

CONCISE  
EDITION

# *The Allyn & Bacon Guide to Writing*

JOHN D. RAMAGE JOHN C. BEAN JUNE JOHNSON

THIRD  
EDITION





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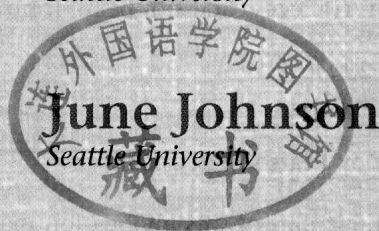
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# *The Allyn & Bacon Guide to Writing* *Concise Edition*

THIRD EDITION

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## **WHAT THE ALLYN AND BACON GUIDE TO WRITING WILL HELP YOU LEARN**

### **THE RHETORICAL DIMENSION OF WRITING**

You will learn how to:

- see your writing as joining a conversation (Chapters 1, 2, 12, 13)
- adapt your writing to different audiences, purposes, and genres (Chapters 1, 4, 12, writing projects chapters)
- vary your prose along a continuum from closed to open forms depending on your purpose, audience, occasion, and rhetorical context (Chapters 1, 3, 4, 12, writing projects chapters)
- engage your audience by posing a question that matters to them (Chapters 1, 2, 3, 12, writing projects chapters)
- write a thesis that brings something new to your audience (Chapters 3, 12, writing projects chapters)
- think and read rhetorically by recognizing a writer's assumptions, values, and angle of vision and by analyzing and evaluating the writer's persuasive strategies (Chapters 3, 5, 6, 13)
- analyze and evaluate images and use them effectively in your own writing (Chapters 3, 4, 5, 13)
- analyze and evaluate Web sites with attention to both visual and verbal elements (Chapter 13)
- design documents effectively for different writing situations (Chapters 4, 12)
- use rhetorical knowledge to become an effective researcher (Chapters 13, 14)

### **THE CRITICAL THINKING DIMENSION OF WRITING**

You will learn how to:

- pose a significant question about a topic (Chapters 1, 2, 3, 12, writing projects chapters)
- deepen your thinking about a question through exploratory writing and talking (Chapters 2, 11, writing projects chapters, "For Writing and Discussion" exercises throughout)
- create an effective thesis aimed at changing your readers' view of your topic (Chapters 3, 12, writing projects chapters)
- support your thesis with points and particulars (Chapters 3, 12, writing projects chapters)
- imagine alternative positions and viewpoints (Chapters 3, 5, 6, 9, 10, 13, writing projects chapters)
- examine underlying assumptions and values (Chapters 5, 6, 9, 10, 13)
- analyze, synthesize, and evaluate ideas (Chapters 5, 6, 10)
- integrate your own ideas with those of others (Chapters 6, 13, 14)
- summarize a writer's argument and speak back to it both with and against the grain (Chapters 6, 13, 14)

## COMPOSING PROCESSES

You will learn how to:

- maintain engagement with your intellectual and rhetorical problem (Chapters 1, 2, 3, 11)
- use a variety of exploratory techniques such as freewriting, idea-mapping, playing the believing/doubting game, and reading with and against the grain (Chapters 2, 3, 6)
- reduce writer's block by lowering your expectations for early drafts (Chapter 11, writing projects chapters)
- use multiple drafts to achieve your desired result (Chapters 2, 3, 11, writing projects chapters)
- give and receive constructive feedback through peer reviews of drafts (Chapter 11, writing project chapters)
- follow the revision practices of experts (Chapter 11)
- draft and revise closed form prose by using readers' expectations for unity, coherence, and old-before-new (Chapter 12)
- edit for gracefulness, clarity, and correctness (Chapters 11, 12, writing projects chapters)

## THE CONVENTIONS OF WRITING

You will learn how to:

- follow the conventions and formats of different genres (Chapters 1, 4, 12)
- adapt the tone, structure, content, and style of your writing to different writing situations (Chapters 3, 4, 12, writing projects chapters)
- cite and document your sources using conventions appropriate to your audience and genre (Chapter 14)
- edit your prose for correct grammar, punctuation, and spelling (Chapters 11, 12)

### Note to instructors:

These learning goals are keyed to the Council of Writing Program Administration's "Outcomes Statements for First-Year Composition" (WPA:Writing Program Administration 23.1/2 (Fall/Winter 1999): 59-63). The WPA statement places outcomes under four categories: Rhetorical Knowledge; Critical Thinking, Reading, and Writing; Processes; and Knowledge of Conventions.



*The  
Allyn & Bacon  
Guide to Writing  
Concise Edition*

# Preface

**T**he *Allyn and Bacon Guide to Writing* has been enthusiastically praised for its emphasis on writing and reading as rhetorical acts and on problem posing, critical thinking, and inquiry. Adopters have expressed appreciation for its theoretical coherence and explanatory power, which have helped students produce interesting, idea-rich essays and helped composition teachers create pedagogically effective, challenging, and intellectually stimulating courses. In creating this Concise Edition—based on the third edition of *The Allyn and Bacon Guide to Writing*—we have preserved these signature qualities.

The Concise Edition can be used successfully as a stand-alone rhetoric text or as a compact companion to an anthology of readings. Like the Brief and Regular Editions, this Concise Edition features lively and engaging instruction, effective writing assignments, practical classroom activities, and numerous examples of student and professional writing, all solidly grounded in current theory and research. The Concise Edition contains twelve of the most frequently used chapters in the Regular Edition of *The Allyn and Bacon Guide to Writing* supplemented by two chapters from *The Guide's* research chapters. Specifically, the Concise Edition includes all of Part One, "A Rhetoric for College Writers"; six of the most commonly used assignment chapters in Part Two, "Writing Projects"; the chapters on the writing process and on closed-form prose in Part Three, "A Guide to Composing and Revising"; and key elements in Part Four, "A Rhetorical Guide to Research," including a chapter on the rhetoric of Web sites and a chapter on MLA and APA documentation and style.

## **DISTINCTIVE FEATURES OF *THE ALLYN AND BACON GUIDE TO WRITING*, CONCISE EDITION**

- Emphasis on writing and reading as processes of inquiry, problem posing, and critical thinking.
- Classroom-tested writing assignments that guide students through all phases of the reading and writing processes and make frequent use of collaboration and peer review. Assignments are designed to promote intellectual growth and to stimulate the kind of critical thinking valued in college courses.

- Focus on thesis-driven academic and civic writing, with a corresponding focus on reading as the means to summarize a text, analyze its persuasive strategies, and speak back to it in a variety of ways.
- Emphasis on teaching students to read rhetorically; to understand the differences between print and cyberspace sources; to analyze the rhetorical occasion, genre, context, and intended audience of sources; to evaluate sources according to appropriate criteria; and to negotiate the World Wide Web with confidence.
- Coverage of visual rhetoric and document design with particular emphasis on Web sites and other texts where words and images work together for rhetorical effect.
- Instructional emphases that meet Writing Program Administrators (WPA) guidelines for outcome goals in first-year composition courses. The third edition of the *Instructor's Resource Manual* by Susanmarie Harrington of Indiana University Purdue University Indianapolis discusses the correlation of the WPA Outcomes Statement and *The Allyn and Bacon Guide to Writing*.
- A friendly, encouraging tone that respects students and treats them as serious learners.
- Accessible readings on current and enduring questions that illustrate rhetorical principles and represent a balance between professional and student writers.

## **STRUCTURE OF THE ALLYN AND BACON GUIDE TO WRITING, CONCISE EDITION**

Part One, "A Rhetoric for College Writers," provides a conceptual framework for the Concise Edition by showing how inquiring writers pose problems, pursue them through discussion and exploratory writing, and solve them within a rhetorical context shaped by the writer's purpose, audience, and genre. Chapter 1 shows how writers grapple with both subject matter and rhetorical problems, introducing the concept of a continuum from closed to open forms of prose. Chapter 2 presents an array of techniques for exploring ideas and deepening inquiry, including strategies for making exploratory writing and discussion a regular habit. Chapter 3 explains how academic writers use rhetorical awareness of audience to pose good questions, formulate a surprising thesis, and support that thesis through a hierarchical structure of points and particulars. It also introduces visual rhetoric by showing how arguments can be made with images as well as words. Chapter 4 extends the discussion of rhetoric by showing how a writer's decisions about content, structure, style, and document design are informed by the writer's purpose, intended audience, and genre.

Part Two, "Writing Projects," contains six self-contained assignment chapters focusing on writing to learn, to explore, to inform, and to persuade. Each chapter guides students through the process of generating and exploring ideas,



composing and drafting, and revising and editing. Concluding each chapter are “Guidelines for Peer Reviews,” which sum up the important features of the assignments and facilitate detailed, helpful peer reviews. The heart of each chapter is a writing project designed to teach students new ways of seeing and thinking. The exploratory exercise in each assignment chapter helps students generate ideas for their essays while developing their skills at posing problems, delaying closure, speaking back to texts, evaluating alternative points of view, and thinking dialectically.

Part Three, “A Guide to Composing and Revising,” is comprised of two self-contained chapters of nuts-and-bolts strategies for composing and revising thesis-driven, closed-form prose. Chapter 11 explains how experienced writers use multiple drafts to manage the complexities of writing and suggests ways that students can improve their own writing processes. The chapter also includes instruction on conducting peer reviews. Chapter 12 presents ten self-contained lessons—derived from reader expectation theory—on composing and revising closed-form prose.

Part Four, “A Rhetorical Guide to Research,” contains key elements of the equivalent material in the third edition of *The Allyn and Bacon Guide to Writing*. Chapter 13 presents an in-depth discussion of the rhetoric of Web sites. Chapter 14 presents a concise guide to MLA and APA documentation and style and two examples of student research papers—one in MLA style and the other in APA style.

## **STRATEGIES FOR USING *THE ALLYN AND BACON GUIDE TO WRITING*, CONCISE EDITION**

The text’s flexible and logical organization makes it easy to design a new syllabus or adapt the text to your current syllabus. Key rhetorical concepts that students should know early in the course are developed in Part One, while explanations of compositional strategies and skills, which students will practice recursively throughout the course, are placed in Part Three.

Although there are many ways to use the Concise Edition of *The Allyn and Bacon Guide to Writing*, the most typical course design calls for students to read material from Part One (Chapters 1–4) during the opening weeks of class. The brief, informal write-to-learn projects in these chapters can be used either for overnight homework assignments or for in-class discussion. For the rest of the course, instructors typically assign writing project chapters from the options available in Part Two (Chapters 5–10). While students are engaged with the writing projects in these chapters, instructors can assign material from the compositional chapters in Part Three to give students greater facility with the writing process. Each of the lessons in Chapter 12 on composing and revising closed-form prose is designed for coverage in a half hour or less of class time. At the same time students are working on a writing project, classroom discussion can alternate between issues related directly to the assignment (invention exercises, group brainstorming, peer review workshops) and those focusing on instructional matter from the rest of the text.

## USING THE WRITING PROJECTS IN PART TWO

Because each of the six assignment chapters in Part Two is self-contained, instructors can select and organize the writing projects in the way that best fits their course goals and their students' needs. The projects in Chapters 5 and 6 introduce students to the rhetorical ways of observing and reading that underpin mature, academic thinking, showing students how to analyze a text, pose questions about it, and understand and resist the text's rhetorical strategies.

Chapter 7's assignment, an exploratory essay, asks students to narrate their engagement with a problem and their attempts to resolve it. Teachers may want to pair this chapter with the assignment of a researched classical argument or proposal argument (in Chapters 9 and 10) and draw on the research skills taught in Chapters 13 and 14. In our own classes, we have found this sequence of assignments successful at equipping students to grapple with the research questions they have posed to produce rich, lively arguments that incorporate their research.

Chapter 8, on informative writing, urges students to reach beyond straightforward reporting by employing a "surprising-reversal" strategy aimed at altering the reader's initial assumptions about a topic. Surprising reversal is a powerful rhetorical move that can be used to enliven almost any kind of informative, analytical, or persuasive prose.

The persuasion chapters (Chapters 9 and 10) teach key concepts of argumentation. Providing a strong introduction to both academic and civic argument, they combine accessible Toulmin and stasis approaches and emphasize argument as truth seeking and consensus seeking rather than as a win/lose debate. Chapter 9 teaches the generic structure and procedures of classical argument while Chapter 10 focuses on proposal arguments. A new feature in Chapter 10 is an optional assignment to create a public affairs advocacy advertisement.

## SUPPLEMENTS FOR *THE ALLYN AND BACON GUIDE TO WRITING*, CONCISE EDITION

*The Allyn and Bacon Guide to Writing*, Concise Edition, is supported by a variety of helpful supplements for instructors and students.

### For Instructors

- The third edition of the *Instructor's Resource Manual* has been revised by Susanmarie Harrington of Indiana University Purdue University Indianapolis. This edition of the *Instructor's Resource Manual* integrates emphases for meeting the Writing Program Administrators guidelines for outcome goals in first-year composition courses. It offers detailed, chapter-by-chapter teaching suggestions to help both experienced and new instructors; practical teaching strategies for composition instructors in a question-and-answer format; suggested syllabi for courses of various lengths and emphases;

answers to handbook exercises; suggestions for using the text with non-native speakers; suggestions for using the text in an electronic classroom; transparency masters for class use; and annotated bibliographies.

- *The Allyn and Bacon Guide to Writing Companion Website* by Tim McGee of the College of New Jersey enables instructors to access online writing exercises, Web links keyed to specific chapters, and teaching tips; post and make changes to their syllabi; hold chat sessions with individual students or groups of students; and receive e-mail and essay assignments directly from students. (<http://www.ablongman.com/ramage>)
- *An Introduction to Teaching Composition in an Electronic Environment*, developed by Eric Hoffman and Carol Scheidenhelm, both of Northern Illinois University, offers a wealth of computer-related classroom activities. It also provides detailed guidance for both experienced and inexperienced instructors who wish to make creative use of technology in a composition environment.
- *The Allyn and Bacon Sourcebook for College Writing Teachers*, Second Edition, compiled by James C. McDonald of the University of Louisiana at Lafayette, provides instructors with a varied selection of readings written by composition and rhetoric scholars on both theoretical and practical subjects.
- *Teaching College Writing*, an invaluable instructor's resource guide developed by Maggy Smith of the University of Texas at El Paso, is available to adopters who wish to explore additional teaching tips and resources.
- "Longman Resources for Instructors" also includes these other helpful texts: *Using Portfolios* by Kathleen McClelland of Auburn University; *Comp Tales*, a collection of writing teachers' accounts of their teaching experiences, edited by Richard Haswell and Min-Zhan Lu; and the videos *Writing, Teaching, and Learning* by David Jolliffe and *Writing Across the Curriculum: Making It Work*, produced by Robert Morris College and the Public Broadcasting System.
- Coursecompass is a nationally hosted, interactive online course management system powered by BlackBoard. This easy-to-use and customizable program enables professors to tailor content and functionality to meet individual course needs. For more information, or to see a demo, visit [www.coursecompass.com](http://www.coursecompass.com).

## For Students

- *The Allyn and Bacon Guide to Writing Companion Website* presents chapter summaries; writing exercises; the course syllabus; Web links keyed to specific text sections; Peer Review checklists; student writing samples; and the ability to chat with and e-mail classmates and the instructor. (<http://www.ablongman.com/ramage>)
- The Literacy Library Series (*Public Literacy*, Second Edition, by Elizabeth Ervin of the University of North Carolina at Wilmington; *Workplace*



*Literacy*, Second Edition, by Rachel Spilka of the University of Wisconsin, Milwaukee; and *Academic Literacy* by Stacia Neeley of Texas Christian University) offers additional models and instruction for writing in each of these three different contexts.

- *Visual Communication: A Writer's Guide*, Second Edition, by Susan Hilligoss and Sharon Howard, both of Clemson University, examines the rhetoric and principles of visual design, with an emphasis throughout on audience and genre. Practical guidelines for incorporating graphics and visuals are featured along with sample planning worksheets and design samples and exercises.
- *Analyzing Literature: A Guide for Students*, Second Edition, by Sharon James McGee of Southern Illinois University at Edwardsville provides advice and sample student papers to help students interpret and discuss works from a variety of literary genres.
- *Researching Online*, Fifth Edition, by David Munger and Shireen Campbell of Davidson College gives students detailed, step-by-step instructions for performing electronic searches; for using e-mail, listservs, Usenet newsgroups, IRC, and MUDs and MOOs to do research; and for assessing the validity of electronic sources.
- *The Longman Writer's Journal* by Mimi Markus of Broward Community College provides students with their own personal space for writing. It contains journal writing strategies, sample journal entries by other students, and many writing prompts and topics to help get students writing.
- *The Allyn and Bacon Guide to Writing*, Concise Edition may also be packaged with other books at a discount. Two dictionaries are available: *Merriam-Webster's Collegiate Dictionary*, Tenth Edition, a hardcover desk dictionary; and *The New American Webster Handy College Dictionary*, Third Edition, a briefer, paperback dictionary. Also, in conjunction with Penguin Putnam, Longman is proud to offer a variety of Penguin titles such as Mike Rose's *Lives on the Boundary* and Julia Alvarez's *How the Garcia Girls Lost Their Accents*.
- *The Mercury Reader* offers a database of nearly 500 classic and contemporary reading selections, with accompanying pedagogical elements, from which instructors can create a customized book tailored to course-specific needs. An optional genre-based Table of Contents is available from *The Mercury Reader*, thus allowing instructors to create a customized reader that complements the approach of *The Allyn and Bacon Guide to Writing*, Concise Edition. For more information, please visit <http://www.pearsoncustom.com/database/merc.html>.
- *Take Note!* is a complete research information-management tool for students working on projects that require the use of outside sources. This cross-platform CD-ROM integrates note taking, outlining, and bibliography management into one easy-to-use package.

## ACKNOWLEDGMENTS

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We would also like to thank the many scholars and teachers who reviewed *The Allyn and Bacon Guide to Writing* in its various stages. Several scholars gave us chapter-by-chapter advice at each stage of the manuscript, and to them we owe our deepest appreciation: Susanmarie Harrington of Indiana University Purdue University Indianapolis; Larry Beason of the University of South Alabama; Peggy Jolly of the University of Alabama at Birmingham; Bonnie Lenore Kyburz of Utah Valley State College; and Allison Fernley of Salt Lake Community College. In addition, Joe Law of Wright State University provided an expert critique of the research chapters in Part Four.

Many others gave us initial advice on how to proceed with the third edition: Lisa Bickmore of Salt Lake Community College; Virginia Chappell of Marquette University; Gregory R. Glau of Arizona State University; Loretta S. Gray of Central Washington University; Karen P. Ryan of Gannon University; Rebecca Todd of Xavier University; and Barbara Wenner of the University of Cincinnati.

Most of all we are indebted to our students, who have made the teaching of composition such a joy. We thank them for their insights and for their willingness to engage with problems, discuss ideas, and, as they compose and revise, share with us their frustrations and their triumphs. They have sustained our love of teaching and inspired us to write this book.

Finally, John Bean thanks his wife, Kit, also a professional composition teacher, whose dedication to her students as writers and individuals manifests the sustaining values of our unique profession. John also thanks his children, Matthew, Andrew, Stephen, and Sarah, who have grown to adulthood since he began writing textbooks, and offers a special welcome to Matt's wife Katey and his new grandchildren. June Johnson thanks her friends Ellen and John Caster, who contributed valuable ideas about visual design from their knowledge as artists and art educators. She is especially appreciative of her husband, Kenneth Bube, for his loving support, his interest in teaching, and his expert understanding of the importance of writing in mathematics and the sciences. Finally, she thanks her daughter, Jane Ellen, who has offered encouragement and support in countless ways.

John D. Ramage  
John C. Bean  
June Johnson

# Using the Part Opener Images

**A**s part of our pedagogical approach to the use of color in the Concise Edition, we have chosen a functional rather than decorative use for the part openers to the four major parts of this textbook. Each part opener image combines verbal and visual elements, each grows out of a lively rhetorical context, and each is rhetorically complex and potent in its appeal to its audience. In addition, these part openers represent a range of genres and purposes: a 1924 advertisement for Hoover vacuum cleaners (p. 2); a contemporary Adbusters anti-ad for “Malboro Country” (p. 84); a contemporary public affairs advocacy advertisement for World Vision’s campaign to feed children in Afghanistan (p. 250); and the home page of an advocacy Web site, Women Against Gun Control (p. 318).

We have selected these verbal-visual texts with a number of pedagogical goals in mind:

- To enhance our emphasis on rhetorical context by offering for discussion engaging, rhetorically rich, real-world images
- To help students develop their visual literacy skills through the examination of intriguing visual texts
- To expand students’ understanding of genres
- To illustrate how highly visual texts contribute to public conversations and controversies (cross-references in the chapters point out thematic connections among the text’s readings and the part openers)
- To inspire students and instructors to find and incorporate other visual-verbal texts in class activities and assignments

These part openers can serve as the basis for class discussions and writing activities. The caption for each part opener briefly explains the image’s rhetorical context, historical moment, and genre and highlights important features. “The Guidelines for Exploring the Rhetorical Power of Visual Design” below offer questions to encourage critical thinking and writing.

## **GUIDELINES FOR EXPLORING THE RHETORICAL POWER OF VISUAL DESIGN**

1. What strategies of visual design (use of type, layout, color, and images) does this visual-verbal text employ? What is the ratio of verbal text to visual text?



2. What is the relationship between words and images? For example: Are the words slogans? Do the words comment on the image? Does the image illustrate the ideas in the verbal text?
3. What social conversation or controversy is this visual-verbal text part of? Who do you think is the targeted audience of this text? What knowledge, values, and assumptions does this audience have?
4. How would you describe the purpose of this text? What is its angle of vision?
5. How effective is this text for its intended audience? How do the verbal and visual elements collaborate to achieve the text's rhetorical effect?
6. Do you think this visual-verbal text is a memorable, thought-provoking, or compelling contribution to its public conversation? Why or why not?

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