity-first language** A way of referring to individuals (or groups) with specific characteristics by stating the characteristic, either exclusively or as the first word in a description. “Blind musicians” rather than “musicians who are blind.” Some people may prefer to be described using identity-first language; if you don’t know or can’t confirm this preference, use PERSON-FIRST LANGUAGE.
4. illustration, [167](#) , [425](#) , [582](#)
5. image platforms, research using, [491–92](#)
6. “Immigrant Workers in the U.S. Labor Force” (Singer), [345](#)
7. implications, discussing, [349–50](#)
8. **IMRaD**, [304](#) , [312](#) , [317–18](#) An acronym representing sections of scientific reports: Introduction (asks a question), methods (tells about experiments), results (states findings), and discussion (tries to make sense of findings in light of what was already known). In some fields, an abstract, literature review, and list of references may also be required.
9. incident, account of, [242–43](#)
10. **indefinite pronoun** A PRONOUN —such as “all,” “anyone,” “anything,” “everyone,” “everything,” “few,” “many,” “nobody,” “nothing,” “one,” “some,” and “something”—that does not refer to a specific person or thing.
11. **independent clause** A CLAUSE , containing a SUBJECT and a VERB , that can stand alone as a sentence: She sang. The world-famous soprano sang several popular arias.

12. indexes, library, [496–98](#)
13. **infinitive** “To” plus the base form of the verb: “to come,” “to go.” An infinitive can function as a NOUN (He likes to run first thing in the morning); an ADJECTIVE (She needs a campaign to run); or an ADVERB (He registered to run in the marathon).
14. infographics, [653](#)
15. informal outlines, [335](#) , [340](#)
16. **informal writing** Writing not intended to be evaluated, sometimes not even to be read by others. Informal writing is produced primarily to explore ideas or to communicate casually with friends and acquaintances. *See also* formal writing
17. initial response, [13–14](#) , [129](#)
18. **inquiry, writing as**, [325–28](#) A PROCESS for investigating a topic by posing questions, searching for multiple answers, and keeping an open mind.
 1. blogs, [328](#)
 2. journals, [328](#)
 3. starting with questions, [325–27](#)
19. integrating dialogue, [448](#)
20. integrating sources
 1. deciding whether to quote, paraphrase, or summarize, [523](#)
 2. paraphrasing, [526–28](#)
 3. quoting
 1. incorporating short quotations, [523](#)
 2. indicating additions or changes, [524–25](#)
 3. indicating omissions, [524](#)
 4. punctuation, [525–26](#)
 5. setting off long quotations, [524](#)
 4. signal phrases, [529–32](#)
 5. summarizing, [529](#)
 6. taking notes, [521–22](#)
21. **interjection** A word expressing surprise, resignation, agreement, and other emotions. It can be attached to a sentence or stand on its own: Well, if you insist. Ouch!
22. *Internet Archive* , [496](#)
23. internet research

Index of Common Writing Assignments

You'll find help in the *Field Guide* on the following genres and writing strategies:

- [Abstract](#)
- Annotated bibliography [197–209](#)
- Argument [170–96](#), [399–416](#)
- Business plan [314–15](#)
- Medical case study [318–19](#)
- Causal analysis [395–98](#)
- Classification [417–21](#)
- Comparison [422–28](#)
- Definition [429–38](#)
- Description [439–46](#)
- Evaluation [210–19](#)
- Explanation of a process [452–56](#)
- Exploration [270–79](#)
- Lesson plan [315–16](#)
- Literacy narrative [93–113](#)
- Literary analysis [220–33](#)
- Narration [457–64](#)
- Oral presentation [659–69](#)
- Personal narrative [234–45](#)
- Profile [246–56](#)
- Proposal [257–69](#), scientific proposal [311–12](#)
- Reflection [383–92](#)
- Remix [280–90](#)
- Report [146–69](#)
- Researched essay [308–10](#)
- Research report [312–13](#)
- Response [31–40](#)
- [Résumé and job letter](#)
- Summary [29–31](#), and response [31–40](#)
- Synthesis [515–20](#)