

STUDENT'S BOOK OF College English

Rhetoric, Readings, Handbook

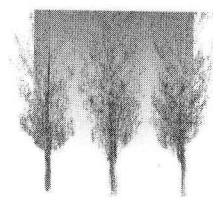
Ninth Edition

DAVID SKWIRE • HARVEY S. WIENER

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NINTH EDITION

DAVID SKWIRE

HARVEY S. WINNER

MARYMOUNT MANHATTAN COLLEGE



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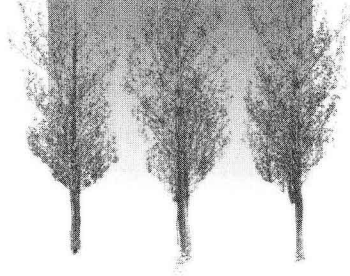
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Preface to the Instructor

Changes give life; consistency sustains it. Although few traps are more insidious for an instructor than teaching a book—or a course—from memory, relying on a text's consistent philosophy from edition to edition has many rewards. Our ninth edition has changed and improved, yet the basic appeal of *Student's Book* remains unchanged: It provides in a small package, and at a reasonable cost, thorough instruction on all the issues likely to face students within a full year of Freshman English—and then supplements that instruction with numerous essays as well as with readings in poetry and fiction by student writers and professionals.

One of the special, possibly unique, features of *Student's Book* is the mix wherever practicable of readings for use as models and readings for use as subjects for compositions. We believe that this mix significantly increases the versatility of the book and helps account for its success. We maintain this principle in the ninth edition. Users will find, for example, student and professional models of descriptive writing, but they will also find a short story that students can profitably analyze in writing their own descriptions.

We hope that clear prose and good sense also made their contributions to the success of earlier editions. We have tried to keep them constantly in mind while writing the current one.

Highlights of This Edition

By making additions and improvements in the ninth edition of *Student's Book*, we aim to keep the text fresh and timely. These improvements include:

- **Many new readings**, including new contemporary essays and new poems and short stories.

- An expanded chapter on **classification** as a rhetorical method.
- Continued attention to **learning aids** such as review checklists throughout the text.
- Fresh and lively **student models** at key points in the text.
- Continued focus on writing arguments with “Having Your Say” writing activities throughout Parts One and Two.
- **Collaborative learning** activities as key to understanding and practicing the reading and writing process.
- Expanded instruction and practice in **outlining** (Chapter 3).
- A new chapter on **business writing**, including instructions on preparing résumés and writing business letters.
- An updated section on the **research paper**, now including more information on using and citing electronic sources.
- **Self Tests** throughout Part Six (“Handbook and Glossary”) so that students can check their own progress, using the Answer Key provided on pages 721–730.

Plan of the Book

In **Part One, “The Principles of Good Reading and Writing,”** we explore active reading, prewriting strategies, drafting, and revising, and provide extensive practice on drafting and developing a thesis. We show student writing at various stages of development and offer commentary to guide a reader’s appreciation of how a paper progresses from start to finish. We continue our full coverage of outlining and instruction in the use of computers as an aid to writing and in peer evaluations.

Part Two, “Methods of Development,” contains nine chapters, one devoted to each of the key rhetorical modes, beginning with description and narration, working through example, process, comparison and contrast, classification and division, cause and effect, definition, and ending with argumentation. Each of these chapters contains a discussion of how to write in the particular mode, professional and student examples (“Models of Writing”), readings intended to inspire writing (“Readings for Writing”), and a large number of analytical and generative exercises (“For Writing or Discussion” questions follow every selection). Many readings in Part Two are new. We’ve tried to incorporate new readings that reflect the cultural diversity of today’s student body.

To add to the practicality of the book, all chapters in Part Two end with suggested writing topics and with review checklists to serve as reminders and chapter summaries. Another popular feature in Part Two, “Crosscurrents,” points out even more possibilities for writing topics by directing students’ attention to thematic parallels between and among writing selections in different parts of the book.

Part Three, “Special Writing,” includes a chapter on literary analysis and a chapter on writing essay exams.

Part Four, “Research,” gives considerable attention to the essential research instruction. We include computerized research with databases, computerized card catalogs, and significant coverage of writing and revising. The *MLA Handbook for Writers of Research Papers*, Fifth Edition, and the *Publication Manual of the American Psychological Association*, Fourth Edition, guide our instruction in research. As electronic media continue to grow as sources for research papers, we include documentation material relative to electronic sources.

Part Five, “Style,” includes three chapters: Chapter 21, on effective sentences, enables us to highlight those stylistic issues directly involved with creation of effective sentences; Chapter 20 on words and Chapter 22 on stylistic problems and solutions continue to offer students practical writing advice, including guidelines for avoiding sexist language. The style chapters are especially noteworthy, we believe, for the great number and variety of exercises.

Part Six, “Handbook and Glossary,” is easily accessible through alphabetical arrangement of entries, a colored bar at the edge of all Part Six pages, and tabs with symbols that correspond to the list of Correction Symbols and Abbreviations on the inside front cover. The inside back cover contains guides to the text’s planning, writing, and revising coverage, and a guide to the Handbook and Glossary, for quick reference. Student writers can find answers to any questions they have about grammar, sentences, punctuation, and mechanics in the Handbook and Glossary. Extensive exercises in Part Six enable students to demonstrate their command of the basics.

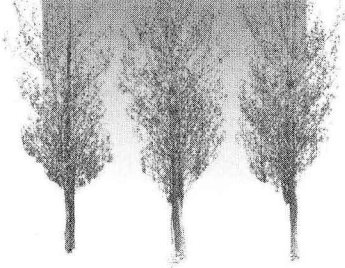
Acknowledgments

We are proud and grateful for the more than twenty years that our textbook has served college writers over the country. Our deepest thanks go to the faculty, students, and, we are certain, some of those students’ children who have honored us with their trust and attention.

The planning and preparation of this edition, as well as earlier editions, have benefited enormously from the wise counsel and cultivated palate of Eben W. Ludlow, our editor at Longman Publishers. Thanks also to his assistant, Grace Trudo, whose intelligence and alacrity have moved the book along. And we want to express special appreciation to Ellen Darion, whose good sense and good humor lifted us over the usual (and not so usual!) hurdles of book production.

We are also grateful for the helpful professional advice of the reviewers for this edition: Kristin Brady, Delaware Technical & Community College; Marsula Guarino, Jamestown Community College; Gloria C. Johnson, Tennessee State University; Joe Law, Wright State University; Julian Medina, Mount San Antonio College; and Charles G. Rooney, Northwest State Community College.

Finally, special appreciation is due to Melissa Jacobs for her help with Part Five and with general editorial and clerical burdens.



Preface to the Student

We have written this book for you. We don't say that simply to win your confidence or to make you think well of us. We've felt for a long time that most textbooks are written for your instructor.

Writing textbooks for your instructor instead of for you is natural enough, in a way. Instructors, after all, must teach from the books, and no book that makes them unhappy is going to find its way into the classroom. Still, this book is written for you. Its purpose is to help you become a better writer and a more thoughtful reader than you are now. We believe that if you read this book carefully and ask questions in class whenever there are points you have any trouble with, you can improve your writing significantly. Neither we nor anyone else knows how to teach you to be a great writer, but—with your active participation—we think we can teach you to manage competently any writing assignment you're likely to get.

We've tried to write this book in a straightforward, unfussy fashion. We've concentrated as much as possible on being helpful about writing situations that you'll really face in class. We understand the ups and downs of drafting papers, and we try to guide you through the writing process. We've tried to pick reading selections that will interest you, as they have interested our own students, and that demonstrate writing principles you can apply to your own work. We've included a number of student writings, too, because we feel that comparing your work solely to that of experienced professionals is unprofitable and unfair. These writings were prepared by college students for classes similar to the one you're taking. Most of them are solid, honest pieces of work—but that's all. They are not intended to dazzle you with their genius, and they didn't all get A's in class either. We hope you'll use them as general points of reference, not as supreme models of excellence. We hope that you'll often outdo them in your own writing.

First Lesson

Now for your first lesson.

Although this book will give you a great deal of information about writing, almost all of that information grows out of five simple ideas—ideas that are sufficiently important and usable to be thought of as rules. We're not peddling magic formulas, however, and we're not suggesting that a ready-made list of rules and regulations can substitute for the experiences and discoveries and sheer hard work by which writers educate themselves. No list ever made the pain of having nothing to say less painful. And people—not lists—write dramatic first sentences, come up with fresh insights, and choose the perfect word. Any rules we set down here or elsewhere are useful only because they can give direction and control to the inevitable hard work and thus increase the chances that the hard work will be worth the effort.

Don't approach the five simple ideas that follow, therefore, as representing more than important guidelines. They're starting points, but they're not eternal truths. George Orwell, our lead essayist (Chapter 1), once drew up a list of rules for writing, the last of which was, "Break any of these rules rather than say anything outright barbarous." As a more immediate example, this book will advise you to write well-developed paragraphs and avoid sentences fragments. That's excellent advice, and we take it seriously, but in the first paragraph of this preface we deliberately wrote a five-word paragraph that also happened to be a sentence fragment. Enough said.

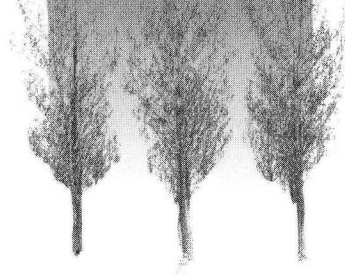
Here are the five ideas on which we base much of this book:

1. Except for a few commonsense exceptions such as recipes, technical manuals, encyclopedia articles, and certain kinds of stories, poems, and plays, *writing should state a central idea*. (We call that central idea—or position, or stand, or contention—the *thesis*.)
2. *The primary function of writing is to prove or support its thesis.*
3. *The most effective and interesting way to prove or support the thesis is to use specific details presented in specific language.*
4. *Writing requires organization. Every statement must connect logically to the thesis.*
5. Good writing is the result of an ongoing process. First thoughts and first drafts should lead to second thoughts and second drafts, sometimes third ones and fourth ones. *Revise, revise, revise.*

We'll be repeating and expanding and sometimes strongly qualifying these ideas throughout the book, but they are the heart of what we have to say. They are not obscure secrets or brand new discoveries. They are the assumptions about writing that nearly all good writers make. They are the principles that nearly all good writers try to put into practice in their own work.

In the chapters that follow, we will discuss in detail the full meaning and implications of these ideas and try to show you the most effective ways of applying them to common classroom writing assignments.

David Skwire
Harvey S. Wiener



About the Authors

David Skwire, with degrees from the University of Wisconsin–Madison and Cornell University, taught composition, creative writing, and American literature at Cuyahoga Community College for twenty-five years. He also served on the faculties at Tufts University and Temple University. He acknowledges, however, that his job of most interest to students was a two-year stint as a writer of humorous greeting cards. In addition to his co-authorship of all editions of *Student's Book of College English*, he is author of the successful *Writing with a Thesis* (Harcourt Brace). Now retired, Skwire lives near Cleveland.

Harvey S. Wiener is Associate Vice President at Marymount Manhattan College. Wiener has worked as an educator for over thirty years, including seventeen years as professor of English at LaGuardia Community College. He has directed the basic writing program at Pennsylvania State University and has taught at Teachers College, Columbia University, Brooklyn College, Queensborough Community College, and the State University of New York at Stony Brook. A Phi Beta Kappa graduate of Brooklyn College, Wiener holds a Ph.D. in Renaissance literature from Fordham University. He was founding president of the Council of Writing Program Administrators and was chair of the Teaching of Writing Division of the Modern Language Association (1987).

Wiener is the author of many books on reading and writing for college students and their teachers, including *The Writing Room* (Oxford, 1981). His book for parents, *Any Child Can Write*, was a Book-of-the-Month Club alternate.



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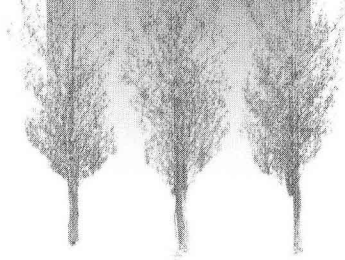
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