

Donald McQuade

Robert Atwan



Fourth Edition

THINKING IN WRITING

Rhetorical Patterns
and Critical
Response

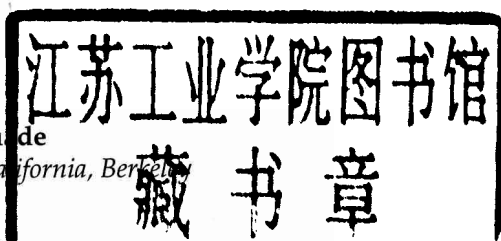
Thinking in Writing

Rhetorical Patterns and Critical Response

Fourth Edition

Donald McQuade
University of California, Berkeley

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Series Editor, The Best American Essays



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THINKING IN WRITING: RHETORICAL PATTERNS AND CRITICAL RESPONSE

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About the Editors

Donald McQuade is professor of English at the University of California, Berkeley, where he has served as Dean of Undergraduate and Interdisciplinary Studies and as the founding director of the Center for Theater Arts. Professor McQuade teaches writing, American literature, and American studies at Berkeley and has coordinated the English department's writing program. One of the founding members of the Council of Writing Program Administrators, he served as the 1991 Chair of the Conference on College Composition and Communication as well as on the executive committee of the teaching of writing division of the Modern Language Association. His publications include *The Territory of Language: Linguistics, Stylistics, and the Teaching of Composition*, *Student Writers at Work* and (with Robert Atwan) *Popular Writing in America*, *The Writer's Presence*, and *Edsels, Luckies, and Frigidaires: Advertising the American Way*. He served as the guest curator of an exhibition entitled "Advertising America" at the Smithsonian Institution's Cooper-Hewitt Museum, as the general editor of the revival of the Modern Library series, and as the general editor of and a contributing editor to *The Harper American Literature*. He has contributed chapters to the *Columbia Literary History of the United States* and to *Redrawing the Boundaries*. He is currently preparing an edition of Frederick Winslow Taylor's *Principles of Scientific Management* and writing on issues of efficiency in twentieth century American culture.

Robert Atwan is the founder and series editor of *The Best American Essays*, which has appeared annually since 1986. His writing has appeared in many national periodicals, including the *New York Times*, the *Los Angeles Times*, the *Atlantic Monthly*, the *National Review*, the *Kenyon Review*, the *Iowa Review*, *Denver Quarterly*, and *Image* as well as in professional journals and critical collections on the essay. He has edited a number of anthologies on both popular culture and classic literature, including *Bedside Hollywood*, the two-volume *Chapters Into Verse: Poetry in English Inspired by the Bible*, and *Divine Inspiration: The Life of Jesus in World Poetry*. He is also an editor of *The QPB Reader's Shakespeare*. Among his many books devoted to college composition, communication, and literature are: *The Harper American Literature*, *One Hundred Major Modern Writers*, *American Mass Media*, *Why We Write*, *Enjoying Stories*, *Writing Day by Day*, *Effective Writing for the College Curriculum*, *Ten on Ten*, and *Left, Right, and Center*. He also edits two series of college anthologies featuring recent nonfiction, *Our Times* and *America Now*. He has served as a consultant to national writing assessments, the Library of America, the National Endowment for the Humanities, and several writing awards programs. He has taught courses on writing, advanced composition, and literary nonfiction at Rutgers University and Seton Hall University. He lives in Milton, Massachusetts.

Preface

What is “Thinking in Writing”?

The purpose of this book can be stated quite simply: to introduce students to the basic, time-tested procedures for clear thinking and effective writing. More specifically, *Thinking in Writing* responds to both the growing concern for the cognitive development of first-year students and the apparent professional interest in combining a systematic introduction to rhetoric with the actualities of the writing process.

The operating principle built into the design and content of the book is that thinking and writing should be seen as interrelated processes, which stimulate and reinforce each other. The book proceeds on the assumption that clear thinking can best be accomplished when thoughts are put down in writing, and that effective writing, in turn, can best be achieved when the writer recognizes the underlying rhetorical patterns that structure the thinking process.

Thinking in Writing demonstrates in accessible language how familiar rhetorical structures can stimulate the production of thoughts to the point where they will do students the most good—as words on paper. From there, once students can see, read, and rethink their thoughts, they will find themselves better able to practice with greater confidence the skills, structures, and strategies that will help them shape and extend those thoughts into coherent and convincing essays.

The book’s organization reflects what is essentially a traditional approach to rhetoric, reactivated within the context of the most distinguished theoretical and pedagogical work being done in the fields of composition and cognitive studies. In this respect, the introductions and exercises in *Thinking in Writing* continuously highlight the interconnectedness—in fact, the simultaneity—of thinking and writing. We have accentuated this overriding interest in the relation of rhetoric to the overlapping processes of thinking and writing throughout the book.

What’s New in the Fourth Edition?

The fourth edition of *Thinking in Writing* (the first appeared in 1980) introduces many new features. We have redesigned the book to stimulate

even more productive classroom discussion and to prompt more effective writing. Some of the major added features are:

- A new general introduction that unfolds the writing process in greater detail and clearly shows students how thinking and writing are connected. The introduction now incorporates several popular brainstorming strategies from the earlier editions, including such sections as “Exploring Words,” “Making Metaphors,” “Observation and Inference” as well as “Abstract and Concrete.” Each of these sections now includes passages and short essays with new exercises.
- Revised chapter introductions that provide in-depth coverage of essential rhetorical, compositional, and cognitive procedures.
- A thematically arranged pair of selections, with corresponding exercises, concludes each chapter. This new feature will allow instructors to focus on a specific rhetorical pattern and at the same time explore how different writers handle a similar topic. The “Argument and Persuasion” chapter now contains three pairs of short arguments on three current issues as well as an eight-page, four-color portfolio of advertisements, tracing the historical shifts in the persuasive strategies used to make women the subjects and objects of commercial appeals.
- Newly designed sets of questions that follow each selection. These questions call for more concentrated attention on two important activities: class discussion and writing.

In addition to these new features, *Thinking in Writing* retains its accessible blend of classic and contemporary selections that represent an appealing cross-disciplinary spread. Also retained and improved are the glossary and the lists of “Additional Rhetorical Strategies” that follow each selection; these list conveniently highlight the realistic mixture of rhetorical patterns that characterize most good writing.

The Need for Thinking in Writing

This book will have succeeded if students view clear-headed thinking and effective writing as far more manageable, more “do-able” activities than they may now be inclined to consider them. Thinking, after all, is a basic need—“reason’s need,” Hannah Arendt calls it. And writing, too, is a need—a powerful social and cultural one. Neither activity should feel particularly strange to anyone; we use practically all of the rhetorical procedures discussed and demonstrated in this book within and beyond the thinking and writing we do each day in college and university settings. To be sure, learning to write well requires the conscious mastery of these time-honored rules and procedures. That is an educational fact that nearly everyone who wants to learn how to write must face. But the act of writing doesn’t begin with the mastery of basic compositional skills. It

begins, quite simply, with something far more fundamental and broadly human: the stubborn itch to think for ourselves and the corresponding urge to say and write something that means something.

Acknowledgments

As was the case with the previous editions of *Thinking in Writing*, our work on this revision has benefited greatly from the solid advice and generous encouragement of our colleagues across the country. We would especially like to acknowledge the incisive and judicious reviews of

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Many friends and colleagues have had and continue to have considerable influence on the shape of *Thinking in Writing*, and we are grateful to them as well. Among them are: David Bartholomae, Trudy Baltz, William Berry, Janet Brown, Ken Bruffee, Frank D'Angelo, Rosemary Deen, David Follmer, Richard Garretson, Lynn Goldberg, Sarah Hubbard, John Jamison, Jane Jubilee, the late Betsy Kaufman, Richard Larson, Frank Lortscher, Robert Lyons, Elaine Maimon, Gerard McCauley, Christine Pellicano, Marie Ponsot, Jack Roberts, David Rothberg, Sharon Shaloo, the late Sandra Schor, the late Mina Shaughnessy, Nancy Sommers, David Speidel, Rockwell Stensrud, Liza Stern, Ruth Stern, Judith Summerfield, William Vesterman, John Walker, and Harvey Wiener.

We would also like to acknowledge the many people at McGraw-Hill who have contributed to revising this edition of *Thinking in Writing*. We are grateful to Tim Julet for his thoughtful contributions to the project as well as his confidence in it. Amy Hill has managed the revision with great skill, tact, and professionalism. We would also like to acknowledge the assistance of Brian Conzachi, who has served as a first-rate copyeditor.

David Elderbrock, Richard Mikita, and Christopher Motley brought inestimable intelligence, imagination, and energy to this project in its earlier editions. Alix Schwartz contributed outstanding research, unfailingly good judgment, as well as remarkable pedagogical skill and editorial assistance in every phase of this revision. We believe that *Resources for Thinking in Writing*, prepared by Greg Mullins of the University of California, Berkeley, is an outstanding work of criticism in itself. Also filled with thoroughly engaging and carefully articulated pedagogical insight, Greg Mullins's *Resources for Thinking in Writing* will serve as an invaluable aid for helping students to think in writing more effectively.

Helene Atwan and Susanne McQuade have continued most generously to take time from their own busy lives to encourage and assist us. Thanks, too, to Emily and Gregory Atwan as well as Christine and Marc McQuade for their presence and patience. Finally, though it may seem odd, we would like to thank each other—for helping to maintain the strength of friendship throughout yet another collaboration.

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