

BRIEF VERSION

THE RIVERSIDE
GUIDE TO

WRITING



SECOND EDITION

DOUGLAS HUNT

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DOUGLAS HUNT

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PREFACE

Like every job, writing textbooks has its frustrations, but no one can complain that it lacks opportunities for on-the-job training. The textbook author does his or her best with a first edition, receives abundant feedback from users, revises, gets more feedback from reviewers, revises again, and again, and eventually a second edition emerges. The process so resembles a good writing class that in revising *The Riverside Guide to Writing* I felt myself becoming a student again, benefitting from the process as I hope students will benefit.

CHANGES IN THE SECOND EDITION

The most gratifying response to the first edition came from veteran instructors who say that, for whatever reason, students who use the *Guide* write better papers—more interesting, more thoughtful, developed with greater care. When we undertook the second edition, one reviewer advised us to “CHANGE NOTHING; I don’t know exactly why the book works as it is, but it works.” No advice could have been more tempting. Nonetheless, anyone who used the first edition will notice scores of changes—many of them noted in the “transition guide” printed in the Instructor’s Resource Manual. Most of these are simply attempts to improve on features of the first edition: the new first chapter, for example, presents more clearly than the old one did the idea that the writer’s task is to help the reader see a subject—even the most familiar subject—in a fresh way. The new chapter on writing short research papers supplements the chapter on writing longer reports. Other changes were made for the sake of instructors who have used the first edition for several semesters and felt the need for new readings (forty-six of the book’s 104 selections are new), new writing assignments (over half of the sixty-five assignments are new), and new exercises. Changes in the book’s structure and sequence are described on the next page under “Organization.”

Perhaps the most significant change is a new emphasis on the audience. The emphasis shows most visibly in the addition of Chapter 2 (“Writing for an Audience”), but concern about the writer’s relationship with readers pervades the entire book. The new emphasis pays dividends particularly in the persuasion section, with its stress on arguments that grow out of assumptions shared by the audience and the writer.

ORGANIZATION

The second edition divides into six parts. The first part, *Composing*, presents the three themes that will recur throughout the book: the obligation of the writer to present a fresh interpretation of a subject, the necessity for the writer to envision readers' responses, and the mental leverage that drafting and revision create. The second part, *Observation and Experience*, gives students models, practical guidance, and assignments that encourage them to create fresh interpretations of the world they see through their own eyes. The third, *Research*, gives the same sort of support to students as they undertake essays based on library research, interviews, surveys, or systematic forms of direct observation. The fourth part, *Persuasion*, begins with a chapter on proposal writing that teachers of the first edition found particularly appealing to students, then presents in two rather challenging chapters a more detailed treatment of arguments about facts and arguments about rules. The fifth, *Interpretation and Evaluation*, includes chapters on writing about literature and evaluation of products ranging from books to backpacks. The sixth part, *Matters of Form and Style*, is a practical discussion of ways that writers achieve coherence, write workable introductions and conclusions, and help the reader navigate the page safely and pleasurably. Users of the hardcover edition will find a seventh part: a brief *Handbook of Grammar and Usage*.

FEATURES

The principal features of *The Riverside Guide to Writing* are these:

- **Varied Assignments.** Sixty-five full-length assignments and several dozen shorter assignments prepare students for the kinds of writing they will do throughout their college careers. Modeled on assignments used in courses across the curriculum, the assignments allow students to practice in simplified form the skills in research and analysis that they will use in courses in history, sociology, literature, biology, and other disciplines. The number and variety of assignments should allow instructors to choose their own emphases and to tailor their course to their students' abilities and interests.
- **Chapters Organized to Support Assignments.** Nine of the book's chapters present a particular type of paper (e.g., the proposal). Each of these chapters analyzes student and/or professional examples and concludes with a compact statement of "Points to Consider" while composing, followed by "Questions for Peer Review."
- **An Extensive Reading Program.** The book contains 104 diverse, cross-curricular readings (forty-six of them new to this edition). Some, especially among the fifty-three end-of-chapter readings, are long enough to serve as lessons for analysis and summary. Many of the fifty-one in-chapter readings

are short enough to serve as models for student essays. The reading program for the *Guide* is so complete that many instructors will feel no need to use an additional reader.

- **Versatile Exercises.** Exercises scattered through the chapters prepare students for the writing assignments. These exercises can often serve as a focal point for an entire class period. Almost all of them are designed with a dual purpose: not only to help students digest the information in the chapter, but to allow them to practice critical thinking skills they will use in a variety of classes. Instructors committed to collaborative learning will find these exercises particularly helpful.
- **A Chapter on Writing about Literature.** Emphasizing both close reading and legitimate differences in interpretation, this chapter should be useful in programs where the composition course serves as a prerequisite to literature courses.
- **A New Chapter on Writing Short Research Reports.** For those instructors who are moving away from the long, formal research paper, but who still want to cover basic research skills, this chapter treats the short research report in a brief, practical manner.

The abundance of readings and assignments in *The Riverside Guide* make it appropriate not only for one-term composition courses, but also for sequences that stretch over two or three courses with somewhat varied emphases. It would be possible, for example, to use it for a series of courses that focus on (1) the writing process and personal writing, (2) writing from research, and (3) argumentation and persuasion.

ANCILLARIES

Also available are the following support materials:

- **An Instructor's Resource Manual.** This manual offers commentary on the chapters and on each full-length reading, an alternate table of contents for the readings (rhetorical and cross-curricular), a transition guide for users of the first edition, suggested course plans, techniques for teaching, and ideas for working through the assignments. It also contains answers to the Handbook exercises contained in the Instructor's Support Package (see below).
- **New—An Instructor's Support Package.** This packet contains useful information in an easily reproduced form (loose-leaf, $8\frac{1}{2}'' \times 11''$). It includes supplemental assignments, sample student papers, transparency masters of key checklists and overviews, and exercises to accompany the grammar handbook included in the hardcover edition.
- **Practical English Exercises and Review (PEER) Software.** This easy-to-use program offers computerized review and practice in six areas: grammar,

sentence errors, sentence structure, punctuation, mechanics, and diction and style. Students are able to practice at their own pace. PEER software is available to instructors free upon adoption, with no restrictions on copying, in a Macintosh or IBM-compatible format.

● *The American Heritage College Dictionary*, Third Edition. This popular college dictionary is available at a very low price when ordered in a shrink-wrapped package with the *Guide*.

ACKNOWLEDGMENTS

Like many textbook writers, I am tempted to acknowledge the contribution of every rhetorician, old and new, who ever lived and wrote. Writers of rhetorics today stand on some massive shoulders and hope that this perch allows them to take in a broad horizon.

I will, however, avoid the long list that begins with Aristotle and ends with the most recent issue of *College Composition and Communication*. My more immediate debts are three. First, I owe thanks to an able set of reviewers who contributed to my understanding of what the first edition did and what the second needed to do:

Priscilla Bellairs, Northern Essex Community College (MA); Louise Berry, University of Tennessee; Patricia E. Connors, Memphis State University (TN); Sarah T. Dangelantonio, Franklin Pierce College (NH); Joan Fitch, Mississippi Gulf Coast Community College; Fritz Fleischmann, Babson College (MA); Christopher Gould, University of North Carolina, Wilmington; Diana J. Grahn, Longview Community College (MO); Romana Hilebrand (student), University of Idaho; Maureen Hourigan, University of Nevada, Las Vegas; Steve Kerby (student), University of North Texas; Phyllis Klein (student); University of Denver; Mary Beth Lake, Normandale Community College (MN); Tim Morris, Southwest Missouri State University; Gary A. Olson, University of South Florida; Virginia Randolph, Pepperdine University (CA); Barry L. Richins, Northland Pioneer College (AZ); Joyce Rivers-Fritch, Indiana University of Pennsylvania; Trina Ruth (student), University of Florida; John Schilb, University of Maryland; Patrick Scott, University of South Carolina; Peter Vanderhoof, Peninsula College (WA); Heidemarie Z. Weidner, Tennessee Technological University; and Mark Withrow, Columbia College, Chicago.

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Doug Hunt
University of Missouri

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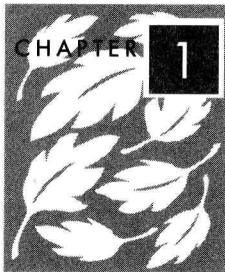
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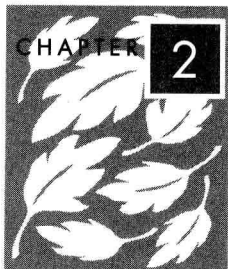
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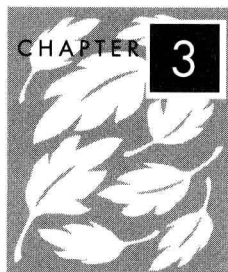
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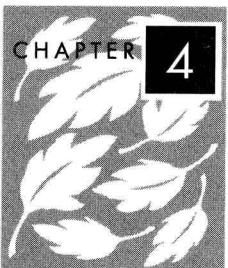
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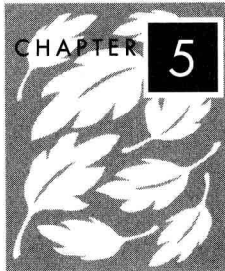
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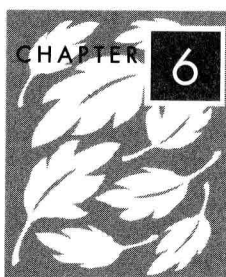
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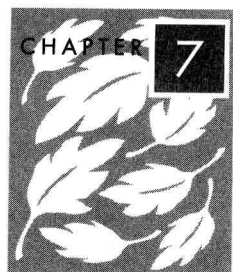
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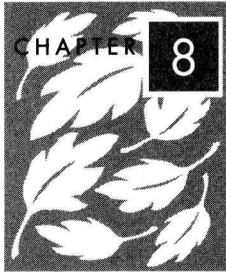
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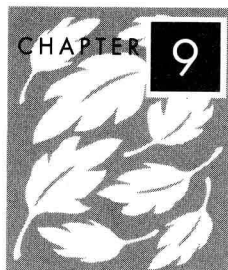
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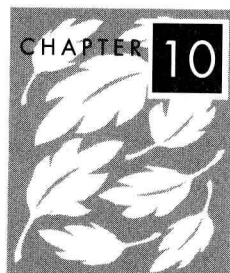
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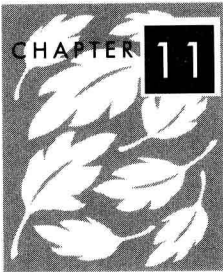
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