

# PATTERNS FOR A PURPOSE

## *A Rhetorical Reader*

SECOND EDITION



Barbara Fine Clouse

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**BARBARA FINE CLOUSE**



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## PATTERNS FOR A PURPOSE: A RHETORICAL READER

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This book is printed on acid-free paper.

5 6 7 8 9 0 DOC/DOC 9 3 2 1

ISBN 0-07-011980-5

Editorial director and Publisher: *Phillip A. Butcher*

Sponsoring editor: *Sarah Moyers*

Developmental editor: *Alexis Walker*

Marketing manager: *Lesley Denton*

Project manager: *Kari Geltemeyer*

Production associate: *Debra R. Benson*

Designer: *Kiera Cunningham*

Supplement coordinator: *Linda Huenecke*

Compositor: *York Graphic Services, Inc.*

Typeface: *11/13 Berkeley*

Printer: *R.R. Donnelley & Sons Company*

## Library of Congress Cataloging-in-Publication Data

*Clouse, Barbara Fine.*

Patterns for a purpose : a rhetorical reader / Barbara Fine

Clouse. — 2nd ed.

p. cm.

Includes index.

ISBN 0-07-011980-5 (acid-free paper)

1. College readers. 2. English language—Rhetoric. I. Title.

PE1417.C6314 1998

808'.0427—dc21

98-2964

<http://www.mhhe.com>



## ANOTHER RHETORICAL READER? WHY BOTHER?

*Patterns for a Purpose* is a rhetorical reader like no other. While it shares many of the features found in the best rhetorical readers, it includes a number of improvements, including these:

- ***The rhetorical patterns are presented as means, not ends.*** *Patterns for a Purpose* focuses on the patterns as ways to fulfill the writer's purpose. Thus, the readings are identified according to the patterns they exhibit and how those patterns help writers do the following: express feelings and relate experience, entertain, inform, and persuade.

- ***The rhetorical patterns are not taught in isolation.*** *Patterns for a Purpose* acknowledges that rhetorical patterns often appear in combination, so each chapter of essays includes at least two selections that illustrate how two or more patterns can be combined to achieve a variety of purposes.

- ***Argumentation-persuasion is treated as both pattern and purpose.*** Other rhetorical readers treat argumentation-persuasion only as a rhetorical pattern. Yet persuasion is a purpose, so in *Patterns for a Purpose* argumentation-persuasion essays appear in every chapter of readings. The chapter on cause-and-effect analysis, for example, includes a cause-and-effect analysis meant to persuade the reader; the chapter on narration shows a narrative essay meant to persuade the reader, and so forth. However, because of the importance of argumentation-persuasion, the sophistication it requires of students, and the specific conventions associated with it, argumentation-persuasion also gets exclusive attention in Chapter 11.

- ***A casebook provides a unique set of instructional opportunities.*** Although Chapter 11, "A Casebook on Argumentation-Persuasion," focuses on the strategies of writing

argumentation-persuasion, it also does a great deal more. Ten high-interest readings on five timely issues give students an opportunity to grapple with and write about controversial subjects that matter to them. Many of the readings offer different perspectives on the same issue, affording students opportunities to engage in evaluative and other kinds of critical thinking. In addition, the casebook provides opportunities to engage in summary and synthesis writing, thus preparing students for the higher-order writing tasks they will encounter in many of their classes. (Explanations for writing summaries and syntheses, along with the conventions for paraphrasing, quoting, and documenting sources according to the newest MLA guidelines are given in the appendix, which can readily be used with Chapter 11.)

♦ **Exceptional apparatus accompanies each reading.** This apparatus, which provides the framework for a thorough analysis of the readings and which offers an unusually generous number of writing opportunities, includes these features:

— A headnote before the reading gives biographical background on the author and rhetorical information on the selection, including the patterns used and the purposes they serve.

— Three sets of questions ensure a thoughtful analysis: the first set checks reading comprehension and encourages critical thinking; the second examines rhetorical features; the third focuses on language and style.

— A prompt is given for collaborative discussion or writing, for instructors who incorporate group work. If desired, this prompt can be used for individual consideration.

— An average of six writing assignments accompany each reading: a journal prompt; three or more “Using the Pattern” assignments, which call for writing in the pattern under consideration; a “Considering a Theme” assignment, which calls for writing on a thematic point raised in the selection; a “Connecting the Readings” assignment, which calls for responding to the selection and at least one other reading.

— Further increasing the writing opportunities, each chapter of readings closes with 20 writing assignments one of which is in a rhetorical context that specifies the situation, audience and purpose.

♦ *The Appendix, “Writing Paraphrases, Quotations, Summaries, and Synthesis,” focuses on handling borrowed material responsibly.* This material, which also treats current MLA documentation and includes a sample summary and synthesis, can be combined with the casebook in Chapter 11 to create controlled research assignments that serve as a bridge into courses that require research writing.

## ADDITIONAL FEATURES

♦ *Readings address a broad range of perspectives.* Every effort was made to include high-quality readings on a range of topics by diverse authors. There is a mix of traditional favorites like E.B. White’s “Once More to the Lake” and never-before-anthologized pieces like Joy Williams’s “The Inhumanity of the Animal People.” The selections represent a range of length and difficulty, and many cultural backgrounds. Issues discussed are both timely and enduring, global and personal. While many of the selections focus on the world beyond the campus, a number of essays treat issues of particular importance to college students, including freedom of speech on college campuses, college pressures, violence on campus, drinking on campus, and college absurdities.

♦ *Chapter 1, “Writing an Essay,” provides full, integrated coverage of the writing process and the elements of an essay.* It describes specific procedures for generating ideas; identifying audience, purpose, role, and tone; outlining; drafting; revising; and editing. In addition, it describes strategies for those who like to compose at the computer. The chapter also explains the characteristics of the various parts of an essay and links those parts to the writing process to give students an integrated understanding

of process and product. Helpful features in this chapter include exercises, a revision checklist, and a student essay in progress.

- ♦ **Chapter 2, "Critical Thinking and Active Reading,"** *provides a foundation for approaching written texts that will prove valuable both in and beyond the composition classroom.* The chapter covers the components of critical thinking, errors in logic, and procedures for active reading and responding to a text.

- ♦ **Each chapter of readings offers complete instructional support.** In addition to the apparatus surrounding each reading (described above), each rhetorical chapter opens with information on the characteristics of the pattern and how it can help the writer achieve a range of purposes. Of particular value to students is the section on how to use the pattern in college writing across the curriculum. Clear explanations and advice on selecting and ordering details, practical writing strategies, a revising checklist, and an annotated student essay help ensure success.

## NEW TO THE SECOND EDITION

*Patterns for a Purpose* has a new design and size, but its appearance is not all that has changed. The second edition is a substantive revision developed in collaboration with instructors who used the book and generously shared their experiences and offered suggestions. Thus, the changes improve both the teachability of the book and its usefulness to students. These changes are among the most notable:

- ♦ **Twenty-five new readings refresh the text.** These readings are longer and a bit more challenging than the ones they replace, so *Patterns for a Purpose* now has a broader range of selections to make it a more versatile learning resource. With a few exceptions, readings are now arranged within each chapter from the shorter, more accessible pieces to the longer, more challenging ones.

- ♦ **The apparatus surrounding the readings has been expanded and reconfigured.** Headnotes are longer, offering more contextual information; postreading questions have been ex-

panded and organized into three sets: “Reading Closely and Thinking Critically,” “Examining Structure and Strategy,” and “Considering Language and Style.” The headings “Using the Pattern,” “Considering a Theme,” and “Connecting the Readings” now indicate the nature of each writing assignment. In addition, the writing assignments at the end of the reading chapters now include assignments in a rhetorical context that designates purpose, audience, and situation.

- ♦ ***The explanations of the patterns (the introductory material opening Chapters 3 through 11) have been expanded.*** Each chapter opening now includes more detailed explanations, a new discussion of using the pattern in college writing across the curriculum, and a revising checklist. In addition, several of the annotated student essays have been replaced with more analytic student models.

- ♦ ***There is an increased emphasis on critical thinking.*** A significant part of Chapter 2 explains the components of critical thinking and how to incorporate critical thinking into the active reading process. It also includes an expanded discussion of how to avoid errors in logic. In addition, the first set of questions after each reading requires students to engage in critical thinking.

- ♦ ***The first three chapters have been combined into Chapters 1 and 2, and exercises have been added to Chapter 1.*** Collapsing the first three chapters into two provides a more efficient, straightforward presentation of the writing process and essay structure; the exercises give students an opportunity to try out strategies for handling critical aspects of the writing process.

- ♦ ***Chapter 1 now includes information on composing at the computer.***

- ♦ ***The casebook in Chapter 11 has been thoroughly revised.*** It now includes 10 argumentation-persuasion selections: one on drinking on campus, one on cohabitation versus marriage, two on affirmative action, three on free speech on campus, and three on animal rights—all with full apparatus and multiple writing assignments. Many of the writing assignments require students to consider more than one reading. In addition, the



chapter includes an expanded discussion of argumentation-persuasion, an explanation of the Toulmin model, and a discussion of induction and deduction.

♦ *Current MLA sample entries of works cited, including ones for electronic sources, have been added to the appendix.*

## ACKNOWLEDGMENTS

It is always a pleasure to work with the good folks at McGraw-Hill. In particular, I renew my thanks to Jean Akers and Laurie PiSierra, whose guidance and intelligence informed the first edition and, by extension, this one. For this edition, I have had the privilege of working with sponsoring editor, Sarah Moyers, development editor, Alexis Walker, and project manager, Kari Geltemeyer. Their guidance, support, and counsel contributed much to this edition, and I am most appreciative. I am especially grateful to Lesley Denton, whose early efforts got this project started.

The following reviewers offered sound advice, thoughtful criticism, and the wisdom born of their classroom experience. They helped shape this edition in important ways, and I am truly appreciative:

Patrick McMahon, Tallahassee Community College; Spencer Oleson, Mountain View College; Kirk Adams, Tarrant County Junior College—SE; Kathleen McWilliams, Cuyamaca College; Harriett S. Williams, University of South Carolina (Columbia); Sharon Nichols, Gaston College; Jane M. Kinney, Valdosta State University; John W. Crawford, Henderson State University; Deborah A. Gutschera, College of DuPage; Bradley W. Bleck, Community College of Southern Nevada; Barbara L. DeStefano, Georgia Southwestern State University; Richard Regan, Fairfield University; Stuart P. Mills, University of Denver; Bruce R. Magee, Louisiana Tech University; Alan Brown, Livingston University; Mitzi Brunsdale, Maryville State University; Marian Davis, Jacksonville State University; Mary Ann McCandless, Butler County Community College; Walden Madsen, City University of New York—Brooklyn; Carol Newell, Northern Virginia Community College;

Christopher Picard, San Juan College; Douglas Roycraft, Erie Community College; Merritt Stark, Henderson State University; Vivian Thomlinson, Cameron University; Lawrence Watson, University of Wisconsin—Stevens Point; and Gary Zacharias, Palomar College.

Finally, my heartfelt thanks goes to Denny, whose patience knows no bounds, and to Greg and Jeff, who lowered their boom boxes so I could think.

**Barbara Fine Clouse**

# TO THE STUDENT: HOW TO BECOME A BETTER WRITER

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Are you wondering how a book of readings can help you become a better writer? In case you are, let me explain that it can help in several ways. First, the selections in this book can help you break through writer's block by giving you ideas to write about. Do you have an essay due next week on the general subject of campus problems? Then read "Free Speech on Campus" (page 149), and you may be moved to write about how to deal with hate speech; or read "College Pressures" (page 477), and you may decide to write about the effects of stress on college freshmen; or read "What Is Behind the Growth of Violence on College Campuses" (page 420), and you may decide to write about the causes of campus crime. When you need ideas for your writing, consult the tables of contents on pages vii and xxi for interesting titles, read the essays, and you may find yourself inspired.

Reading the essays in this book will also help you become a better writer by exposing you to strategies to incorporate in your own writing. You may like the way a particular author uses anecdotes as illustrations or the way another author uses description to enliven things or the way another author closes with a dramatic statement. By all means, try the approach yourself. You will increase your repertoire of strategies, and become a more versatile writer. (Just remember that it is acceptable to model a technique, but copying the words and style of another author is a form of plagiarism.)

As you read the selections in this book, you will sharpen your ability to identify main and supporting points, think critically, and evaluate the effectiveness of words, sentences, and paragraphs. Of course, you will bring these sharpened skills to

your own writing, which is bound to improve as a result. Furthermore, the more you read and become sensitive to the needs of a reader, the more audience awareness you bring to your own writing—and nothing makes a writer more effective than a keen sense of audience.

Apart from the readings, other features of *Patterns for a Purpose* can help you become a better writer. Chapter 1, for example, offers detailed information on how an essay is constructed and specific techniques you can try to improve your writing process. The openings of Chapters 3 through 11 also offer you information on the characteristics of essays and strategies you can try in order to produce effective writing. Study this material and try the techniques described. Incorporate into your writing process those techniques that work well; abandon techniques that do not work well and replace them with other procedures. This trial-and-error approach will lead you to discover your own effective writing procedures.

Of course, nothing takes the place of practice and experience, so *Patterns for a Purpose* offers a wealth of writing opportunities to give you that practice and experience. After each reading and at the end of Chapters 3 through 11, you are offered a wide variety of writing assignments. Treat these assignments as opportunities to practice and improve. The journal assignments can be particularly valuable to you because they are likely to be ungraded, so they offer a stress-free opportunity to try things out, experiment, and practice.

In addition to this book, other resources are available to help you become a better writer, and you should take full advantage of them. Your classmates are a particularly valuable resource. Form a writers' group and meet regularly to share your work with each other, offering honest criticism, praise, and suggestions. Use classmates as a sounding board, ask them for help, and trade strategies. Because collaboration can be very helpful to writers, a number of collaborative activities appear in *Patterns for a Purpose* with the heading "For Group Discussion or Writing."

If your campus has a writing center, that, too, can be a valuable resource. The writing center is an excellent place to find a sensitive reader to respond to a draft so you get a sense of reader reaction and revisions that might be necessary. The writing center is also a great place to talk about writing tasks when you are blocked. Kicking around ideas with the writing center staff can move you forward.

Your most obvious—and valuable—resource is your writing instructor. When you have problems, concerns, or questions, you should meet with your instructor for help. Anytime you do not understand an instructor's comment on a draft or final copy, you should seek clarification so you can bring that information to your next effort.

As you use your resources and work to become a better writer, you are bound to make mistakes. Mistakes are an important part of the learning process. If you study them, determine how to eliminate them, and work to avoid them next time, your mistakes will help you improve. Like this text, your classmates, the writing center, and your instructor, mistakes are a resource you can use to become a better writer.

**Barbara Fine Clouse**

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