

**THE
HARBRACE**

GUIDE

TO WRITING

BRIEF EDITION

GLENN

THE HARBRACE GUIDE TO WRITING BRIEF EDITION

CHERYL GLENN

The Pennsylvania State University



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The Harbrace Guide to Writing,
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The Harbrace Guide to Writing Advisory Panel

Think rhetorically. Act locally.

We are pleased to introduce you to **The Harbrace Guide to Writing Advisory Panel**. Members of the panel represent a wide range of schools and programs and speak from various types and degrees of teaching experience. They are active in the field of rhetoric and composition and assisted the author in her effort to anticipate what students at varying levels would need to understand concepts such as the rhetorical situation, genres, and academic writing. In short, they helped the author *act locally*. Participating in a variety of activities throughout the development process, panel members helped both theorize (with classical rhetoric and genre studies) and apply (through activity suggestions and unique ideas for reaching the kinds of students they teach) the author's message about the rhetorical situation. We thank them for their efforts, their enthusiasm, and their support.



Anis Bawarshi, University of Washington

Anis Bawarshi is Associate Professor of English and Director of the Expository Writing Program at the University of Washington. He teaches a range of graduate and undergraduate courses in composition theory, genre theory, discourse analysis, rhetoric, and language policy. His publications include *Genre and the Invention of the Writer: Reconsidering the Place of Invention in Composition* (2003); *Scenes of Writing: Strategies for Composing with Genres* (2004; with Amy J. Devitt and Mary Jo Reiff); *A Closer Look: A Writer's Reader* (2003; with Sidney I. Dobrin); and articles in *College English*, *JAC*, and *The Writing Center Journal*.



Emily Bobo, Ivy Tech Community College

Having served on the faculties of several universities, Emily Bobo has had over twenty creative works published in various national literary journals and has performed her work in New York, Colorado, Nebraska, Kansas, and New Mexico. She holds an MFA from Wichita State University and a Ph.D. from the University of Kansas. She currently resides in Bloomington, Indiana, where she teaches Expository and Creative Writing at Ivy Tech Community College.



Lahcen E. Ezzaher, University of Northern Colorado

Lahcen E. Ezzaher is Director of the Composition Program at the University of Northern Colorado in Greeley, where he also teaches advanced composition and the history and theory of rhetoric and composition. His research interests include the history & theory of rhetoric and composition, theories of discourse, and translation studies (English, Arabic, and French).



Clint Gardner, Salt Lake Community College

Clint Gardner, M.A., is the Coordinator of the Salt Lake Community College (SLCC) Student Writing Center in Salt Lake City, Utah. He currently serves as Past President of the International Writing Centers Association (IWCA), having served as President from 2005 to 2007. His writing center research and development include the work of peer writing consultants (tutors) in a community college writing center and the use of online resources to bring writing center services to those who cannot attend the Student Writing Center in person. Clint teaches college composition and literature with a particular interest in discourse studies and genre theory.



Annie Olson, LeTourneau University

Annie Olson is Chair of the Department of English and Associate Professor of Rhetoric at LeTourneau University in Longview, Texas. Her primary teaching focus is first year writing, but she also teaches courses such as Digital Literature and Writing for Digital Media within the university's Digital Writing major. Annie's research interests include writing and learning with technology and online learning. Apart from work, Annie enjoys being a grandmother and spending time gardening in the great Texas sunshine.



Susan Romano, University of New Mexico, Albuquerque

Susan Romano (Ph.D. University of Texas at Austin) is an Associate Professor of English at the University of New Mexico, Albuquerque, where she teaches composition and rhetoric history, theory and practice. She is currently writing about the proliferation of diverse teaching cultures in post-conquest Mexico. Publications include "The Egalitarianism Narrative: Whose Story, Which Yardstick?" (1993 Ellen Nold Award); "On Becoming a Woman: Pedagogies of the Self" (1999); "Tlalotelco: The Grammatical-Rhetorical *Indios* of Colonial Mexico" (2004 Richard Ohmann Award); and "The Historical Catalina Hernández: Inhabiting the Topoi of Feminist Historiography" (2007). Her book project is titled *Receiving and Producing Rhetoric's Resources: The Teaching Cultures of Colonial Mexico*.



Matthew W. Schmeer, Johnson County Community College

Matthew W. Schmeer is an Associate Professor of English at Johnson County Community College in Overland Park, Kansas, where he teaches a variety of writing courses. He also edits *Poetry Midwest*, an online literary journal, and contributes book reviews to "The Great American Pinup," *Sentence*, and *Verse*. He holds an MFA in Creative Writing from the University of Missouri at St. Louis. His creative work has appeared in numerous small press literary journals and anthologies, both in print and online. He has presented various workshops and seminars on online publishing, composition, and creative writing pedagogy at the annual conferences of the Southwest/Texas Popular Culture Association/American Culture Association, TYCA-Midwest, TYCA-Southeast, and The Philological Association of the Carolinas.



Deborah Coxwell Teague, Florida State University

Deborah Coxwell Teague currently serves as Director of Florida State University's First Year Composition Program. In this capacity she is involved in the training and supervision of around 135 individuals who teach approximately 450 sections of first year composition annually. She has also taught writing at both the high school and community college levels, and served as Director of FSU's Reading/Writing Center for four years. Deborah holds undergraduate degrees in English Education and Journalism, a Master's Degree in Reading and Language Arts, and a Ph.D. in Composition/Rhetoric. Her research interests lie in teacher training and teaching composition. Her publications include *Finding Our Way: A Writing Teacher's Sourcebook*—a book that explores seldom-discussed issues in teacher training—coauthored with the late Wendy Bishop.

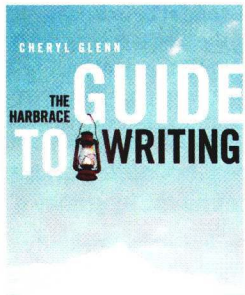


Elizabeth Wardle, University of Dayton

Elizabeth Wardle, Ph.D., is Assistant Professor and Director of Writing Programs at the University of Dayton where she regularly teaches first year composition, composition theory, rhetorical criticism, medical writing, and professional communication courses. In her scholarship she asks how research about writing informs classroom practice, how writing classroom experience informs the writing students do in other contexts, and how the institutional status of the discipline of Writing Studies affects classroom and program practices. She has published in *College Composition and Communication*, *Technical Communication Quarterly*, *Across the Disciplines*, and *WPA Journal*, among others.



You have options—choose the version of
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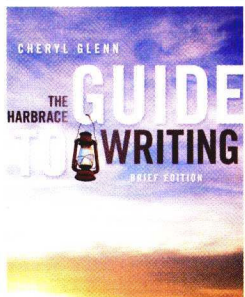


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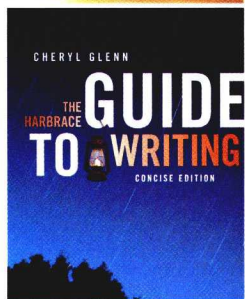


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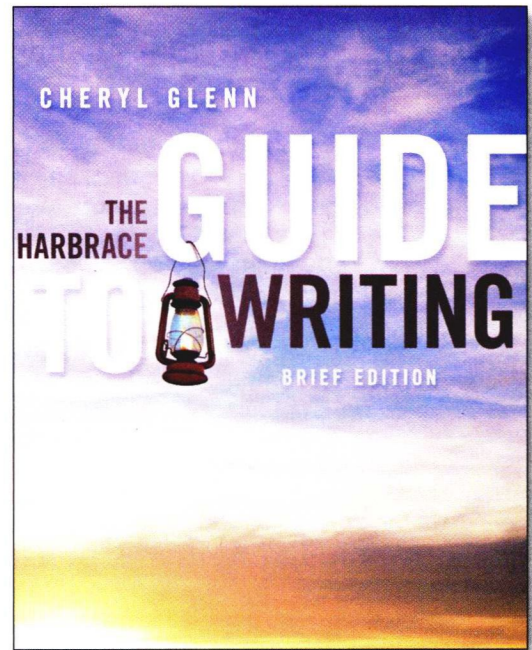


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The first situation-based writing guide (including a rhetoric, a reader, and a research manual), Cheryl Glenn's *The Harbrace Guide to Writing, Brief Edition* infuses the common genres and strategies with a rhetorical awareness in the context of actual local situations.

The Harbrace Guide to Writing, Brief Edition translates rhetorical theory into easy-to-follow (and easy-to-teach) techniques that help sharpen students' ability to observe what words, assertions, or opinions might work best with a particular audience in a specific situation.



to sell you the car at the lower price, you need to discuss the lower, advertised price.

- Knowing that the purpose depends also on the nature and disposition of the audience, you carefully consider the composition of that audience: Who is the audience? What are they like? What opinions do they hold? What are their feelings about this exigence? How will they react to my message? In terms of the sale price of the car, will you be dealing with the dealership's owner, who wrote the newspaper ad, or with a salesperson, who works on commission? Different audiences have different needs and expectations, some of which can be met by a responsible rhetor.
- You also want to keep in mind whatever else has already been said on the subject. For example, if the local newspaper has recently run a story on bait-and-switch advertising, you'll want to keep that in mind. If the car dealership runs a series of television commercials, bragging that it guarantees the lowest prices or that it stands by its advertising, then, as a responsible rhetor, you'll want to use this information.
- You know that you should shape a fitting response to the situation, whether that fitting response is spoken, written, or sent electronically. Coloring the text of the message will be your tone, which projects an attitude to the intended audience. For example, a positive declaration of belief in the dealer's written or televised guarantees might be the most fitting and productive way to respond to the car pricing exigence. When shaping a fitting response, you need to be fully aware that you can come only as close to persuasion as the rhetorical situation allows. A responsible rhetor cannot do or expect more.

YOUR WRITING EXPERIENCES

- When was the last time you felt compelled to write to someone? Write for five minutes about what you wrote, to whom, and why. Also identify the means of communication you used: handwriting or word processing, sent through the mail or electronically (email or text messaging). As you look back on it, what were the elements of that rhetorical situation? How did you make your response a fitting one, even if you did so unconsciously?
- Think of a time you identified an exigence but didn't respond. Write for five minutes, describing that exigence and explaining why you didn't write or speak in response to it. If you could do it over, how might you respond? How would you take into consideration each element of the rhetorical situation, coming as close to persuasion as conditions allowed?
- What have you learned from reading this section that you didn't know when you started? How might the information given about the rhetorical situation help you? Is there a rhetorical situation that is tugging at you now? If you decide to enter that rhetorical situation, how will you do so? How will you take into consideration each element of the rhetorical situation?



Identifying and Shaping Reasons to Write

Protests are common responses to political exigencies.

The photograph records a moment in the women's suffrage movement. In 1917, a group of women stood in front of the White House, holding banners that urged President Woodrow Wilson to support their cause. These women, representing all the women and men active in the nation's suffrage movement, sent the following message to a specific audience (the president): "Mr. President, how long must women wait for liberty? That message was an authentic response to a rhetorical exigence: women did not have the right to vote. The purpose of the message was to win that right to vote—a right African-American men had gained in 1870 but American Indian men and women would not gain until 1924.

What is exigence?

A rhetorical exigence is a problem that can be resolved or changed by discourse (or language). The problem of women not having the right to vote was eventually addressed in 1920, by the Nineteenth Amendment to the U.S. Constitution: "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex." Clearly, resolution of this problem came about through written discourse. The women in the suffrage movement worked successfully within the constraints of a rhetorical situation.

All effective discourse arises from a reason to use words or visuals. All successful rhetoric (whether verbal or visual) is an authentic response to an exigence, a real reason to send a message. You've undoubtedly had many real reasons to write. You, too, have set out to resolve a problem, using words or visuals. Maybe you and your partner have had an argument, and now you're both angry.



How the book works

1. Real rhetorical principles ...

First, the three chapters in **Entering the Conversation: The Rhetorical Situation** (part 1) introduce students to the rhetorical principles that underlie all writing situations and provide them with a basic method for using those principles:

- to recognize when writing is the best response (or when speaking—or remaining silent—might be more effective),
- to consider their audience and purpose strategically, and
- to plan, draft, and revise their language so that it hits its intended mark.

2. ... applied to real situations ...

Second, the eight writing project chapters in **Rhetorical Situations for Writers** (part 2) engage students in real situations that invite response.

- Each of these chapters begins with a **mini photo essay** that gets students thinking about how the chapter's theme relates to their own lives.
- Next, a **collection of responses** illustrates how others have responded to the same subject.
- Then, a brief section looks closely at **two responses within a familiar genre** (such as memoirs, reports, or critical analyses) and discusses how the genre is an appropriate and common response to similar situations.
- Finally, a **step-by-step guide to writing** helps students bring it all together: students establish the elements of their rhetorical situation and work within the genre to create a fitting response.

Profiles: A Fitting Response

Two profiles of professionals who shape their worlds with words

We seem to be fascinated by people who have demonstrated unique abilities to connect with our emotions and move others to action through words. Profiles can serve as a means through which readers can understand what motivates these figures and what experiences have helped them to develop their abilities with words.

Mike Allen's 2002 *Washington Post* article profiles Michael J. Gerson, who was then coming into prominence as a speechwriter for President George W. Bush. President Bush's speeches had done much to set the nation's course of action following the terrorist attacks of September 11, 2001, so Allen composed this profile in order to help readers learn more about one of the key figures who had helped to craft these speeches for the President and, ultimately, for the nation. As you read this profile, notice how Allen gives readers not only a sense of the work that Gerson does in writing speeches for the President but also the personality and personal history that have shaped Gerson's vision for his job and for the nation's future.

Mike Allen

"For Bush's Speechwriter, Job Grows Beyond Words: 'Scribe' Helps Shape, Set Tone for Evolving Foreign Policy"

Within days of the Sept. 11 attacks, the White House upgraded the security clearance of Michael J. Gerson, President Bush's workhorse. For the dramatic change that lay ahead for his job, Gerson, a 38-year-old with Armani horn-rims, was hired as Bush's chief speechwriter for his fluency in the strain of Republican education and welfare policy known as compassionate conservatism. Now, he is playing a growing role in preparing the nation for war. [1] Like Bush, Gerson is learning on the job, helping convert a presidency that was all about tax cuts and faith-based social programs into one that hopes to transform the nation's defense and foreign policies for the first time since the aftermath of World War II.

Gerson is often invited into the Situation Room to soak in the discussion before addresses on terrorism or the Middle East. For Bush's speech to the United Nations last month, Gerson helped establish the in-it-for-the-facts tone for the litany of complaints against Iraq's Saddam Hussein. "We wanted to create an impression, which was justified by the evidence of inevitability," Gerson said as he worked afresco at one of the coffeeshops near the White House where he often jets, unrecognized, on legal pads. [2] "The president likes to outline clear and blunt alternatives. This is an organization which is not all that accustomed to that, which added to the drama of the moment."

Indeed, Bush has shunned the "humble foreign policy," he promoted during his campaign and instead plans to use American might to preempt what he considers budding terrorist threats throughout the world. Domestic policy clearly

Situation for Writers

[1] These opening sentences tell readers why Gerson is important. The writer communicates clearly to readers that this person is making a difference in the political life of the United States.

[2] The writer provides details about how Gerson does his work, these details signal to the reader that the writer has tried to learn more about Gerson than simply what he writes.



| 3. ... using a catalog of “available means”... |

Next, **The Available Means: Strategies for Developing Ideas** (part 3) presents the common methods of rhetorical development (narration, description, etc.) not as ends in and of themselves but as means available to students as they analyze, develop, and present ideas.

Organized into four chapters based on Aristotle’s common topics—definition, comparison, relationship, and circumstance—part 3 demonstrates that the methods of development are neither mere structures nor mere “methods”; rather, they serve as strategies for invention as writers shape a response to any rhetorical situation. These topics can frame an entire essay or invigorate just one paragraph. A conscious knowledge of these topics will trigger students’ thinking and writing, making part 3 a handy reference as students work through their projects in part 2.

| 4. ... and with rhetorical reference materials. |


Rather than present a series of lock-step procedures for students to follow as they approach a research project, the research manual in **A Guide to Research** (part 4) draws students into research as a rhetorical activity. Students will learn to see research assignments not as a set of rules and requirements but as an effective way of responding to certain rhetorical exigencies. Because different research questions require different research methods, the research guide includes information on library, online, field, and naturalistic research.

Whoever of these methods is employed, the researcher himself or herself is the most significant instrument for the collection and analysis of data.

Testing assumptions
 Researchers often undertake a naturalistic study because they want to investigate an **assumption**, an idea taken for granted or accepted as true without proof. Whether expressed as a problem (“English majors dominate class discussion”), a question (“How much do hair stylists think as they do their job?”), or a belief (“The student union is always busy”), the assumption may be the researcher’s alone or be commonly held. By collecting and analyzing data, the researcher compares the assumption with possible conclusions. The researcher tests the assumption with two goals in mind: (1) to interfere as little as possible with the subject or phenomenon under observation and (2) to minimize systematically the ways in which mere participation in the study influences patterns and outcomes. In other words, the fact that the researcher is observing, listening, or conducting interviews should not affect the behavior or beliefs of the participants. The researcher’s goals overlap with the researcher’s ethics.

Triangulation
 To minimize inaccuracies and distortions, a researcher usually sets up a three-way process for gathering information, referred to as **triangulation**. When the process depends on using different sets of information from a variety of sources, it is called **data triangulation**. For instance, to triangulate responses to the question of how useful the library’s help desk is, you might gather opinions from several different groups of people, looking for commonalities in their responses. When two or more researchers work together in order to compare their observations and findings, the approach is known as **investigator triangulation**. And, finally, **methodological triangulation** involves using multiple methods (observation, questionnaires, and so on) to study a single problem, person, or phenomenon.

Basic principles at work:
Deborah Tannen’s naturalistic study
 After publishing a book about adult family relationships, *I Only Say This Because I Love You*, Deborah Tannen discovered that her readers were most interested in the chapter on communication between mothers and adult daughters. With that knowledge, she launched the naturalistic study that became the book *You’re Wearing That?* Tannen’s preresearch assumption was that mothers and their adult daughters have a uniquely intense relationship; she felt



Deborah Tannen, author of *You’re Wearing That?*



Because the instruction in **The Harbrace Guide to Writing, Brief Edition** is focused on the rhetorical principles that underlie all writing situations (beyond this book, this class, or college), you can truly prepare students not just for academic success but for success in their lives outside of class and even after graduation.

Academic writing

Since composition requires students to analyze texts, synthesize ideas, and understand the requirements of every writing situation into which they enter, regardless of the discipline, instruction in the rhetorical situation and its constituent parts underpins the entire approach of **The Harbrace Guide to Writing, Brief Edition**. Students can use this book to enter any writing situation in (or out of) the classroom. All the writing coverage—even the research coverage in part 4 and every writing project in part 2—prepares students to apply the skills of writing with a rhetorical awareness including approaching audiences with a purpose; constructing and supporting thesis statements; avoiding logical fallacies; finding, evaluating, analyzing, and integrating sources; incorporating counterarguments; avoiding plagiarism; and accurately documenting sources.

Using the Available Means of Persuasion

In chapter 1, you learned that Aristotle defined *rhetoric* as “the faculty of observing in any given situation the available means of persuasion.” When you consider the available means, you think about the possible methods of communication you might use, whether those are oral (speaking person to person, over the telephone), written (using email, instant messaging, paper, a Web page), or visual (using film, video, still images, and so on).

You’ve already had years of experience in using your critical judgment to identify available means of persuasion, means that are dependent on the rhetorical situation, including the specific audience you’re trying to reach. Whatever the rhetorical situation and whoever the audience, you select from the available means of persuasion. Humans were doing just that long before Aristotle wrote his *Rhetoric*. In fact, one of the earliest examples of humans tapping an available means of persuasion can be found in cave paintings, such as the ones in Lascaux, France, which depict stories of hunting expeditions that took place in 15,000 to 10,000 BCE. Using sharpened tools, iron and manganese oxides, and charcoal, Paleolithic humans recorded incidents from their daily life for the edification of others. From 400 BCE to 1300 CE, people living in what is now the south western part of the United States also recorded the stories, events, beliefs, fears, and characters of their daily life by carving their representations on stone faces of various kinds. Using the available means at their disposal (sharpened tools and stones), these First Americans composed stories that continue to speak to and intrigue us.

The contemporary rhetorical scene also offers many varieties of available means—from electronic and printed to visual and spoken—for delivering as well as shaping potentially effective information for a specific audience. Let’s review some of those means so that you can optimize your choices in order to succeed as a rhetor.



Cave painting in Lascaux, France.



Early stone carvings from the American Southwest.

What is the available means?

Every rhetorical situation depends on delivering a fitting response by some available means of persuasion. **Available means** can be defined as the physical material used for delivering the information, the place from which the author creates and sends the information, and the elements of the presentation itself, such as the rhetorical appeals, the use of evidence or authority, the conventions of style, and the rhetorical methods of development. Each rhetor naturally chooses from among the available means, basing choices on the context, the audience, and the **constraints** (negative obstacles) and **resources** (positive influences) of the rhetorical situation.

Instinctively, we all know how to make rhetorical choices. Still, we can all improve, especially when we become more aware of the choices we’re making and the effects of those choices. Rhetorical consciousness (and success) comes with recognizing the vast array of options at our disposal, including those already in existence and those we can create as we attempt to negotiate the constraints of our rhetorical situation and thereby successfully reach our intended audience.

If you think about your writing composition class, for instance, you’ll see that information is being delivered to you by all sorts of available means: textbooks, lectures, discussions, computer programs, listservs, in-class activities, and homework assignments. This textbook, *The Harbrace Guide for College Writers: The Rhetorical Situation*, is one available means for helping you learn how to write for your college courses. Your instructor’s classroom presentations and activities are another available means. Whether delivering lectures, leading class discussions, working with you through various in-class exercises, or supervising writing workshops, your instructor is tapping all possible available means to teach you and the other members of your class.

The available means delivers information . . .

In the weeks following the September 11, 2001 attacks on the World Trade Center, many Americans responded to the exigence by extending their condolences, whether or not they knew any of the dead and missing personally. The range of fitting responses to the exigence varied widely: for instance, those whose loved ones were missing contributed to memory walls, filling them with bouquets of flowers and photographs. Others wrote essays and newspaper columns, decrying the terrorists, mourning the victims, and extolling the rescue efforts. Some people presented television and radio programs focusing on what happened on that day and how the United States was responding. Still others created online memorial boards and chat rooms. And one inventive rhetor went so far as to hire a skywriter, posting a message that spoke for and to millions of Americans: “We miss you.” Each of these rhetors chose a different physical means of delivering a message.



Source-based writing

The writing projects in part 2 of *The Harbrace Guide to Writing, Brief Edition* lend themselves equally well to traditional research papers that use library or online materials and essays that draw on the sources included in the chapter itself. In addition, all of part 4 is dedicated to drawing students into the academic research process and supporting them all the while. The five chapters in part 4 include ones on managing the research process, finding and evaluating sources, and applying guidelines for MLA and APA documentation, as well as a unique chapter on naturalistic study in the local situation.

Rhetorical Situation

YOUR WRITING EXPERIENCES

1. When was the last time you faced an exigence that you felt you had to address? Write for five minutes or so, describing the exigence within the rhetorical situation and how you addressed it. Share your response with the rest of the class.
2. When was the last time you faced an exigence that you wanted to address? Describe that situation, the exigence, and how you addressed it.
3. As you read this textbook and attend class, are you getting any ideas for an exigence that you think your instructor should address? What might such an exigence be? What do you imagine your instructor's response to it might be?

Exigence in everyday life

A disappearance like Song's is tragic, but tragedies and troubles are part of daily life, which offers exigencies on a regular basis. If your best friend has moved away, the distance between the two of you creates an exigence that you might address with daily emails, a phone call, or a letter. When someone dies, their death creates an exigence that you might address with a letter to the family or a bouquet of flowers and an accompanying condolence note. A friend's illness, an unexpected increase in child care expenses or tuition, an essay exam, a list of questions from the IRS, a sales presentation, a job interview, a sorority rush, a deposition, or arguing children—these are all situations that provide possible exigencies for response. In other words, these situations pose problems that could be resolved or changed through spoken or written words or through visuals.

Whether you choose to recognize, let alone address, any exigence is usually up to you. Whether your response is elaborate or simple is usually up to you, too. How you deliver your message may be your choice as well—whether you choose to write a letter to the editor of the campus newspaper, make a phone call to your state representative's office, prepare a PowerPoint presentation, create a fact sheet, or interrupt someone else and speak. You often have a choice, but not always. Sometimes you're forced to respond and to do so in a particular manner.

ANALYZING THE RHETORICAL SITUATION

1. What exigence is part of your life right now? Write for a few minutes, describing the situation, the problem as you see it, and the specific (or nonspecific) exigence.
2. From whom would you like a response? Why is that person (or group) the best source of response? Write for a few minutes, connecting your answer with that for question 1.
3. What are the content and medium of response that you would prefer? How will that person know your preference? Continue with what you wrote for questions 1 and 2, explaining why your preferred content and medium form the best response to your specific exigence.

20 PART 1 ENTERING THE CONVERSATION: THE RHETORICAL SITUATION

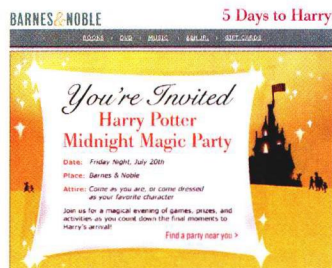
Rhetorical Situation

4. How might the response to your exigence resolve it? In other words, what might the response do to relieve or resolve the exigence in your life? Add your answer to this question to what you've already written. Be prepared to share your overall analysis with the rest of the class.
5. In class, listen carefully to your classmates' analyses, and take notes. Be prepared to provide suggestions for improving their concept of exigence, response, and resolution.

Selecting a Rhetorical Audience and Purpose

Many of you have, no doubt, received mail and email that was targeted to you based on your interests and purchases. The message shown here was sent via email by Barnes & Noble in anticipation of the last installment in the Harry Potter series. The invitation was sent to many people—but not to everyone—for one purpose: to persuade the receivers to come to a celebration at a Barnes & Noble bookstore and to buy a copy of *Harry Potter and the Deathly Hallows* there, too.

Of course, not everyone is interested in Harry Potter books, let alone attending a late night party in costume, just to be among the first to get a copy of the newest one. So Barnes & Noble sent this email message to people who had purchased other Harry Potter books or calendars, notebooks, and so on, anticipating that they would be receptive to the tradition of arriving at a store hours ahead of time ("Join us ... as you count down the final moments to Harry's arrival!"). Additionally, because Barnes & Noble is reaching these people through



You are targeted as a rhetorical audience by many businesses

CHAPTER 1 UNDERSTANDING THE RHETORICAL SITUATION 21

Real-world writing

Because writing that happens in the real world seldom follows the format of traditional in-class assignments, students need to learn to recognize when a situation requires a rhetorical response. Therefore, projects in part 2 draw students into situations that occur outside of the classroom and in their own daily lives. The eight genre-based projects engage students in a host of real-world issues that affect them, including corporations on campus, the use of public spaces, and speaking and writing in a multilingual United States. By learning to approach situations the way *The Harbrace Guide to Writing, Brief Edition* consistently instructs them to do, students are better equipped to face the myriad writing opportunities they encounter throughout college and beyond.



Why *The Harbrace Guide to Writing*?

The benefits for instructors:

Straightforward to teach

You can use the parts in this textbook in the order in which they're arranged or skip around. It's that flexible. Each of the four parts has a clear purpose and organization. Part 1 provides an overview of rhetorical principles and applications to which students will return throughout the semester. Part 2 consists of the eight writing projects, from which you can choose the bulk of your students' assignments. Parts 3 and 4 act as reference materials as students work through the projects.

Easy to assign

Clearly written assignments allow you the flexibility to assign writing appropriate to your students' interests, level of expertise, and needs. All of the writing assignments have been developed in ways that allow students to connect topics to their own interests and communities. As students work through the process of writing, they'll come to depend on their own experiences and community-related research (rather than on easily plagiarized online sources).

Comprehensive

The readings and writing samples in this textbook are richly varied and textured: they include such well-known classics as Martin Luther King, Jr.'s "Letter from Birmingham Jail" and Mortimer Adler's "How to Mark a Book," as well as less frequently anthologized readings such as entries from food blogs, reports investigating credit card marketing on campus, college Web sites designed for prospective students, Internet applications such as Google™ Earth, and student writing exploring the English-only movement in relation to American Sign Language.

The benefits for students:

Engaging

Once students understand the elements of the rhetorical situation, writing projects become more about identifying a situation in need of response in their own lives—and less about merely choosing a "writing topic." With *The Harbrace Guide to Writing, Brief Edition*, students will have no trouble thinking of reasons to write.

Complete

Writing activities, readings, and resources come together to give students numerous opportunities to practice the rhetorical principles that guide the best writing, speaking, and listening.

Adaptable and transferable

Everything students learn from *The Harbrace Guide to Writing, Brief Edition* is based on rhetorical principles that will sustain them throughout college life and beyond. In other words, what students learn is adaptable and transferable not just to other academic writing but also to real-world writing and clear critical thinking.

PREFACE

We live in a world of conflict: school boards and community members argue bitterly over whether to build a new high school; U.S. Supreme Court judges read opinions that call their peers' judgment into question; Palestine and Israel continue to bomb each other's country, while our own country continues to bomb Iraq and Afghanistan.

Fortunately, we also live in a world of resolution and possibility, often contingent on the appropriate words being delivered to the appropriate person. Thus, more than ever before, we need to learn how to use language ethically, effectively, and appropriately to address and ultimately resolve conflict—allowing us to move ahead together and make our world a better place. We need to learn how to use rhetoric purposefully.

The Harbrace Guide to Writing helps students do just that: it helps them use rhetoric to move forward by addressing and resolving problems, whether those problems are social, academic, or workplace. A comprehensive and richly flexible guide for first-year writers—and their teachers—*The Harbrace Guide to Writing* includes a rhetoric, a reader, and a research manual. *The Harbrace Guide to Writing* distinguishes itself from all the other comprehensive writing guides on the market by its sustained focus on the rhetorical situation and on the specific rhetorical techniques that allow writers to shape their ideas into language that is best suited for their audience and most appropriate for their situation. Students will see writing and speaking—using language purposefully—as an integral part of daily life, in and out of school. Thus, *The Harbrace Guide to Writing* is theoretically sophisticated yet not at all complicated.

In each of the four parts, *The Harbrace Guide to Writing* translates rhetorical theory into easy-to-follow (and easy-to-teach) techniques that help sharpen the ability to observe—to observe what words, assertions, or opinions might work best with a particular audience in a specific situation.

Aristotle was the first to coin a definition for *rhetoric*, referring to it as “the faculty of observing in any given situation the available means of persuasion.” Notice that Aristotle does not call for overpowering an audience (readers or listeners) with words or images, nor does he push for winning an argument. Instead, he encourages rhetors, or users of rhetoric, to observe. For Aristotle, and all of the rhetorical thinkers who have followed, observation is primary. Before rhetors do or say something, they need to observe, to take the time to figure out what kind of rhetorical situation they're entering. Rhetors must ask themselves: “Who am I speaking to? What is my relationship to that person or group of people? What is the occasion? Who else is listening? What do I want my language to accomplish?” By answering these questions, rhetors establish the elements of “any given situation.”

How Does the Book Work?

Rhetorical principles . . .

First, the three chapters in **Entering the Conversation: The Rhetorical Situation** (part 1) introduce students to the rhetorical principles that underlie all writing situations and provide them with a basic method for using those principles:

- To recognize when writing is the best response (or when speaking—or remaining silent—might be more effective)
- To consider strategically their audience and their purpose
- To plan, draft, and revise their language so that it fits the context and delivers the intended message

. . . applied to real situations . . .

Second, the eight writing project chapters in **Rhetorical Situations for Writers** (part 2) engage students in real situations that invite response:

- A mini photo essay begins each chapter, relating the chapter's theme to students' own lives.
- A selection of readings illustrates how others have responded to the same subjects.
- Two responses within a familiar genre (such as memoirs, investigative reports, or critical analyses) demonstrate how the genre frames an appropriate response to many similar situations.
- A step-by-step guide to writing helps students bring it all together: students establish the elements of their rhetorical situation and work within a genre to create a fitting response.

. . . using a catalog of available means . . .

The Available Means: Strategies for Developing Ideas (part 3) presents the common methods of rhetorical development (definition, description, narration, and so on) not as ends in and of themselves but as means available to students as they analyze, develop, and present ideas. A conscious knowledge of these means will trigger students' thinking and writing, making part 3 a handy reference as students work through their projects in part 2.

. . . and with rhetorical reference materials

Rather than present a series of lock-step procedures for students to follow as they approach a research project, the research manual in **A Guide to Research** (part 4) draws students into research as a rhetorical activity. Students will

learn to see research assignments not as a set of rules and requirements but as an effective way of responding to certain rhetorical exigencies.

Benefits of Using *The Harbrace Guide to Writing*

- **Flexible organization.** Instructors can use this textbook in the order it's arranged or skip around. It's that flexible. Five simple parts each have a clear purpose and organization. Part 1 provides an overview of rhetorical principles and applications to which students will return throughout the semester. Part 2 consists of eight writing projects, from which the bulk of students' assignments can be chosen. Parts 3 and 4 act as reference materials for students as they work on their projects.
- **Concise introduction to the rhetorical situation.** The three brief chapters in part 1 offer an introduction to rhetoric that is both adaptable to any composition classroom and transferable to students' other writing tasks. On its own, part 1 serves as a quick reference to help students in any writing context across the curriculum and beyond; together with the rest of *The Harbrace Guide to Writing*, it provides strategies and opportunities for thinking and writing.
- **Manageable approach to writing projects.** Step-by-step writing guides in each chapter in part 2 help students through the processes outlined in part 1: understanding the rhetorical situation (by identifying an exigence and locating an audience), identifying a fitting response, and working with the available means. In this way, manageable tasks build toward the completion of a larger writing project in direct, incremental ways.
- **Activities for thinking rhetorically and acting locally.** Activities called **Community Connections** link students to their campus or hometown communities; others—**Your Writing Experiences** and **Write for Five**, for example—connect their everyday writing with more extensive writing projects. Additionally, numerous activities called **Analyzing the Rhetorical Situation** help students understand the elements of a response to a rhetorical situation.
- **View of research as a response.** Because different research questions require different methods, **A Guide to Research** (part 4) includes information on library, online, and field research. As students are drawn into research as a rhetorical activity, they'll see each research assignment not as a set of rules and requirements but as an effective way of responding to a specific rhetorical exigence.

The Harbrace Guide to Writing Flexfiles: Your Available Means

Far more complete than the typical instructor's manual, *The Harbrace Guide to Writing Flexfiles: Your Available Means* includes these components and more:

- **Detailed syllabi.** One of three annotated course plans can be followed or consulted when teaching this text in programs that focus on academic writing, writing in the disciplines, or service learning. Activities, exercises, and journal-writing prompts are provided for each class meeting, along with suggested goals, materials for instructors to review, and so on.
- **Sample syllabi.** If your course is organized around genres, themes, or rhetorical methods or is integrated with English21, you'll find syllabi and journal-writing prompts to address those as well—all created for *The Harbrace Guide to Writing*.
- **Instructor's Manual and Answer Key.** Chapters follow the organization of *The Harbrace Guide to Writing*, including an overview of each chapter in the book, suggestions for teaching difficult concepts, and sample responses and guidance for all exercises and assignments.

English21 for *The Harbrace Guide to Writing*

The largest compilation of online resources ever organized for composition courses, **English21** supports students through every step of the writing process, from assignment to final draft. English21 includes carefully crafted multimedia assignments; a collection of essays that amounts to a full-sized thematic reader; a full interactive handbook including hundreds of animations, exercises, and activities; a complete research guide with animated tutorials and a link to Gale's InfoTrac[®] College Edition database; and a rich multimedia library with hand-selected images, audio clips, video clips, stories, poems, and plays. English21 weaves robust, self-paced instruction with interactive assignments to engage students as they become better prepared and more successful writers.

Additionally, this version of English21 is specifically tailored to *The Harbrace Guide to Writing*, providing twenty additional writing projects to assign to your students, as well as an English21-integrated syllabus to help bring English21 into your classroom.

Access to English21 can be packaged with each new copy of *The Harbrace Guide to Writing*. **English21 Plus**, which includes two semesters of access to InSite, Wadsworth's electronic portfolio and peer review application, is also available with this title. To learn more, visit academic.cengage.com/english21.

CengageNOW for Writing

This powerful and assignable online teaching and learning system contains diagnostic quizzing and multimedia tutorials that help students build personalized study strategies and master the basic concepts of writing. It features reliable solutions for delivering your course content and assignments, along with time-saving ways to grade and provide feedback.

CengageNOW provides one-click-away results: the most common reporting tasks that instructors perform every day are always just one click away in the CengageNOW gradebook. For students, CengageNOW provides a diagnostic self-assessment and a personalized study plan that enable them to focus

on what they need to learn and guide them in selecting activities that best match their learning styles. Visit academic.cengage.com/now to view a demonstration. To package access to CengageNOW for Writing with every new copy of this text, contact your Wadsworth representative.

Turnitin®

This proven online plagiarism-prevention software promotes fairness in the classroom by helping students learn to cite sources correctly and allowing instructors to check for originality before reading and grading papers. Visit academic.cengage.com/turnitin to view a demonstration.

InSite for Writing and Research™

This online writing and research tool includes electronic peer review, an originality checker, an assignment library, help with common grammar and writing errors, and access to InfoTrac® College Edition. Portfolio management gives you the ability to grade papers, run originality reports, and offer feedback in an easy-to-use online course management system. Using InSite's peer review feature, students can easily review and respond to their classmates' work. Other features include fully integrated discussion boards, streamlined assignment creation, and more. Visit academic.cengage.com/insite to view a demonstration.

Book Companion Web Site

In addition to a great selection of password-protected instructor resources, the free book companion Web site contains many interactive resources for students, including model student papers, links to useful sites, and animated tutorials on researching, revising, grammar usage, and more. The instructor's password-protected part of the site also provides access to the Flexfiles components, including electronic versions of the Instructor's Manual and syllabi.

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