

*STRATEGIES
OF RHETORIC*
with handbook

fifth edition

A. M. TIBBETTS

CHARLENE TIBBETTS

STRATEGIES OF RHETORIC WITH HANDBOOK

Fifth Edition

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Correction Symbols

<i>adj</i>	incorrect use of adjective (pp. 514-16)
<i>adv</i>	incorrect use of adverb (pp. 514-16)
<i>agr</i>	error in agreement pronoun agreement (p. 520) subject-verb agreement (pp. 517-19)
<i>amb</i>	ambiguous
<i>awk</i>	awkward
<i>cap</i>	use capital letter(s) (pp. 562-63)
<i>comp</i>	faulty comparison (p. 526)
<i>coord</i>	error in coordination (p. 536)
<i>cs</i>	comma splice (pp. 540-41)
<i>d</i>	check diction (word choice) (pp. 240-64)
<i>def</i>	check definition of terms (pp. 155-61)
<i>dev</i>	development needed—give facts and details (pp. 322-32)
<i>dm</i>	dangling modifier (pp. 530-31)
<i>doc</i>	check form or content of documentation (pp. 372-77, 405-08)
<i>fact</i>	check factual statement(s) (pp. 322-26)
<i>fig</i>	check figure of speech (pp. 249-52)
<i>frag</i>	sentence fragment (pp. 539-40)
<i>fs</i>	fused sentence (p. 542)
<i>gen</i>	loose or unsupported generalization(s) (pp. 332-34)
<i>id</i>	check idiom (pp. 255-56)
<i>lc</i>	use lower case letters
<i>log</i>	check your logic (pp. 332-45)
<i>md</i>	error with modifier (pp. 530-31)
<i>ms</i>	faulty manuscript form (pp. 563-64)
<i>n</i>	error with noun (p. 516)
<i>ns</i>	nonstandard usage (pp. 254-55)
<i>num</i>	error in use of number(s) (pp. 564-65)
<i>org</i>	clarify your organization (pp. 211-39)

- #* paragraph
 - no #* no paragraph
 - p* error in punctuation (pp. 545-61)
 - paral* faulty parallelism (pp. 278-79, 532-33)
 - pas* unnecessary or ineffective passive construction (pp. 298-300)
 - prom* paragraph is faulty—try the promise pattern (pp. 211-23)
 - pron* error with pronoun (pp. 508-09)
 - pv* check point of view (pp. 87-89)
 - ref* vague pronoun reference (pp. 508-09)
 - rep* unnecessary repetition
 - ro* run-on sentence (p. 543)
 - sb* check the sentence base rule (pp. 272-73)
 - sp* spelling error
 - split* split construction (pp. 527-28)
 - ss* check sentence structure (pp. 306-12)
 - sub* faulty subordination (pp. 280-81, 533-34)
 - t* error in verb tense (p. 511)
 - th* clarify the thesis (pp. 48-50)
 - tr* effective transition needed (pp. 227-28)
 - un* unity—check for unnecessary shifts in wording, tone, or attitude
 - vb* error with verb (p. 511)
 - wdy* wordy
 - wr* write out—do not abbreviate or use numbers (p. 562, pp. 564-65)
 - we* check your writer's stance (pp. 21-40)
 - X* obvious error
 - ^* insertion (pp. 525-26)
 - ?* I don't understand
- Additional symbols

PREFACE

This fifth edition of *Strategies of Rhetoric* is true to the goal we set when the first edition was published in 1969: To provide students with as much practical information about writing as can be included in a text of reasonable size. We are pleased with how well it has stood the test of time, and attribute much of its success to the changes and revisions we have made in response to suggestions from students and teachers.

Strategies of Rhetoric takes students from the *prewriting* stage through the processes of *development* and *revision*. It then helps them to apply the techniques that they have learned to a variety of writing projects. Finally, the text provides a handbook of grammar, sentence structure, punctuation, mechanics, dictionary usage, and a glossary to help with those thorny problems that arise while a piece of writing is underway.

The Theme of This Revision

When we picked the term “strategies” many years ago, we did so to stress the idea that there are many ways to achieve a well-written piece of work. At every stage of writing, options present themselves and decisions are required. The theme of this revision, stated simply, is: *Writers have choices*. At different times, and for different purposes, they will make different choices. We also believe that instructors want a textbook that gives them flexibility in organizing courses to meet student needs; this edition provides just such flexibility.

The Student's Choices

For the student, the opportunity to choose arises first in the process of finding and limiting ideas. It continues as the method for developing the idea is selected. Choice is ever-present as the student decides which words are most clear and appropriate, as sentences are written and revised, and as the paper is revised and edited.

Choice is important even in the issue of outlining. Clearly, some writers need outlines for some papers, but they may choose different techniques for different papers—from a formal outline to doodles on a

piece of scratch paper to no formal shaping at all. On occasion, a successful writer may find a topic and just start to write. As we point out in the text, choices entail consequences: some good, some not as good.

The Instructor's Choices

We have organized this book around the elements of the composition — stance, organization, word choice, sentence structure. Each element of composition has its own chapter, and the chapters can be taught in order of individual preference. Whenever possible, we have tried to strike a balance among the demands made upon you, your time, and your efforts to teach composition.

We have also kept in mind the need that your students have to succeed early if they are to enjoy becoming writers. The problem is not how to teach beginning writers everything they need to know right away (that can't be done anyway), but to help them get started. Surely the process is more attractive if students think of themselves as participants in an adventure rather than as spectators at some event. The role of the instructor is to guide students in learning to make rhetorically sound choices.

Changes in the Fifth Edition

We have written a new Chapter 1, “Finding Subjects,” in which we cover the major elements of prewriting: brainstorming, free writing, keeping a journal, and *hooking* an idea. The next two chapters on *stance* and *thesis* continue the themes begun in the first chapter. Here, further examples and exercises are given in which students can practice making choices in the art of prewriting.

For Chapter 4, “Shaping and Outlining Ideas,” we have written a new section on “shaping” ideas. This material emphasizes the value of organizing ideas by visualizing them in a *shape* pattern — every paper taking its own special visual form on a sheet of scratch paper. We have added to this an explanation of *support diagrams*. And, finally, we discuss in detail the standard outline, which remains an excellent practical device for planning a piece of writing.

Chapter 5, “Introduction—Strategies of Development,” is new to this edition. It covers, very briefly, the strategies that are presented more fully in the following four chapters. For each of the eight major strategies we have added new *revising* and *rewriting* sections with “before” and “after” examples. Students can make their revisions more meaningful by analyzing a paper's strengths and weaknesses before they begin to revise.

Chapter 10, "The Practice of Revision," is new also. It builds on the material covered in Parts One and Two, taking the student through the major devices and techniques of revising papers at all levels of writing. Note, though, that we have retained Chapter 15 on revising and editing sentences; there is so much useful material on this topic that a separate chapter is required to do it justice.

To the previous two chapters on the sentence, we have added a third, "How Meaning Matches Structure"; it includes a discussion, with exercises, of how writers fit an idea into an appropriate clausal structure.

In previous editions, we had one research chapter. We have now broken this into two, "Library Research" and "Writing the Research Paper." In Chapter 17, we follow students as they ask a question they hope to answer, write a narrative describing their research, and then follow a research strategy. On-line computer catalogs and on-line data bases are also covered in this chapter. All examples are tied to the model research paper in Chapter 18, which is on the subject of women in politics. "Writing the Research Paper" shows the student how to plan and how to write the paper. Note that we have used the latest Modern Language Association form of parenthetical documentation and have supplied examples of content notes and endnotes.

Along with the major changes listed above, we have also refreshed the text with many new examples of both student and professional writing and with new practices.

This fifth edition, like its predecessors, owes much to many people. We thank our reviewers: Ronald Corthell, Kent State University; Christine Briggs, Henry Ford Community College; Ron Nelson, Valencia Community College; George Miller, University of Delaware; Bonnie Braendlin, Florida State University; William Dyer, Mankato State University; David Barber, University of Idaho; Robert Perrin, Indiana State University.

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