



The Norton Field Guide to Writing

6E

Richard Bullock • Deborah Bertsch

Academic Literacies

writing in academic contexts, reading in academic contexts, summarizing and responding, collaborating, academic habits of mind

Rhetorical Situations

purpose, audience, stance, genre, media/design

Genres

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

Fields

fields of study, reading across fields, writing across fields

Processes

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

Strategies

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

Research/Documentation

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

Media/Design

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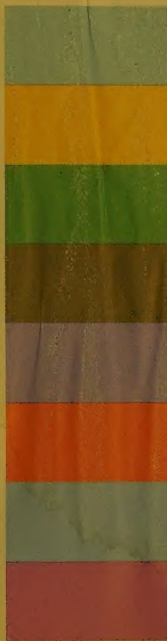
Glossary/Index

MLA and APA Directories

SIXTH EDITION

The Norton

Field Guide to Writing





SIXTH EDITION

The Norton
Field Guide
to Writing

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Preface

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

In its first five editions the *Field Guide* has obviously touched a chord with many writing instructors, and it remains the best-selling college rhetoric—a success that leaves us humbled and grateful, but also determined to improve the book with each new edition. To that end, we've added new chapters on writing explorations, creating remixes, organizing your writing and guiding your readers, and reflecting on your writing; new student examples throughout; improved advice on evaluating sources; and (we hope) improved writing in every chapter. New and expanded resources, envisioned and cowritten by Deborah Bertsch, provide practical and inspiring support for instructors and students. But it's not just us: this new edition has also been shaped by our community of adopters and their students. Through formal and informal reviews, emails and letters, and conversations with teachers and students using the *Field Guide*, we've learned from you what you need to teach effectively and what your students need to learn.

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

Most of all, we've tried to make the book easy to use, with menus, directories, a glossary/index, and color-coded links to help students find what they're looking for. The links are also the way we keep the book brief: chapters are short, but the links send students to pages elsewhere in the book if they need more detail.

This new edition also marks an important change in the *Field Guide's* authorship—we want to welcome Deborah Bertsch as a coauthor. Deb, who teaches at Columbus State Community College, has a background rich in excellent teaching, has directed Columbus State's writing center, and has been an important innovator in dual-credit course design and delivery and in various technologies of teaching writing, including instructional video and online instruction. Deb has contributed new chapters, Remixes (Chapter 22) and Reflecting on Your Writing (Chapter 35), substantially revised the Taking Stock of Your Work questions throughout the book, and led the creation of new videos and interactive activities in InQuizitive for Writers that offer multiple ways for students to understand and apply the book's advice. Along with making numerous other improvements throughout the book and its resources, Deb also re-envisioned the instructor's guide to respond to today's teaching challenges. Thank you, Deb. It's good to have you on the team.

WHAT'S NEW IN THE SIXTH EDITION

Two new Genres chapters help first-year writers adapt to new rhetorical situations:

- A new chapter on Explorations offers advice on using writing to explore approaches to problems (Chapter 21).
- A new chapter on Remixes provides guidance on how to transform writing in one genre to another medium or for another audience (Chapter 22).

New and revised Taking Stock of Your Work questions appear in each genre chapter:

- Every Taking Stock question now connects back to key rhetorical concepts, explicitly encouraging students to reflect on their writing

knowledge and experience so that they can draw on these concepts for future composing tasks.

Three new Processes chapters guide students in using writing as a tool for thinking:

- Writing as a Process offers a succinct and reassuring overview of the different ways writers approach composing tasks (Chapter 26).
- Organizing Your Writing, Guiding Your Readers offers practical advice on creating effective paragraphs, thesis statements, and topic sentences; crafting beginnings and titles and appropriate endings; and tying ideas together with transitions (Chapter 29).
- Reflecting on Your Writing shows students how to reflect on their writing in drafting, in peer review, and in editing what they write; it then walks students through how to write formal reflections (Chapter 35).

New readings throughout. As in previous editions, the *Field Guide* features authentic student writing from a range of two-year and four-year schools across the country, along with high-interest professional writing that demonstrates how the genres and processes learned in first-year writing transfer outside the classroom. These readings reflect the kinds of writing most commonly assigned in first-year composition, and all student writing is documented in the latest MLA or APA style. There are eleven new readings in the rhetoric, including seven by students: new essays in nearly every genre, including two new literacy narratives, a visual-text analysis of how inequality is conveyed through the architecture in the movie *Parasite*, a report on sleep deprivation in college students, an argument advocating for actors with disabilities, and many more (see asterisked readings in the table of contents).

Updated coverage of digital tools

- The Processes chapters have been updated with information on digital tools that support writers' processes, like web-based concept mapping tools that help students generate ideas and text, as well as voice-recording tools, notes apps, and transcription apps for capturing ideas generated on the fly. (See Chapters 26–35.)

- The Processes chapters also include information about ways to use storyboards and mockups as generative tools for multimedia and other types of writing. (See Chapter 28.)
- The Doing Research part now includes more information about online tools for collecting, analyzing, and organizing source material.
- The Media/Design part offers an expanded and thoroughly updated chapter, Writing and Learning Online, with advice on participating in synchronous and asynchronous classes, tips on productivity, and more.

Norton Field Guide ebook. All new print copies of *The Norton Field Guide* now include access to the interactive ebook, with embedded videos from the new collection (see below). Standalone ebook access is available at digital.wwnorton.com/fieldguide6 or can be offered through Inclusive Access programs on many campuses.

A collection of new videos. The Sixth Edition offers a new collection of videos on key concepts—from thesis statements to the rhetorical situation—that help students visualize and apply the book's advice. Each video is two to three minutes long, making them ideal for streaming in class or for independent viewing as a quick refresher. Videos are also embedded directly in the ebook, and many are assignable through InQuizitive for Writers activities.

New InQuizitive activities. New activities on Thesis Statements, Elements of Argument, Rhetorical Situations, Paragraph Development, and Critical Reading Strategies complement the widely used activities on working with sources and editing sentences. Many of the new questions feature embedded videos from the new collection, and direct links to relevant pages in the *Little Seagull Handbook* ebook provide additional support. Access to InQuizitive for Writers and the *Little Seagull Handbook* ebook is now included with all new copies of *The Norton Field Guide to Writing*, and both can be integrated directly into most campus learning management systems.

Norton Teaching Tools. All of the popular resources from *A Guide to Teaching The Norton Field Guides to Writing* can now be downloaded from the searchable and sortable Norton Teaching Tools site in formats that are editable and easier than ever to use. The site also provides guidance for effective use of the new video collection, *InQuizitive for Writers* assignments, and the *Little Seagull Handbook* ebook, whether in person or online. Highlights include:

- A new collection of common writing assignments comes with transparent prompts that highlight purpose, task, and criteria; templates for peer review; sample rubrics; and sample student responses to assignments.
- New *PowerPoint* slides incorporate suggested class activities; chapter teaching tips have been fully updated as well as reformatted for easier application and assignability, and they now include guidance for dual-enrollment courses.
- New chapters in Norton Teaching Tools and the printed *Guide* support instructors interested in culturally responsive teaching, antiracist pedagogy, transparent assignment design, trauma-informed teaching, and more. Chapters on teaching writing online and contract (labor-based) grading have been extensively updated.

WAYS OF TEACHING WITH THE NORTON FIELD GUIDE TO WRITING

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

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

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

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

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

If you organize your course thematically, Chapter 28 on generating ideas and text can help get students thinking about a theme. You can also assign them to do research on the theme, starting with Chapter 47 on finding sources, or perhaps with Chapter 27 on writing as inquiry. If they then write in a particular genre, there will be a chapter to guide them.

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

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

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

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

WHAT'S IN THE BOOK

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

- **ACADEMIC LITERACIES**. Chapters 1–4 focus on writing and reading in academic contexts, summarizing and responding, and developing academic habits of mind.
- **RHETORICAL SITUATIONS**. Chapters 5–9 focus on purpose, audience, genre, stance, and media and design. In addition, almost every chapter includes tips to help students focus on their rhetorical situations.
- ▲ **GENRES**. Chapters 10–21 cover twelve genres, four of them—literacy narrative, textual analysis, report, and argument—treated in greater detail.
- **FIELDS**. Chapters 23–25 cover the key features of major fields of study and give guidance on reading and writing in each of those fields.
- ⚙ **PROCESSES**. Chapters 26–35 offer advice for generating ideas and text, drafting, revising and rewriting, editing, proofreading, reflecting, compiling a portfolio, collaborating with others, and writing as inquiry.
- ◆ **STRATEGIES**. Chapters 36–45 cover ways of developing and organizing text—comparing, describing, taking essay exams, and so on.

- **RESEARCH / DOCUMENTATION**. Chapters 46–54 offer advice on how to do academic research; work with sources; quote, paraphrase, and summarize source materials; and document sources using MLA and APA styles. Chapter 53 presents the “official MLA style” introduced in 2021.
- **MEDIA / DESIGN**. Chapters 55–59 give guidance on choosing the appropriate print, digital, or spoken medium; designing text; using images and sound; giving spoken presentations; and writing online.

HIGHLIGHTS

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

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

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

RESOURCES

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

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

Videos. New to the Sixth Edition, short videos are now available in the ebook and for streaming online. Informed by feedback from hundreds of composition instructors, topics include the writing process, rhetorical situations, specific kinds of writing, critical reading strategies, and more. Videos are easily assigned from InQuizitive activities or short multiple-choice quizzes—available in Norton Testmaker and for import into an LMS.

InQuizitive for Writers. Included with all new copies of the *Field Guide*, InQuizitive gives students practice with writing, editing, and research in a low-stakes, feedback-driven environment. The activities are adaptive: students receive additional practice and feedback in the areas where they need more help, with links to relevant pages in the *Little Seagull Handbook* ebook. After practicing with InQuizitive, students will be better prepared to start drafting, find and evaluate sources, and edit their own writing. InQuizitive for the Sixth Edition includes new activities on Rhetorical Situations, Elements of Argument, Thesis Statements, Paragraph Development, Critical Reading Strategies, and Fact-Checking Sources.

Norton Teaching Tools. Available for the first time with the Sixth Edition, the Norton Teaching Tools site for *The Norton Field Guide* is your first stop when looking for creative, engaging resources to refresh your syllabus or design a new one. All of the revised contents from the popular *A Guide to Teaching with The Norton Field Guides to Writing* can now be found here, including the comprehensive guide to teaching first-year writing, advice for teaching every chapter and reading in the text, and new multimedia like videos and PowerPoint slides. Norton Teaching Tools are searchable and can be filtered by chapter or by resource type, making it easy to find exactly what you need, download and customize it, and import it into your LMS course. Contents for the Sixth Edition include:

- A comprehensive guide to teaching first-year writing, with chapters on developing a syllabus, responding to student writing, and more.
- Significantly revised chapters on teaching writing online, contract (labor-based) grading, and more.

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

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

Many others have contributed, too. Thanks to project editor Christine D'Antonio for her energy, patience, and great skill in guiding the book from manuscript to final pages. Claire Wallace brought her astute eye and keen judgment to all of the readings, while Emma Peters managed the extensive reviewing process and took great care of the manuscript at every stage. *The Norton Field Guide* is more than just a print book, and we thank Joy Cranshaw, Katie Bolger, Maria Qureshi, Sophia Purut, Kim Yi, and Cooper Wilhelm for creating and producing the superb ebook and instructors' site. Anna Palchik designed the award-winning, user-friendly, and attractive interior, Pete Garceau created the beautiful new cover design, and Debra Morton Hoyt and Rubina Yeh further enhanced the design for accessibility in print and online. Liz Marotta and Stephen Sajdak transformed a scribbled-over manuscript into a finished product with extraordinary speed and precision, while Alice Vigliani copy-edited. Megan Schindel and Josh Garvin cleared text permissions, coping efficiently with ongoing changes, and Ted Szczepanski cleared permission for the images found by Dena Digilio Betz. Michele Dobbins, Lib Triplett, Elizabeth Pieslor, Annie Stewart, Erin Brown, Kim Bowers, and Emily Rowin helped us all keep our eyes on the market. Thanks to all, and to Mike Wright, Ann Shin, and Julia Reidhead for supporting this proj-

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How to Use This Book

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

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

5. **PROCESSES**: These chapters offer general advice for all writing situations—from generating ideas and text to drafting, organizing, revising and rewriting, compiling a portfolio—and more.
6. **STRATEGIES**: Use the advice in this part to develop and organize your writing—to use comparison, description, dialogue, and other strategies as appropriate.
7. **RESEARCH / DOCUMENTATION**: Use this section for advice on how to do research, work with sources, and compose and document research-based texts using MLA and APA styles.
8. **MEDIA / DESIGN**: This section offers guidance in designing your work and using visuals and sound, and in deciding whether and how to deliver what you write on paper, on screen, or in person.

WAYS INTO THE BOOK

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

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

Complete contents. Pages xxvii–xliv contain a detailed table of contents. Look here if you need to find a reading or a specific section in a chapter.

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

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

for **STRATEGIES**, blue for **RESEARCH/DOCUMENTATION**, and pink for **MEDIA/DESIGN**. You'll find a key to the colors on the front cover flap and also on each left-hand page. When you see a word highlighted in a color, that tells you where you can find additional detail on the topic.

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

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

WAYS OF GETTING STARTED

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

If you know your topic, you might start with some of the activities in Chapter 28, Generating Ideas and Text. From there, you might turn to Chapter 47, for help finding sources on the topic. When it comes time to narrow your topic and come up with a thesis statement, Chapter 29 can help. If you get stuck at any point, you might turn to Chapter 27, Writing as Inquiry; it provides tips that can get you beyond what you already know about your topic. If your assignment or your thesis defines your genre, turn to that chapter; if not, consult Chapter 27 for help determining the appropriate genre, and then turn to that genre chapter.

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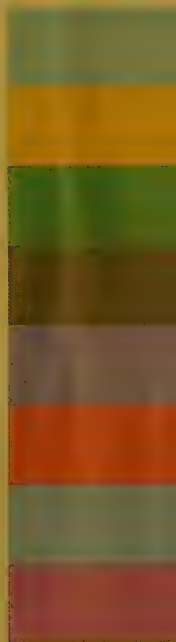
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SIXTH EDITION

The Norton

Field Guide to Writing



Part 1

Academic Literacies

Whenever we enter a new community—start a new job, move to a new town, join a new club—there are certain things we need to learn. The same is true upon entering the academic world. We need to be able to **READ** and **WRITE** in certain ways. We're routinely called on to **SUMMARIZE** something we've heard or read and to **RESPOND** in some way. And to succeed, we need to develop certain **HABITS OF MIND**—everyday things such as asking questions and being persistent. The following chapters provide guidelines to help you develop these fundamental academic literacies—and know what's expected of you in academic communities.

Academic Literacies

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1 Writing in Academic Contexts

Write an essay arguing whether genes or environment do more to determine people's intelligence. Research and write a report on the environmental effects of electricity-generating windmills. Work with a team to write a proposal and create a multimedia presentation for a sales campaign. Whatever you're studying, you're surely going to be doing a lot of writing, in classes from various disciplines—the above assignments, for example, are from psychology, environmental science, and marketing. Academic writing can serve a number of different purposes—to **ARGUE** for what you think about a topic and why, to **REPORT** on what's known about an issue, to **PROPOSE A SOLUTION** for some problem, and so on. Whatever your topics or purposes, all academic writing follows certain conventions, and learning about them will help you join the conversations going on across campus. This chapter describes what's typically expected of academic writing—and of academic writers.

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What's Expected of Academic Writing

Evidence that you've considered the subject thoughtfully. Whether you're composing a report, an argument, or some other kind of writing, you need to demonstrate that you've thought seriously about the topic and done any necessary research. You can use various ways to show that you've considered the subject carefully, from citing authoritative sources to incorporating information you learned in class to pointing out connections among ideas.

An indication of why your topic matters. You need to help your readers understand why your topic is worth exploring and why your writing is worth reading. Even if you are writing in response to an assigned topic, you can better make your point and achieve your purpose by showing your readers why your topic is important and why they should care about it. For example, in the prologue to *Our Declaration*, political philosopher Danielle Allen explains why her topic, the Declaration of Independence, is worth writing about:

The Declaration of Independence matters because it helps us see that we cannot have freedom *without* equality. It is out of an egalitarian commitment that a people grows—a people that is capable of protecting us all collectively, and each of us individually, from domination. If the Declaration can stake a claim to freedom, it is only because it is so clear-eyed about the fact that the people's strength resides in its equality.

The Declaration also conveys another lesson of paramount importance. It is this: language is one of the most potent resources each of us has for achieving our own political empowerment. The men who wrote the Declaration of Independence grasped the power of words. This reveals itself in the laborious processes by which they brought the Declaration, and their revolution, into being. It shows itself forcefully, of course, in the text's own eloquence.

By explaining that the topic matters because freedom and equality matter—and language gives us the means for empowering ourselves—Allen gives readers reason to read her careful analysis.

A response to what others have said. Whatever your topic, it's unlikely that you'll be the first one to write about it. And if, as this chapter assumes, all academic writing is part of a larger conversation, you are in a way adding your own voice to that conversation. One good way of doing that is to present your ideas as a response to what others have said about your topic—to begin by quoting, paraphrasing, or summarizing what others have said and then to agree, disagree, or both.