

T H I R D E D I T I O N

SHORT EDITION

*The
St. Martin's
Guide
to Writing*

RISE B. AXELROD ■ CHARLES R. COOPER

SHORT THIRD EDITION

*The
St. Martin's
Guide
to Writing*

RISE B. AXELROD

*California State University,
San Bernardino*

CHARLES R. COOPER

*University of California,
San Diego*

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Development Associate: Kristin Bowen
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To the Instructor

When we first wrote *The St. Martin's Guide to Writing*, we tried to take the best that has been thought and said in the field of rhetoric and composition and turn it to practical use. We saw the *Guide* as continuing the classical tradition of treating rhetoric very seriously indeed, not just as a matter of producing correct, effective prose but as one of thinking, reading, and writing intelligently. To the best insights from that tradition, we added what we believed to be the most promising developments in the New Rhetoric.

We have been tremendously gratified by the enthusiastic reception of the first two editions of *The St. Martin's Guide*, and in this third edition, we continue in our efforts to bring new ideas and pedagogy into the composition classroom. But our basic goals remain unchanged. We aim to teach students how to use the composing process as a means of discovering, developing, and presenting their ideas. We seek to give them the skills and information they need to analyze different writing situations so that they can respond thoughtfully and creatively to the intellectual and rhetorical demands of any situation in which they find themselves. Finally, we hope to inspire students with the desire to examine with a critical eye their own ideas in the context of the heterogeneous and often conflicting values and beliefs current in society.

AN OVERVIEW OF THE BOOK

As a rhetoric and reader, *The St. Martin's Guide* can serve as a comprehensive introduction to discursive practice. It comprises several parts:

Part I. Writing Activities presents nine different essay assignments, all reflecting actual writing situations that students may encounter both in and out of college, kinds of discourse that they should learn to read critically and to write intelligently. Among the types of essays included are autobiography, explanation, position paper, proposal, and literary interpretation.

You may choose among these chapters and teach them in any sequence you wish, though they are sequenced here to move students from writing based on personal experience and observation to academic types of writing calling for the analysis and synthesis of ideas and information derived from a variety of sources.

Each chapter follows the same organizational plan:

- several brief scenarios identifying the kind of discourse covered in the chapter and suggesting the range of occasions when such writing is done
- an activity for *group inquiry* that gets students working with the kind of discourse
- a set of readings accompanied by a critical apparatus designed to help students explore pertinent readerly and writerly questions
- a summary of the purpose and audience and the features basic to writing of this kind
- a flexible guide to writing that escorts students through all the stages of the composing process
- a look at one writer at work showing some aspect of the process of writing the student essay in that chapter

Part II. Writing Strategies looks at a wide range of essential writers' strategies: invention; paragraphing and coherence; logic and reasoning; and the familiar modes of presenting information, like narrating, defining, and classifying. Examples and exercises are almost all taken from contemporary non-fiction, and many exercises deal with reading selections appearing in Part I. This cross-referencing between Parts I and II facilitates teaching writing strategies in the context of purpose and audience.

Part III. Research Strategies discusses both field and library research and includes thorough guidelines for using and documenting sources, with detailed examples of the MLA and APA documentation styles. The part concludes with a sample student research paper.

Part IV. Writing under Pressure treats a special kind of academic writing: essay examinations, showing students how to analyze different kinds of exam questions and offering strategies for writing answers. The chapter is illustrated with actual questions from courses throughout the disciplines, plus two sample student essays.

Noteworthy Features

The St. Martin's Guide to Writing has several features that distinguish it from other college rhetorics. Chief among these are the practical guides to writing, the integration of modes and aims, and the integration of reading and writing.

Practical Guides to Writing. We do not merely talk about the composing process; rather, we offer practical, flexible guides that escort students through the entire process, from invention through revision and self-evaluation. Thus, this book is more than just a rhetoric that students will refer to occasionally. It is a guidebook that will help them to write. Commonsensical and easy to follow, these writing guides teach students to assess a rhetorical situation, identify the kinds of information they will need, ask probing questions and find answers, and organize their writing to achieve their purpose most effectively.

Systematic Integration of Reading and Writing. Because we see a close relationship between the abilities to read critically and to write intelligently, *The St. Martin's Guide* combines reading instruction with writing instruction. Each chapter in Part I introduces one kind of discourse, which students are led to consider both as readers and as writers. Readings are followed by questions that make students aware of how they as readers respond and at the same time help them understand the decisions writers make. Students are then challenged to apply these insights to their own writing as they imagine their prospective readers, set goals, and write and revise their drafts.

Integration of Modes and Aims. This book treats the traditional modes of writing as writing strategies to be used to achieve particular purposes. Unlike many current rhetorics, we do not distinguish writing by its modes but rather by its aims. Hence, while we focus on craft in our discussion of the modes in Part II, we emphasize the integration of modes with aims through exercises analyzing how the modes are used strategically in the essays in Part I.

New to This Edition

We had the benefit of much helpful advice from instructors and students across the nation who had used the earlier editions. They helped us to see what worked well and what needed improvement, and they provided valuable suggestions for specific changes and additions.

More than half the readings are new. In addition to seeking selections that would capture the interest and imagination of college students throughout the nation and that would illustrate a range of discursive practices, we also looked for readings that would have some *thematic unity*. The theme we chose is difference. Nearly *one-half of the readings deal with issues of gender, ethnicity and culture*, followed by questions For Discussion that prompt students to give serious consideration to the network of cultural values and beliefs that characterize our relations with one another.

Also new is a series of activities to promote group discussion and inquiry. At the start of each of the writing chapters is an exercise For Group Inquiry that invites students to try out some of the thinking and planning they'll be doing for the kind of writing covered in that chapter. Then, following each reading comes a new question For Discussion, designed to provoke thoughtful response about the social and political dimensions of the reading. Finally, in the Guide to Writing is another exercise For Group Inquiry that gets students to discuss their work in progress with one another. All of these materials have been class-tested, and all include questions and prompts to guide students to work productively together.

Our book is now accompanied by *three new ancillaries*, all innovative and—we think—exciting ones. We hope you'll find them useful.

The St. Martin's MindWriter/Descant, an invention and revision software program. The award-winning Daedalus Group has developed a computer software program to complement *The St. Martin's Guide to Writing*. De-

signed to be used together with the writing guides, the program includes materials for invention, drafting, critical reading, and revision. Available in IBM and Macintosh versions, this software is complementary to instructors, who can make copies for students.

A Guide to Evaluating Student Writing, by Charles Cooper. This practical booklet offers advice on evaluating student writing and holding conferences, detailed guides for responding to the writing assignments in *The St. Martin's Guide*, and a collection of important journal articles on evaluation.

The Great American Bologna Festival and other student essays, edited by Elizabeth Rankin, University of North Dakota. We've always valued the use of student writing in the composition class. Now we can offer you a collection of essays written by students throughout the nation using *The St. Martin's Guide*. It is a charming, regional collection that celebrates the writing our students are doing. The collection includes whimsical essays, like that about a Michigan bologna festival, as well as gripping personal stories, such as one about a family's escape from Afghanistan, and serious academic efforts such as a proposal about topsoil erosion in Iowa.

For Courses with Diverse Emphases

The St. Martin's Guide is designed to be used in courses with diverse emphases. Courses focusing on *the writing process*, for example, might rely most heavily on the writing guides and the Writer at Work sections of Part I, whereas those focusing on *critical reading* have thirty-five complete essays, each accompanied by questions and commentary to help students read analytically, as well as guidelines to reading with a critical eye. Courses concerned with *writing in academic disciplines* will find academic assignments for explaining concepts, causal analysis, arguing for a position, and interpreting literature; lists of resources for research in various disciplines in the library research chapter; and a chapter on taking essay exams, with example questions from diverse disciplines. Instructors wishing to use *group-learning* methods have available two inquiry activities in each writing chapter; discussion questions suitable for small-group work after each reading; and a section in each writing guide on getting (and giving) critical comments.

Detailed teaching suggestions and course plans for these and other courses can be found in the Instructor's Resource Manual. Whatever approach is taken, we hope our book will provide an exciting and innovative course of study for your students.

ACKNOWLEDGMENTS

We owe a great deal to others. The history of rhetoric reaches back to Greece in the fifth century B.C., and among our predecessors are teachers and scholars—Aristotle, Quintilian, and Cicero in classical times; Erasmus

from the early Renaissance; the eighteenth-century Scottsmen George Campbell and Hugh Blair; and Henry Day, the author of the most distinguished American rhetoric of the nineteenth century—who believed that rhetoric instruction was of great intellectual, social, and ethical importance. They considered rhetoric to be a study of thinking, speaking, and writing intelligently and responsibly. From this humanistic tradition comes our belief that students must learn to write well to realize their potential as thinkers, and as citizens.

And we owe a great deal to our contemporaries. Any list of debts will necessarily be incomplete, but we would be remiss in failing to acknowledge how much we have learned from Arthur Applebee, Walter Beale, James Berlin, James Britton, Ann Brown, Kenneth Burke, Wallace Chafe, Francis Christensen, Robert Connors, Robert de Beaugrande, Jacques Derrida, Peter Elbow, Janet Emig, Jeanne Fahnestock, Lester Faigley, Stanley Fish, Linda Flower, Michel Foucault, Anne Gere, Sidney Greenbaum, Joseph Grimes, M.A.K. Halliday, Ruqaiya Hasan, John Hayes, George Hillocks, James Kinneavy, William Labov, Richard Larson, Richard Lloyd-Jones, Ann Matsushashi, John Mellon, James Moffett, James Murphy, Donald Murray, Lee Odell, Chaim Perelman, Anthony Petrosky, Richard Rieke, D. Gordon Rohman, Mike Rose, Robert Scholes, John Schultz, Marie Secor, Mina Shaughnessy, Malcolm Sillars, Frank Smith, William Strong, Barbara Tomlinson, Stephen Toulmin, Tuen van Dijk, John Warnock, Eliot Wigginton, Joseph Williams, Ross Wintercrowd, Stephen Witte, and Richard Young.

We must also acknowledge immeasurable lessons learned from all the writers, professional and student alike, whose works we read in search of selections and examples for this text. The clarity and grace found in much current nonfiction prose have repeatedly astounded us. To all the writers represented in this text we owe a great debt—together, they have set a high standard indeed for all writers. Our aim has been not to contradict their practice by anything we recommend to students in this book.

With this third edition, our debt is even greater to the staff, instructors, and students in the Third College Writing Program at the University of California at San Diego. Since 1979 this book has been developed very gradually in courses there, with instructors and students helping us to discover what worked and what did not. We appreciate their candor and support. The first and second editions have served as the main text in this program, and we are indebted to all of the fifty or so instructors who have used it and provided helpful criticism and advice. Special and notable contributions have been made by James Degan, Kate Gardner, Keith Grant-Davie, Kristin Hawkinson, Karen Hollis, Sherrie Inness, Du-Hyoung Kang, Gesa Kirsch, Mary Jane Lind, Susan MacDonald, Michael A. Pemberton, Steven Storla, M.A. Syverson, Evelyn Torres, Wendy Wagreich, and Pamela Wright. Once again, we owe an enormous debt to Phyllis Campbell and Rebekah Kessab, who have continued to eliminate the sort of administrative

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We also wish to thank colleagues who helped us to shape and create the exciting supplementary materials that now accompany *The St. Martin's Guide to Writing*. For insightful reviews of *The Guide to Evaluating Student Writing*, we thank Leon Coburn, University of Nevada at Las Vegas; David Mair, University of Oklahoma; and Lucy Schultz, University of Cincinnati. For their expert and innovative work on *The St. Martin's MindWriter/Descant* software, we thank the Daedalus Group, and especially Wayne Butler and Paul Taylor. For the new appendix on writing with a word processor, we thank John M. Slatin, also of the Daedalus Group.

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We are particularly grateful to two professional librarians who helped us with the chapter on library research. Anne Skillion, from the New York Public Library, provided a thoughtful review of the second edition chapter and made many specific suggestions for extending the chapter to cover the new electronic forms of information retrieval. Jean Smith, from the University of California at San Diego, contributed some innovative new materials

to help students find useful sources in the various academic disciplines. Having worked for some years now with students doing library research for the assignments in *The St. Martin's Guide*, she has contributed some valuable lists of sources, most notably ones for researching controversial issues and current trends.

We want to express our most sincere appreciation to the staff at St. Martin's Press, whose patience and hard work has made this book possible. We are especially indebted to Mark Gallaher, Senior Editor, and to Marilyn Moller, who has so generously given her time, imagination, skill, and friendship; without her, there would have been no third edition. Thanks also to John Elliott and Denise Quirk, for their skillful editing; to Kim Richardson, for her expert work on the software; and to Kristin Bowen for her thoughtful assistance on many, many matters, large and small.

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