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Guide to Writing

The Allyn & Bacon Guide to Writing

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Preface

We are grateful for the enthusiastic reviews of *The Allyn and Bacon Guide to Writing*, which has been hailed as the most successful college rhetoric published in over a decade. In this third edition we have made substantive improvements while retaining the signature strengths of the second edition. Users of the second edition have praised the book's lively and engaged instruction, effective writing assignments, and practical classroom activities, all solidly grounded in current theory and research. In either the regular or brief edition, the book has been adopted at a wide range of two- and four-year institutions. From all quarters, instructors have praised the book's theoretical coherence and explanatory power, which help students produce interesting, idea-rich essays and help composition teachers create pedagogically effective, challenging, and intellectually stimulating courses.

As in the second edition, in the third edition we offer comprehensive instruction in rhetoric and composition, a flexible sequence of writing assignments (focusing on academic/professional writing balanced with personal and narrative forms), numerous examples of student and professional writing, and thorough guides to research and editing. We have also maintained our distinctive emphasis on writing and reading as rhetorical acts and on problem posing, critical thinking, and inquiry.

The third edition is particularly strengthened by the presence of our new coauthor, June Johnson, a colleague of John Bean's at Seattle University. June contributed significantly to the second edition of *The Allyn and Bacon Guide to Writing* and then became coauthor of our other textbook, *Writing Arguments: A Rhetoric with Readings*, Fifth Edition. We now welcome her as coauthor of *The Allyn and Bacon Guide to Writing*, Third Edition. Her many years' experience as a writing teacher, plus her grounding in pedagogy, rhetorical theory, and composition studies, gives us a greatly expanded range and depth of expertise.

WHAT'S NEW IN THE THIRD EDITION

Building on the text's well-established strengths, we have revised the book significantly to increase its flexibility, depth, clarity, and usefulness. Here is what's new:

- An attractive four-color design that enhances the book's visual appeal and presents examples of visual rhetoric and document design in full color.
- An expanded emphasis throughout on the social/rhetorical context of academic, workplace, and civic prose including visual literacy and document design. To introduce these emphases, we have substantially revised

Chapters 3, 4, and 5 to focus more clearly on the rhetorical dimensions of problem posing and thesis seeking, to explain the rhetorical power of images and document design, and to show how words and images work together for rhetorical effect. For example, in Chapter 5, we use the political debate over the Arctic National Wildlife Refuge (ANWR) to illustrate the impact of images on verbal arguments.

- The full-page images at the beginning of each of the book's major parts. These images invite student analysis of the visual rhetoric of posters, flyers, Web pages, and ads. (A detailed note on these part openers is provided in "Using the Part Opener Images" on p. xlvi.)
- A new writing assignment chapter on "Analyzing and Synthesizing Ideas" (Chapter 13). Designed as a next stage beyond Chapter 6, "Reading Rhetorically," in which students summarize and respond to one reading, this chapter teaches students how to respond to multiple readings by analyzing the ideas of others and synthesizing them into their own arguments. This chapter gives instructors an additional pedagogical strategy for helping students integrate reading and writing in order to meet the demands of synthesis assignments across the disciplines.
- A complete rewriting of Part Four on research (Chapters 21–24). Now called "A Rhetorical Guide to Research," Part Four is based on an improved pedagogical strategy for teaching research writing—a strategy derived from our recent classroom research, our increased attention to rhetorical reading, and our experience with students' difficulties in negotiating print and cyberspace sources. These chapters, which teach seven essential skills for effective research writing, comprise a powerful new approach for accelerating students' growth as thinkers, readers, and researchers.
- An expanded discussion of the rhetoric of Web sites (in Chapter 22). Focusing on both the visual and verbal dimensions of Web sites, this chapter helps students analyze and evaluate Web sources and become savvy users of the World Wide Web.
- Improved explanation of MLA and APA styles, with special attention given to the latest MLA and APA guidelines for citing electronic sources (Chapter 23).
- A new extended example of a student researcher investigating a problem—in this case, whether metal detectors in schools are effective in combating school violence. By showing this student's work in various stages—journal entry, an exploratory essay, and a researched argument (Chapters 1, 8, 22, and 23)—we illustrate how a student writer reads and uses sources rhetorically.
- A new chapter on oral communication, which combines earlier material on working in groups with a new section on giving speeches and PowerPoint presentations (Chapter 25).
- Substantial revision of Chapter 10, "Analyzing Images," to help students better understand visual rhetoric. Using many new examples of advertisements and referring frequently to images throughout the text—for example, photo-

graphs, news illustrations, Web site images, flyers, and corporate advertisements—we explain how images exert persuasive effects on audiences.

- Substantial revision of Chapter 11, “Analyzing Numerical Data,” focusing on the rhetorical power of tables, graphs, and charts and providing a new microtheme assignment that helps students learn how to construct and use graphics in their own writing.
- A new extended example in Chapter 16, “Making an Evaluation,” focusing on student disagreements about the value of the Experience Music Project, an interactive rock ‘n’ roll museum.
- A new student example of a practical proposal (that a campus store should carry “cruelty-free” personal and household products not tested on animals) in Chapter 17, “Proposing a Solution.” This chapter also includes a new writing assignment option to create a public affairs advocacy advertisement integrating words and images in a flyer, brochure, Web page, or poster.
- A new section on making document design serve rhetorical purposes in Chapter 19, “Composing and Revising Closed-Form Prose.” Also the material in this chapter has been reorganized and substantially revised for greater clarity and usefulness.
- Substantial revision of Chapter 20, “Composing and Revising Open-Form Prose,” to make it parallel in structure with Chapter 19. By organizing our advice into discrete lessons that can be taught independently, we have made this chapter’s advice easier for students to grasp and apply to their own drafts.
- Expanded treatment of self-reflective writing to include more instruction on assembling portfolios (Chapter 27).
- Cross-references placed in margins—a new design feature that highlights the connections among parts of the text and makes it easy to find related material elsewhere in the book.
- Nine new student essays and seventeen new contemporary professional essays, chosen for their student appeal, liveliness, and intellectual engagement.
- Updated and new examples and illustrations throughout the text.

DISTINCTIVE FEATURES OF THE TEXT

With these changes, the third edition of *The Allyn and Bacon Guide to Writing* has the following distinctive features:

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

growth and to stimulate the kind of critical thinking valued in college courses.

- Balanced coverage of academic writing and personal and narrative forms, placing nonfiction writing on a continuum from thesis-driven “closed-form” writing to narrative-based “open-form” writing.
- Focus on closed-form writing as an entry into an academic or civic conversation; equivalent focus on reading as the ability to summarize a text and speak back to it in a variety of ways.
- Emphasis on teaching students to read rhetorically; to understand the differences between print and cyberspace sources; to analyze the rhetorical occasion, genre, context, and intended audience of sources; to evaluate sources according to appropriate criteria; and to negotiate the World Wide Web with confidence.
- Coverage of visual rhetoric and document design with particular emphasis on Web sites and other texts where words and images work together for rhetorical effect.
- A sequenced skill-based approach to research that teaches students expert strategies for conducting academic research in a rhetorical environment.
- Instructional emphases that meet Writing Program Administrators (WPA) guidelines for outcome goals in first-year composition courses. (The third edition of the Instructor’s Resource Manual by Susanmarie Harrington of Indiana University Purdue University Indianapolis discusses the correlation of The WPA Outcomes Statement and the third edition of *The Allyn and Bacon Guide to Writing*.)
- A friendly, encouraging tone that respects students and treats them as serious learners.
- Accessible readings on current and enduring questions that illustrate rhetorical principles and represent a balance between professional and student writers.
- Clear and flexible organization that allows instructors to create a coherent course design while using only the chapters they need, based on course emphases, instructor’s interests, length of the term, and the preparation level of students.

STRUCTURE OF THE ALLYN AND BACON GUIDE TO WRITING

Part One, “A Rhetoric for College Writers,” provides a conceptual framework for *The Allyn and Bacon Guide to Writing* by showing how inquiring writers pose problems, pursue them through discussion and exploratory writing, and solve them within a rhetorical context shaped by the writer’s purpose, audience, and genre. Chapter 1 shows how writers grapple with both subject matter and rhetorical problems, introducing the concept of a continuum from closed to open forms of prose. Chapter 2 presents an array of techniques for exploring ideas and deepening

inquiry, including strategies for making exploratory writing and discussion a regular habit. Chapter 3 explains how academic writers use rhetorical awareness of audience to pose good questions, formulate a surprising thesis, and support that thesis through a hierarchical structure of points and particulars. It also introduces visual rhetoric by showing how arguments can be made with images as well as words. Chapter 4 extends the discussion of rhetoric by showing how a writer's decisions about content, structure, style, and document design are informed by the writer's purpose, intended audience, and genre.

Part Two, "Writing Projects," contains thirteen self-contained assignment chapters arranged according to the purposes for writing: to learn, to express, to explore, to inform, to analyze and synthesize, and to persuade. Each chapter guides students through the process of generating and exploring ideas, composing and drafting, and revising and editing. Concluding each chapter are "Guidelines for Peer Reviews," which sum up the important features in the assignments and facilitate detailed, helpful peer reviews. The heart of each chapter is a writing project designed to teach students new ways of seeing and thinking. The exploratory exercises in each assignment chapter help students generate ideas for their essays, while developing their skills at posing problems, delaying closure, speaking back to texts, valuing alternative points of view, and thinking dialectically.

Part Three, "A Guide to Composing and Revising," comprises three self-contained chapters of nuts-and-bolts strategies for composing and revising along the continuum from closed to open forms. Chapter 18 explains how experienced writers use multiple drafts to manage the complexities of writing and suggests ways that students can improve their own writing processes. It also includes instruction on how to conduct peer reviews. Chapter 19 presents ten self-contained lessons—derived from reader expectation theory—on composing and revising closed-form prose. Chapter 20 shifts from closed to open forms. Now organized into self-contained lessons parallel to those in Chapter 19, this chapter teaches principles for composing and revising open-form prose.

Part Four, "A Rhetorical Guide to Research," presents pedagogically sequenced instruction for helping students learn how to conduct searches, evaluate sources, and incorporate sources into their own writing. Research skills are taught within a rhetorical context with special attention given to the rhetoric of Web sites. Chapter 21 introduces students to the demands of college-level research and previews seven essential skills they will learn in the next chapters. Chapter 22 covers the first five of these skills: arguing one's own thesis; understanding different kinds of sources; using purposeful search strategies; using rhetorical knowledge to read and evaluate sources; and understanding the rhetoric of Web sites. Chapter 23 explains the last two skills: how to incorporate sources into one's own writing and how to cite and document them effectively using MLA or APA formats. Finally, Chapter 24 teaches additional research skills such as using specialized reference materials, exploring ideas in electronic forums, and conducting field research.

Part Five, "A Guide to Special Writing and Speaking Occasions," advises students in a number of special areas. Chapter 25 focuses on oral communication including working in groups and giving speeches and PowerPoint presentations. Chapter 26, drawing on research on timed writing, shows students how to plan

and draft an exam essay by applying the principles of rhetorical assessment discussed throughout the text. Chapter 27 draws on research in reflective writing to teach students how to think metacognitively about their own composing processes, produce self-reflective evaluations of their own work, and assemble end-of-term portfolios.

Finally, Part Six, “A Guide to Editing,” is a concise handbook of grammar, usage, mechanics, punctuation, style, and editing. The first chapter develops self-assessment skills and includes a series of brief write-to-learn microthemes aimed at helping students learn important grammatical and stylistic concepts. The second chapter reviews basic concepts of grammar and sentence structure. The third chapter explains fragments, comma splices, and run-ons within the context of the main punctuation rules for signaling phrases and clauses to readers. The fourth and fifth chapters address usage and style concerns, and the final chapter is devoted to punctuation and mechanics.

STRATEGIES FOR USING THE ALLYN AND BACON GUIDE TO WRITING

The text’s logical organization makes it easy to design a new syllabus or adapt the text to your current syllabus. Key rhetorical concepts that students should know early in the course are developed in Part One, while explanations of compositional strategies and skills—which students will practice recursively throughout the course—are placed in Part Three. Students can work their way through assigned material in Part Three while engaged with writing assignments from Part Two. Additional instructional material related to research and to special writing occasions is included in Parts Four and Five.

Although there are many ways to use *The Allyn and Bacon Guide to Writing*, the most typical course design has students read material from Chapters 1–4 (Part One) during the opening weeks. The brief, informal write-to-learn projects in these chapters can be used either for overnight homework assignments or for in-class discussion.

For the rest of the course, instructors typically assign writing project chapters from the array of options available in Part Two, Chapters 5–17. While students are engaged with the writing projects in these chapters, instructors can assign material from the compositional chapters in Part Three, or from the additional instructional materials in Parts Four and Five and the Handbook, selected and sequenced according to their own needs. Each of the lessons on composing and revising closed-form prose (Chapter 19) or open-form prose (Chapter 20) is designed for coverage in a half hour or less of class time. (For suggestions on how to select and sequence materials from Parts Three, Four, and Five, see the sample syllabi in the Instructor’s Resource Manual.) While students are working on a writing project, classroom discussion can alternate between issues related directly to the assignment (invention exercises, group brainstorming, peer review workshops) and those focusing on instructional matter from the rest of the text.

USING THE WRITING PROJECTS IN PART TWO

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

Chapter 7, on autobiographical narrative, is the text's primary "open-form" assignment. Introducing students to strategies of plot, character, and dramatic tension, the project often produces surprisingly sophisticated narratives. Some teachers like to give this assignment early in the course—on the grounds that personal writing should precede more academic forms. Others like to give it last—on the grounds that open-form writing is more complex and subtle than closed-form prose. We have found that either choice can work well. Teachers often pair Chapter 7 with Chapter 20, on composing and revising open-form prose.

Chapter 8's assignment, an exploratory essay, asks students to narrate their engagement with a problem and their attempts to resolve it. Teachers may want to pair this chapter with Part Four on research writing, using the exploratory essay as the first stage of a major research project. The two student essays in this chapter are, in fact, early explorations for finished projects that appear later in the text.

Chapter 9, on informative writing, urges students to reach beyond straightforward reporting by employing a "surprising-reversal" strategy aimed at altering the reader's initial assumptions about the topic. Surprising reversal is a powerful rhetorical move that can be used to enliven almost any kind of informative, analytical, or persuasive prose.

The five writing projects in the analysis/synthesis section (Chapters 10–14) allow instructors to select among different kinds of phenomena for analysis. Chapter 10 focuses on images—photographs and advertisements. Chapter 11 focuses on numerical data, teaching students how to analyze numbers used in argument and how to design and incorporate quantitative graphics into their own prose (see the microtheme assignment option within the chapter). Chapter 12 focuses on analyzing a short story. Chapter 13—new to this edition—teaches students how to analyze and synthesize ideas from two or more readings. Finally, Chapter 14 focuses on the analysis of causes and consequences of a phenomenon. All these chapters teach the generic skills of close observation, close reading, and close attention to detail while offering specific guidance in the skills unique to each category of analysis.

The persuasion chapters (Chapters 15–17) teach key concepts of argumentation. Providing a strong introduction to both academic and civic argument, they combine accessible Toulmin and stasis approaches while emphasizing argument as truth seeking and consensus seeking rather than as a win/lose debate. Chapter 15 teaches the generic structure and procedures of classical argument. Chapter 16 focuses on evaluation arguments and Chapter 17 on proposal arguments. A new feature in Chapter 17 is an assignment option to create a public affairs advocacy advertisement.

FLEXIBILITY OF THE ALLYN AND BACON GUIDE TO WRITING

Although *The Allyn and Bacon Guide to Writing* is a comprehensive rhetoric, it is designed to be highly teachable in a wide variety of courses and settings. Through all editions, our goal has been to offer instructors multiple possibilities for course design. To that end, *The Allyn and Bacon Guide to Writing* allows numerous options for selecting and sequencing chapters to suit courses with different writing emphases and student needs. Instructors may teach some chapters thoroughly, while assigning others largely for students' preparation outside of class.

Consider, for example, one's options for teaching Chapter 19, on composing and revising closed-form prose. The chapter consists of ten self-contained mini-lessons that can be assigned all at once for several class days of discussion or assigned one lesson at a time at appropriate moments throughout the course. The lessons can be assigned primarily as background reading, or they can be used in class as short instructional modules. (Each lesson is designed to be covered in a half hour or less of class time.) Moreover, some of the lessons can be omitted or mixed and matched in different order.

The same kind of flexibility is offered by the design of the whole text. Our intent has been to give instructors appealing choices and to equip them with pedagogical material that has both depth and breadth.

SUPPLEMENTS FOR THE ALLYN AND BACON GUIDE TO WRITING

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

For Instructors

- The third edition of the *Instructor's Resource Manual* has been revised by Susanmarie Harrington of Indiana University Purdue University, Indianapolis. This edition of the *Instructor's Resource Manual* integrates emphases for meeting the Writing Program Administrators guidelines for outcome goals in first-year composition courses. It continues to offer detailed teaching suggestions to help both experienced and new instructors; practical teaching strategies for composition instructors in a question-and-answer format; suggested syllabi for courses of various lengths and emphases; chapter-by-chapter teaching suggestions; answers to handbook exercises; suggestions for using the text with non-native speakers; suggestions for using the text in an electronic classroom; transparency masters for class use; and annotated bibliographies.
- The *Allyn and Bacon Guide to Writing Companion Website* by Tim McGee of The College of New Jersey enables instructors to access online writing exercises, Web links keyed to specific chapters, and teaching tips; post and

make changes to their syllabi; hold chat sessions with individual students or groups of students; and receive e-mail and essay assignments directly from students. (<http://www.ablongman.com/ramage>)

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

For Students

- The Allyn and Bacon Guide to Writing Companion Website presents chapter summaries; writing exercises; the course syllabus; Web links keyed to specific text sections; Peer Review checklists, student writing samples, and the ability to chat with and e-mail classmates and the instructor. (<http://www.ablongman.com/ramage>)
- The Literacy Library Series (Public Literacy, by Elizabeth Ervin of the University of North Carolina at Wilmington; Workplace Literacy, by Rachel Spilka of the University of Wisconsin, Milwaukee; and Academic Literacy, by Stacia Neeley of Texas Christian University) offers additional models and instruction for writing in each of these three different contexts.
- Visual Communication: A Writer's Guide, Second Edition, by Susan Hilligoss and Sharon Howard, both of Clemson University, examines the rhetoric and principles of visual design, with an emphasis throughout on audience and genre. Practical guidelines for incorporating graphics and visuals are

featured along with sample planning worksheets and design samples and exercises.

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

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University of South Carolina, Columbia, who wrote Chapter 26 on essay examinations for the first edition, and Daniel Anderson of the University of North Carolina at Chapel Hill, who wrote the first- and second-edition material on electronic writing and research, some of which is retained in Chapter 24.

Our deep thanks and appreciation again go to Eben Ludlow, our editor, with whom we have worked productively for more than sixteen years. Now vice president of Longman Publishers, Eben is one of the most experienced and insightful editors in college publishing and the best editor any textbook writer could wish for. For this edition we are also particularly grateful to development editor Marion Castellucci, who provided extensive and invaluable editorial assistance as we negotiated the demands of a four-color text with images and a complex design.

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

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John D. Ramage
John C. Bean
June Johnson

Using the Part Opener Images

As part of our pedagogical approach to the use of color in the third edition, we have chosen a functional rather than decorative use for the part openers to the six major parts of this textbook. Each part opener image combines verbal and visual elements, each grows out of a lively rhetorical context, and each is rhetorically complex and potent in its appeal to its audience. In addition, these part openers represent a range of genres and purposes: a 1924 advertisement for Hoover vacuum cleaners (p. 2); a contemporary Adbusters anti-ad for “Malboro Country” (p. 84); a contemporary public affairs advocacy advertisement for World Vision’s campaign to feed children in Afghanistan (p. 476); the home page of an advocacy Web site, Women Against Gun Control (p. 572); a 1930s classic poster, “Years of Dust,” for the Resettlement Administration’s effort to help farmers during the Dust Bowl (p. 682); and a flyer given to tourists at Yellowstone National Park (p. 730).

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

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

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

GUIDELINES FOR EXPLORING THE RHETORICAL POWER OF VISUAL DESIGN

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

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

