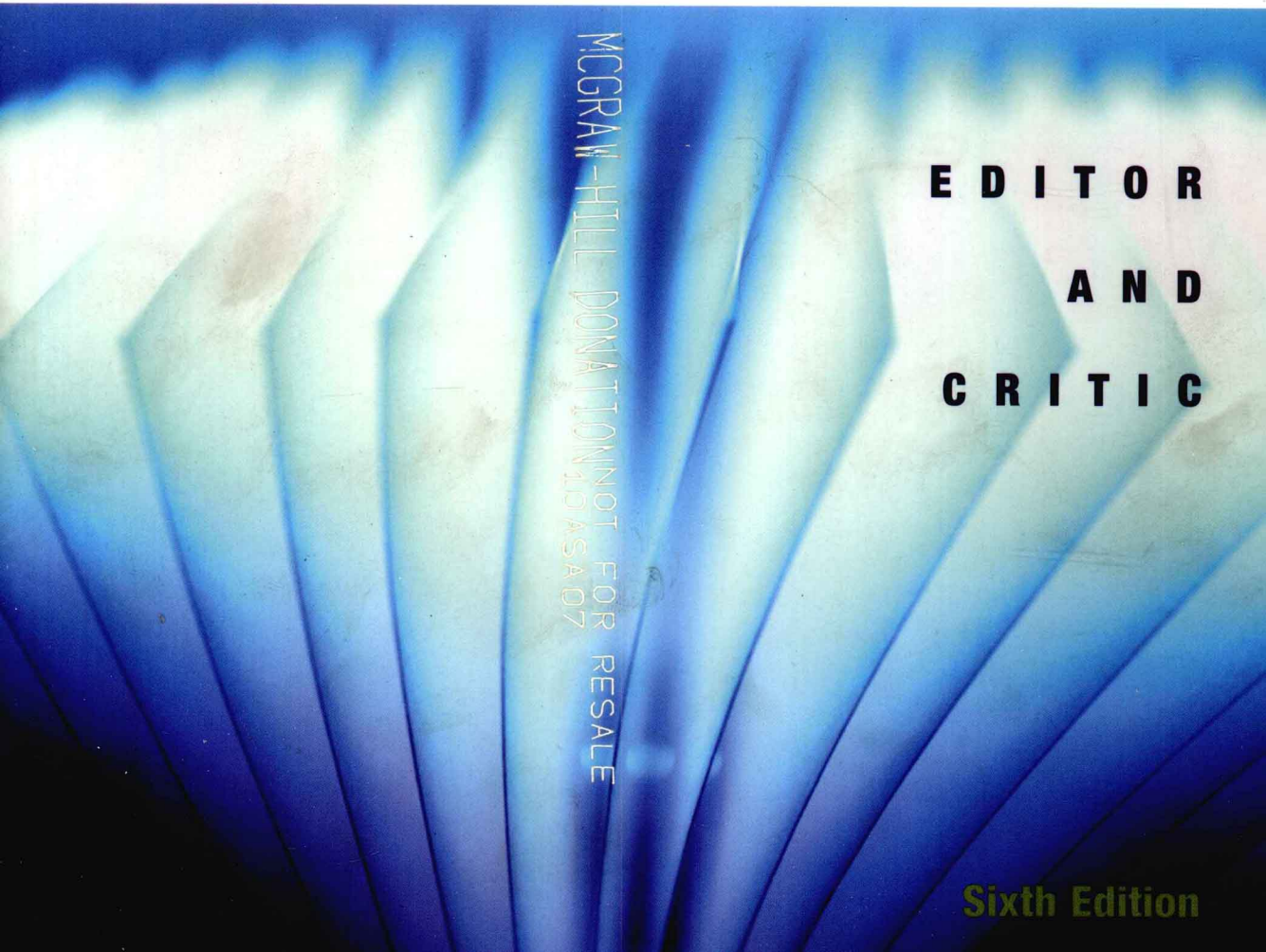
Barbara Fine Clouse

The Student Writer



EDITOR AND CRITIC

Sixth Edition

The Student Writer

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BARBARA FINE CLOUSE

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THE STUDENT WRITER: EDITOR AND CRITIC

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In Loving Memory of
Faye Thomas Clouse and Rose Lewin

ABOUT THE AUTHOR

BARBARA FINE CLOUSE has taught all levels of college composition, first at Youngstown State University in northeastern Ohio and then at Slippery Rock University in western Pennsylvania. She has also written a number of composition texts. In addition to *The Student Writer: Editor and Critic,* her books include *Jumpstart! A Workbook for Writers, Patterns for a Purpose: A Rhetorical Reader, Transitions: From Reading to Writing,* and *Working It Out: A Troubleshooting Guide for Writers,* all written for McGraw-Hill. She has also developed *Cornerstones: Readings for Writers,* which is a short prose reader that is part of Primis, McGraw-Hill's electronic database. Barbara has also written *Progressions with Readings* and *Conventions and Expectations: A Brief Handbook and Guide to Writing* for Longman Publishers. A frequent presenter at national and regional conferences, Barbara often conducts workshops for writing teachers.

Preface

From its first edition, *The Student Writer* has put students at the center of instruction. It has placed students in control of developing their own writing processes, and it has helped them with a straightforward, step-by-step introduction to the writing process in clear, jargon-free prose. Additional help comes from a supportive, encouraging tone like that usually found in a writing workshop, and from Process Guidelines that help students develop successful writing strategies.

In guiding students through the development of their own successful writing processes, *The Student Writer* emphasizes strategies that help them look critically at their own drafts and revise them effectively. While this emphasis is apparent throughout the text, it is the particular focus of the hallmark "Think Like a Critic; Work Like an Editor" features that are designed to help students gain control over their writing. These important, recurring features emphasize both the need for writers to examine their drafts critically with their audience and purpose in mind and the need to revise in response to that critical assessment. By helping students develop their own successful writing processes and by helping them become their own best critics, *The Student Writer* empowers students to become confident, capable writers.

In this new edition, *The Student Writer* fulfills its goals in the following ways:

- **By emphasizing the purposes that writers have for using the patterns.** Throughout the text, writing is presented as a purposeful activity to help people express feelings, relate experience, inform, and persuade. For example, under the heading "Why Is [the Pattern] Important?" the patterns of development are discussed as strategies to help writers fulfill purposes for writing. As a result, students understand the importance of the patterns—used individually and in combination—as a *means* for achieving communication goals.
- **By explaining why the patterns are important and how they are used across the disciplines.** *The Student Writer* also emphasizes that the

patterns, and the purposes for which they are used, are important not just in the composition classroom, but across the disciplines, in the workplace, and in the students' personal lives. Thus, the book motivates students by showing how they can use writing to achieve a variety of purposes both in and out of the classroom.

- **By providing process guidelines.** Writing assignments are accompanied by strategies for selecting topics, identifying audience and purpose, generating ideas, and revising. Students can sample some or all of them as they work to improve their writing processes. Additionally, the process guidelines include suggestions for securing feedback from reliable readers.
- **By offering a generous number of student essays that represent attainable goals.** *The Student Writer* has more student essays than most similar rhetorics. Many of these essays include annotations that point out important features. Reviewers consistently praised the student essays, calling them "empowering" because they are high-quality examples that represent attainable goals.
- **By providing visual representations of essays in each of the patterns.** "Visualizing a [Name of Pattern] Essay" diagrams give students—especially visual learners—another way of thinking about how to structure an essay in one of the patterns.
- **By placing a heavy emphasis on revision.** The "Think Like a Critic; Work Like an Editor" sections describe a wide range of revision strategies for students to try. They also provide a close-up look at how student writers critically evaluate sections of their drafts and act as editors to revise in response to their evaluations. These sections help students understand the importance of revision, and they offer tools for revision.

IMPORTANT FEATURES OF THE SIXTH EDITION

Over its six editions, *The Student Writer* has evolved to include the following features, many of them suggested by students and teachers who use the text.

An Emphasis on the Connection between Reading and Writing

- Strategies for reading analytically are explained and illustrated in Chapter 1.
- The instruction in how to write in response to reading in Chapter 1—including writing personal reactions, summarizing, and evaluating ideas—teaches students skills that will help them succeed in college.
- Throughout the text, students are given many opportunities to write in response to essays.

An Integrated Focus on the Student's Writing Process

- **NEW!** In Part 1, an expanded presentation of a student essay in progress—provided with commentary—illustrates the writing process.

- **NEW!** "Be a Responsible Writer" sections discuss ethical concerns associated with writing in the patterns of development.
- **REVISED!** Revised and reformatted process guidelines offer extensive support at every stage of the writing process.
- **REVISED!** In Part 1, updated computer tips help students get the most out of online writing and revising.

An Emphasis on Revision

- **NEW!** "Think Like a Critic; Work Like an Editor" sections provide strategies for evaluating drafts (to help students think like a critic) and making changes (to help students work like an editor). They also describe the revision processes of some of the student writers whose essays appear in the book.
- **REVISED!** To help students evaluate their drafts reliably (that is, to help them become reliable critics) and to help them revise accordingly, "Process Guidelines" in Parts 1, 2, and 3 describe an extensive variety of revision strategies.
- **REVISED!** Guidelines for giving and receiving reliable feedback on their drafts help students build peer response into their revision processes. In addition, the process guidelines accompanying writing assignments include suggestions for securing peer response.

An Emphasis on Purpose

- **NEW!** "[The Pattern] across the Disciplines and Beyond" sections note how the patterns are used across the disciplines, in the workplace, and in students' personal lives to help students appreciate the usefulness of the patterns.
- **NEW!** "Beyond the Writing Classroom" assignments help students see the purpose of writing outside the composition class.
- Each chapter in Part 2 shows students how to combine the pattern covered in that chapter with other patterns to help them achieve their purpose for writing.

A Focus on Visual Material

- **NEW!** Graphic representations of the patterns, found in sections titled "Visualizing a [Name of Pattern] Essay," enhance textual discussions of the patterns of development in Part 2. These provide important support for those learners who respond well to visual representations of textual material.
- **NEW!** To help students become critical readers of visual texts, the components of images are explained in Chapter 1, and students are shown how to analyze and evaluate images.
- **NEW!** Each chapter discussing a pattern of development includes a graph, photograph, cartoon, or advertisement that makes use of the pattern. Study questions help students understand what the pattern contributes to the image and encourage students to consider it critically.

A Rich Variety of Opportunities for Reading and Writing

- Each chapter on a pattern of development includes an unusually generous number of writing topics. Each chapter also includes the following topic suggestions:
  - Several topics that require students to write in the pattern.
  - Several topics that require students to respond to a theme evident in the readings.
  - **NEW!** One topic that requires a response to visual material.
  - **NEW!** One topic that is either cross-disciplinary or otherwise related to concerns outside the writing classroom.
- Each professional essay is followed by a topic that students can discuss in class or write about in their journals.
- Fifty-four student and professional essays—most at about the length instructors require of their students—offer models for writing and ideas for essays. Over a third of the essays are new, including selections by D. L. Birchfield, Diane Ackerman, Suzanne Britt, Dave Barry, and Eric Wee.
- One student essay in each pattern of development chapter is annotated as a study aid. The other student essays and all the professional essays are accompanied by study questions.
- Many of the professional essays demonstrate how to combine patterns to achieve various purposes for writing.

Enhanced Coverage of Argument and Research

- **REVISED!** The discussion of argumentation has been completely revised and greatly enhanced. Among the changes are the following:
  - A more substantial discussion of kinds of persuasive purposes
  - A more substantial discussion of kinds of audiences
  - A focus on issues and claims
  - Explanations of logical, emotional, and ethical appeals
  - A discussion of combining the patterns of development in an argument essay
  - The addition of a student argument essay that includes source material
  - Improved process guidelines
- **REVISED!** The research chapter has been reorganized, expanded, and updated. Among the revisions are
  - Discussion of using sources in a brief essay to support students' ideas and of using sources as the primary detail in a traditional research paper
  - A thoroughly revised explanation of the research process
  - Explanations written with technology in mind, including more on Internet research
  - Information on field research
  - A discussion of how to read sources strategically
  - Coverage of MLA style that reflects the updated guidelines from the sixth edition of the *MLA Handbook for Writers of Research Papers*

- More information on APA style
- A new student research paper on genetically modified food

Coverage of Portfolios and Writing about Literature

- **NEW!** A new chapter explains the purposes of and requirements for a writing portfolio, including the self-reflection essay.
- **NEW!** A new chapter on writing about literature includes the following:
  - Instruction in reading and writing about literature
  - An annotated student essay in response to a poem
  - A short story and poem with accompanying writing topics

A Focus on Improving Style and Correcting Sentence-Level Errors

- **NEW!** Style Notes and other special notes point out issues of style, organization, punctuation, and diction evident in the readings.
- **NEW!** An appendix on the parts of speech gives students a quick guide to supplement the explanations of grammar and usage in Part 4, A Guide to Frequently Occurring Errors.
- **REVISED!** Part 4 is a ready reference for students working to correct sentence-level errors. The chapters in this part have been enhanced with additional exercises, with ESL Notes for students who speak English as a second language, and with expanded coverage of sentence fragments, subject–verb agreement, pronoun–antecedent agreement, and modifiers. In addition, material on the ellipsis mark, brackets, and spelling has been added.

SUPPLEMENTS

- **NEW!** The Annotated Instructor Edition for *The Student Writer,* with annotations by Meg Botteon, provides strong support for instructors. The annotations include chapter goals, classroom activities, suggestions for using the computer in the classroom, journal prompts, and answers to questions following the readings and grammar exercises.
- **NEW!** A comprehensive website (*www.mhhe.com/studentwriter*): The website that accompanies *The Student Writer* includes diagnostic tests and grammar exercises as well as additional help with writing and research.
- **NEW!** Teaching Composition Faculty Listserv at *www.mhhe.com/tcomp.* Moderated by Chris Anson at North Carolina State University and offered by McGraw-Hill as a service to the composition community, this listserv brings together senior members of the college composition community with newer members—junior faculty, adjuncts, and teaching assistants—through an online newsletter and accompanying discussion group to address issues of pedagogy, both in theory and in practice.
- **REVISED!** PageOut. McGraw-Hill's own PageOut service is available to help you get your course up and running online in a matter of hours—at

no cost. Additional information about the service is available online at *www.pageout.net.*

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Director of Development Carla Samodulski oversaw this edition of *The Student Writer,* and I cannot overstate her contribution. She possesses abundant talent, unerring judgment, a deep commitment to good books, abiding affection for writing instruction, and boundless grace. I was privileged to work with her. Very simply, I am in awe of her, and I cannot thank her enough.

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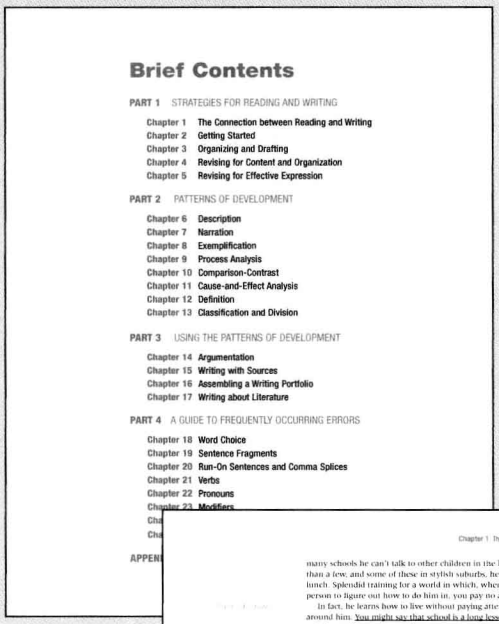
As always, I owe profound gratitude to my husband, Dennis, for his support, patience, and understanding. My sons Gregory and Jeffrey, who were just little guys for the early editions, now have lives of their own and homes of their own. I thank them anyway, just because I like to see their names in print.

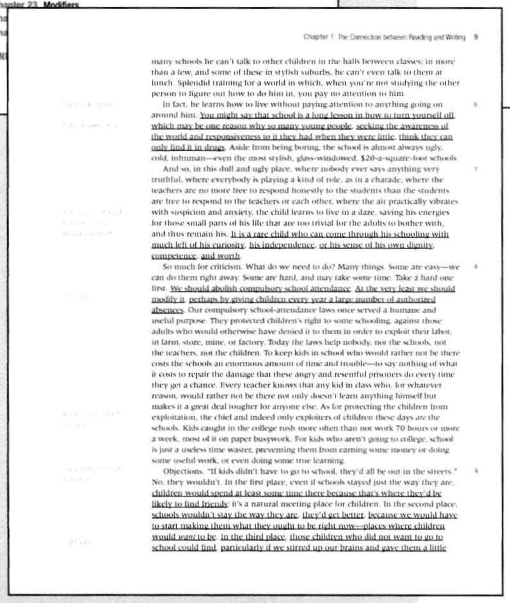
Barbara Fine Clouse

Guided Tour

Welcome! The following pages illustrate how this book works. Spending a few minutes getting to know the organization and features of the text will help you get the most out of *The Student Writer*.



Brief Contents



Chapter 1 The Connection between Reading and Writing 9

many schools he can't talk to other children in the halls between classes; in more than a few, and some of these in stylish suburbs, he can't even talk to them at lunch. Splendid training for a world in which, when you're not studying the other person to figure out how to do him in, you pay no attention to him.

In fact, he learns how to live without paying attention to anything going on around him. You might say that school is a long lesson in how to turn yourself off, which may be one reason why so many young people, seeking the awareness of the world and responsiveness to it they had when they were little, think they can only find it in drugs. Aside from being boring, the school is almost always ugly, cold, inhuman—even the most stylish, glass-windowed, $20-a-square-foot schools.

And so, in this dull and ugly place, where nobody ever says anything very truthful, where everybody is playing a kind of role, as in a charade, where the teachers are no more free to respond honestly to the students than the students are free to respond to the teachers or each other, where the air practically vibrates with suspicion and anxiety, the child learns to live in a daze, saving his energies for those small parts of his life that are too trivial for the adults to bother with, and thus remain his. It is a rare child who can come through his schooling with much left of his curiosity, his independence, or his sense of his own dignity, competence, and worth.

So much for criticism. What do we need to do? Many things. Some are easy—we can do them right away. Some are hard, and may take some time. Take a hard one first. We should abolish compulsory school attendance. At the very least we should modify it, perhaps by giving children every year a large number of authorized absences. Our compulsory school-attendance laws once served a humane and useful purpose. They protected children's right to some schooling, against those adults who would otherwise have denied it to them in order to exploit their labor, in farm, store, mine, or factory. Today the laws help nobody, not the schools, not the teachers, not the children. To keep kids in school who would rather not be there costs the schools an enormous amount of time and trouble—to say nothing of what it costs to repair the damage that these angry and resentful prisoners do every time they get a chance. Every teacher knows that any kid in class who, for whatever reason, would rather not be there not only doesn't learn anything himself but makes it a great deal tougher for anyone else. As for protecting the children from exploitation, the chief and indeed only exploiters of children these days are the schools. Kids caught in the college rush more often than not work 70 hours or more a week, most of it on paper busywork. For kids who aren't going to college, school is just a useless time waster, preventing them from earning some money or doing some useful work, or even doing some true learning.

Objections. "If kids didn't have to go to school, they'd all be out in the streets." No, they wouldn't. In the first place, even if schools stayed just the way they are, children would spend at least some time there because that's where they'd be likely to find friends; it's a natural meeting place for children. In the second place, schools wouldn't stay the way they are; they'd get better, because we would have to start making them what they ought to be right now—places where children would want to be. In the third place, those children who did not want to go to school could find, particularly if we stirred up our brains and gave them a little

Part 1 of *The Student Writer* will introduce you to strategies for critical reading as well as to the stages of the writing process. **Part 2** provides chapters on the patterns of development, and **Part 3** shows you how to use the patterns in argument, in research papers, and in literary analyses, as well as how to compile a portfolio of your writing. **Part 4** is a guide to correcting errors in grammar, punctuation, and mechanics.

Chapter 1 explains and illustrates strategies for reading analytically and writing in response to reading—important skills that will help you succeed in your college courses and become more thoughtful critics of your own writing.

With the kind of supportive tone often found in a writing workshop, *The Student Writer* puts you in control of your own writing process. Each chapter in **Part 2** ends with "Process Guidelines" that will help you at every stage of the writing process, from generating ideas to editing and proofreading.

Process Guidelines Writing Description

The following guidelines are idea generation, organizing, drafting, and revising strategies for an essay developed with description. The strategies are not meant to replace your own tried and true procedures: they are here for you to sample as you develop your own effective, efficient writing process.

Think Like a Writer: Generating Ideas, Considering Audience and Purpose, and Ordering Ideas

1. To decide what to describe and to establish your dominant impression, you can fill in the blanks in this sentence: _____ is the most _____ I know." You will get a sentence like "The dining hall at noon is the most hectic place I know," which will lead to a description of the hectic nature of the dining hall at 12:00.
2. Describe a subject that you can observe. Alternatively, select a subject that is vivid and detailed in your memory.
3. To establish your audience, you can answer the questions on page 40. In particular, these questions are especially relevant:
   - With whom would I like to share my perceptions?
   - Who could come to appreciate my subject by reading my essay?
4. To assess your reader's needs, answer these questions:
   - How much experience has my reader had with my subject?
   - What does my reader need to know about my subject?
   - What strong feelings does my reader have about my subject?
   - How much interest does my reader have in my subject?
5. To determine your purpose, you can ask these questions:
   - Can I help a reader understand why I perceive my subject a particular way or understand the effect my perception has on me?
   - Can I help my reader appreciate something he or she has not experienced before, or achieve a fresh appreciation for something familiar?
   - Can I convince my reader to view something as I do?
6. To generate ideas, observe your subject and list key details, ones that relate to your dominant impression. Do not worry about effective sentences and sharp mental images. You can revise later. A list for an essay about your intimidating grandmother might read, in part, like this:

   gnarled hands
   wrinkled, scary face
   powerful voice

Throughout the book, **"Think Like a Critic; Work Like an Editor"** sections help you to look critically at your own drafts and revise them effectively. In Part 2, one section in each chapter gives you a close-up look at how student writers evaluate their drafts and act as editors to revise in response to their evaluations.

5. Does Maria organize her comparison with a subject-by-subject or a point-by-point pattern? What do you think of this choice? Could she have used the other pattern equally well?

THINK LIKE A CRITIC; WORK LIKE AN EDITOR: The Student Writer at Work

Organizing the details in a comparison-contrast essay often requires considerable thought and extensive revision. For Gus Spirtos, organizing—and reorganizing—was a primary part of his revision of "The Human and the Superhuman." An early draft of paragraph two looked like this:

Early Draft

> Superman and Batman were the products of different inspirations. In 1938, Jerry Siegel and Joe Schuster envisioned an immensely powerful character with superpowers and abilities. This character became Superman, a hero motivated by idealism, who was "more powerful than a locomotive." Unlike Superman, Batman was created with the human element in mind. In 1939, Bob Kane envisioned a hero motivated by avenging the murder of his parents. The public responded to the concept of revenge. It still responds to this concept, as urban society becomes increasingly violent. Whereas Batman is a warrior fighting a neverending battle against crime, Superman is an idealistic role model who fights crime for high idealistic purposes.

The paragraph is structured well enough: the first sentence is the topic sentence indicating that the point of contrast is the different inspirations. However, Gus felt that the details were "squashed" into the paragraph. He also felt that using the point-by-point pattern in the paragraph made it hard to develop points. He kept feeling the need to alternate back and forth too quickly. At his teacher's suggestion, Gus reorganized to create two paragraphs. Compare the above version with paragraphs 2 and 3 in the final essay. Does the final version work better? Should Gus have made other changes?

LEARNING FROM OTHER WRITERS: Professional Essays

A Fable for Tomorrow

RACHEL CARSON

Rachel Carson was one of the forerunners of environmentalism. Her book Silent Spring *(1962) made the general public aware of the effects of chemical weed and insect killers. "A Fable for Tomorrow," which is an excerpt from* Silent Spring, *uses contrast to warn of the dangers of chemical pesticides.*

There was once a town in the heart of America where all life seemed to live in harmony with its surroundings. The town lay in the midst of a checkerboard of 1

Visualizing a Descriptive Essay

The chart that follows, which can help you visualize a structure for a descriptive essay, can work as a template for your essay. Like all good models, of course, it can be altered to meet the needs of your particular piece of writing.

Opening Paragraph or Paragraphs

Will create interest in what is being described and can state the thesis. The thesis, whether stated or implied, indicates what is being described and may also note the dominant impression.

First Body Paragraph

Begins the focus on the dominant impression with objective or subjective description or both, as appropriate. Details may also include concrete sensory detail, similes, metaphors, and personification. Details are arranged in a suitable order, which may be spatial, progressive, or chronological. It may also be according to sensory impressions.

Next Body Paragraph

Continues the description by focusing on the dominant impression. Details may also include concrete sensory detail, similes, metaphors, and personification. Details are arranged in a suitable order, which may be spatial, progressive, or chronological. It may also be according to sensory impressions.

Next Body Paragraphs

Continue until the description is complete.

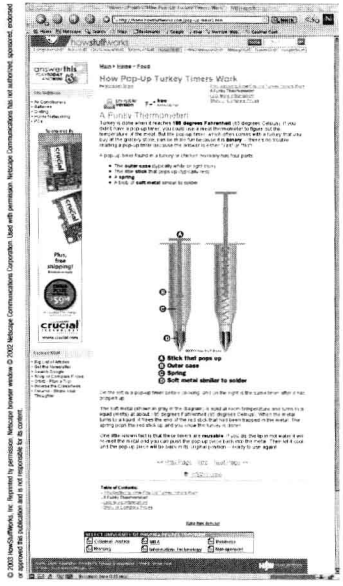
Closing Paragraph

Provides closure.

EXERCISE ▸ Writing Description

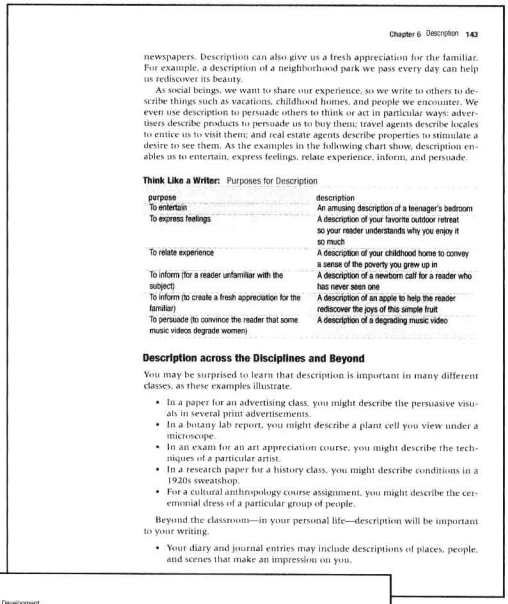
1. Read "A Child's Room" (page 151) or "The Sounds of the City" (page 156). Underline three examples of concrete sensory detail you find particularly

Diagrams of the patterns of development reinforce the text discussion of each pattern by helping you to visualize how the pattern works in an essay.



Each chapter on a pattern in Part 2 also includes a **photograph, diagram, cartoon,** or **advertisement** that makes use of the pattern, and study questions that help you to read the visual critically.

Each chapter in Part 2 focuses on the **purposes** writers use the patterns to fulfill, and each chapter also notes how the pattern is used in other college courses, in the workplace, and in your personal life.



newspapers. Description can also give us a fresh appreciation for the familiar. For example, a description of a neighborhood park we pass every day can help us rediscover its beauty.

As social beings, we want to share our experience, so we write to others to describe things such as vacations, childhood homes, and people we encounter. We even use description to persuade others to think or act in particular ways: advertisers describe products to persuade us to buy them; travel agents describe locales to entice us to visit them; and real estate agents describe properties to stimulate a desire to see them. As the examples in the following chart show, description enables us to entertain, express feelings, relate experience, inform, and persuade.

Think Like a Writer: Purposes for Description

purpose	description
To entertain	An amusing description of a teenager's bedroom
To express feelings	A description of your favorite outdoor retreat so your reader understands why you enjoy it so much
To relate experience	A description of your childhood home to convey a sense of the poverty you grew up in
To inform (for a reader unfamiliar with the subject)	A description of a newborn calf for a reader who has never seen one
To inform (to create a fresh appreciation for the familiar)	A description of an apple to help the reader rediscover the joys of this simple fruit
To persuade (to convince the reader that some music videos degrade women)	A description of a degrading music video

Description across the Disciplines and Beyond

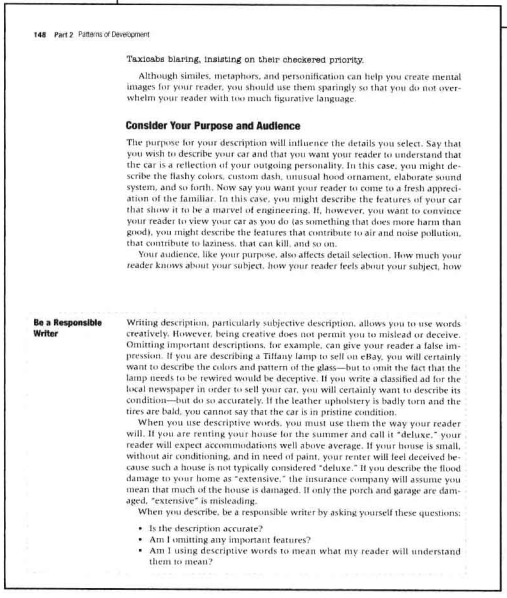
You may be surprised to learn that description is important in many different classes, as these examples illustrate.

- In a paper for an advertising class, you might describe the persuasive visuals in several print advertisements.
- In a botany lab report, you might describe a plant cell you view under a microscope.
- In an exam for an art appreciation course, you might describe the techniques of a particular artist.
- In a research paper for a history class, you might describe conditions in a 1920s sweatshop.
- For a cultural anthropology course assignment, you might describe the ceremonial dress of a particular group of people.

Beyond the classroom—in your personal life—description will be important to your writing.

- Your diary and journal entries may include descriptions of places, people, and scenes that make an impression on you.

New **"Be a Responsible Writer"** sections discuss the ethical choices that all writers face. These sections will help you write papers that treat your readers with consideration and respect, thus enhancing your credibility as a writer.



Taxicabs blaring, insisting on their checkered priority.

Although similes, metaphors, and personification can help you create mental images for your reader, you should use them sparingly so that you do not overwhelm your reader with too much figurative language.

Consider Your Purpose and Audience

The purpose for your description will influence the details you select. Say that you wish to describe your car and that you want your reader to understand that the car is a reflection of your outgoing personality. In this case, you might describe the flashy colors, custom dash, unusual hood ornament, elaborate sound system, and so forth. Now say you want your reader to come to a fresh appreciation of the familiar. In this case, you might describe the features of your car that show it to be a marvel of engineering. If, however, you want to convince your reader to view your car as you do (as something that does more harm than good), you might describe the features that contribute to air and noise pollution, that contribute to laziness, that can kill, and so on.

Your audience, like your purpose, also affects detail selection. How much your reader knows about your subject, how your reader feels about your subject, how

Be a Responsible Writer

Writing description, particularly subjective description, allows you to use words creatively. However, being creative does not permit you to mislead or deceive. Omitting important descriptions, for example, can give your reader a false impression. If you are describing a Tiffany lamp to sell on eBay, you will certainly want to describe the colors and pattern of the glass—but to omit the fact that the lamp needs to be rewired would be deceptive. If you write a classified ad for the local newspaper in order to sell your car, you will certainly want to describe its condition—but do so accurately. If the leather upholstery is badly torn and the tires are bald, you cannot say that the car is in pristine condition.

When you use descriptive words, you must use them the way your reader will. If you are renting your house for the summer and call it "deluxe," your reader will expect accommodations well above average. If your house is small, without air conditioning, and in need of paint, your renter will feel deceived because such a house is not typically considered "deluxe." If you describe the flood damage to your home as "extensive," the insurance company will assume you mean that much of the house is damaged. If only the porch and garage are damaged, "extensive" is misleading.

When you describe, be a responsible writer by asking yourself these questions:

- Is the description accurate?
- Am I omitting any important features?
- Am I using descriptive words to mean what my reader will understand them to mean?

These features will serve as familiar guideposts and handy references as you make your way through the book and develop your own successful writing process. If you would like to gain access to additional resources for writing and revising, visit the Online Learning Center at www.mhhe.com/studentwriter.

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