

The background of the cover is a complex, layered composition. The top half features a brownish-tan marbled paper with fine, swirling veins of red, orange, and white. Below this, a horizontal band of torn, layered paper is visible, showing colors like blue, yellow, green, and red. The bottom section is a solid, light-colored surface, possibly white or cream, which is partially obscured by the torn edges of the layers above.

GUIDELINES FOR WRITERS

RHETORIC, READER, HANDBOOK

— *Judith Stanford* —

GUIDELINES FOR WRITERS

RHETORIC, READER, HANDBOOK

Judith Stanford
Rivier College

McGraw-Hill, Inc.

New York St. Louis San Francisco Auckland Bogotá
Caracas Lisbon London Madrid Mexico City Milan
Montreal New Delhi San Juan Singapore
Sydney Tokyo Toronto

This book is printed on acid-free paper.

GUIDELINES FOR WRITERS
Rhetoric, Reader, Handbook

Copyright © 1993 by McGraw-Hill, Inc. All rights reserved. Printed in the United States of America. Except as permitted under the United States Copyright Act of 1976, no part of this publication may be reproduced or distributed in any form or by any means, or stored in a data base or retrieval system, without the prior written permission of the publisher.

Acknowledgments appear on pages 429-431 and on this page by reference.

2 3 4 5 6 7 8 9 0 DOC DOC 9 0 9 8 7 6 5

ISBN 0-07-060778-8

This book was set in Cheltenham Light by
Arcata Graphics/Kingsport.
The editors were Lesley Denton and Scott Amerman;
the text design was done by Keithley Associates, Inc.;
the cover was designed by Wanda Lubelska;
the production supervisor was Janelle S. Travers.
R. R. Donnelley & Sons Company was printer and binder.

Library of Congress Cataloging-in-Publication Data

Stanford, Judith Dupras, (date).

Guidelines for writers: rhetoric, reader, handbook/Judith
Stanford.

p. cm.

Includes index.

ISBN 0-07-060778-8

1. English language—Rhetoric. 2. English language—Grammar—
Handbooks, manuals, etc. 3. College readers. I. Title.

PE1408.S675 1993

808'.042—dc20

92-37917

GUIDELINES FOR WRITERS

RHETORIC, READER, HANDBOOK

ABOUT THE AUTHOR

Judith Stanford teaches literature, writing, and study skills at Rivier College in Nashua, New Hampshire, where she is Coordinator of Advanced Tutorials and Study Skills. She is the co-author, with Rebecca Burnett, of *The Writing Connection*; a contributing author, with Robert DiYanni, Eric Gould, and William Smith, of *The Art of Reading*; and author of *Responding to Literature*. She has consulted extensively and written instructional material for many other writing, literature, and study skills texts.

For Rebecca,
An Extraordinary Teacher
and an Even Better Friend

During the past ten years, research in composition studies has noted a disturbing discrepancy between the approaches offered to students by many basic English textbooks and the reading and writing they are asked to do in their other courses. This book aims to bridge that gap by introducing thinking patterns students need to lead them clearly and directly into—and through—the complex mazes of reading and writing they will face during their college years and afterward in their professional lives.

Guidelines sees reading and writing as interconnected skills and makes the following assumptions:

All writers compose with greater understanding and sensitivity if they are also confident readers.

All readers understand and enjoy what they read more fully if they learn to become engaged with what they are reading.

Students—especially those who arrive at college not entirely comfortable with their reading and writing skills—need to learn that they have a right to have opinions. In fact, they have not only the right, but also the obligation, to think about what they read and to explain their responses both orally and in writing. Often students arrive in basic English classes convinced that their primary task is to parrot what the “authority” who wrote a text said. To move students from this view of learning, *Guidelines* offers the following possibilities:

Section One: Reading and Writing to Respond works to dispel the passive learner role and to engage students actively in their own education through reading thoughtfully and writing responses to what they read.

Section Two: Reading and Writing to Evaluate shows students how to move from response to establishing and applying criteria that allow them to make informed judgments about what they read and to discuss those judgments in writing.

Section Three: Reading and Writing to Compare moves to a more complex pattern of thinking—reading and writing to identify, evaluate, and write about similarities and differences.

Section Four: Reading and Writing to Argue explains how to read writing that seeks to persuade and how to write persuasively.

Section Five is a thematic anthology. Part I provides selections related to the family; Part II to learning and teaching; Part III to television and the movies; and Part IV to working. These readings have been carefully selected to interest students yet also to challenge them to think beyond easy responses and comfortable observa-

tions. Each section provides six selections, which vary in length and difficulty, beginning with less difficult pieces and moving to those that are more complex.

Each selection is introduced with a brief overview, a set of predicting questions, and a list of words students may not know. Following the selections are topics for reading, writing, and discussion, which are carefully planned to emphasize response, evaluation, comparison, and argument.

Finally, to address concerns often voiced by developing writers, *Guidelines* offers a series of Appendixes:

- A Revision Guidelines and Proofreading/Editing Guidelines
 - B Guide to Editing: A handbook that offers an overview of essential principles of grammar and mechanics and provides exercises for practice (answer keys are provided for some of the exercises so that students can use this section for self-teaching)
 - C Preparing for and Taking Essay Exams
 - D Guide to Research: A detailed guide through the processes of library research and of writing a researched argument
 - E Documenting Sources (MLA and APA Formats)
-

SPECIAL FEATURE—BOXED GUIDELINES Throughout the text, frequent boxed guidelines sum up the writing and reading skills provided within each chapter and within the appendixes. A summary of these guidelines appears on the inside front cover and affords both instructors and students easy access to them.

ACKNOWLEDGMENTS

My husband, Don, and my sons, Aaron and David, deserve my greatest thanks for the encouragement, wit, and intelligence they willingly shared while I worked on this project. Special thanks go to Arline Dupras for the research and word processing she provided and especially for being a teacher who has always believed in the abilities of her students and for showing me the way to keep hope alive in the classroom.

Joan O'Brien of the Sylvan Learning Center in Chelmsford, Massachusetts, provides me with an ideal role model of the innovative, caring teacher and offers unflagging and deeply appreciated personal and professional support.

I would also like to thank my colleagues in the Writing/Learning Center and in the English Department at Rivier College for the ideas and approaches they willingly share, particularly their optimism and energy as they work with students. I particularly want to thank Leslie Van Wagner for her useful and creative contributions to the Instructor's Guide that accompanies *Guidelines for Writers*.

I greatly appreciate and applaud the students in my Study Skills for Adults classes at Rivier College who, over the past five years, have given me fine advice on many of the exercises and selections included in this book.

The following reviewers of this text offered wise, helpful suggestions for which I am sincerely thankful: Cathy Bernard, New York Technical College of CUNY; Elizabeth Buckley, East Texas State University; Marian Calabrese, Sacred Heart University; Marlene Clarke, University of California–Davis; Will Davis, University of Texas; Patricia Eney, Goucher College; Jan Gerzema, Indiana University–Northwest; Paula Gibson, Cardinal Stritch College; Diane Gould, Shoreline Community College; Mark Harris, Jackson Community College; Chris Hayes, University of Georgia; Barbara Henning, Long Island University–Brooklyn Campus; Kate Kiefer, Colorado State College; Virginia Kirk, Howard Community College; Marla Knudson, California State University–Los Angeles; Vladen Madsen, Brooklyn College; Audrey Roth, Miami–Dade Community College–South; Christie Rubio, American River College; Ed Sams, Gavilan College; Bill Smith, Virginia Commonwealth University; Charlotte Smith, New York University; J.T. Stewart, Seattle Central Community College; Katherine Williams, New York Institute of Technology; and Gary Zacharias, Palomar College.

At McGraw-Hill, Scott Amerman and Janelle Travers guided the process of production with great skill while Elsa Peterson ably faced the challenging task of obtaining permissions. My editor, Lesley Denton, deserves special thanks for believing in this project from the beginning and for overseeing the detailed, careful development of the book with patience and determination.

Judith Stanford

GUIDELINES FOR WRITERS

RHETORIC, READER, HANDBOOK

PREFACE	xv
---------	----

SECTION ONE	
READING AND WRITING TO RESPOND	1

Reading for a Purpose	2
<i>Reading Patterns</i>	3

Responding to Reading	6
<i>Active Reading—Notetaking</i>	7
<i>Response Notes</i>	8

Writing in Response to Reading	11
<i>Response Notes as Sources for New Ideas</i>	11
<i>Planning: Audience</i>	20
<i>Planning: Organization</i>	22
<i>Drafting</i>	23
<i>Proofreading</i>	30

Paragraphs for Practice: Reading, Responding, Thinking, Writing	32
--	-----------

SECTION TWO	
READING AND WRITING TO EVALUATE	35

Evaluation: Defining the Process	36
---	-----------

Evaluation: Understanding What You Read	38
<i>Dealing with Unfamiliar Words</i>	38
<i>Reading and Writing to Find the Main Idea</i>	41
<i>Reading and Writing to Consider Supporting Points</i>	50

Identifying Aspects to Evaluate and Considering Criteria for Evaluating	53
<i>Evaluating the Use of Quotations</i>	53
<i>Identifying Aspects to Evaluate and Establishing Criteria</i>	54
Sample: The Process of Reading to Evaluate	59
<i>Finding the Main Idea</i>	59
<i>Summarizing</i>	59
<i>Outlining Supporting Details</i>	59
<i>Evaluating Supporting Details and Developing Criteria</i>	60
Planning an Evaluation	62
Writing to Evaluate	63
<i>Discovering a Focus for Evaluating</i>	63
<i>Considering Audience and Tone</i>	64
<i>Determining a Tentative Main Idea and Drafting an Introduction</i>	64
<i>Planning to Revise</i>	67
<i>Proofreading and Editing</i>	74
Sample Evaluations	81
SECTION THREE	
READING AND WRITING TO COMPARE	85
Discovering Comparisons and Contrasts When You Read	87
<i>Identifying Purposes for Comparing or Contrasting</i>	87
<i>Understanding the Structure of Comparison</i>	89
Reading to Compare	92
<i>Understanding Reading through Discussion</i>	93
From Reading, Thinking, and Discussing to Writing	99
<i>Sample Essays: Comparison and Contrast</i>	99

Reading and Writing about Two or More Works on the Same Topic 105

Reading to Compare Sources 105

Writing to Compare Sources 111

SECTION FOUR

READING AND WRITING TO ARGUE 123

Defining Argument 123

Topics for Argument 124

Example of an Argument 125

Reading an Argument 126

Determine the Writer's Main Point 126

Determine the Writer's Voice 127

Determine and Evaluate the Writer's Development Strategies 128

Rational and Emotional Appeals 128

Identifying and Evaluating Rational Appeals 128

Emotional Appeals: An Example 132

Identifying and Evaluating Emotional Appeals 136

Strategies for Writing an Argument 140

Planning a Draft 145

Revising and Rewriting 147

SECTION FIVE

AN ANTHOLOGY OF READINGS 151

Part I: The Family 153

"Get Real Men of Steel!"—Jeannie MacDonald 153

"Missing: The Influence of Black Men"—William Raspberry 156

"A Driving Fear"—Ellen Goodman 159

"Why I Want to Have a Family"—Lisa Brown 163

"A Courage Born of Broken Promises"—Michael Blumenthal 167

"I Remember Papa"—Harry Dolan 170

Topics for Longer Papers: Part I 178

Topics Requiring Research: Part I 179

Part II: Learning and Teaching 181

- "Students' Indifference Erodes the Public Schools"*—Brent Collins 181
- "Playing Favorites"*—Patricia Keegan 184
- "I Show a Child What Is Possible"*—Jacques d'Amboise 190
- "The Teacher Called Me Stupid, Mommy!"*—Marilyn Holm Christensen 195
- "Girlhood among Ghosts"*—Maxine Hong Kingston 204
- From "Aria: A Memoir of a Bilingual Childhood"*—Richard Rodriguez 210
- Topics for Longer Papers: Part II* 218
- Topics Requiring Research: Part II* 219

Part III: Television and the Movies 221

- "Play It Yet Again, Lucy"*—Richard Zoglin 221
- "The Trouble with Television"*—Robert MacNeil 225
- "'Reel' vs. Real Violence"*—John Russo 229
- "The Effects of Television on Family Life"*—Marie Winn 233
- "What's Left after Violence and Advertising?"*—Maurine Doerken 238
- "Tomoko on Her Television Career"*—Tomoko, interviewed by David Plath 244
- Topics for Longer Papers: Part III* 252
- Topics Requiring Research: Part III* 252

Part IV: Working 254

- From "Blue-Collar Journal"*—John Coleman 254
- "What Did You Do in the War, Grandma?"*—Zoë Tracy Hardy 260
- "A Short Course in Business Ethics"*—Lester C. Thurow 270
- "Disinformation Advertising"*—Alice Walker 274
- "Every Woman Who Writes Is a Survivor"*—Susan Griffin 277
- "The Palmers"*—Shiva Naipaul 281
- Topics for Longer Papers: Part IV* 287
- Topics Requiring Research: Part IV* 288

APPENDIXES

Appendix A: Revision Guidelines and Proofreading/Editing Guidelines 289

Appendix B: Guide to Editing 293

- Understanding the Structure of the Sentence* 294
- Identifying Nouns* 295

<i>Identifying Pronouns</i>	297
<i>Identifying Main Verbs</i>	297
<i>Identifying Auxiliary Verbs</i>	298
<i>Regular and Irregular Verbs</i>	299
<i>Editor's Focus 1: Avoiding Sentence Fragments</i>	300
<i>Editor's Focus 2: Avoiding Fused Sentences and Comma Splices</i>	305
<i>Editor's Focus 3: Checking Subject-Verb Agreement</i>	312
<i>Editor's Focus 4: Checking Pronoun Reference and Agreement</i>	318
<i>Editor's Focus 5: Checking Verb Tense Agreement</i>	324
<i>Editor's Focus 6: Checking for Misplaced and Dangling Modifiers</i>	328
<i>Editor's Focus 7: Using Quotation Marks Correctly</i>	333
<i>Editor's Focus 8: Using Commas Correctly</i>	337
<i>Editor's Focus 9: Using Colons, Semicolons, and Apostrophes Correctly</i>	343
<i>Editor's Focus 10: Using the Ellipsis, the Dash, and Parentheses Correctly</i>	349
<i>Editor's Focus 11: Using Capital Letters Correctly</i>	355
<i>Editor's Focus 12: Spelling Words Correctly</i>	358
<i>Possible Responses to Selected Exercises in Appendix B: Guide to Editing</i>	363
 Appendix C: Preparing for and Taking Essay Exams	 383
 Appendix D: Guide to Research	 387
<i>Planning a Researched Argument</i>	388
<i>Evaluating Audience</i>	402
<i>Establishing Voice</i>	403
<i>Writing a Researched Argument</i>	404
<i>Revising</i>	406
 Appendix E: Documenting Sources (MLA and APA Formats)	 410
<i>MLA Documentation within the Paper</i>	410
<i>Using and Documenting the Source: MLA Format</i>	411
<i>Compiling a Works Cited List: MLA Format</i>	413
<i>Assembling the Works Cited List: MLA Format</i>	418
<i>APA Documentation within the Paper</i>	419
<i>Using and Documenting the Source: APA Format</i>	419
<i>Compiling a References List: APA Format</i>	422
<i>Assembling the References List: APA Format</i>	426
 ACKNOWLEDGMENTS	 429
 INDEX	 433

READING AND WRITING TO RESPOND

This chapter suggests that every day we respond to hundreds of written messages and focuses attention on the following issues related to reading, responding, and writing.

- *Purposes for reading*
 - *Patterns readers use for various purposes*
 - *Strategies for effective reading*
 - *Writing in response to reading*
-

IF YOU ARE DRIVING INTO A BUSY intersection and read the word “STOP” on a familiar red and white sign, you react by stepping on the brakes. This is a simple example of responding to reading. Every day we are bombarded by written messages—in newspapers, on billboards, on the packages of food we eat, and in hundreds of other places. Because we see so much printed material every day of our lives, most of us have trained ourselves to respond actively to only a tiny fraction of the information and ideas we read. The stop sign relates directly to our safety, so we consciously respond to it. On the other hand, an advertising message on a billboard may be something we read only casually and react to subconsciously, if at all.

DAILY READING Learning to read for college classes, and for the professional world, requires paying attention to the reading you do every day. Watch carefully for your responses to what you read and notice why you choose to read some things carefully, some more casually, and some not at all. Considering your responses to reading will help you to become more aware of how and why you read. This survey can be put to use as you work on developing strategies for reading more effectively and efficiently, in both academic and professional situations.

EXERCISE 1 *Make a list of all the reading you can remember doing for the past several days. Include signs, advertising, newspapers, magazines, printed information given on television, and, of course, any books you read either as class assignments or for pleasure. In addition, make a list of printed matter to which you were exposed but that, for one reason or another, you decided not to read (for example, junk mail, notices posted on bulletin boards, certain sections of your daily newspaper).*

READING FOR A PURPOSE

As you made notes on your reading for the past several days, you almost certainly noticed that you read for different purposes. For instance, if you read the directions for putting together a new appliance, you were reading for practical information. You probably read very carefully so that you would not leave out an important step. If you read an editorial in your local paper, you were probably looking for ideas—for ways of considering a specific issue. You may have read the editorial quickly, just looking for the editor's main points. If your sociology professor assigned a chapter in the textbook, you may have skimmed through it rapidly to get a general impression of the topics covered. Then you may have gone back to find specific details you needed to know for the quiz that was promised. Your reading survey, then, most likely showed you that you read for a variety of purposes and that you read differently for those different purposes.

EXERCISE 2 *Using the notes that you made for Exercise 1, jot down the purpose for which you read each item in your first list. Note also the way purpose may have influenced how you chose to read. For instance, did you read some things more quickly than others? Did you return to read some things more than once?*