



# Patterns for College Writing

A Rhetorical Reader and Guide • Sixth Edition

LAURIE G. KIRSZNER • STEPHEN R. MANDELL

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# Patterns for College Writing

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## A Rhetorical Reader and Guide

Sixth Edition

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St. Martin's Press New York

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Project management: Omega Publishing Services, Inc.

Cover design: David Bamford

Cover painting: Matisse, *Panneau au Masque*, 1947. Courtesy of the Museum of Decorative Arts, Denmark. © 1994 Succession H. Matisse, A.R.S./NY.

Library of Congress Catalog Card Number: 94-65177

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For information, write:

St. Martin's Press, Inc.

175 Fifth Avenue

New York, NY 10010

ISBN: 0-312-10113-9

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*For Peter Phelps (1936–1990), with thanks*

# Preface

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In preparing the sixth edition of *Patterns for College Writing*, we have made many changes large and small, but our original purpose and approach remain the same. As always, our main concern is practical: to help students prepare for writing assignments not only in the English classroom but in their other college courses. Our approach combines precept and example: Discussions of writing procedure and rhetorical pattern are immediately illustrated by one or more annotated student papers and then followed by a series of professionally written pieces for analysis and discussion in the classroom.

Many instructors have found that in a single volume *Patterns* answers their needs both for a writing textbook and for an anthology—with the extra benefit that the two complement each other. We are confident that these instructors will find the sixth edition significantly improved in both aspects—its discussions fuller and clearer, its readings more varied and more interesting. The many other instructors who have used *Patterns* mainly as an anthology will find the sixth edition still very manageable for that purpose and considerably strengthened by the new selections.

## NEW TO THE SIXTH EDITION

**Approximately half of the readings are new to this edition, including seven new student essays.** In this edition we have retained the selections that our colleagues felt were most useful to their students and that our own students enjoyed the most. We have replaced other, less favored, readings with fresh, timely selections that will interest students—for example, Amy Wang's "The Same Difference," Michael Dorris's "Why Mr. Ed Still Talks Good Horse Sense," Garry Trudeau's "Anatomy of a Joke," Deborah Tannen's "Sex, Lies, and Conversation," Al Gore's "Ships in the Desert," and José Antonio Burciaga's "Tortillas."

**Major changes have been made in the Argumentation chapter**, which now includes a brief treatment of Toulmin logic and three sets of paired essays taking opposing positions on issues related to campus life: multicultural education, speech codes, and affirmative action. In addition, to show students that an issue can have more than two sides, the chapter now includes a collection of four essays presenting various points of view on the topic of date rape. With this expanded treatment of argument and thirteen readings, this chapter can be used as a mini-argument reader as well.

**Collaborative activities have been added at the end of each chapter.** These new activities provide an opportunity for students to work in small groups to generate ideas and discover connections.

**A new section at the end of the book, "Essays for Further Reading: Combining the Patterns,"** includes a professional essay and a student essay that successfully combine a number of different patterns of development. Both essays are annotated to illustrate the use of multiple rhetorical patterns within a single piece of writing.

### **FEATURES OF PATTERNS FOR COLLEGE WRITING**

**As before, we lead off this edition with "Introduction: Reading to Write,"** which gives students an overview of critical reading, particularly in relation to the selections and apparatus in *Patterns*. Using a short piece by Henry Louis Gates, Jr., as a model, the introduction demonstrates ways of reading a selection critically and how to highlight and annotate in preparation for class discussion and writing.

**The book's first chapter remains a comprehensive treatment of the writing process,** which we have carefully revised in response to suggestions from users of previous editions. This chapter, which functions as a "mini-rhetoric," includes extensive advice on strategies for planning, writing, and revising, including brainstorming, clustering, journal writing, and editing. Here we explain to students how they can move confidently through the process of invention by understanding their assignment; recognizing the limits set by a paper's length, purpose, audience, and occasion, as well as by their own knowledge; narrowing a subject to a workable topic; generating ideas through various invention techniques; and formu-

lating a thesis. The chapter goes on to discuss arrangement, analyzing the parts of the essay in some detail. Finally, we consider drafting and revising, illustrating our discussion with a preliminary draft of a student essay followed by its two successive revisions, all accompanied by unusually thorough analysis.

**Chapters 2–10 of *Patterns for College Writing* discuss and illustrate the patterns of development** that students will use in their college writing assignments: narration, description, exemplification, process, cause and effect, comparison and contrast, classification and division, definition, and argumentation. Each chapter begins with a comprehensive introduction that first presents a paragraph-length example of the pattern to be discussed, then defines and illustrates the pattern, and finally provides a thorough analysis of one or more annotated student papers to show how the chapter's concepts can be applied to particular college writing situations. The commentary that follows each student essay includes a "Focus on Revision" section designed to reinforce the concept that writing is an ongoing process. Each chapter introduction has been revised in the interests of greater completeness and clarity.

**Each chapter then goes on to illustrate the pattern more fully with reading selections**, diverse in subject, style, and cultural perspective, by professional writers. As in the fifth edition, each chapter (except Argumentation) includes a short story or poem as well as essays. Like the student examples in the introductions, the essays are not intended to be imitated (though they may serve as stimuli for student writing). Rather, they are designed to suggest possibilities for arranging material and developing ideas.

**As before, each essay is followed by four types of questions** designed to help students measure their comprehension of the essay's content, their understanding of the author's purpose and audience, their recognition of the stylistic and structural techniques used to shape the essay, and their sensitivity to the nuances of word choice and figurative language. In addition, each essay is accompanied by a suggestion for a "Journal Entry," a brief, informal response to the essay's ideas. As in previous editions, with every selection we include a "Writing Workshop" of suggestions for full-length student writing assignments. Many of these ask students to respond to a specific situation and to consider a specific audience and purpose, thus making their assignments not only more concrete but also more interesting. Finally, each essay is followed by the popular "Thematic

Connections” feature, which suggests other works in the text that are thematically related to the selection.

**The stories and poems in the text are also accompanied by apparatus.** Three “Thinking about Literature” questions following each literary work encourage students to respond to the work’s ideas as well as to its structure, a “Journal Entry” suggestion offers a provocative short writing assignment, and the “Thematic Connections” feature identifies thematic links between essays and works of imaginative literature.

**At the end of each chapter is a comprehensive list of writing topics,** some of which ask students to make connections among several selections in the chapter. Following this list is a “Collaborative Activity,” a feature new to the sixth edition. The book’s final section, “Essays for Further Reading: Combining the Patterns,” is also new to this edition. As before, the book concludes with a helpful glossary of terms.

**In this sixth edition, we have continued to adhere to our original approach,** as defined in the book’s first five editions. We hope that by offering interesting and accessible reading selections, by fully analyzing student writing that represents many academic disciplines, by stressing the importance of purpose and audience in our questions and assignments, and by presenting writing as a flexible, individualized process, we may encourage students to approach college writing not as a chore but as a challenge. We continue to be guided by what our own students have taught us: When writing is presented as a skill that can be learned and applied to assignments in many fields, students will work to master that skill.

## ACKNOWLEDGMENTS

As always, friends, colleagues, students, and family all helped this project along. Of particular value were the responses to a questionnaire sent to users of the fifth edition, and we thank each of the instructors who responded so frankly and helpfully: Martin Achatz, Western Michigan University; Christopher Baker, Lamar University; Joy R. Davis, Bessemer State Technical College; Herman K. Dotson, Seminole Junior College; Shirley Rader Felt, Southern California College; James P. Galas, San Diego City College; Charles Hill, Gadsden State Community College; Barbara Huval, Lamar



University—Port Arthur; Conception L. Magana, Garden City Community College; Diana Malouf, Northern Michigan University; Jerry Olson, Middlesex County College; Janet Kay Porter, Leeward Community College; Gene Pouncy, El Centro College; Martha A. Saunders, West Georgia College; Mary Etta Scott, Avila College; Terence J. Sheridan, Massasoit Community College; Pamela Stathes, Southwestern College; Vivian Thomlinson, Cameron University; J. K. Van Dover, Lincoln University; and Delmar C. Wilcox, Western New England College.

We are also grateful to the following colleagues, who provided useful commentary on various drafts of this new edition: Barbara Carr, Stephen F. Austin State University; Duane Hawkinson, St. Cloud State University and Hutchinson Community College; Bill M. Stiffler, Harford Community College; and Barbara Stout, Montgomery College, Rockville Campus.

Special thanks go to Mark Gallaher—a true professional and a valued friend—for revising the Instructor's Manual for this edition.

Through six editions of *Patterns for College Writing*, we have enjoyed a wonderful working relationship with St. Martin's Press. We have always found the editorial and production staff to be efficient, cooperative, and generous with their time and advice. During our work on this edition, we benefited from the thoughtful comments and careful attention to detail of John Elliott, Development Editor, and from the helpful advice of Karen Allanson, Senior English Editor. We are also grateful to Emily Berleth, Manager of Publishing Services, and Richard Wright of Omega Publishing Services for their work in overseeing the book's production. Having people like these around has made our work a lot easier and a lot more pleasant.

We are fortunate to have enjoyed our own nineteen-year collaboration; we know how rare a successful partnership like ours is. We also know how lucky we are to have our families—Mark, Adam, and Rebecca Kirszner and Demi, David, and Sarah Mandell—to help us keep in touch with the things that really matter.

Laurie G. Kirszner  
Stephen R. Mandell

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 “But what was offered? What was promised? What was it all about? What good did it do? Would it have been better, as

some have suggested, to leave the Negro people as they were, unawakened, unallied with one another, unhopeful about what to expect for their children in some future world?"

It's Just Too Late, *Calvin Trillin* 325

"Was there a way that Leo and JoAnn Cooper could have prevented FaNee from choosing the path she chose? Would she still be alive if Leo Cooper had not jumped into his car and driven to the end of the driveway to investigate?"

Ships in the Desert, *Al Gore* 337

"At the bottom of the world, two continents away from Washington, D.C., even a small reduction in one country's emissions had changed the amount of pollution found in the remotest and least accessible place on earth."

Poetry: Suicide Note, *Janice Mirikitani* 347

"I apologize.  
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 “What I wish for all my students is some release from the clammy grip of the future. I wish them a chance to savor each segment of their education as an experience in itself and not as a grim preparation for the next step. I wish them the right to experiment, to trip and fall, to learn that defeat is as instructive as victory and is not the end of the world.”
- The Men We Carry in Our Minds, *Scott Russell Sanders* 435  
 “So I was baffled when the women at college accused me and