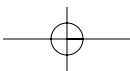
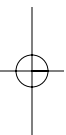
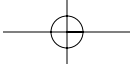


THE PRENTICE HALL GUIDE FOR
College Writers



THE PRENTICE HALL GUIDE FOR
College Writers

BRIEF SEVENTH EDITION



STEPHEN REID

Colorado State University



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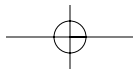
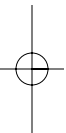
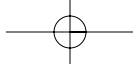


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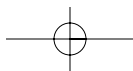
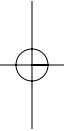
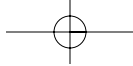
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Preface

*It seems clear that rhetoric is situational. . . .
[Rhetoric] functions ultimately to
produce action or change in the world.*

—LLOYD F. BITZER, “THE RHETORICAL SITUATION”

At the beginning of each semester, writing teachers usually reexamine their objectives and goals for their course. The Council of Writing Program Administrators has written several position statements (available at <http://www.wpacouncil.org>) to help writing teachers set their course and program objectives. The WPA Outcomes Statement for First-Year Composition outlines four key goals: building students’ *rhetorical knowledge* of purpose, audience, genre, cultural context, voice, and tone; improving students’ *critical thinking, reading, and writing* skills; developing students’ strategies for *writing processes*; and helping students develop their *knowledge of conventions*. In addition to these WPA outcomes, individual states, universities, and departments often have goals for developing critical reading and thinking, improving computer literacy, introducing community-service learning, helping ESL or basic writers, teaching visual literacy skills, and integrating writing across the disciplines.

Although teachers should always set their sights on these goals and objectives, we know that effective teaching begins with the individual students who bring an astonishing variety of language backgrounds, cultural differences, individual learning styles, and academic goals to our classes. The teaching we love begins with meeting these students, dealing with their problems, helping them learn to work individually and together, acknowledging their failures, and celebrating their successes. Every class, every teacher, and every student takes a different path toward these goals of critical thinking and reading, knowledge of rhetoric and its conventions, and flexible

writing processes. So each semester, as we think about the goals we hope to accomplish with a course or a writing program, we need to remember that there is not one single way to meet these goals. Just as writing always takes into account the rhetorical situation and the social and cultural context, so teaching is always a unique and situated endeavor. In its seventh edition, *The Prentice Hall Guide for College Writers* has many new and revised features, but it still maintains sufficient flexibility so that, come Monday morning, teachers may select what they need to help the individual students sitting in their classes.

New Features

Revised extensively for the seventh edition, *The Prentice Hall Guide for College Writers* focuses on helping teachers and students meet course and program goals. First, every chapter has been revised to emphasize the *rhetorical situation* in which writers work. Writers' purposes still figure prominently, as they should, but additional coverage of audience, genre, occasion, and cultural contexts for writing builds students' rhetorical knowledge and helps improve their writing. In particular, coverage of a variety of genres—from academic essays and letters to editorials and short articles—has been expanded.

Second, *critical thinking* and *critical reading* are given even more emphasis in the seventh edition. Most teachers recognize the crucial role of teaching critical reading of essays, images, advertisements, and other cultural documents. To prepare students to become citizens in a democracy, we must show them how arguments are constructed, how images and advertisements make their appeals, and how to critically read and respond to a variety of documents in a variety of contexts and genres.

Third, guidelines for *analyzing images and visuals*, from works of art to cartoons to advertisements, have been added throughout the seventh edition. Images have always had a powerful rhetorical effect, and the impact of increased use of images in newspapers and on the Internet has effectively thrust writers—some more willingly than others—into a culture that relies on visuals as a key part of illustrating, explaining, and persuading. The seventh edition includes over forty new works of art, images, cartoons, and graphs for illustration and analysis.

Fourth, guidelines for integrating *community-service-learning* projects into first-year writing courses have been added. Students may wish to keep a journal about their service learning, write assessments of community program needs, produce brochures for a particular agency, and evaluate and reflect on their own learning. For additional treatment of community-service learning, see Cheryl Duffy's excellent reference, *A Student Guide to Service-Learning* (Prentice Hall, 2005).

Fifth, Chapter 11, “Writing about Literature,” has been expanded to include guidelines for *reading and responding to poetry* as well as to short fiction. Poems by W. H. Auden, Yusef Komunyakka, Joy Harjo, and Gary Soto illustrate a range of modern and contemporary styles and subject matters.

Sixth, a *Writer’s Toolbox* has been added to the inside front cover pages of the seventh edition. Collected on one page are references to passages on reading strategies, invention, strategies for organization, argumentation, research strategies, language of rhetoric, and common fallacies in logic.

Finally, the seventh edition features over *twenty-five new selections*, including poems, student writing, and essays by professional writers such as Margaret Atwood, Ellen Goodman, Richard Alleva, Christopher Caldwell, Cheryl Dellasega, David Sedaris, and James Twitchell.

Continuing Key Features

Annotated Instructor’s Edition

The Annotated Instructor’s Edition contains additional guidelines for teaching each chapter, including teaching tips on critical reading, critical thinking, responding to assignments, peer group activities, and ESL teaching tips designed to alert teachers to possible problems and solutions for ESL writers.

Emphasis on Writing and Researching with a Computer

In addition to essays focused on current Internet topics such as identity and pornography issues, the seventh edition expands its coverage of new search strategies and search engines as well as strategies for assessing, evaluating, and documenting Internet sources.

Alternate Thematic Table of Contents

The essays, stories, poems, and images in the seventh edition combine to create thematic clusters of topics that reappear throughout the text: Race and Cultural Diversity, Gender Roles, Technology and the Internet, Environmental Issues, Education, Literacy and Language, Advertising and the Media, Social Issues, and Cultural Explorations.

Emphasis on Student Writing

The seventh edition continues to showcase student writing, featuring the work of more than forty student writers from several colleges and universities. The seventh

edition contains twenty-five full-length student essays and ten essays with sample prewriting materials, rough drafts, peer-response sheets, and postscripts.

Logical Sequence of Purpose-Based Chapters

Within the rhetorical situation, aims and purposes help guide the reader to select appropriate genres, organizational strategies, appeals to audience, and appropriate styles. Early chapters in *The Prentice Hall Guide for College Writers* focus on observing, remembering, critical reading, and investigating; later chapters emphasize exposition and argumentation (explaining, evaluating, problem solving, and arguing).

Focus on Writing Processes

Every major chapter contains guidelines for writing, journal exercises, reading and writing activities, collaborative activities, peer-response guidelines, revision suggestions, and professional and student samples to assist students with their work-in-progress within their rhetorical situation.

Journal Writing

Throughout the text, write-to-learn activities help writers improve their critical-reading skills, warm up for each assignment, and practice a variety of invention and shaping strategies appropriate for understanding their purpose, audience, genre, and social context.

Marginal Quotations

Nearly a hundred short quotations by composition teachers, researchers, essayists, novelists, and poets personalize for the inexperienced writer a larger community of writers still struggling with the same problems that each student faces.

An Introduction to Myths and Rituals for Writing

Chapter 1, “Writing Myths and Rituals,” discounts some common myths about college writing courses, introduces the notion of writing rituals, and outlines the variety of journal writing used throughout the text. Writing-process rituals are crucial for all writers but especially so for novice writers. Illustrating a variety of possible writing rituals are testimonies from a dozen professional writers on the nature of writing. These quotations continue throughout the book, reminding students that writing is not some magical process, but rather a madness that has a method to it, a process born of reading, thinking, observing, remembering, discussing, and writing.

An Orientation to Rhetorical Situation and to Writing Processes

Chapter 2, “Situations, Purposes, and Processes for Writing,” bases the writing process in the rhetorical situation. It shows how audience, genre, subject, and con-

text work together with the writer's purpose to achieve a rhetorical end. It demonstrates how meaning evolves from a variety of recursive, multidimensional, and hierarchical activities that we call the writing process. Finally, it reassures students that, because individual writing and learning styles differ, they will be encouraged to discover and articulate their own processes from a range of appropriate possibilities.

Aims and Purposes for Writing

The text then turns to specific purposes and assignments for writing. Chapters 3 through 6 (“Observing,” “Remembering,” “Reading,” and “Investigating”) focus on invention and critical-reading strategies. These chapters introduce genres and situations for writing that build students' rhetorical repertoires: observing people, places, objects, and images; remembering people, places and events; developing critical-reading and responding strategies; and investigating and reporting through genres such as interviews, profiles, and multiple source articles.

Chapters 7 through 10 (“Explaining,” “Evaluating,” “Problem Solving,” and “Arguing”) emphasize subject- and audience-based purposes and occasions for writing. The sequence in these chapters moves the student smoothly from exposition to argumentation (acknowledging the obvious overlapping), building on the strategies and repertoires of the previous chapters. The teacher may, in fact, use chapters 7 through 10 as a minicourse in argument, teaching students how to develop and argue claims of fact and definition, claims of cause and effect, claims about values, and claims about solutions or policies.

Responding to Literature

Chapter 11 guides students through the process of reading and responding to poetry and short fiction, using many of the critical-reading strategies, invention techniques, and shaping strategies practiced in the earlier chapters.

Writing from Sources

Chapter 12, “Writing a Research Paper,” draws on all the reading, writing, and researching strategies presented in the first eleven chapters. Research papers are written for specific purposes, audiences, and contexts, but the invention, drafting, and revising processes are more extended. This chapter helps students select and plan their projects, find and critically evaluate library and Internet sources, record their progress in a research log, and document their sources using MLA or APA styles.

Handbook

A brief handbook includes a review of basic sentence elements, sentence structure and grammar, diction and style, and punctuation and mechanics.

Supplementary Material for Instructors and Students

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An extensive package of supplements accompanies *The Prentice Hall Guide for College Writers* for both instructors and students.

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—STEPHEN REID
Colorado State University

