

ideas

words

clarity

grammar

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ethos

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design

context

publish

active

image

writing

people

logos

invent

digital

THE THOMSON HANDBOOK

DAVID BLAKESLEY
JEFFREY L. HOOGEVEEN

The Thomson Handbook

江苏工业学院图书馆
藏书章

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The Thomson Handbook

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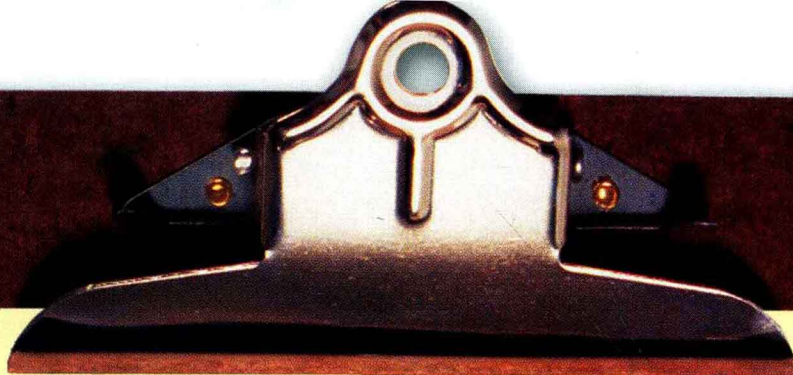
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At the heart of *The Thomson Handbook* is our belief that rhetorical principles are flexible and powerful enough to teach writers how to write effectively in any context or medium. Contexts change from moment to moment, but the study of rhetorical principles helps students learn how to gauge situations and formulate effective responses to them by asking and answering questions about contexts, texts, purposes, and readers. The principles of rhetoric—as their endurance and appeal across time and place suggest—are transferable. They stick. They make as much sense today as they did a couple of thousand years ago. They expand a writer's capacity for responding to new situations with confidence and eloquence.

Writing in the Digital Age

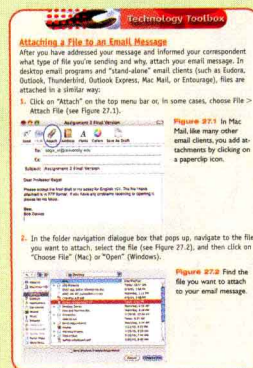
Our digital age poses tremendous opportunities and problems for every writer and reader. We are excited by the rapid emergence in the past twenty years or so of new forms of electronic communication and literacy. One major goal of this handbook is to show students how to adapt the new tools of technology to support their writing across a broad range of situations in college and beyond. Throughout the book, Technology Toolboxes show students how to use software to accomplish rhetorical goals. We do much more than simply recommend that students “save a backup copy” or “add a visual to enhance a presentation.” We show students how to accomplish such tasks and provide our explanations not as prescriptive rules, but as the result of the kind of rhetorical questioning that ought to guide any pragmatic or creative use of technology. You will find that, for us, writing and reading happen in print *and* online. It's no longer the case that printed text is the ur-form, the primary medium or interface for literate activity. This is not to say that it is secondary, either. Awareness of the multiple contexts for reading and writing is sifted finely with our discussions of rhetorical principles, with print and digital forms each playing their important roles.

Information Architecture and Design

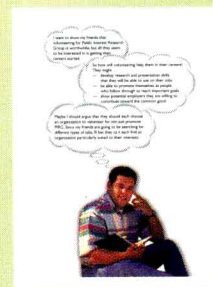
Reading habits have changed, partly as a response to the influx of information for the eyes to take in at a glance, in print and on screen. A writing handbook, especially, ought to take this change into account, and not simply for fashion's sake. *How* information is presented may be as important for learning as *what* is presented. Information architecture—the visual display of information to foster



See page 8.






See page 612.

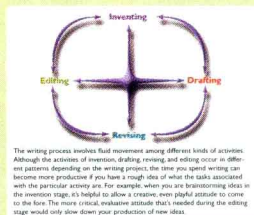


See page 193.

Preface

Audience	General Purpose	Specific Purpose
 People who hold views different from yours	To persuade people to change an attitude or behavior. Changing someone's attitude is possible only when knowledge is accurate and there are multiple perspectives.	<ul style="list-style-type: none"> To change people's minds and attitudes To solve problems To resolve conflict To build consensus To create community
 People who share your view	To reinforce shared convictions. When people already agree, the purpose of speaking may be to turn that agreement into action—for example, working to support a cause or collect items you typically won't argue about with your readers already agree. In contrast, find the best way to disagree on a subject and build an argument from there.	<ul style="list-style-type: none"> To move people toward consensus and action To find common ground (page 197)
 People who wish to understand multiple views	To explore the shades of meaning in a subject so that you can report it to reflection and conversation. It is often necessary to demonstrate that a subject needs to be understood from multiple perspectives. Help your audience understand that the subject is more complex than they had imagined.	<ul style="list-style-type: none"> To open up a topic for discussion, debate, and further inquiry To question common knowledge To introduce further research

See page 197.



See page 24.

learning—has been an overriding concern throughout the development of this book.

Handbooks especially need to communicate information efficiently, over time, and in a sufficiently interesting manner to encourage students to read, reread, and learn. The design of the book reflects these purposes. Visual content not only attracts the eye but also communicates information concisely and quickly. Readers remember challenging concepts more readily when they associate them with visual content, spatial location on the page, and even color. In classical terms, the visual display of information has mnemonic qualities, helping readers recall previous learning. So in the inner columns throughout the handbook, you will find a wide range of visual and verbal content, cast in ways that invite the attention, teaching core principles and providing concise guidelines for writing and reading. We also place real student writing in this spotlight because, in the end, it is students' work that matters most and that speaks most eloquently to other students.

At the same time, there are finer distinctions to be made, definitions to be learned, and a broader context to be considered. The verbal content in the outside margins throughout the book glosses and extends what you read and see in the inner columns. In many respects, the content of these outer columns is much like what you would find in any good handbook with rhetoric at its core. At the same time, we have composed that running narrative in concert with the content of the inner columns. The illustrations, for example, are not secondary, nor are they the whole story. Instead, the two columns work together on the page. In an age when much of our reading is, by necessity, composed of glosses, chunks, blocks, and images, this book's information architecture is coherent, organizing ideas in ways that make it easier for students to learn to write well and for instructors to show them how.

Visual Rhetoric

The information age, as we have suggested, has given way to a visual age. In introductory composition courses across the country, students still need to understand how to write effectively in traditional printed forms. Increasingly, they are also being asked to integrate their words into the flow of visual information that now surrounds all of us.

It is vitally important that writers appreciate the power of images to inform, persuade, and move. At the same time, as readers, they need to understand how images communicate meaning so that they can interpret them and, thus, respond critically.

Preface

As a field, rhetoric and composition has made good progress in explaining how to analyze images—including the display of visual information—in print and on the Web. We have struggled to find ways to teach writers how to create visual content, design it, and integrate it with their writing to create rich and persuasive texts.

As we have mentioned, the visual design of the handbook stands as an example in its own right. We have included, as well, chapters on the use of visual content to inform and persuade, ways to interpret and write about visual content, and how to make documents for print and the Web that meet these rhetorical goals. We show how images function as arguments and even how graphic design can enhance and structure information so that it can be understood and believed.

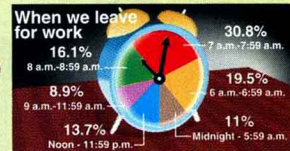
Unique Features of *The Thomson Handbook*

Writing instructors across a broad range of courses and college settings will find a wealth of features to help them achieve course outcomes; make the teaching of writing more effective, if not any easier; and instill in writers the rhetorical fluency that will serve them well in college and beyond.

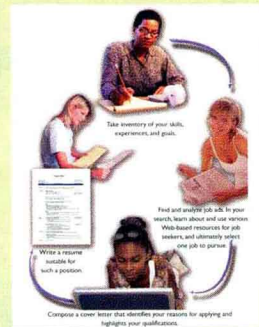
Writing Projects

Consistent with our call for writers and instructors to apply rhetorical principles in situations that matter, we have provided a wide range of sample writing projects—thirty in all—that offer occasions for applying principles learned in each chapter. Writing projects cover traditional genres such as informative essays, position and proposal arguments, personal essays, critical reviews, and rhetorical analyses; forms that focus on or tend to include more visual content, such as photographic essays, brochures, and flyers; job search documents; research papers; and digital and multimedia projects such as simple Web pages, complex websites, and multimedia essays.

Writing projects are woven together with writing project threads, which are summarized in the table of contents beginning on page xv. Writing project threads suggest to students and instructors alternative pathways through the book. It is possible, for example, for an instructor to use the handbook to support a writing course that makes service learning or civic action its focus, with writing projects threaded from chapter to chapter and describing the wide variety of documents students will want to learn to produce. Writing projects also provide helpful direction to students who are using the handbook independently.



See page 565.



See page 220.

A Movie You Can't Forget!



This could be the best movie you will ever see all year, if you're looking for something intense, suspenseful, and different than your usual effects-packed thriller. This is the kind of movie that you will be talking about at work, at the bank (no total strangers!), and at the corner coffee shop.

The movie starts with a murder — a revenge killing, in fact. But was the right person killed?

The main character, Leonard Shelby (*Guy Pearce*), is a man with no short-term memory. He hasn't been able to form new memories since the night his wife was murdered. On a hunt to find the murderer, but with way of remembering names, dates, places, facts and faces, he tattoos

memories of his march. He uses pictures to try to identify people who know his name. Does he like this person? Does he trust this person? Is this the killer? He doesn't know until he's written a note.

Wines/director Christopher Nolan puts you right in Leonard's shoes, leaving the story to reverse order. This ingenious method of story telling means that you never know more than Leonard does. In one scene you see Leonard getting information from a person who knows him — maybe a good person; maybe bad. In the next scene you see a previous meeting between the two which sheds more light on their relationship. Later still you see how they met. Yet, like Leonard, have no knowledge of what came before.

This film will leave its own memento on your mind, and you'll have a hard time forgetting how much you enjoyed it.

See page 130.

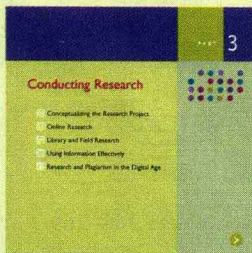
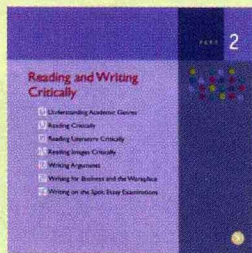
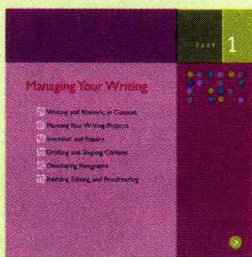
The Organization of *The Thomson Handbook*

Context is the organizing principle that ties all of the parts together. As we move from the general to the particular through the parts, we show how rhetorical principles can help writers make good decisions sensitive to shifting contexts across the curriculum and into digital spaces. Our overriding concern has been to demonstrate that even though the territory may be new to many students—and may sometimes feel like an unexplored wilderness—they can learn to write effectively by always bearing in mind that diligent attention to the rhetorical situation can help them chart their course. Such attention will ensure they are habitually effective writers and aren't merely successful by chance or good luck.

Part 1, Managing Your Writing, introduces students to the idea that rhetorical context shapes readers' responses, meaning, and the writer's purpose. Detailed information on planning to respond to writing assignments and specific strategies for inventing, drafting, revising, and editing follow. Two student papers, one a response to an article (in Chapter 4) and the other a personal essay (in Chapter 6), are annotated to demonstrate the writer's rhetorical moves and organizational strategies.

Part 2, Reading and Writing Critically, helps students understand how to construct genre knowledge (in Chapter 7), read actively and critically and perform rhetorical analysis (in Chapter 8), read literature critically (in Chapter 9), and read images critically (in Chapter 10)—both inside the frame and beyond it. Chapter 11, Writing Arguments, emphasizes understanding multiple perspectives and considering audience and aims. Chapter 12, Writing for Business and the Workplace, includes extensive information on documents written in the job search and on other genres such as memos, case analyses, white papers, and recommendation reports. A chapter on writing effective essay exams (Chapter 13) ends the section.

Part 3, Conducting Research, provides information on how to conceptualize a research project and plan and keep track of the process. The chapter on online research (Chapter 15) includes an unusually diverse selection of strategies to accommodate different kinds of research situations, and the chapter on library and field research (Chapter 16) takes into account both print and electronic sources of information. A guide to integrating source material includes step-by-step guidelines on writing summaries and paraphrases and using quotations effectively. Chapter 18

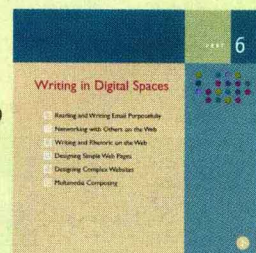
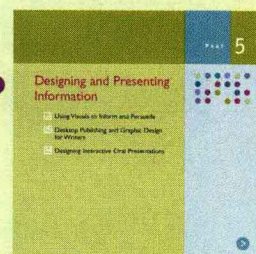
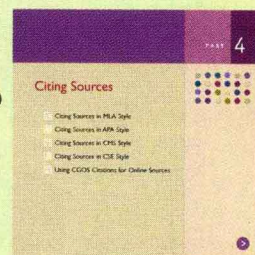


on plagiarism offers a question-and-answer session on how to avoid plagiarism as well as examples of common knowledge and citation problems.

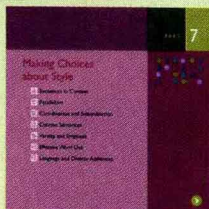
Part 4, Citing Sources, outlines five documentation styles used across the curriculum. A running index in the outside margins makes citation models particularly easy to find. The MLA chapter (Chapter 19) includes a special section on how to format an MLA paper using Microsoft® Word®, with specific directions on creating running heads, indenting block quotations, placing images and adding captions, and creating hanging indentations on the Works Cited page. Sample papers are provided for the MLA, APA, and CMS styles.

Part 5, Designing and Presenting Information, starts with a discussion in Chapter 24 of how to choose, integrate, and cite visuals that will inform and persuade readers. The contexts and basic principles of graphic design, typography, and color are described in Chapter 25, along with academic and non-academic applications of graphic design, such as poster display boards in APA style, posters, flyers, newsletters, and brochures. The chapter on designing interactive oral presentations (Chapter 26) covers contexts, content, the advantages and disadvantages of visual aids, and strategies for using technologies as support for presentations.

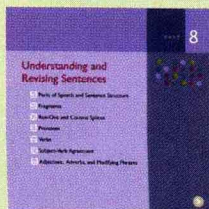
Part 6, Writing in Digital Spaces, starts by showing students the rhetorical considerations important in drafting and sending email and participating in email discussion groups. Chapter 28 covers networking with others on the Web, including asynchronous and synchronous forms, with particular attention to the blogging community and to participating in class discussions online. A chapter on writing and rhetoric on the Web (Chapter 29) helps students decide whether to create their work in print or digital format (or both), shares the W3C guidelines for writing style and for accessibility, and devotes a section to intellectual property and copyright issues. Two chapters on Web design, one that lays out basic considerations and strategies for simple pages (Chapter 30) and one that describes in detail more advanced strategies (Chapter 31), provide students with the rhetorical and technical information they need to create websites. A chapter on multimedia composing (Chapter 32) provides a checklist of 30 questions for planning multimedia projects and describes the process and the recordkeeping necessary to track them.



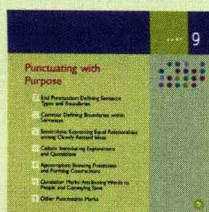
Preface



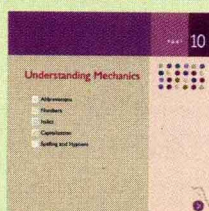
Part 7, Making Choices about Style, encourages students to make their writing clear, using the five basic principles of readability. Chapters on parallelism, coordination and subordination, concise sentences, variety and emphasis, effective word use, and language and diverse audiences provide comprehensive instruction, numerous examples, and revision activities to help students make their writing more polished and to give them more control over the effects they have on their audiences.



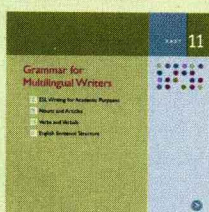
Part 8, Understanding and Revising Sentences, provides a very clear and comprehensive discussion of the parts of speech and sentence structure, as well as separate chapters on fragments; run-ons and comma splices; pronouns; verbs; subject-verb agreement; and adjectives, adverbs, and modifying phrases. “How Can You Identify?” boxes are used throughout to help students with tricky points: how to identify dependent clause fragments, for example. Five principles of bias-free language are taught to help students transfer their learning to new rhetorical situations.



Part 9, Punctuating with Purpose, demonstrates the rhetorical and conventional uses of punctuation marks. Separate chapters on end punctuation marks, commas, semicolons, colons, apostrophes, and quotation marks emphasize the purposes of each mark. A final chapter covers dashes, parentheses, brackets, ellipsis points, and slashes.



Part 10, Understanding Mechanics, includes chapters on abbreviations, numbers, italics, capitalization, and spelling and hyphenation, which provide succinct coverage of the conventional usages.



Part 11, Grammar for Multilingual Writers, written by ESL expert Colleen Brice, offers four chapters that address rhetorical and grammatical questions multilingual writers may have. Chapter 59 discusses general academic expectations regarding paper structure and shows students how to learn from an instructor’s comments on a paper. A chapter on nouns and articles, a chapter on verbs and verbals, and a chapter on English sentence structure provide detailed and specific information for multilingual writers.

The Glossaries consist of a glossary of technology and Web terms, a glossary of grammatical terms, and a glossary of usage.

Teaching and Learning Resources

Instructor Flex-Files. Designed to give you maximum flexibility in planning and customizing your course, the Instructor Flex-Files provide an abundance of helpful materials, including answers to activities, sample syllabi, pedagogical questions and solutions, an ESL insert, and more. Part II provides a wealth of resources for instructors interested in incorporating technology into their composition course.

The Thomson Handbook Workbook. This printed workbook combines exercises with clear examples and explanations of grammar, usage, and writing to supplement the information and exercises found in the handbook. It also covers technology in Part IV, “Make Your Rhetoric Electric.”

Technology Tools

You can learn more about these technology tools at

<http://www.thomsonedu.com/english/thomsonhandbook>

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ThomsonNOW™

English21: Composition for the 21st Century. Through interactive instruction, this groundbreaking online tool teaches students how to analyze the various texts that inundate their lives, and demonstrates how to use rhetorical devices in writing.

English21

Preface



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WriteNote®. This Web-based research and writing tool helps students search for and organize references used in their academic papers, so that they can focus on the content of their research and the presentation of ideas.



Book Companion Website. This site contains many interactive resources for students, including libraries that offer animated tutorials and information on diction, grammar, mechanics, punctuation, and research, as well as examples of student papers.

Acknowledgments

We have many people to thank for their help in making this book possible. Because it's a book that breaks the mold in many respects, all of them deserve credit for their vision and persistence. We would like to thank Leslie Taggart for her expert stewardship of this project from its inception. Leslie's eagerness to take risks, her willingness to experiment with new forms of presentation, and her patience and perseverance have always been inspiring. The finest qualities of this book are largely due to her expert guidance. We will take all the credit for every instance when it falls short of her high standards.

Michael Rosenberg, Publisher at Thomson Wadsworth, has likewise supported our work enthusiastically. Dickson Musselwhite helped launch the project and remained an enthusiastic supporter of the project throughout. During production, Samantha Ross kept us on track as our production editor, overseeing all the details of writing, designing, and publishing a comprehensive and innovative handbook—no small feat. Sally Liffand, our project manager, oversaw all of the aspects of copyediting and proofing with the precision and talent that writers can only hope for in their editorial team. Linda Beaupré translated our ideas on information architecture into a beautiful book design, and Bill Reuter created the cover. The team at GraphicWorld carefully composed the pages and the extensive art program. Our researchers, Sheri Blaney, Francelle Carapetyan, Isabel Alves, and Marcy Lunetta, worked diligently and resourcefully to clear permissions. Karen Judd managed the process of creating a brief version of the handbook, which, because of the tight integration of verbal and visual content, posed considerable challenges. She is the editor of editors and—probably no thanks to us—has retained her great sense of humor. Star MacKenzie Burruto and Mande Eckersley organized all of our focus groups and workshops, which helped us improve the book significantly.

The many reviewers and focus group participants who have had a hand in shaping this handbook deserve special recognition and thanks. The handbook benefited greatly from reviewers' responses to both the evolving manuscript and the design concept. We thank you for your patient reading and your insightful comments. In meetings with the development team in Miami, Houston, and Chicago, the focus group participants (whose names are indicated with an asterisk in the following list) provided many comments about the scope and sequence and the design of the hand-

Preface

book, which were helpful as we finished our work on this first edition. Thank you for your thoughtful collaboration.

Liz Ann Aguilar, *San Antonio College*

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In 2003, we conducted a survey of English instructors to find out what technology questions their students asked them so that we could develop our Technology Toolboxes to cover those topics students need help with. We thank you all for sharing that information with us.

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