Preface

It is no longer breaking news that what we mean by “writing” continues to change. Indeed, the 2014 version of the Council of Writing Program Administrators Outcomes Statement for First-Year Composition consciously chooses the more expansive term “composing” to refer broadly to “complex writing processes that are increasingly reliant on the use of digital technologies.” It also notes that writers “attend to elements of design” and that “digital technologies are changing writers’ relationships to their texts and audiences in evolving ways.” But the changes in what it means to be a writer—or a writing instructor—go well beyond digital and visual delivery of texts. There also have been dramatic changes in all stages of the writing process. Instructors can no longer simply point out credible or acceptable repositories of information for student writers to draw on or provide them with preset outlines for academic papers. The twelfth edition of The Prentice Hall Guide for College Writers is built for the new world of college writing in which students are not only writers but also designers.

That is not to say that many traditional practices for reading, research, and writing do not still apply. Indeed, the Outcomes Statement continues to stress the ability to “locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias, and so on) primary and secondary research materials, including journal articles and essays, books, and interviewed sources” This twelfth edition continues to stress the need for finding and using authoritative materials, but it also helps college writers see “research” as an expansive term that applies to many forms of collecting and delivering information, ideas, and opinions at all stages of the writing process. A major goal of the twelfth edition is to help college writers become active researchers as they move from observing and investigating through more traditional academic research. To this end, The Prentice Hall Guide for College Writers helps students to see the full spectrum of primary and secondary research, including the full array of technologies that can help writers find, evaluate, reflect on, and synthesize research into well-formed arguments. The twelfth edition also encompasses new forms of knowledge-making (such as Design Thinking or “human-centered design”) and high-impact practices such as project-based learning, which requires primary research skills such as observing and interviewing. We have consistently integrated research techniques (and the related need for credibility of that research) throughout each chapter, and we have made certain that this wider understanding of “research” resonates with current pedagogies and student experiences.

Although the landscape has changed, critical thinking and rhetorical reading are flexible skills easily applied to this new territory. The twelfth edition helps students apply these well-proven methods to both the 21st-century texts they encounter and the multimedia texts they produce. For example, this edition includes a new section on methods of reading online to help students read digital texts as actively as they do printed texts. Because students are accustomed to encountering information in visual formats, this edition also provides more flowcharts to guide them through analytical and composing processes at a glance, and a new section on page design helps them thoughtfully and consciously use the affordances of new composing technologies. Slideshows often accompany oral presentations, and this edition explains how to craft PowerPoint and Prezi presentations in rhetorically effective ways. Writing studies has embraced its “public turn,” and this edition teaches students how to write within a large spectrum of occasions, including writing for personal, public, and academic purposes. In short, this twelfth edition helps students negotiate composing processes in a multimedia and digital environment.

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world while continuing the imperative for reflection, credibility, and the sincere search for reliable and valid answers to well-formulated research questions.

The twelfth edition also expands opportunities for students to transfer what they learn in their writing course to other situations. Experts in writing and writing instruction have verified that when we intentionally connect a technique we learned in one situation to its potential usefulness for other situations we are more likely to transfer what we learn across environments, classes, and tasks. This edition helps students make those connections through its revised Tips for Transferring Skills to Other Courses and the Workplace. These tips help students consider how to apply the skills learned in their writing course to other academic, public, and workplace writing.

What’s New in the Twelfth Edition?

The most important changes in the twelfth edition of The Prentice Hall Guide for College Writers are those that help instructors and students navigate the tools and the challenges of new research and writing environments. New features of the twelfth edition include the following:

• A new macrostructure helps students understand how the various writing techniques support and build on one another. The modular chapters lend themselves to a variety of course designs, and chapters are grouped into three logical units: “Part 1: Things Writers Do,” which outlines key writing and reading processes; “Part 2: Techniques for Collecting and Structuring Ideas,” which guides students through invention and arrangement techniques such as observing, remembering, investigating, and explaining; and “Part 3: Purposes and Genres,” which helps students structure and deliver texts meant to argue, solve problems, analyze literary texts, and research, write, and document academic essays.

• Full academic essays formatted in APA style and MLA style. These student essays serve as models for students to follow as they research, write, and document their own essays.

• Two texts are presented as slideshows, demonstrating how texts can be presented through a combination of words, visuals, and oral presentation. (See “A Proposal for Addressing the Opioid Crisis in Hocking County, Ohio,” in Chapter 10 and “Recommendations for Improving Our Student-Run Business” in Chapter 4.)

• Each chapter focuses on visual rhetoric. New to this edition are the following:

  • Flowcharts that illustrate writing processes, helping students understand the processes writers use to select and focus topics, ask good research questions, find appropriate ways to collect information, choose appropriate genres and patterns of arrangement to match the rhetorical situation, and incorporate researched materials into their own synthesized arguments.

  • Visual examples that help students with design choices appropriate to both public and academic genres. New images throughout the text linked to chapter topics offer opportunities to practice the analysis of visual elements or texts.

  • Templates help student writers think about the organization of ideas and create outlines for their work and adapt them based on audience and purpose.

  • A new section on principles of document design (see Chapter 4) explains how to make page design and visual aids work together in both print and multimedia formats.

  • A new section on designing presentation slideshows presents the principles of design for an effective PowerPoint or Prezi to accompany an oral presentation.

  • A new section on online reading offers techniques for annotating, excising key portions of text, and correlating the reading material with the reader’s own ideas.

  • A wider understanding of “research” as a process spans all of the techniques in the text from field-based observation through library
research. Students come to see research not simply as finding a required number of sources but as a process of thinking through the appropriate form(s) of research for a given situation.

• An emphasis on reflection/metacognition provides opportunities for students to adapt and transfer useful thinking processes to new situations.

• Design Thinking (also known as “human-centered design”) exercises enrich primary research through empathy, ideation, prototyping, storytelling, visual design, and other key elements of this innovative thinking technique. This method also helps to enrich interviewing techniques and invention (see Chapter 2).

• New readings in the twelfth edition include:
  • A new casebook on the opioid crisis, a topic of national concern.
  • A refreshed casebook on new media, with new readings that address vexing questions about the effects of social media on democracies in an era of rapid dissemination of populist and segmented opinions and claims of “fake news.”
  • Four new annotated student readings, including a literacy narrative, a research presentation on the opioid crisis, an essay explaining the science behind new rocket technologies that could make space travel more widely accessible, and a workplace-oriented presentation for a student-run business. These new readings widen the range of modes upon which students can draw.
  • New readings on timely topics of interest to students, such as the vegan movement, a series of essays on the transition to college (written by a Mexican American college student, a student with an eating disorder, and an introvert), campus food insecurity, and an evaluation of 3D printer technologies. Most readings are annotated to point students to the writing techniques explored in each chapter.
  • Increased coverage of process analysis and comparison/contrast provides expanded discussion of key modes of thinking and writing, especially in Chapter 7, “Explaining.”
  • Increased attention to methods of peer review provides suggestions for effective peer review, whether it is conducted face to face or virtually.
  • Throughout the text students are asked to consider multiple genres and modes of delivery as they conceive, draft, and finalize their writing projects.
  • A revised Chapter 11, “Responding to Literature,” now includes analysis techniques for both poetry and prose. The prose texts focus on storytelling in both fiction and creative non-fiction. Both types of literary analysis can help students forge connections between aesthetic and rhetorical skills while helping them see that all writing has creative elements.

Continuing Key Features

The twelfth edition of *The Prentice Hall Guide for College Writers* continues to offer the pedagogy and structure that have made it so popular with composition instructors.

Self-Contained Writing Assignment Chapters

The new macrostructure organizes the chapters into specific areas of learning, but each chapter remains self-contained and modular, allowing for ease of use in many course types. Each chapter focuses on common college learning outcomes and writing assignments. All chapters are structured in a logical sequence that begins by helping students learn key techniques by analyzing the writing of others and then walks them through a series of processes to apply that learning. The first part of each purpose-based chapter explains the rhetorical situation and useful strategies, providing examples of that type of writing. In the second part of the chapter, students apply what they have learned to writing their own papers, using a specific writing process, research, and peer review guidance. A model student paper concludes the chapter.

Logical Sequence of Purpose-Based Chapters

Within each rhetorical situation, clear aims and purposes guide the writer to select appropriate genres,
shaping strategies, appeals to audience, and styles. Early writing assignment chapters in *The Prentice Hall Guide for College Writers* give students practice with invention, critical reading and rhetorical analysis, and analyzing and composing in multimedia. Later chapters emphasize observing and remembering, investigating, exposition, and argumentation (explaining, evaluating, arguing, problem solving, researching, and researched writing).

### Emphasis on Student Writing

The twelfth edition continues to showcase student writing, featuring the work of student writers from several colleges and universities. In addition to traditional essays, this edition contains sample pre-writing materials, rough draft peer response sheets, and multimedia presentations to accompany oral presentations.

### Learning Objectives

Explicit learning objectives appear at the beginning of each chapter, framing the chapter’s content and providing an overview of what students will accomplish by working through the chapter. Each learning objective reappears with the appropriate heading in each chapter, reinforcing that section’s learning goals.

### Informal Writing: “Warming Up”

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

### Thematic Table of Contents

The essays, stories, and images in the twelfth edition combine to create thematic clusters of topics throughout the text: Technology and Human Nature; Technology and Democracy; The Impact of Science; Health and Mental Health Issues; Educational Issues; Literacy and Language; Gender Roles; The Experience of Diversity; Making Aesthetic Judgments; Addressing Social and Cultural Issues; and Business and Consumer Issues.

### Tips for Transferring Skills to Other Courses and the Workplace

This feature appears in each chapter, helping students think explicitly about how the techniques of the chapter can be applied to other composing situations. Students are encouraged to practice these techniques in a wider array of situations, thus reinforcing the course’s learning outcomes.

### Writing Assignments: Applying What You Have Learned

Each core chapter ends with “Writing Assignments: Applying What You Have Learned.” This section features three capstone writing assignments that vary across academic, public, and personal writing situations. In keeping with the twelfth edition’s focus on new research and composing technologies, each assignment includes “Multimedia Options” that offer suggestions for using or embedding available media.

### Structure of *The Prentice Hall Guide for College Writers*

The twelfth edition contains thirteen chapters organized into three logical units that gradually build students’ rhetorical knowledge and skills.

### Part 1: Things Writers Do

Part 1 (Chapters 1–4) focuses on activities that help students become comfortable addressing the situations they will face as writers. It helps them form habits of careful attention, reflection, and planning that they can use for a wide variety of audiences, purposes, and contexts. Chapter 1, “Forming a Writer’s Habits of Mind,” introduces the activities that productive and successful writers use. It begins by debunking some common myths about college writing courses, then introduces the notion of writing rituals, outlining the types of informal writing used throughout the text. It also helps students consider the variety of processes that might be termed “research,” which includes reading, thinking, observing, remembering, investigating, and exposition—techniques they will practice in Part 2.
Chapter 2, “Situations, Purposes, and Processes for Writing,” introduces the basic elements of the rhetorical situation, focusing on the many thought processes that inform planning, thereby helping students understand how they must adapt their writing to any given situation. Chapter 3, “Reading as a Writer,” teaches students to use the techniques of rhetorical analysis to think deeply about purpose, audience, and contexts. Chapter 4, “Analyzing and Composing Multimedia Texts,” explains the affordances of multiple media, emphasizing how writer/designers use text and page design, along with multimedia elements, to address specific rhetorical occasions. Students then use these principles to construct their own 21st-century texts.

Part 2: Techniques for Collecting and Structuring Ideas

Part 2 (Chapters 5–8) provides guided practice in various forms of invention and arrangement. Each chapter focuses on a specific form of writing and related activities to help writers collect and structure ideas toward that purpose. These techniques can be combined as needed to address the more complex writing situations introduced in Part 3. Chapter 5, “Observing and Remembering,” teaches students to pay careful attention to details, description, and narrative, encouraging them to enrich their writing in ways that go beyond superficialities. It also introduces stylistic techniques for capturing those details. Chapter 6, “Investigating,” introduces the concept of research more formally. It focuses on techniques for investigating prior research on a topic as well as developing primary research on people, events, and phenomena. Encouraging students to form key questions, to use both primary and secondary research, and to employ key skills such as interviewing, student writers are asked to think more broadly about why and how we do research. Chapter 7, “Explaining,” helps students carefully consider the needs of their audiences. Because explaining requires a deep understanding of what an audience already knows, what they need to know, and how to best provide that knowledge, the chapter enriches students’ understanding of rhetorical situations. Chapter 8, “Evaluating,” helps students practice techniques for forming judgments about artworks and consumer products/services that go beyond unsubstantiated opinions. The chapter emphasizes the need to find common ground with the audience through shared criteria. Chapters 5–8 can be used as a mini-course that teaches students how to develop and argue claims that address specific purposes and audience needs.

Part 3: Purposes and Genres

Part 3 (Chapters 9–13) examines occasions for writing that students will encounter in college classes and in their professions. These chapters explicitly ask students to draw on their learning from Parts 1 and 2. Chapter 9, “Arguing,” provides an overview of argument theory before helping students consider the rhetorical situation within which they are entering an ongoing conversation. It helps them make good choices about how to frame a topic, define key terms, negotiate common ground, and take a stance that will resonate with their audience. Chapter 10, “Problem Solving,” addresses a specific form of argument—an argument for action. This chapter helps students draw on the various techniques explored in this text—observing/remembering, investigating, explaining, evaluating, and arguing—in order to offer a proposed action that can solve or alleviate a problem. This chapter is especially useful for project-based or service-learning courses as it can help students analyze and address problems that they find on their campus or in their community.

Finally, Chapters 11–13 focus on academic writing. In Chapter 11, students learn methods for analyzing and making judgments about literary texts. This chapter, which can be useful for literature-focused writing courses, helps students learn some of the rhetorical and stylistic techniques used in imaginative literature. An understanding of literary techniques such as metaphor, balanced phrasing, and diction will help students develop their own stylistic repertoire. Chapters 12 and 13 walk students through the process of writing an extended academic paper: developing a proposal, offering and continuously revising a thesis, finding and ethically incorporating source material, and structuring the essay. These chapters also help
students select and plan their projects, find and critically evaluate library and Internet sources, write a research proposal, document their sources, compile an annotated bibliography, and prepare a Works Cited or References list. Along the way, students can trace the development of an essay on the Rwandan genocide.

Handbook
In the full edition of the text, a brief handbook includes a review of basic sentence elements, sentence structure and grammar, diction and style, and punctuation and mechanics.

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PowerPoint Presentation
Make lectures more enriching for students. The accessible PowerPoint Presentation includes a full lecture outline, photos, and figures from the textbook and Revel edition. Available on the IRC.

Instructor’s Manual: Teaching Composition with The Prentice Hall Guide for College Writers
The instructor’s manual, written by Stephen Reid and Dominic DelliCarpini, provides classroom activities and ideas as well as detailed discussion of effective strategies for teaching composing in traditional and multimedia formats. The manual includes chapter commentaries, model answers to discussion questions, and sections on composition theory. In addition to providing guidance on how to encourage transfer of learning, the instructor’s manual includes policy statements and lesson plans. It also contains information about collaborative writing, composing in digital environments, teaching ESL writers, small-group learning, write-to-learn exercises, reading/writing exercises, journal assignments, suggestions for student conferences, and responding to and evaluating writing.

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