

The Sundance Writer



A Rhetoric, Reader, Handbook

Mark Connelly

The Sundance Writer

A Rhetoric, Reader, Handbook

PUBLISHER Earl McPeck
ACQUISITIONS EDITOR Julie McBurney
MARKET STRATEGIST John Meyers
PROJECT EDITOR Kathryn M. Stewart
ART DIRECTOR Sue Hart
PRODUCTION MANAGER Angela Williams Urquhart

ISBN: 0-15-507155-6

Library of Congress Catalog Card Number: 99-67365

Copyright © 2000 by Harcourt, Inc.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without permission in writing from the publisher.

Requests for permission to make copies of any part of the work should be mailed to:

Permissions Department, Harcourt, Inc.,
6277 Sea Harbor Drive, Orlando, FL 32887-6777.

Copyrights and Acknowledgments appear on page C-1,
which constitutes a continuation of the copyright page.

Address for Domestic Orders

Harcourt, Inc., 6277 Sea Harbor Drive, Orlando, FL 32887-6777
800-782-4479

Address for International Orders

International Customer Service
Harcourt, Inc., 6277 Sea Harbor Drive, Orlando, FL 32887-6777
407-345-3800
(fax) 407-345-4060
(e-mail) hbintl@harcourtbrace.com

Address for Editorial Correspondence

Harcourt College Publishers, 301 Commerce Street, Suite 3700, Fort Worth, TX 76102

Web Site Address

<http://www.harcourtcollege.com>

Harcourt College Publishers will provide complimentary supplements or supplement packages to those adopters qualified under our adoption policy. Please contact your sales representative to learn how you qualify. If as an adopter or potential user you receive supplements you do not need, please return them to your sales representative or send them to:

Attn: Returns Department, Troy Warehouse,
465 South Lincoln Drive, Troy, MO 63379.

Printed in the United States of America

0 1 2 3 4 5 6 7 8 032 9 8 7 6 5 4

Harcourt College Publishers

PREFACE

The Sundance Writer is a complete textbook for composition courses. In addition to the standard presentation of the writing process, readings, and grammar, it includes strategies for professional writing, conducting research, and writing about literature.

THE RHETORIC

The Sundance Writer focuses on critical stages in the writing process, providing students with techniques to improve their writing and overcome common problems. *The Sundance Writer* encourages students to see English class as a highly practical course giving them skills they need in future classes and any field or occupation they pursue—the ability to reason logically, organize ideas, and communicate effectively.

Writing does not occur in a vacuum but in a context that consists of the writer's objective, the reader, the discourse community, and the nature of the document. After introducing strategies for establishing context and enhancing critical thinking, *The Sundance Writer* guides students in developing and supporting a thesis. Students also are given practical directions for revising and editing.

Special Features

In addition to the traditional discussion of the writing process, *The Sundance Writer* addresses topics usually overlooked in introductory texts:

- Collaborative writing
- Online writing groups
- Writing as the representative of others
- Writing to mass audiences
- Writing to multiple readers
- Giving oral presentations

THE READER

Organized by mode, this section presents fifty entries, including classic essays by E. B. White, George Orwell, Martin Luther King Jr., and Bruce Catton as well as recent works by Tony Brown, Barbara Ehrenreich, and Rene Denfeld. Women, African-Americans, Asians, and Hispanics are well represented. The subjects cover a range of issues, such as cyberspace, AIDS, getting a job, the sinking of the *Titanic*, and the homeless.

The wide variety of topics on science, law, culture, social issues, and business make *The Sundance Writer* suitable for thematic courses. In addition, this textbook has several features that make it a useful teaching tool for college instructors:

- **A range of readings** Each chapter opens with brief, readable entries that clearly demonstrate the rhetorical mode, followed by longer, more challenging essays. Instructors have the flexibility to assign readings best suited to their student populations.
- **Brief entries suitable for in-class reading** Many of the essays are short enough to be read in class and used as writing prompts, reducing the need for handouts.
- **An emphasis on critical thinking** *The Sundance Writer* stresses critical thinking by including James Austin's article about the role of chance in scientific research. Samuel Scudder's essay "Take This Fish and Look at It" dramatizes the importance of detailed observation.

Special Features

- **Blending the modes** Each chapter highlights an essay that demonstrates how writers use different modes to relate a narrative, make a comparison, or outline a definition.
- **Writing beyond the classroom** Each chapter ends with a sample of "real-world" writing that illustrates how professionals use these modes in different fields.
- **Opposing viewpoints** Paired essays present different opinions on three critical issues: the "abuse excuse," ethnic identity, and physician-assisted suicide.
- **Student papers for each mode** Samples of student writing offer models of common assignments.
- **Collaborative writing** Each reading concludes with directions for group writing.

SPECIAL WRITING SITUATIONS

The Sundance Writer offers students special strategies for writing essay examinations, literary analysis, resumes, and business reports.

Special Features

- Sample essay questions and responses
- A complete short story, two poems, and a dramatic scene
- Professional and student resumes and cover letters
- A complete business report

THE RESEARCH PAPER

The Sundance Writer provides students with a complete discussion of writing research papers, initially addressing common student misconceptions. Defining *what a research paper is not* is very effective in preventing students from embarking on misguided, time-consuming endeavors.

Special Features

- Strategies for selecting and evaluating sources
- Strategies for overcoming problems with research
- Strategies for using Internet sources
- Strategies for conducting interviews and surveys
- Two research papers illustrating both MLA and APA documentation

GRAMMAR AND HANDBOOK

The Sundance Writer presents an overview of grammar, explaining the parts of speech and basic sentence structure in a separate review chapter. The handbook is designed for easy use and focuses on the most common problems in grammar and mechanics.

Special Features

- Strategies for detecting and revising sentence fragments, run-ons, dangling modifiers, faulty parallelism, unnecessary commas, and other errors
- Lists of commonly confused and misspelled words



WebTutor

www.harcourtcollege.com/english/sundance

The Sundance Web site provides students with an online study guide divided into five sections:

- The Writing Process
- Modes of Exposition
- Research and the Research Paper
- Special Kinds of Writing
- Grammar/Sentence Skills

ACKNOWLEDGMENTS

I would like to thank the following reviewers for their critiques and recommendations:

Peter Brennan, Rancho Santiago College; David Elias, Eastern Kentucky University; Moselle Ford, Amarillo College; Jan Gerzema, Indiana University Northwest; Frederic Giacobazzi, Kirtland Community College; Elaine Hage, Forsyth Technical Community College; Karen Hattaway, San Jacinto College North; M. Jean Jones, Columbia State Community College; Rodney D. Keller, Ricks College; Joyce Marie Miller, Collin County Community College—Spring Creek Campus; and Lucille Schultz, University of Cincinnati.

All books are a collaborative effort. My special thanks go to Earl McPeck and Julie McBurney at Harcourt for their perception, editorial judgment, and enthusiasm for *The Sundance Writer*. Mark Gallaher was especially helpful in suggesting additional readings and developing the table of contents. His guidance was critical for giving *The Sundance Writer* its final shape. In addition, I would like to thank the talented Harcourt production team: Kathryn Stewart, project editor; Angela Urquhart, production manager; Sue Hart, art director; and John Meyers, marketing strategist. I am also very grateful for the efforts of Tom Hartman in creating the Sundance Web site.

CONTENTS

PREFACE	vii
ACKNOWLEDGMENTS	xi
EXPANDED CONTENTS	xv
1 Why Write?	1
PART ONE: THE RHETORIC	
2 The Writing Process: An Overview	11
3 The Writing Context	20
4 Critical Thinking: Seeing with a Writer's Eye	43
5 Prewriting Strategies: Getting Started	60
6 Developing a Thesis	70
7 Supporting a Thesis	79
8 Organizing Ideas	89
9 Writing the First Draft	105
10 Revising and Rewriting	125
11 Editing and Proofreading	139
12 Special Writing Contexts	150
PART TWO: THE READER	
13 Becoming a Critical Reader: Reading with a "Writer's Eye"	163
14 Description: Presenting Impressions	172
15 Narration: Relating Events	209
16 Example: Presenting Illustrations	244
17 Definition: Establishing Meaning	274
18 Comparison and Contrast: Indicating Similarities and Differences	304
19 Process: Explaining How Things Work and Giving Directions	339
20 Division and Classification: Separating into Parts and Rating Categories	381
21 Cause and Effect: Determining Reasons and Measuring Results	419
22 Argument and Persuasion: Influencing Readers	463

PART THREE: SPECIAL WRITING SITUATIONS

23	The Essay Examination	517
24	Writing about Literature	526
25	Business and Professional Writing	544

PART FOUR: THE RESEARCH PAPER

26	Conducting Research	563
27	Writing the Research Paper	595


PART FIVE: GRAMMAR AND HANDBOOK




28	Grammar	647
29	The Handbook	661



CREDITS	C-1
---------	-----




INDEX	I-1
-------	-----



EXPANDED CONTENTS

PREFACE	vii
1 WHY WRITE?	1
Using <i>The Sundance Writer</i>	3
The Rhetoric	3
The Reader	4
Special Writing Situations	5
The Research Paper	5
Grammar and Handbook	5
STRATEGIES FOR SUCCEEDING IN COMPOSITION	6
PART ONE: THE RHETORIC	
2 THE WRITING PROCESS: AN OVERVIEW	11
What Is Writing?	11
Developing a Composing Style	12
Writing on a Computer	15
STRATEGIES FOR WRITING ON A COMPUTER	16
Writer's Block	17
STRATEGIES FOR OVERCOMING WRITER'S BLOCK	17
 WebTutor: The Writing Process	19
3 THE WRITING CONTEXT	20
What Is Good Writing?	20
The Writer	22
The Writer's Purpose	22
The Writer's Role	25
The Reader	26
Individual Readers	27
Extended Audiences	27
The Perceptual World	28
Evaluating Readers	31

The Discourse Community	32
The Document	34
STRATEGIES FOR WRITING SPECIALIZED DOCUMENTS	35
Writings in Context	35
Lyndon Baines Johnson <i>Letter to Ho Chi Minh, April 10, 1967</i>	36
Seeking an end to a controversial conflict, President Johnson outlines a peace offer to the leader of Communist North Vietnam.	
Molly Ivins <i>A Short Story About the Vietnam War Memorial</i>	38
A newspaper columnist depicts a young woman kneeling before the black marble wall and confronting the name of her dead lover.	
STRATEGIES FOR ESTABLISHING CONTEXT	41
 WebTutor: The Writing Context	42
4 CRITICAL THINKING: SEEING WITH A WRITER'S EYE	43
What Is Critical Thinking?	43
How to See with a Writer's Eye	45
STRATEGIES FOR INCREASING CRITICAL THINKING	47
Logic	48
Deduction	48
Induction	50
Common Errors in Critical Thinking	51
Critical Thinking Checklist	59
 WebTutor: Critical Thinking	59
5 PREWRITING STRATEGIES: GETTING STARTED	60
What Is Prewriting?	60
Prewriting Strategies	60
Freewriting	61
Brainstorming	63
Asking Questions	65
Clustering	66
STRATEGIES FOR PREWRITING	68
 WebTutor: Prewriting Strategies	69


6	DEVELOPING A THESIS	70
	What Is a Thesis?	70
	Elements of a Thesis Statement	71
	Locating the Thesis	73
	Explicit, Evolving, and Implied Theses	74
	Explicit Thesis Statements	74
	Evolving Thesis Statements	74
	Implied Thesis Statements	76
	STRATEGIES FOR DEVELOPING THESIS STATEMENTS	77
	 WebTutor: Developing a Thesis	78
7	SUPPORTING A THESIS	79
	What Is Support?	79
	Personal Observations	79
	Personal Experiences	80
	Examples	81
	Facts	82
	Testimony (Quotations)	82
	Analogies (Comparisons)	83
	Statistics	84
	STRATEGIES FOR USING STATISTICS	84
	Documenting Sources	86
	STRATEGIES FOR USING EVIDENCE: CRITICAL THINKING CHECKLIST	86
	 WebTutor: Supporting a Thesis	88
8	ORGANIZING IDEAS	89
	What Is Organization?	89
	Writing Titles and Introductions	90
	Titles	90
	Introductions	93
	Organizing Bodies	95
	Chronological: Organizing by Time	95
	Spatial: Organizing by Division	96
	Emphatic: Organizing by Importance	96


Writing Conclusions	98
Summarize the Thesis and Main Points	98
End with a Question	99
Conclude with a Quotation	99
End with a Strong Image	100
Conclude with a Challenging Statement	100
Moving from Prewriting to Planning	101
Planning Checklist	103
STRATEGIES FOR OVERCOMING PROBLEMS IN ORGANIZATION	104
 WebTutor: Organization	104
 9 WRITING THE FIRST DRAFT	 105
What Is a First Draft?	105
STRATEGIES FOR WRITING THE FIRST DRAFT	105
Avoiding Plagiarism	107
Making Writing Decisions	108
Choosing the Right Words	108
Writing Effective Sentences	112
Writing Paragraphs	116
Moving from Plan to First Draft	121
STRATEGIES FOR OVERCOMING PROBLEMS IN THE FIRST DRAFT	123
 WebTutor: Writing the First Draft	124
 10 REVISING AND REWRITING	 125
What Is Revision?	125
Developing a Revising Style	125
STRATEGIES FOR REVISING	126
Revising Elements of the First Draft	128
Look at the Big Picture	128
Improving Paragraphs	131
Revising the First Draft	135
STRATEGIES FOR OVERCOMING PROBLEMS IN REVISING	137
 WebTutor: Revising	138

11	EDITING AND PROOFREADING	139
	What Are Editing and Proofreading?	139
	STRATEGIES FOR EDITING	140
	Editing Sentences	141
	Editing Words	145
	STRATEGIES FOR PROOFREADING	147
	STRATEGIES FOR OVERCOMING PROBLEMS IN EDITING AND PROOFREADING	148
	 WebTutor: Editing and Proofreading	149
12	SPECIAL WRITING CONTEXTS	150
	What Are Special Writing Contexts?	150
	Collaborative Writing	150
	STRATEGIES FOR COLLABORATIVE WRITING	151
	Online Writing Groups	152
	STRATEGIES FOR WORKING IN ONLINE WRITING GROUPS	153
	Writing as a Representative of Others	153
	STRATEGIES FOR WRITING AS A REPRESENTATIVE	154
	Broadcasting to Mass Audiences	154
	STRATEGIES FOR WRITING TO MASS AUDIENCES	155
	Writing to Multiple Readers	156
	STRATEGIES FOR WRITING TO MULTIPLE READERS	156
	Giving Oral Presentations	157
	STRATEGIES FOR GIVING ORAL PRESENTATIONS	158
	 WebTutor: Special Writing Contexts	160

PART TWO: THE READER

13	BECOMING A CRITICAL READER: READING WITH A "WRITER'S EYE"	163
	What Is Critical Reading?	163
	How to Read with a Writer's Eye	164
	First Reading	164
	Second Reading	165
	Before Class Discussion	166

Emily Prager	<i>Our Barbies, Ourselves</i>	167
	A writer uses description, narration, comparison, and cause and effect to analyze the meaning of the Barbie doll.	
	Using the Reader	170
	STRATEGIES FOR CRITICAL READING	170
	WebTutor: Critical Reading	171
14	DESCRIPTION: PRESENTING IMPRESSIONS	172
	What Is Description?	172
	Objective and Subjective Description	172
	The Language of Description	176
	STRATEGIES FOR WRITING DESCRIPTION	177
	Critical Thinking and Prewriting	177
	Planning	177
	Writing the First Draft	178
	Revising	180
	Editing and Proofreading	181
	Student Paper: "Cities of the Dead"	181
	Suggested Topics for Writing Description	183
	General Assignments	183
	Writing in Context	183
	STRATEGIES FOR READING DESCRIPTION	184
	Context	184
	Strategy	184
	Language	184
Truman Capote	<i>Out There</i>	185
	The opening pages of <i>In Cold Blood</i> describe a remote Kansas town that became the scene of an infamous mass murder.	
Joan Didion	<i>Marrying Absurd</i>	188
	Open twenty-four hours a day, the wedding chapels in Las Vegas offer instant marriage with the efficiency of fast-food restaurants.	
José Antonio Burciaga	<i>My Ecumenical Father</i>	192
	Burciaga recounts how his Mexican-born father, who worked as a custodian in an El Paso synagogue, risked his life for the Jewish faith.	
Kevin Whitelaw	<i>Fear and Dread in Cyberspace</i>	196
	The Internet has given rise to a new and dangerous form of stalking.	

Blending the Modes:	
E. B. White <i>Once More to the Lake</i>	199
Describing a vacation trip, White compares past and present and realizes his sense of mortality.	
Writing Beyond the Classroom:	
3M <i>Pharmaceutical Sales Representative Want Ad</i>	206
A want ad describes the ideal job candidate.	
Description Checklist	208
 WebTutor: Description	208
15 NARRATION: RELATING EVENTS	209
What Is Narration?	209
The Writer's Purpose and Role	209
Focus	210
Chronology	212
STRATEGIES FOR WRITING NARRATION	213
Critical Thinking and Prewriting	213
Planning	214
Writing the First Draft	214
Revising	215
Editing and Proofreading	215
Student Paper: "Spare Change"	216
Suggested Topics for Writing Narration	218
General Assignments	218
Writing in Context	218
STRATEGIES FOR READING NARRATION	219
Context	219
Strategy	219
Language	219
Ramón "Tiangüis" Pérez <i>The Fender-Bender</i>	220
A minor traffic accident reveals the tenuous existence of undocumented aliens in North America.	
Samuel Scudder <i>Take This Fish and Look at It</i>	224
Instead of lecturing, a famous scientist repeats a simple command to his new student—"look, look, look."	
James Dillard <i>A Doctor's Dilemma</i>	229
A young doctor learns that to avoid the threat of a lawsuit, the next time he comes across an accident victim, he should "drive on."	