

The Inventive Writer

Using Critical Thinking to Persuade

Michael E. Cooley

The Inventive Writer

Using Critical Thinking to Persuade

Michael E. Cooley

Berry College

江苏工业学院图书馆 藏 书 章

D. C. Heath and Company Lexington, Massachusetts Toronto Address editorial correspondence to: D. C. Heath 125 Spring Street Lexington, MA 02173

Acquisitions Editor: Developmental Editor: Paul A. Smith Linda M. Bieze

Production Editor: Designer:

Bryan Woodhouse Henry Rachlin

Production Coordinator: Charles Dutton Text Permissions Editor: Margaret Roll

Cover photo: Ron Lowery/Tony Stone Worldwide

For permission to use copyrighted material, grateful acknowledgment is made to the copyright holders listed on page 511, which are hereby considered an extension of this copyright page.

Copyright © 1993 by D. C. Heath and Company.

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 or retrieval system, without permission in writing from the publisher.

Published simultaneously in Canada.

Printed in the United States of America.

International Standard Book Number: 0-669-24492-9

Library of Congress Catalog Number: 92-71459

10 9 8 7 6 5 4 3 2 1

Preface

Thinking skills—we all use them, hope to develop them, and want our students to perfect them. This text focuses on analytical thinking during the invention process. The emphasis on thinking does not stop with invention; it begins there. Drafting and revision are explicitly related to the invention process; revision, especially, is presented as a return to invention, to re-see and re-think earlier ideas. Nor is invention mentioned only in the first chapter. Chapters 3, 4, 5, 6, 7, and 8 all have sections that expand and make more sophisticated the invention strategies introduced in Chapter 1. In addition, all of these chapters (and Chapter 11 on paragraphing) have lengthy sections on the relationship between the invention process and the drafting and revision processes.

The text's organization represents a general path instructors may choose to follow. I have designed the text so that individual chapters and even many of the subsections can be used as stand-alone units for individual purposes and goals. However, Chapters 1 and 2 might usefully precede any individually designed sequence of chapters.

The text brings together analytical and critical thinking to show students how the content of their writing is both generated through analytical thinking and evaluated by critical thinking. The benefits of applying thinking skills to the acquisition of writing skills are many. During invention, drafting, and revision, students can observe their minds at work, see how ideas move from conception to discourse, and recognize the role of evaluation in a final reformulation. Furthermore, developing analytical and critical skills will benefit them beyond the composition class itself, in their courses in other disciplines. As educators, we also hope that students will carry those skills into their societal, professional, and personal lives.

The *Instructor's Manual* provides more detailed presentation of basic concepts such as analytical thinking, hints on using the text in the classroom, alternate chapter sequences, and support material such as peer-review guides and cooperative learning strategies.

Facing a Paradox

How to create a sense of the whole writing process while teaching students to manipulate the parts is a quandary faced by teachers of writing and by writers of rhetoric textbooks. Student writers often are forced to live between a rock called "Do the Whole Thing Now" and a hard place named "Practice the Pieces." For instance, class discussion of prewriting or persona/voice elements may occur in one week with a complete essay required the next week. Writing demands whole units; however,

writing instruction necessarily focuses on parts. Part I of this textbook confronts that problem head-on, presenting conceptual models that define wholes as well as the parts composing them.

The Invention/Thinking Processes

Chapter 1 is an overview of the whole writing process in which

- analytical invention strategies are defined and exemplified through an explicit invention tool called the Invention Guide (I.G.).
- invention as an *analytical* thinking process is defined and exemplified in relationship to *drafting*, *revision*, and *editing*.
- student examples are used to illustrate all key concepts and processes.

The *Invention Guide* fosters thinking processes that help students work toward increasingly sophisticated and specific ideas to be drawn upon during drafting. Later, during revision, the *Invention Guide* helps students to revise ideas and content for specific purposes and audiences.

Chapter 2 presents a rhetorical model to complement the thinking-to-writing process. The following rhetorical points are defined and emphasized:

- purpose in relationship to invention, drafting, and audience
- writer's voice and persona in relationship to purpose and audience
- audience analysis and audience needs in relationship to purpose and a writer's voice/persona
- text's place in relationship to the writer's purpose as well as the audience's needs

Elements of the rhetorical model, particularly the audience's role, continue to echo throughout subsequent chapters.

The five chapters of Part II retain the general organizational model of Chapter 1. Each chapter does the following:

- makes more sophisticated a particular invention and thinking strategy introduced in Chapter 1
- helps students to apply invention notes and ideas to drafting for a variety of purposes and audiences
- emphasizes that revision is a return to invention and is a content-driven process
- introduces critical-thinking strategies to further support the revision process

Both short professional pieces and student writing are used throughout Part II to illustrate processes and concepts.

Although the individual chapters of Part II are entitled "Definition," "Exemplification," "Comparisons," and "Cause and Effect," I want to state emphatically that these chapters do not represent the old modes of discourse. Instead, these terms represent analytical thinking and invention strategies. I use them as Aristotle implied in his Rhetoric—as a means for discovering and analyzing ideas. In this text all patterns of organization are organic—driven by the interaction of purpose, writing occasion, format, and intended audience.

Argumentation and Persuasion

Part III is devoted to argumentation. It continues to develop thinking skills as they particularly apply to argumentative and persuasive purposes. As elsewhere, a conceptual model helps by illustrating thinking processes implicit in argumentative thinking and writing. Specifically, Chapter 8 defines and discusses the importance of inductive thinking in creating reasonable premises for argumentative writing. The goal is to help students recognize and learn how to develop reasonable premises in their arguments and then to apply that knowledge critically to their own arguments, as well as to the arguments of others. Chapter 9 focuses on general organizational strategies for argumentative and persuasive writing, introduces the nonrational appeals of pathos and ethos, and presents general revision strategies for common logical fallacies. Examples of student and professional writing are also used throughout Part III.

Part IV defines and illustrates how thinking, content, and form influence one another. Chapter 10 discusses introductory and ending paragraphs, offers general strategies for their development and use, and provides student examples to illustrate these strategies. Chapter 11 focuses on body or supporting paragraphs, with detailed analysis of the relationships between thinking, invention, and the drafting of paragraphs. The chapter defines general models of typical paragraphs, illustrates them with numerous student examples, and discusses general revision strategies. Chapter 12 on sentences and Chapter 13 on style discuss how writers can use an understanding of form to help them revise their content and to add clarity and grace to their writing.

Writing About Literature and Doing Research

Part V offers an opportunity for focused work in two areas. Chapter 14 discusses approaches to writing about literature and continues to use the analytical Invention Guide for literary analysis. The process model carries on, providing suggestions for drafting and revising essays focused on literary analysis. Chapter 15 presents research as an invention process in which the ideas of other minds contained in research material function as "borrowed invention" for a specific purpose, writing occasion, and audience. Detailed presentation of the rationale behind, and examples of, parenthetical documentation, as well as a complete, annotated student paper, round out this chapter.

Part VI completes the text with an overview of how writers can use a word processor with the thinking-to-writing models developed in the text.

Acknowledgments

The will and spirit required to sustain and complete a book or any protracted effort are often the gifts of others. Without these gifts, given by my students, friends, and colleagues, these words and the thousands that follow would still remain inchoate. I especially acknowledge my debt to Susan, whose patience and kindness throughout the years of work on this book never failed. She is a companion for all journeys and times.

The movement of idea from mind through hand to the page is always a trial. From the handwritten manuscript to the computer screen is yet another journey—one that I am not capable of making. In my stead, several have labored on my behalf. First Peggy Anderson took literally thousands of pages of my scrawled handwriting and turned them into typescript. She did so with unfailing good cheer when there was great cause to feel otherwise. Succeeding revisions were wrought by Chris Waters and Kathy Gann. Without their efforts, this book would have fallen short.

I also extend thanks to the many undergraduate and graduate students who have helped me to gain whatever insights I have about the nature of writing. My students have been generous with ideas and insights that echo throughout the book. I owe special thanks to Rich Lloyd, Lesley Brown, Debra Utech, Mrs. RayEtta McClure, Mindy Haynes, and Meredith Roe.

The book would not exist had not the study of rhetoric been introduced to me and made to live by J. J. Comprone. The gift of one's scholarly journey is one for which many thanks must necessarily be too slight, but it is a debt I owe.

My debt to scholars who have known already what I have only tried to understand must be obvious. Among them, those upon whom I have leaned the most are Plato, Aristotle, Isocrates, Cicero, Erasmus, Richard Whatley, T. W. Baldwin, Richard M. Weaver, Wayne C. Booth, Edward P. J. Corbett, Edmund Husserl, E. D. Hirsch, Frank D'Angelo, and, most of all, Mary Ellen Rickey.

To colleagues around the country, who reviewed the manuscript in its slow and painful evolution, I acknowledge how much I valued their candid and incisive criticism of the manuscript, particularly in its early stages. I wish to thank reviewers Valerie M. Balester, Texas A & M University; Beverly Furlow, Pima Community College; Barbara S. Gross, Rutgers University; Elizabeth S. Hodges, Virginia Commonwealth University; Nancy L. Joseph, York College of Pennsylvania; Christina Murphy, Texas Christian University; George Y. Trail, University of Houston; Nancy Walker, Southwest Missouri State University; J. Randal Woodland, University of California—Los Angeles; and Richard J. Zbaracki, Iowa State University. Their task was to help me to improve where I had imagined felicity, and they did so with objectivity and tact.

To my colleagues and friends John Somer and Jeremy Wild, I owe particular thanks for allowing me to burst into their offices with ideas and paper in hand, demanding an immediate audience and opinion. Their tolerance and insights have helped me greatly in this effort.

To two colleagues in particular, I owe a singular thanks. Paul Batesel read every line and word of the initial draft of this book with a patience and tolerance one can only marvel at and admire. Katherine Powell, with grace and wit, provided sage council on the substantial revisions that followed that first draft. These two friends saved the book from so many of its initial shortcomings that its virtues must truly be ascribed to them, while whatever faults it retains are most certainly mine.

Finally, I wish to thank Richard E. Morel and my editors at D. C. Heath—Paul Smith, Linda Bieze, Cory Morrissey, and Bryan Woodhouse—for their support and guidance.

Contents

PART I Overview 1

1	A	Thinking-in-Writing Model	2
.	Λ	I DINKING-IN-W THING MOACH	5

A Visual Model of the Writing Process and Its Parts 3

The Process Model and the Invention Process 4

Focusing on Invention Strategies 5

The Invention Guide—with Explanations and Examples 5

The Writing Problem Itself 5

Isolate Key Ideas Within the Writing Problem 6

Complete an Audience Analysis 6

Performing Invention Analysis Through Thinking Strategies 7

Use Definition as a Thinking Process 7

Use Exemplification as a Thinking Process 9

Use Comparison as a Thinking Process 9

Use Causality as a Thinking Process 11

Use Effects as a Thinking Process 11

Sample Invention Notes and Levels of Thinking 14

Student Invention Note with Explanations 14

Levels of Thinking in Invention 20

Level 1 Thinking 20 Level 2 Thinking 20 Level 3 Thinking 21

Invention Exercises 22

Process Model—From Invention to Drafting 25

Invention Notes and a Thesis Statement 25

Constructing a Thesis 26

Thesis and Organizing a Draft 26

Drafting from Invention Notes 27

Drafting Looks Two Ways 27

Revision and the Process Model of Writing 29

What Does Revising Imply? 30

Revising Using Invention Notes 30

Editing and the Process Model of Writing 38

Brainstorming: An Aid to Analytical Invention 42

How to Use Brainstorming Notes 42

Brainstorming: Discovering Writing Problems 44

Exercises 45

THE INVENTION GUIDE—WITHOUT EXAMPLES 45

Invention Analysis Through Thinking Strategies 46

2 A Rhetorical Model of Writing 49

The Significance of the Rhetorical and Process Models of Writing 49

A Writer's Purpose 50

Expressive Purpose 50

Informative Purpose 51

Persuasive Purpose 51

Why Worry About Purpose? 52

A Writer's Voice and Persona 53

Voice: Informal, Middle-Level, or Formal 53

A Middle-Level Writer's Voice Is Often the Best 54 Elements Contributing to

Levels of Formality 54

Persona: The Other Side of the Coin 55

Elements Creating Persona 55

Exercises 57

The Text 60

Audience and the Rhetorical Model 61

Audience in the Writing Process 61

Audience Analysis 61

Examples of the Process Model and Rhetorical Model Interacting 62 Looking for Rhetorical Elements: The Writer, the Text, and the

Audience 67

Exercises 74

PART II Analysis and Invention: Thinking-in-Writing Processes 77

3 From Analysis and Invention to Thesis and Drafting 79

The Thesis 79

The Thesis as an Analytical Statement 80

Deriving Thesis from Invention 80 Example of a Thesis Derived from Invention 80 Structure of an Analytical Thesis 84

Topical Statements Make Weak Thesis Statements 85 Revising Weak Analytical Theses 87 Examples of Successful Theses 87			
Exercise 90			
Drafting from and with Thesis Statements 91			
Example of Organization from Thesis Statement 92			
Analytical Thinking with Exemplification 95			
Invention and Exemplification 96			
Exercise 99			
Drafting and Exemplification 100			
Exemplification and Narration 101			
Past Fact as Narrative Example 101 Personal Experience as Narrative Example 102			
Exercises 105			
Exemplification Through Facts and Figures 105			
Exemplification Through Logical Analysis 106			
Exercises 109			
Revision and Exemplification in Body Paragraphs 110			
Revising Underdeveloped Ideas 110 Revision Guideline 1 111			
Revising for Levels of Thinking 111 Revision Guideline 2 112			
Revising for Coherence and Logic 112 Revision Guideline 3 113			
Peer Review/Collaborative Revision Exercise 113			
Exercise 114			
Exercises 118			
Additional Exercises 118			
Definition as Thinking in Writing 121			
Invention and Definitional Thinking 121			
Invention and Formal Definitions 122			
Exercises 124			
Invention and Logical Definitions 124			
Exercises 126			
Invention, Definition, and the Extended Example 126			
Exercises 127			
Thinking Through Negative Definitions 128			

Exercises 132

Drafting and Definitional Thinking 133

The Thesis as Guide 133

The Parts of an Essay and Definition 134

The Essay's Introduction 134

Definitions and Body Paragraphs 135

Exercise 136

Peer Review and the Revision Process 140

Revision Guide Sheet 140

Exercise 147

Revising Definitional Thinking 147

Definitional Fallacies 147

Circular Definitions 148 The "Is What" "Is When" Error 148

Exercises 148

Revision, Definition, and Content in the Rough Draft: Final Perspectives 151

6 Comparisons as Thinking in Writing 153

Comparative Thinking Is Inductive Thinking 154

Invention: Literal and Figurative Comparisons 155

Invention and Comparisons: Steps in Creating Invention Notes with Literal Comparisons 155

Decide When Comparisons Are Useful 155 Create Focus Points for Comparative Thinking 155 A Method to Focus Comparative Thinking 156 Invention Using Comparisons: An Example 157 Requirements for Reasonable Comparisons 160

Exercises 161

Analogies: An Invention Tool for Figurative Comparisons 161

Analogies to Create Explanations 161 Analogies to Analyze Future

Effects 162 Analogies as Metaphor and Simile 163

Comparative Thinking in the Drafting Process 164

Introductions and Comparisons 164

Exercise 165

Comparative Invention Notes and Sentences Within Paragraphs 165

Drafting Longer, Complex Comparative Structures 166

Static Patterns for Drafting Longer, More Complex Comparisons 167

Static Pattern I: Point-by-Point Method 167 Static Pattern II: Block

Method 169

Brief Hints for Organizing Invention Notes 171

Supporting Uses for Figurative Comparisons and Analogies 171

Revision and Inductive Thinking 173

Revising Weak Comparisons 173 Recognizing and Revising Weak Analogies 173

Exercise 174

Analyzing a Revision of a Comparison 175

Exercise 177

7 Analytical Thinking in Causes and Effects 179

Causality Implies Complexity 179

Causal Analysis Is Always Multifaceted 180

Invention and Causality 180

Types of Causal Analysis 181

Agencies of Change 181 Necessary Cause: Change Through Necessity 182 Contributory Causes: Change Through Increments 183

Sample Causality Invention Notes 183

Exercises 187

Causal Chain—Immediate and Remote Causes: Change Through

Time 187

Exercises 192

Invention and Effects 192

Concrete Effects 193

Speculative Effects 193

Sample Invention Notes for Effects Analysis 194

Exercises 195

Final Observations on Invention 195

Thinking Is an Acquired Habit 195

Drafting Through Causal Analysis 196

The Pitfalls of Oversimplification 196

Causal Drafts—Audience Considerations 196

Theses for Cause-and-Effect Writing 197

Introductions and Causal Analysis Drafting 198

Pattern 1—Given an Effect, Which Causes Are Relevant? 197 Pattern

2—Causal Chain 198 Pattern 3—Focus on Concrete Effects 199 Pattern 4—Speculative Effects 200

The Thesis as Guide for Organization 200

Exercises 201

Exercises 204

Revision and Causality 205

Cause and Effect as One-Dimensional Thinking 205 Revising Cause-and-Effect Paragraphs 205

Exercises 207

The Post Hoc Fallacy 207

Exercises 208

PART III Analytical and Critical Thinking in Argumentation 209

8 Inductive Qualities and Deductive Patterns of Thought in Argumentation 211

What Argument Is 212

What Argument Is Not 212

Argument: A Question of Degree 213

Basic Elements of Logic in Argumentative Writing 214

Inductive Reasoning 214

Deductive Reasoning 216

Critical Thinking and Argumentative Logic 218

Exercise 221

Enthymeme: The Form of Inductive and Deductive Thinking in

Writing 221

Incomplete Enthymemes Without a Specific Premise 223 Cues for Recognizing Enthymemes 224 How to Formulate Missing Premises Within

Enthymemes 224

Exercises 226

Invention Notes and Argumentative Writing: The Inductive and Deductive Connection 227

Invention and Argument from Authority: Statistics and Facts 230

Exercise 232

Figures of Authority: Specialists, Heroes, Sages 233

Exercise 233

Exercises 236

Organizational and Rhetorical Issues in Argumentation 239
Perspectives on Organizing an Argumentative Essay 239
Organizing an Argumentative Essay: Interpreting Ideas 239

Organizing Argumentative Essays with a Persuasive Aim 243

Emotional Appeals and Organizational Strategies 244

Ethos and Pathos—Honest Appeals to Audience's Emotions 244

Ethos—The Character of the Writer in Writing 244 Ethos—Introductions and
Conclusions 245 Pathos—Indirect Persuasion 247 Arousing Emotions
Indirectly 247 Pathos and Organization 248

Exercise 249

Additional Organizational Strategies for Persuasive Aims 250

Audience Has No Firm Position on an Issue—Pattern 1 251 Audience Has

Firm Position on an Issue—Pattern 2 251

Exercise 252

From the Ideal to the Real 253

Revising Argumentative or Persuasive Drafts 264

Logical Fallacies in Argumentative or Persuasive Writing 266
Circular Reasoning or Begging the Question 266 Falsely or Inaccurately
Representing the Opposition's Arguments 267 Hasty Generalizations 268
Attacking Persons or Groups 269 Argument from Questionable
Authority 270 Black or White—The Fallacy of "Either/Or" 272

Exercises 273

PART IV Form and Style: Parts Creating Whole Pieces of Writing 275

10 Opening and Closing Paragraphs 277

The Essay's Introduction 277

Narrative Introductions 277

Introduction Beginning with a Question 279

Introduction Beginning with a Brief Definition of Major Issues 280

The Essay's Conclusion 282

When Is a Summary Conclusion Needed? 283

Kinds of Conclusions 283

Conclusion Encouraging Reevaluation of Beliefs 283 Conclusion Reflecting Upon Essay's Ideas 284 The Abbreviated Conclusion 285

Exercises 291

Paragraphs: Where Ideas Join 293

The Nature of Body Paragraphs 293

Turning Invention Ideas into Paragraph Form 295

Exercise 299

The Structure of Body Paragraphs 299

Exercise 300

Drafting Body Paragraphs 300

Part One of the Model Paragraph: Transitions Between and Inside

Paragraphs 300

Transitions Through Ideas 301 Transitional Elements at the Ends of Paragraphs 302 Transitional Words or Phrases 303 Pronouns as Transitions Inside Paragraphs 303

Exercises 304

Part Two of the Model Paragraph: Topic-Idea Sentences 304

Part Three of the Model Paragraph: Developing Ideas and Content 306 Variation A: Using an Extended Example and Analysis 307 Variation B: Using Quotation and Paraphrase as Example with Analysis 308

Exercise 310

Variation C: Using Logical Analysis 310

Part Four of the Model Paragraph: Analysis for Significance 313

Exercises 315

Drafting Guidelines 315

Revising Body Paragraphs 316

Content Revision: Adopting the Audience's Perspective 316

Content Revision: Idea Skeletons 316

Idea-Skeleton Guide 316

Revision Beyond the Idea Skeleton 319

Recognizing Kinds of Thinking 320 Revision Through Kinds and Levels of Thinking 320

Exercises 321

PEER REVIEW AND COLLABORATIVE EXERCISE 321

Additional Exercises 322

12 Sentences: Reflecting Thought, Aiding Revision 327

A Perspective on Sentence Structures and Thinking 327

Thinking About Sentences: A Little Grammar but No Style 328

Revising Through Sentence Structure: Clauses 328

Basic Guides for Adding Modification 329 Modifiers and the Independent Clause 329 Using Invention to Create Modification 330

Summary of Important Concepts 331

Exercises 332

Revising Through Coordination 334

Exercise 336

Exemplification and Coordination—Some New Perspectives 336

Possible Negative Effects of Coordination 337

Exercises 337

Revising Through Sentence Elements: Subordination of Clauses 338

Idea Subordination 338

Grammatical Subordination 339

Dual Function of Dependent Clauses 340

Words that Cause Idea and Grammatical Subordination 341
Guidelines for Thesis Revision Through Subordination 342

Exercises 342

Revising Through Sentence Structure: Parallelism 343

Head Words Create Parallel Units 343

Parallelism Within Sentences 343

Kinds of Parallelism Within Sentences: Loose Parallelism 345

Exact or Balanced Parallelism 346

Parallelism in Revision or Invention 346

Parallelism with Comparisons and Differences 348

Parallelism in Paragraphs—Revising the Organization of Ideas 348

Parallelism's Effects upon Voice/Style—Another Revision Consideration 350

Exercises 350

13 Style: Audience's Requirements and Content's Demands 351

A Perspective on Style's Place in the Writing Process 351

A Spectrum of Writing Styles 351

The Informal-to-Formal Range of Writing Styles 352

The Informal Style 354 The Middle-Level Style 354 A Formal Style 354

The Elements of Any Style 358

Purpose and Style 359

Audience and Style 359

Voice or Persona and Style 359

Exercises 360

Style Created Through Words, Phrases, and Sentence Patterns 361

Diction and Style 362

Voice and Word Choice 362 Connotation and Denotation: Of Words and of Content 362 Denotation and Content 363 Connotation and Content 364

Exercises 364

Learning to Love Concrete Words 366

Exercises 366

Learning to Hate Vague Words: This, That, They, and It 367

Exercise 367

Personal Pronouns and the Writer's Voice 368

Exercise 369

The Indefinite Pronoun—One 370 No Pronouns at All 371

Exercise 371

Consistency with Pronouns 371

Exercises 372

Slang and Style 372

Exercise 373

Phrases and Style 373

Too Many Words, Too Little Meaning 373 Stringing Empty Phrases 375

Exercise 375

The Cliché Phrase 376

Exercise 377

Sentence Patterns and Style 379

The Basic Elements of Sentence Structure 379 Variation of Sentence Patterns as an Element of Style 380

Exercise 384

PART V Using Other Minds in Our Writing 389

14 Research Writing 391

A Perspective on What Research Writing Is 391 Research Writing and Audience Expectations 391

Types of Research Writing 391

The Report 392

Analysis of a Problem—Proposal of a Solution 392

Interpretive and Analytical Research 393