

PROCESS & PRACTICE



WITH READINGS

PHILIP EGGERS

PROCESS AND PRACTICE WITH READINGS

Philip Eggers

Borough of Manhattan Community College
The City University of New York



LONGMAN

An imprint of Addison Wesley Longman, Inc.

New York • Reading, Massachusetts • Menlo Park, California • Harlow, England
Don Mills, Ontario • Sydney • Mexico City • Madrid • Amsterdam

Acquisitions Editor: Ellen Schatz
Cover Design: Ruttle Graphics, Inc.
Electronic Production Manager: Angel Gonzalez Jr.
Publishing Services: Ruttle Graphics, Inc.
Electronic Page Makeup: Ruttle Graphics, Inc.
Printer and Binder: R. R. Donnelley & Sons Company
Cover Printer: The Lehigh Press, Inc.

**PROCESS AND PRACTICE WITH READINGS,
FIRST EDITION**

Copyright © 1995 by Addison-Wesley Educational Publishers Inc.

All rights reserved. Printed in the United States of America. No part of this book may be used or reproduced in any manner whatsoever without written permission, except in the case of brief quotations embodied in critical articles and reviews.

Argentine writer LUISA VALENZUELA is the author of several novels and collections of short stories, most of them translated into English. *STRANGE THINGS HAPPEN HERE*, Short stories and a novel, Harcourt Brace Jovanovich, 1979. *THE LIZARD'S TALE*, novel, Farrar Straus, 1987. *OTHER WEAPONS*, 3 novellas, North Point Press, 1986. *HE WHO SEARCHES*, novel, The Darkey Archives, 1986. *OPEN DOOR*, short stories, North Point Press, 1988. *THE CENSORS*, short stories, North Point Press, 1992. *BLACK NOVEL* (with Argentines), novel, Simon and Schuster, 1992. Recently published in Spanish, *SIMETRIAS*, a collection of short stories, Editorial Sudamericana, Buenos Aires, 1994.

Library of Congress Cataloging-in-Publication Data

Eggers, Philip.

Process and practice with readings / Philip Eggers.

p. cm.

Includes bibliographical references (p.) and index.

ISBN 0-673-46810-0 (PB) 0-673-46811-9 (IM)

1. English language—Rhetoric. 2. English language—Grammar—

Problems, exercises, etc. 3. College readers. I. Title.

PE1408.E359 1995

808'.0427—dc20

94-32172

CIP

99 00 01 02 03 RRC 9 8 7 6 5

PREFACE

TO THE INSTRUCTOR

Process and Practice with Readings retains the purpose of the original *Process and Practice* but with a wider range and slightly altered format. The success of the original text indicates that its focus and intention matched the approaches of many writing teachers by concentrating on the two areas where students most need instruction: mastering the stages of the writing cycle and controlling the elements of grammar, particularly verb forms and sentence divisions. This edition continues to emphasize these elements of writing while including a variety of multicultural readings for teachers who want to enrich their writing courses with lively reading assignments as springboards for writing and discussion. No elements of the original text have been left out, though all of the first five units have been shortened somewhat to allow for the inclusion of readings without producing a ponderous volume. The book is built around the easily recognizable stages of the writing process, placing each activity or drill in its proper context as part of an organic whole. With this larger framework of the writing process made visible to them, students can practice separate skills with the knowledge that they are aiming at a larger goal, not doing isolated drills. The readings will enhance students' mastery of the writing process by illustrating some of the skills they are learning and by showing them the range of themes and techniques good writing encompasses.

Most writing teachers prefer to use samples of their own students' work as the primary basis for instruction, partly to demonstrate how to correct errors and improve style and usage and partly to instill a spirit of pride. Professional readings will not substitute for samples of our students' own work; they are not intended for that purpose. Instead, they provide a larger sampling of the wide range of strategies, topics, and stylistic techniques than any collection of student essays will do. Many writing teachers find some use of professional examples indispensable. The difficulty usually is, however, that assigning two books, a rhetoric and a reader, proves expensive and excessive; time seldom permits us to use both as extensively as we intend. To solve that problem, *Process and Practice with Readings* is designed to offer enough readings that the teacher has considerable choice and enough coverage of the writing process and grammar that nothing important has to be omitted.

Some teachers will, of course, continue to use the original *Process and Practice* without resorting to reading assignments. Writing courses vary considerably from one college to another. Increasingly, however, there has been a trend toward whole language instruction, of combining skills of listening, speaking, reading, and writing which too often have been taught in isolation. More and

more teachers are discovering ways in which these learning processes reinforce one another. It is no accident that nearly all great writers have been voluminous readers—though, of course, not all voluminous readers turn out to be Nobel Prize-winning authors. Practicing reading aloud, both their own writing and passages from assigned readings, generally improves students' writing fluency along with their overall confidence in their ability to use language effectively. Certainly the inclusion of lively multicultural readings in a writing course will enrich the students' experience. One cannot tease out all of the ways in which students' writing gains from the discussion of prose models. Certainly we don't expect them to copy what they read in any simple sense. Probably the best explanation is to say that the readings draw them into a large world of discourse beyond the classroom—a world of voices even more varied than those in their classroom, and yet one in which they can find themselves very much at home. That process of reaching out, of joining, of inclusion, is probably what many pedagogical theorists mean when they use that familiar and possibly overused term, *empowerment*.

Like the original version of *Process and Practice*, this edition is designed to be useful, convenient, and modest in size and price. It continues to steer a middle course between the demands of an encyclopedic but intimidating and costly textbook and the constraints of a scaled-down, only-what-you-need-to-know workbook. Without being exhaustive or exhausting, the book omits nothing important in the stages of the writing process or the features of grammar that cause serious problems for developing writers. The readings are numerous enough and sufficiently varied in mode, topic, and writers' backgrounds to offer plenty of material for either a thematic or a modal approach. The readings also appeal to students of many age groups, since today's non-traditional students, especially in two-year colleges and large public four-year institutions, range from late adolescence to middle age and even older. The readings also are of moderate difficulty—on a college level of maturity in content but within the range of a first-year student's vocabulary and reading ability. Furthermore, the readings, like the content of the exercises in the earlier units, remain close to the interests of today's students, who come from many ethnic backgrounds. Like the writing activities in the other units, the readings contain educationally valuable material as well as insights into controversial issues.

Unit 6 has been designed to provide teaching aids along with the readings. The vocabulary exercises will help students concentrate on learning and remembering new words. The comprehension questions will help focus their attention on the meaning of the reading assignments and provide a basis for class discussions or collaborative learning. The writing assignments will allow for the use of readings as springboards for writing assignments, either as rhetorical models in various modes or as discussions of topics on which students may write.

Like the original *Process and Practice*, this edition assumes that much of the effort and inspiration must come from the students, but that you, the

instructor, will provide the human link, the emotional stimulus, and the guidance that enable students to make writing an important part of their lives. This book is a teaching tool, not a self-help manual. Only by receiving attentive and authentic responses from you and from one another will your writing students experience their writing and reading as true communication. How you achieve this is up to you; this book is flexible enough to allow for a variety of pedagogical methods. The instructor's manual may further help expand your knowledge of teaching methods and research on writing pedagogy.

I want to thank the reviewers of this text for their critical remarks and helpful recommendations. They include Martha French, Fairmont State College; Lois Friesen, Butler County Community College; Marsha Groff, Texas A&M, Corpus Christi; Rosemary Hunkeler, University of Wisconsin-Parkside; and Michael Kimball, College of San Mateo. I appreciate also the editorial guidance of Ellen Schatz at HarperCollins and the careful scrutiny of the proofs by Carol Gardenier of Ruttle Graphics, Inc.

My colleagues and the students at Borough of Manhattan Community College continue to be the main source of what I know about writing, reading, and learning. Finally, to Jane, Tori, David, Wendy, and Michael I am boundlessly grateful for giving special meaning to the process and practice of living.

TO THE STUDENT

Perhaps you are one of the lucky students who can devour whole books in a few hours or who love to write poems, diaries, and term papers. Or you may be one of those who "hate English," or believe they do, and who would rather endure root canal therapy without anesthesia than write another 500-word theme. More likely, you are somewhere in the middle. Most people enjoy reading and writing at least once in a while, but even the best writers report a certain amount of struggle in their attempts to make the words come out right. Every writer is different, but whatever your writing and reading habits are, you will benefit from using this book.

Process and Practice with Readings is intended to draw you into the process of mental discovery that writing produces and to involve you in the discourse of many writers with many voices. By experiencing the varied opinions, styles, and viewpoints expressed in the readings, you will be prompted to develop your own style and opinions. As you improve your mastery of the writing process through units one through four, you will also be developing your individuality. Nothing is more individualistic than writing, but writing flourishes best as a social activity; reading and writing involve a continuous give and take. By writing as part of a group and a class, you will discover your powers as well as your weaknesses, your similarity to others as well as your uniqueness. As you share your writing with others, you will develop a

distinctive voice and style. As you read the work of others, both classmates and professional writers, you will enlarge your vocabulary, range of knowledge, and grasp of writing techniques. The activities in Unit 1 will help you concentrate on developing fluency. In Units 2 and 3 you will explore paragraph and essay composition. Unit 4 will help you improve the word choice, sentence patterns, and style of your compositions.

Unit 5 is a workbook designed to help you with any catch-up work you need on grammar, usage, spelling, or punctuation. Although the *process* of discovery and expression is the goal, frequent *practice* is also necessary. Mastering the basics will not turn you into a conformist or make your writing dull, even though the same rules of grammar and spelling apply to everybody. In fact, a secure command of these basics will allow you greater freedom to develop your own voice and style. Use Unit 5 as you need it. Find out through the diagnostic test and your teacher's advice how much intensive work you need and in what areas.

The readings in Unit 6 will be assigned as your teacher decides. You may of course go ahead and read anything you want and work on the vocabulary and comprehension questions. Good writing will always repay several readings, so concentrate on the assigned readings with special care. If you find a writer who particularly appeals to you, look up other works she or he has written—novels, books of poems, or collections of short stories or essays. Read a biography of that writer and make his or her works a part of your life. Reading and writing go together; the more you enjoy good reading, the more thoughtful, fluent, and interesting your own writing will become.

Philip Eggers

CONTENTS

UNIT 1 PREWRITING

1

Freewriting	2
Focused Writing	3
Keeping a Journal	5
Brainstorming: Making Lists	5
Organizing Ideas	6
Clustering	9
Other Prewriting Activities	13
Reading Aloud: Getting Feedback	14
Types of Feedback to Get from Your Listeners	15
Including Your Audience	15
Making Your Point	18
Supporting Your Point	20
Thinking Critically	22
Critical Thinking Guidelines	22
Computers and the Prewriting Process	23
Advantages of Word Processing	23
Invisible Writing	24
Software Available	24
Getting Started	25

UNIT 2 PRACTICING PARAGRAPHS

27

Paragraph Basics	28
Recognizing Paragraphs	28
Signaling Paragraphs	28
Determining Paragraph Length	28
Using Topic Sentences	30
Using Key Words in Topic Sentences	32
What Makes a Paragraph Good?	34
Paragraph Unity	35

Paragraph Coherence	36
Paragraph Transitions	41
Paragraph Development	46
Types of Paragraphs	48
Narration: Telling About an Event	49
Description: Telling About Persons, Places, and Objects	51
Exposition: Comparative Paragraphs	56
Exposition: "How To" Paragraphs	59
Exposition: Definition Paragraphs	62
Exposition: Classification Paragraphs	66
Exposition: Cause and Effect Paragraphs	67
Persuasion: Writing to Convince	71
Computers and Paragraph Practice	75

UNIT 3 WRITING SHORT ESSAYS

77

Recognizing the Essay	78
Building Essays Out of Paragraphs	78
Practicing Thesis Statements	81
Thesis Statements Must Be Broad	81
Thesis Statements Must Be Precise	82
Introductory Paragraphs	83
Starting with the Three-Step Design	83
How NOT to Begin	84
Concluding Paragraphs	86
How NOT to Conclude	87
Model Concluding Paragraph	88
Modes of Developing Short Essays	88
The Narrative Mode: Telling About an Event	89
The Descriptive Mode: Telling About a Place or Person	103
The Expository Mode: Discussing an Issue	110
The Persuasive Mode: Enumerating Reasons	123
The Persuasive Mode: The Dialogue Pattern	125
Ten Current Topics for Additional Practice in Persuasive Writing	130
Computers and Essay Writing	130

**UNIT 4 REVISING AND IMPROVING
YOUR WRITING****133****First and Second Drafts 134****Improving Your Choice of Words 139**

- Being Precise 139
- Using Correct Connotation 141
- Using Specific Language 143
- Reducing Wordiness 145
- Using the Active Voice for Strength 148
- Using Strong, Vivid Verbs 149
- Using Idioms Correctly 150

Improving Sentence Effectiveness 152

- Avoiding Repetition 152
- Varying Sentence Beginnings 153
- Varying Sentence Length and Type 157

Combining Sentences to Improve Your Style 159

- Free and Embedded Modifiers 163
- Who, Which, and That Clauses* 165
- How, When, Where, and Why Combinations* 167

Revising with a Word Processor 172

**UNIT 5 PROOFREADING YOUR WRITING
AND REVIEWING GRAMMAR****175****Proofreading and Correcting the Revised Essay 176****Reviewing Basics 177****Diagnostic Test 178****Subjects and Verbs 183**

- Finding Subjects 183
- Multiple Subjects 186
- Hard-to-Find Subjects 186
- Finding Verbs 188
- Multiple Verbs 189
- Helping Verbs 190
- Verbals: The Fake Verbs 191

Fragments 192

Telling the Difference Between Fragments and Sentences	193
Subordinate Clauses and Subordinating Conjunctions	193
Subordinate Clause Fragments	193
Added-Clause Fragments	195
Added-Phrase Fragments	197
Added-Verb Fragments	199
Three Ways to Correct Fragments	200
Simple, Compound, and Complex Sentences	202
Run-Together Sentences	203
Comma Splices	205
Correcting Comma Splices	206
Correcting By Subordinating	209
Subject-Verb Agreement	211
Singular and Plural Subjects	212
Finding and Correcting Errors in Agreement	214
Special Problems with Agreement	215
S Endings: A Review	228
Special Problems with Verb Tenses	229
Recognizing Tenses	230
<i>D</i> Endings in the Past Tense	231
When Not to Use <i>D</i> Endings	232
The Past Tense of Irregular Verbs	234
Past Participles	236
Avoiding Shifts in Verb Tenses	241
Verb Tenses in Writing: Some Guidelines	241
Adjectives and Adverbs	243
Telling the Difference Between Adjectives and Adverbs	243
Some Tricky Adverbs	244
Adjectives in Comparisons	245
Adverbs in Comparisons	246
Misplaced and Dangling Modifiers	248
Pronouns	254
Types of Pronouns	254
Pronoun Case	254
Pronoun Case: Using Who and Whom	256
Pronouns and Antecedents	258
Shifts of Person	262

Parallelism	265
Mixed Sentences	268
Punctuation	273
Commas	273
Apostrophes	287
End Punctuation: Periods, Question Marks, and Exclamation Points	288
Semicolons	289
Colons	291
Capitalization	293
Spelling	294
Spelling Rules	295
Common Mix-Ups	298
Pronoun Mix-Ups	300
Look-alikes/Sound-alikes	303
Review Test	309

UNIT 6 A COLLECTION OF READINGS

315

Introduction to Reading Selections	316
Life Changes	317
Childhood	317
Richard Wright, "Facing the Bullies"	317
Amy Tan, "Rules of the Game"	321
Langston Hughes, "Salvation"	330
Poems on Childhood	333
Walt Whitman, "There Was a Child Went Forth"	333
Kahlil Gibran, "On Children"	337
Adolescence	339
Deairich Hunter, "Ducks Vs. Hard Rocks"	340
Sandra Cisneros, "Sally"	343
John Updike, "A&P"	346
Neil Howe and Bill Strauss, "We Don't Even Have a Name"	352
Poems on Adolescence and Young Adulthood	356
Gwendolyn Brooks, "We Real Cool"	356
Audre Lorde, "Hanging Fire"	358
Changes in Adult Life: Growth and Aging	360
Gail Sheehy, "Predictable Crises of Adulthood"	361
Christopher Peterson, "Stress and Coping"	368

Poems on Life Changes	373
William Shakespeare, "All the World's a Stage"	373
Edgar Lee Masters, "Lucinda Matlock"	376

Learning Experiences 378

Jamaica Kincaid, "Girl"	379
Richard Rodriguez, "Bilingual Education"	381
Zora Neale Hurston, "Backstage"	386
Helen Keller, "The Most Important Day"	391
David Raymond, "On Being 17, Bright, and Unable to Read"	395
Margaret Mead, "College: DePauw"	398
Michael White and John Gribben, "Doctors and Doctorates,"	404
James Comer, M.D., "Medical School"	410
Gary B. Nash, et al., "The Student Movement and the Counter Culture"	416
Poems about Learning Experiences	422
Gwendolyn Brooks, "Sadie and Maud"	422
Stephen Spender, "An Elementary Classroom in a Slum"	424
Langston Hughes, "Theme for English B"	426
Li-Young Lee, "Persimmons"	428
Linda Pastan, "Marks"	432

Career Options 433

Russell Baker, "My First Job"	434
Henry Louis Gates, Jr., "Delusions of Grandeur"	441
Perri Klass, "Ambition"	445
Henry David Thoreau, "Where I Lived, and What I Lived For"	449
Ellen Goodman, "The Cordless Tie That Binds People to Work"	452
Lester Thurow, "New Competitors"	455
Tillie Olsen, "I Stand Here Ironing"	458
Heinrich Böll, "The Laugher"	466
Luisa Valenzuela, "The Censors"	469
Alex Thio, "How Education Raises Our Income"	473

Poems on Career Options 477

Robert Frost, "The Road Not Taken"	477
Gary Snyder, "Hay for the Horses"	479
W.H. Auden, "The Unknown Citizen"	481

Family Relationships 483

Jane Howard, "The Earmarks of Good Families"	484
Ella Taylor, "TV Families"	489

B.D. Colen, "What Real Families Are Like"	495
Judith Wallerstein and Sandra Blakeslee, "The Overburdened Child"	497
Deborah Tannen, "Parents' and Children's Communication Styles"	501
Earl Shorris, "Bienvenida"	507
Janet Campbell Hale, "Return to Bear Paw"	511
Andrea Starr Alonzo, "My Extended Family"	516
Brent Staples, "A Brother's Murder"	522
Sherwood Anderson, "Discovery of a Father"	526
Robert Bly, "The Hunger for a King in a Time with No Father"	531
Poems on Family Relations: Langston Hughes, "Mother to Son"	535
Theodore Roethke, "My Papa's Waltz"	536
Index	539

LIST OF READINGS BY RHETORICAL MODE

Narration

Richard Wright, "Facing the Bullies"	317
Amy Tan, "Rules of the Game"	321
Langston Hughes, "Salvation"	330
John Updike, "A&P"	346
Zora Neale Hurston, "Backstage"	386
Helen Keller, "The Most Important Day"	391
Margaret Mead, "College: DePauw"	398
Michael White and John Gribben, "Doctors and Doctorates,"	404
James Comer, M.D., "Medical School"	410
Russell Baker, "My First Job,"	434
Tillie Olsen, "I Stand Here Ironing"	458
Janet Campbell Hale, "Return to Bear Paw"	511
Sherwood Anderson, "Discovery of a Father"	526

Description

Walt Whitman, "There Was a Child Went Forth"	333
Sandra Cisneros, "Sally"	343
John Updike, "A&P"	346
Neil Howe and Bill Strauss, "We Don't Even Have a Name"	352
Gwendolyn Brooks, "We Real Cool"	356
Audre Lorde, "Hanging Fire"	358
William Shakespeare, "All the World's a Stage"	373
Edgar Lee Masters, "Lucinda Matlock"	376
Jamaica Kincaid, "Girl"	379
Stephen Spender, "An Elementary Classroom in a Slum"	424
Heinrich Böll, "The Laugher"	466
Luisa Valenzuela, "The Censors"	469
W.H. Auden, "The Unknown Citizen"	481
Jane Howard, "The Earmarks of Good Families"	484
B.D. Colen, "What Real Families Are Like"	495
Earl Shorris, "Bienvenida"	507

Comparison and Contrast

Deairich Hunter, "Ducks Vs. Hard Rocks"	340
Gwendolyn Brooks, "Sadie and Maud"	422

- Lester Thurow, "New Competitors" 455
 Robert Frost, "The Road Not Taken" 477
 Deborah Tannen, "Parents' and Children's Communication Styles" 501

Process Analysis

- Christopher Peterson, "Stress and Coping" 368
 Richard Rodriguez, "Bilingual Education" 381
 Gary B. Nash, et al., "The Student Movement and the Counter Culture" 416
 Alex Thio, "How Education Raises Our Income" 473
 Sherwood Anderson, "Discovery of a Father" 526
 Robert Bly, "The Hunger for the King in a Time with No Father" 531
 Langston Hughes, "Mother to Son" 535

Classification

- Neil Howe and Bill Strauss, "We Don't Even Have a Name" 352
 Gail Sheehy, "The Predictable Crises of Adulthood" 361
 Christopher Peterson, "Stress and Coping" 368
 Henry Louis Gates, "Delusions of Grandeur" 441
 Jane Howard, "The Earmarks of Good Families" 484
 Ella Taylor, "TV Families" 489

Cause and Effect Analysis

- Richard Wright, "Facing the Bullies" 317
 Langston Hughes, "Salvation" 330
 Gwendolyn Brooks, "We Real Cool" 356
 Ellen Goodman, "The Cordless Tie That Binds People to Work" 452
 Alex Thio, "How Education Raises Our Income" 473
 Judith Wallerstein and Sandra Blakeslee, "The Overburdened Child" 497
 Brent Staples, "A Brother's Murder" 522

Illustration

- Helen Keller, "The Most Important Day" 391
 David Raymond, "On Being 17, Bright, and Unable to Read" 395
 James Comer, M.D., "Medical School" 410
 Langston Hughes, "Theme for English B" 426
 Li-Young Lee, "Persimmons" 428
 Linda Pastan, "Marks" 432
 Henry David Thoreau, "Where I Lived, and What I Lived For" 449
 Gary Snyder, "Hay for the Horses" 479
 W.H. Auden, "The Unknown Citizen" 481
 B.D. Colen, "What Real Families Are Like" 495
 Andrea Starr Alonzo, "My Extended Family" 516
 Theodore Roethke, "My Papa's Waltz" 536

Definition

- Kahlil Gibran, "On Children" 337
Deairich Hunter, "Ducks Vs. Hard Rocks" 340
Perri Klass, "Ambition" 445

Persuasion

- Neil Howe and Bill Strauss, "We Don't Even Have a Name" 352
Richard Rodriguez, "Bilingual Education" 381
David Raymond, "On Being 17, Bright, and Unable to Read" 395
James Comer, M.D., "Medical School" 410
Henry Louis Gates, "Delusions of Grandeur" 441
Henry David Thoreau, "Where I Lived, and What I Lived For" 449
Ellen Goodman, "The Cordless Tie That Binds People to Work" 452
Lester Thurow, "New Competitors" 455
Alex Thio, "How Education Raises Our Income" 473
Ella Taylor, "TV Families" 489
B.D. Colen, "What Real Families Are Like" 495
Judith Wallerstein and Sandra Blakeslee, "The Overburdened Child" 497
Brent Staples, "A Brother's Murder" 522
Robert Bly, "The Hunger for a King in a Time with No Father" 531