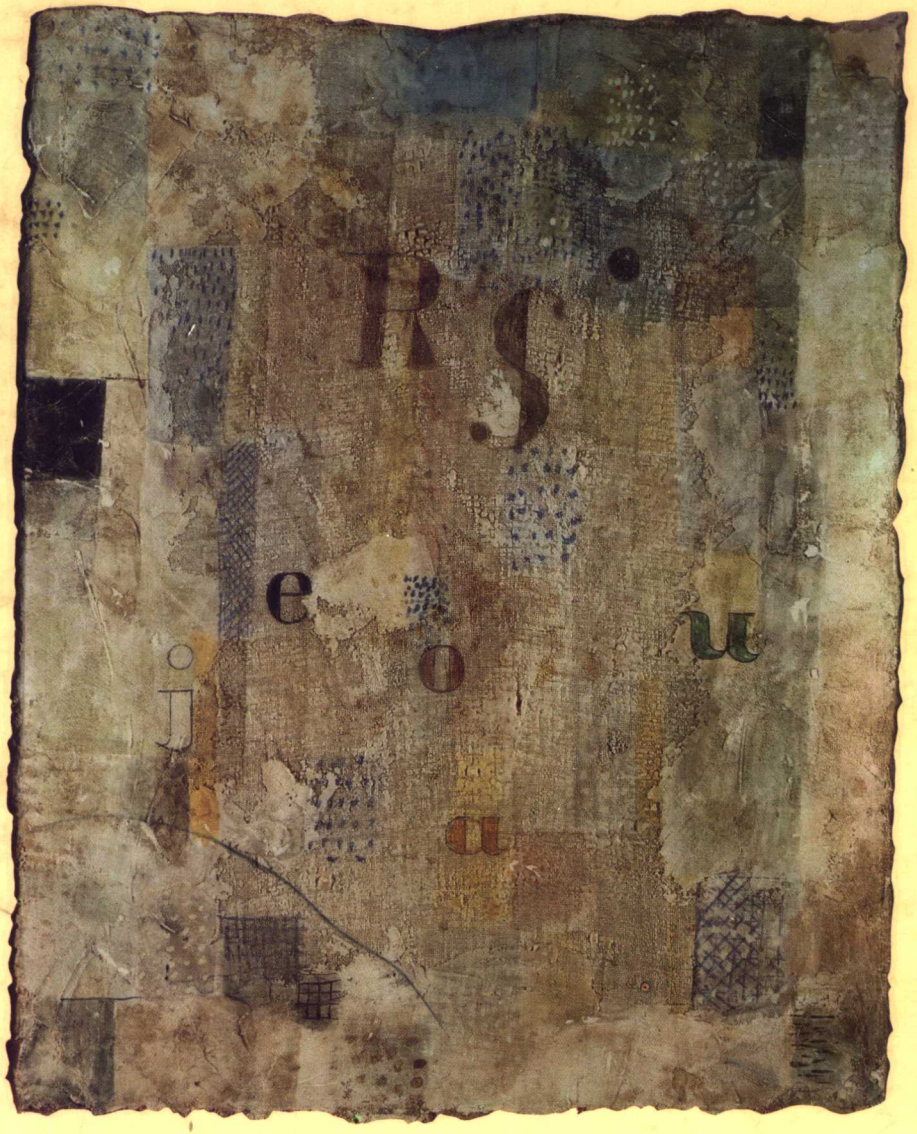
The Writer's Art

A Practical Rhetoric and Handbook



Fred D. White

0113745

4990113745

6.20

The Writer's Art

A PRACTICAL RHETORIC AND HANDBOOK

Fred D. White

Santa Clara University

福州大学图书馆藏书印

Wadsworth Publishing Company
Belmont, California
A Division of Wadsworth, Inc.

English Editor: John Strohmeier
Special Projects Editor: Judith McKibben
Production Editor: Jane Townsend
Designer: MaryEllen Podgorski
Print Buyer: Barbara Britton
Copy Editor: Lisa Danchi
Compositor: G&S Typesetters, Inc.
Cover: Paul Klee. *Vocal Fabric of the Singer Rosa Silber*, 1922. Gouache and gesso on canvas, 20¼ × 16⅜ in. Collection, The Museum of Modern Art, New York. Gift of Mr. and Mrs. Stanley Resor. Photograph © 1986 The Museum of Modern Art, New York.

© 1986 by Wadsworth, Inc. All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transcribed, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher, Wadsworth Publishing Company, Belmont, California 94002, a division of Wadsworth, Inc.

Acknowledgments are listed on p. 524.

Printed in the United States of America

1 2 3 4 5 6 7 8 9 10—90 89 88 87 86

ISBN 0-534-06084-6

Library of Congress Cataloging in Publication Data
White, Fred D., 1943–
The writer's art.
Includes index.
1. English language—Rhetoric. 2. English language—Grammar—1950– I. Title.
PE1408.W5797 1986 808'.042 85-22578
ISBN 0-534-06084-6

Preface to the Student

You have probably been told many times that writing is a basic skill, one that is necessary for success in the real world as well as in college, regardless of the field of study you wish to pursue. You may have accepted this truism, though perhaps skeptically, especially if you are planning a career in, say, medicine or electrical engineering. An important aim of this book, in addition to helping you become a better writer, is to give you a sense of how writing contributes to any kind of learning—as well as to the thinking process itself.

Writing helps us to understand ourselves, our ideas, and our feelings, fully and accurately. Certainly, we often verbalize our thoughts, which can be helpful and often necessary; but writing gives us the added advantage of allowing us to see those thoughts materialized on paper. This process in turn allows us to double-check our statements, to alter them slightly or to remove anything we didn't really want to say, and to make them even more persuasive by adding better examples to support our assertions. Writing makes our thoughts more communicable to other people as well as to ourselves. Because we live in a multicultural society with many value systems, knowing how to communicate our thoughts accurately is more than a necessity—it is a survival tactic.

A textbook on writing can be no more than a guide. It cannot be a "training manual" that will teach you all you need to know about how to write. It functions much like a librarian who can do no more than show you the library and explain the basic procedures for using its resources; which resources you care to use, and why, must be your judgment alone. This particular textbook, certainly, will reveal much about the art and craft of composition and about the principles that underlie all good writing; but it refuses to force your hand and say, "You must do it like this."

The concept "good writing" is meaningless until it is considered within a particular situation. Mark Twain produced "good writing"; so did J. D. Salinger, Ernest Hemingway, Franz Kafka, and Virginia Woolf. But what do these writers share in common? They all knew enough about language to be able to reproduce on paper what was churning about inside their hearts and minds. They knew how to involve and delight their readers—and yet, could one of them have imposed his or her style of writing upon the others? Hardly.

Learning to write well takes time. Even if you have a burning desire to be a writer, you must be as patient as you are persistent. When you are learning to write you are actually learning to think and observe more acutely. You are also learning to interact with the human community and to draw from the resources of others as a way of shaping your own original ideas. You cannot acquire a skill of this depth and richness in a week or two, nor even by the end of your freshman year. But you, as well as this textbook, will succeed if the wheels are set in motion; for learning to write is ultimately a self-guided task. Once you understand the scope of that task and have learned to distinguish between good writing and bad—in your own work as well as in others'—you will have gained the most prized benefit that this book can hope to offer.

此为试读,需要完整PDF请访问: www.ertongbook.com

Preface to the Teacher

In writing this textbook I have aimed high. I have tried to create a book that students could read with as much pleasure as edification. I have tried to give students, who are often filled with great expectations, a deep-rooted awareness of writing's central importance to education. I want to place in their hands a textbook that clearly shows them how to transform ideas and sensory impressions into words on paper, and how skill in writing enhances comprehension of what is being written about.

The Writer's Art provides several valuable and innovative elements not likely to be found together in a single rhetoric text:

- *A thorough introduction to the dynamics of composing, with options* (there is no such thing as "the" composing process). Emphasis is on the actual habits of working writers. For example, the chapter on sentences includes sections on creating syntactic variety and moving toward syntactic virtuosity; the chapter on paragraphs looks at paragraph structure in relation to the whole discourse, and it includes a section on alternatives to the "well-made" paragraph.
- *Numerous models by both student and professional writers,* covering topics across the curriculum—topics that young men and women in their first year of college will enjoy reading and will learn from.
- *Imaginative "computer writing" exercises for most chapters, plus a chapter on the basics of composing on a personal computer.*
- *A complete guide to research, both in and out of the library,* including techniques of conducting an interview, searching a computer database, and designing a questionnaire. This chapter aims to generate *enthusiasm* for research as well as to introduce the fundamentals of information gathering/assimilating.

- *Three model research papers from three principal disciplines*—physical science, social science, and fine arts. Each research paper is annotated and discussed.
- *Both new and old MLA documentation formats.*
- *Extensive guide to major reference works across the disciplines.*
- *Special topics:* mass-media persuasion • sentence-combining • writing book/performance/film reviews • explications of literary texts • maintaining a journal • preparing for conference tutorials • participating in classroom workshops • writing essay exams.
- *Thorough handbook that includes sections on:* rhetorical and grammatical principles • usage • punctuation and mechanics • spelling • manuscript formatting. All sections include exercises, along with a diagnostic test at the end.

Throughout the book, writing projects are presented separately from the rhetorical principles usually associated with those projects. These "projects" chapters are, in effect, extended writing assignments. Not enough attention has been paid in composition texts to the importance of presenting writing assignments to students; these chapters will fulfill this long-overlooked need.

Rhetoricians sometimes bemoan the "writing in a vacuum" syndrome that can plague the composition course. How can a teacher set up "real" rhetorical situations, working from genuine exigencies? The problem is not as serious as it may seem at first. Certainly one ingredient for making a writing assignment challenging and beneficial is imagination. The directions to the assignment should not only be clear enough to appear "do-able," but they should also engage students enough to encourage them to *participate*—by willing suspension of disbelief or otherwise—in the exigency introduced. In other words, the assignment should *motivate* the student to write. The assignments throughout this text have been carefully designed to achieve these important objectives.

Finally, *The Writer's Art* is an intedisciplinary textbook. Because writing is, by its very nature, an interdisciplinary activity—as vital to electrical engineers, painters, and economists as it is to literary scholars and poets—a textbook on writing ought to draw from as many disciplines as possible. I disagree with the notion that students from a given major field of study should concern themselves only with writing that is relevant to that discipline. Students must gain insight into the way that writing is important to all disciplines. Freshman composition is the ideal place for them to discover this. Indeed, *The Writer's Art* was conceived as a vehicle for demonstrating the extent to which this is true.

Acknowledgments

It is my pleasure to acknowledge those persons who have helped to bring this enormous project to fruition. I am indebted to professors Chris Anderson, University of North Carolina, Greensboro; Patricia Grignon, Saddleback College South; Susan Betts Landstrom, University of North Carolina, Chapel Hill; Stephen Lynn, University of South Carolina, Columbia; Thomas Moore, University of Maryland; Elizabeth Penfield, Univeristy of New Orleans; Susan Petit, College of San Mateo; David Rankin, California State University, Dominguez Hills; Ken Risdon, University of Minnesota; Laurel Sutton; and Nancy Walker, Southwest Missouri State University, for reviewing the manuscript in its various stages of completion and for providing me with invaluable suggestions.

I am also grateful to my Santa Clara colleagues, Professor Mary Ann Aschauer, Professor James P. Degnan, Professor Diane E. Dreher, Professor Helen Moritz, and Professor Richard H. Osberg, for their valuable responses to various chapters.

To my chair, Reverend Charles T. Phipps, S.J., and to my dean, Professor Joseph Subbiondo, I express my gratitude for the reduced teaching load granted me during a critical stage of composition.

To Santa Clara's academic vice president, Reverend Paul Locatelli, S.J., my heartfelt thanks for a university computer grant to study the effects of writing with a microcomputer, and for the indefinite use of an IBM Personal Computer. It was this research, and the use of this equipment, that enabled me to prepare the material relating to composing on a computer, as well as the computer-writing activities presented throughout the book.

For their many hours of assistance with the preparation of the manuscript—with typescript before I received my computer, as well as with innumerable printouts of later drafts—I want to express my thanks to Patty Dionne, Lathell North, and Jo Anna Watt.

I would also like to pay homage to those students who have supplied me with their fine essays, every one of which is an indispensable asset to this book: Don Ballew, Jeff Brown, Evan Elliot, Tom Gough, Thomas Hogendijk, JoAnn Lambkin, Anita Lee, Christine Long, Marie Noble, Ron K. Rock, Jr., and Mike White. A note of thanks also goes to Professor Jane Honeycutt, University of Santa Clara, for calling my attention to her student, Jeff Brown, and his research paper on computer programming.

No author could have been more fortunate than I in working with an editorial staff like Wadsworth's. For his complete faith in me and my work at a time when there wasn't too much to go on, I extend my deepest thanks to Kevin Howat, executive editor. I also thank my production editor, Jane Townsend, and editors Cedric Crocker, John Strohmeier, and

Judith McKibben for their warm support and inexhaustible stream of sage advice. Designer MaryEllen Podgorski, marketing specialist Joy Westberg, marketing manager Terry Baxter, regional field manager Tina Allen, and permissions editors Peggy Meehan and Virginia Phipps have all been wonderfully supportive; I am indeed grateful for their wise counsel and their friendship.

A special note of thanks goes to Lisa Danchi, copy editor, for her keen perception in spotting stylistic flaws and problems with formatting, and for calling my attention to several concepts needing further elaboration or clarification.

And finally, unceasing thanks to my family—to my daughter Laura and my son Michael for their willingness to respond to chapter sections and writing exercises, and to my wife Beverly, to whom I dedicate this book, for her years of selfless devotion.

Santa Clara, California
October 1985

Brief Contents

Part One **The Writing Experience** 1
Chapter 1 What Is Good Writing? 3
Chapter 2 Reasons and Incentives for Writing 17
Chapter 3 A Practical Method of Writing 29
Part Two **Principles and Projects** 55
Chapter 4 Principles of Development: Aiming to Express 57
Chapter 5 Projects in Expressive Writing 71
Chapter 6 Principles of Development: Aiming to Inform 85
Chapter 7 Projects in Informative Writing 99
Chapter 8 Principles of Development: Aiming to Persuade 121
Chapter 9 Projects in Persuasive Writing 157
Chapter 10 Principles of Research 189
Chapter 11 Research Paper Projects 217
Part Three **Tools of the Trade** 257
Chapter 12 Building Sentence-Writing Skills 259
Chapter 13 Shaping Paragraphs 293
Chapter 14 Exploring Words and Meanings 309
Chapter 15 Revising Your Work 343
Part Four **Special Topics** 355
Chapter 16 Maintaining a Journal 357
Chapter 17 Getting the Most from Your Conference Tutorial 363
Chapter 18 Participating in Classroom Workshops 367
Chapter 19 Composing on a Computer 371
Chapter 20 Writing Essay Exams 375
Part Five **Handbook** 379
Rhetorical and Grammatical Principles 381
Glossary of Usage 437
Punctuation 469
Spelling 483
Manuscript Formatting/Proofreading and Notetaking Marks 487
Documentation Formats 493
Reference Works in Major Subject Areas 507

Contents

Part One

The Writing Experience 1

What Is Good Writing? 3 **Chapter 1**

Writing and Thinking 3
Communicating to an Audience 4
Developing Your Audience Awareness 5
The Four Pillars of Good Writing 7
Distinguishing Between Good and Weak Writing 9
Summary 12
For Discussion 12
For Writing 14
▪ Computer Writing 15

Reasons and Incentives for Writing 17 **Chapter 2**

Why Write? 17
Writing as Role Playing 19
Writing as "Re-creation" and Recreation 21
Summary 25
For Discussion 25
For Writing 26
▪ Computer Writing 27

此为试读,需要完整PDF请访问: www.ertongbook.com

Chapter 3 **A Practical Method of Writing** 29

Making Writing a Habit 30
Writing Rituals 31
Creating the Right Environment for Writing 31
The Writing Process 32
Invention 33
Brainstorming 34
Free-writing 38
Talk-writing 39
Gathering and Planning 40
The 5Ws and the H Grid 40
Background Reading 42
Organizing and Outlining 42
Organizing with an Outline 43
Writing a First Draft 44
Revising 45
Kinds of Essays 46
Summary 50
For Discussion 51
For Writing 51
Computer Writing 53

Part Two

Principles and Projects 55

Chapter 4 **Principles of Development: Aiming to Express** 57

The Range of Expressive Writing 58
Narration 59
Description 61
Common Problems in Expressive Writing 63
Lack of Clear Purpose 64
Overcomplicated Language 64
Wordiness 65

Summary 66
For Discussion 67
For Writing 68
▪ Computer Writing 69

Projects in Expressive Writing 71 **Chapter 5**

Writing an Extended Description of a Setting 71
Writing an Extended Description of a Person 74
Writing a Personal-Experience Narrative 76
Summary 79
For Discussion 79
For Writing 82

Principles of Development: Aiming to Inform 85 **Chapter 6**

Presenting Information 85
Defining 86
Classifying and Dividing 87
Classifying 87
Dividing 88
Narrating in an Explanatory Context 89
Describing in an Explanatory Context 89
Analyzing 91
How the Rhetorical Devices Interact 93
Summary 94
For Discussion 95
For Writing 96
▪ Computer Writing 98

Projects in Informative Writing 99 **Chapter 7**

Writing an Extended Definition 100
Basic Writing Techniques 103
Writing an Advisory or Instructional Feature 104
Suggestions for How-to Writing 108
Writing an Analytical Feature 111

Summary 112
For Discussion 113
For Writing 118

Chapter 8 **Principles of Development: Aiming to Persuade** 121

Reasoning: The Basis of Argument 123
Classifying Reasoning 123
Logic-Based Reasoning 123
Emotion-Based Reasoning 124
Authority-Based Reasoning 125
Applying the Three Appeals 126
Common Problems in Argumentation 127
Confusing Opinion with Argument 127
Identifying Errors in Logic-Based Reasoning 128
Question-Begging 128
Overgeneralizing 128
Faulty Generalizing 129
Faulty Deductive Reasoning 131
Identifying Errors in Emotion-Based Reasoning 136
Identifying Errors in Authority-Based Reasoning 137
Building an Effective Argument 138
Summary 143
For Discussion 143
For Writing 145
▪ Computer Writing 146
Special Topic: Mass-Media Persuasion 147
Mass-Media Persuasion: Topics for Discussion 149

Chapter 9 **Projects in Persuasive Writing** 157

The Opinion Essay 157
The Pro-Con Essay 160
The Problem-Solving Essay 167
Summary 172
For Discussion 172
For Writing 174

Special Topic: Writing Reviews 177
Writing Reviews: Topics for Discussion 181
For Writing 183
Special Topic: The Textual Explication 183
The Textual Explication: Topics for Discussion 187
For Writing 187

Principles of Research 189 **Chapter 10**

Your Library 190
A Sampling of Important Reference Works 191
Your Library's Card Catalog 192
The Dewey Decimal System 194
The Library of Congress System 194
Getting Involved with Your Topic 195
Gathering Information Systematically 196
Three Kinds of Note-Taking 196
Incorporating Quotations Gracefully 200
Conducting a Library Research Task 201
Researching Outside the Library 205
Interviews 205
Questionnaires 208
Printed Information Sources Outside the Library 210
Plagiarism 211
Using a Computer Database 212
Summary 214
For Discussion 214
For Writing 215
• Computer Writing 216

Research Paper Projects 217 **Chapter 11**

Project One: Researching a Scientific or Technical Subject 219
Student Research Paper: Structured Programming: Its Development and Importance, by Jeff Brown 224

Project Two: Researching a Social Sciences Subject 235

Student Research Paper: Gradually Adjusting to Retirement: Facing the Change, by Ron K. Rock, Jr. 236

Project Three: Researching a Fine Arts Topic 246

Critical Essay: Henry Tanner's Contribution to Black American Art and Culture, by Ellwood Perry 247

Summary 253

For Discussion 253

For Writing 254

Computer Writing 255

Part Three

Tools of the Trade 257

Chapter 12 **Building Sentence-Writing Skills** 259

What Is a Sentence? 260

Sentence Skills Checkpoint A: Fragments, Run-ons, and Whole Sentences 263

Writing Strong Sentences 264

Unity 265

Sentence Skills Checkpoint B: Unity 267

Coherence 267

Misplaced Modification 267

Lack of Parallelism 269

Sentence Skills Checkpoint C: Coherence 271

Development 272

Embedding 272

Coordination and Subordination 273

Sentence Skills Checkpoint D: Development 275

Variety 276

Four Common Methods of Achieving Sentence Variety 277

Sentence Skills Checkpoint E: Variety 280

Toward Syntactic Virtuosity 281

Analysis of Maya Angelou's Syntax 282

Analysis of John McPhee's Syntax 283

Special Topic: Combining Sentences 284
Sentence Combining: Part One 284
Sentence Combining: Part Two 286
Sentence Combining: Part Three 287
Summary 288
For Discussion 289
For Writing 289
▪ Computer Writing 291

Shaping Paragraphs 293 **Chapter 13**

The Well-Made Paragraph 295
Paragraph Skills Checkpoint A: Paragraph Coherence 297
Common Problems in Paragraphing 297
Paragraph Skills Checkpoint B: Amplification 298
Paragraph Skills Checkpoint C: Cluttering 300
Paragraphing in Relation to Discourse Mode 300
Analysis 302
Experimenting with Paragraphs 303
Summary 305
For Discussion 305
For Writing 307
▪ Computer Writing 308

Exploring Words and Meanings 309 **Chapter 14**

Denotation and Connotation 310
Diction Skills Checkpoint A: Denotation and Connotation 312
Toward Maintaining Clarity in Diction 312
Diction Skills Checkpoint B: Consistent Use of Terms 313
Diction Skills Checkpoint C: Tense Shift 314
Diction Skills Checkpoint D: Accurate Word Choice 317
Diction Skills Checkpoint E: Conciseness 318
Metaphorical Language 319
Diction Skills Checkpoint F: Metaphor 322
Euphemisms and Clichés 322
Euphemisms 323

此为试读,需要完整PDF请访问: www.ertongbook.com