BRIEF EDITION

THE ALLYN AND BACON GUIDE TO WRITING

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The Allyn and Bacon Guide to Writing, *Brief Edition*

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- Letting your point unfold gradually (Chapter 20)
- Considering a humorous or playful style (pp. 508–10)
- Using techniques from popular magazines (pp. 510–12)

HOW TO DEVELOP YOUR OWN DRAFTING AND REVISING PROCESS BY:

- Maintaining engagement with your problem (pp. 3–20, 22–26, 427–36)
- Using a variety of exploration techniques (pp. 21–42; Writing Projects chapters)
- Reducing writer's block by lowering expectations for drafts (Chapter 17)
- Using outlines or tree diagrams to visualize structure (pp. 451–55)
- Following revision practices of experienced writers (pp. 428–36)
- Identifying readers and revising with their needs in mind (pp. 437–40; Chapter 19)
- Editing for gracefulness, clarity, and correctness (pp. 432, 434)

HOW TO WORK PRODUCTIVELY IN GROUPS BY:

- Viewing writing as "joining a conversation" (pp. 5–7, 514–15)
- Listening to the views of your classmates (pp. 517–19)
- Working together to brainstorm and solve problems (pp. 524–28)
- Collaborating through electronic media (pp. 597–612)
- Becoming an effective peer reviewer (pp. 524–28; Guidelines for Peer Reviewers in the Writing Projects chapters)
- Using peer feedback to stimulate revision of your drafts (pp. 437–40, 524–28)

HOW TO BECOME AN EFFECTIVE RESEARCHER BY:

- Unlocking resources of libraries (pp. 536–43)
- Finding resources in your community (pp. 543–47)
- Using the Internet and World Wide Web (pp. 613–19)
- Incorporating sources into your writing (pp. 548–62)
- Citing and documenting your sources (pp. 562–96)

HOW TO PERFORM WELL ON ESSAY EXAMS BY:

- Preparing for an essay exam (pp. 626–28)
- Analyzing essay exam questions (pp. 628–36)
- Knowing what instructors look for (pp. 638–47)
- Writing efficiently under pressure (pp. 636–38)

Preface

We take seriously the designation of *guide* for our title. For us the word resonates to the core of our experiences over the past 25 years in college writing classrooms and in our collegial friendship, which has spanned two decades and half a continent. We have spent much of our professional lives mapping the territory of rhetoric and composition. The word *guide,* with its connotations of an unknown and alluring realm and of new learners seeking the expertise of those who have traveled before them, summons up the hundreds of questions that we and our students have posed and discussed over the years.

What answers can a guide give to students' questions? Many students enter first-year composition in search of a formula; they seek a single set of directions they might follow to become good writers. A guide's first responsibility is to reveal that there aren't any formulas. However, there is much that a guide can teach about how writers pose and attempt to resolve questions, about the tactics and strategies they use, about the purposes they hope to achieve, and about the processes they follow. Moreover, a guide can help learners discover their own inherent strengths as thinkers and users of language, setting tasks that enhance these strengths and increase students' confidence.

In *The Allyn and Bacon Guide to Writing, Brief Edition,* we talk honestly about what we know and what still mystifies us about writing, inviting students to join in our quest for greater understanding. We intend our book to reflect our experiences as classroom teachers, our study of composition theory and pedagogy, our admiration and empathy for those who teach composition, and our faith in the intelligence and integrity of students. To achieve these ends, we set for ourselves three major goals.

First, we wanted to create a comprehensive rhetoric that integrated up-to-date composition theory with pedagogical research in critical thinking and inquiry. Particularly, we wanted our treatment of critical thinking to reflect the generative sense of problems associated with John Dewey. Rather than regarding problems as annoying blockages to be overcome, Dewey views them as invitations to creative action in the world. When writers respond to a problem, they contribute to an ongoing conversation among a community of readers and provoke further inquiry and dialog. To foster this kind of generative thought among students, we wanted our book to include a sequence of well-designed, class-tested writing assignments that would engage them in the pursuit of interesting problems. Like Dewey, we believe that such pursuits are at the core of a liberating curriculum.

Second, we wanted to create a book that would be a pleasure for teachers to use in the classroom. Such a book had to have a clear, yet flexible organizational

structure that would accommodate a range of course designs and include lively collaborative activities for small groups or the whole class. Moreover, the book had to be intellectually stimulating for teachers and capable of guiding students toward composing focused, idea-rich essays that teachers would enjoy reading.

Finally, and most important, we wanted to create a book that first-year college students would value. By making the book friendly and encouraging, we hoped to engage students intellectually in problem-centered activities that would prepare them for academic tasks across the curriculum.

After nearly four years of planning, writing, field testing, and revising, we believe that we have created a text that meets our goals. Like our other Allyn and Bacon text, *Writing Arguments, The Allyn and Bacon Guide to Writing, Brief Edition* represents the best of what we have learned from wrestling throughout our careers with the practical and theoretical issues involved in teaching composition.

DISTINCTIVE FEATURES OF *THE ALLYN AND BACON GUIDE TO WRITING, BRIEF EDITION*

The Allyn and Bacon Guide to Writing, Brief Edition is distinguished by the following features:

- *An emphasis on problem posing and inquiry.* Throughout the text, we show how the impulse to write emerges from the desire to say something new or surprising about a question or problem. Writers must address simultaneously two interrelated kinds of problems: subject-matter problems that drive inquiry and rhetorical problems related to purpose, audience, and genre.
- *An emphasis on writing as a rhetorical act.* This text constantly reminds students that writers direct their work to an audience for a purpose within the conventions of a genre. Writers influence readers by what they include and exclude, by their choice of words and figures of speech, and, more broadly, by their style, point of view, and projected voice.
- *The concept of a continuum from closed to open forms of writing.* Through this continuum we show how the writer's choice of form is always a function of the rhetorical situation. Closed forms, characterized by a problem-thesis-support structure, are the most common forms for academic and professional writing. Open forms, with their stylistic and structural surprises, are the forms of choice for expressive and exploratory writing, personal essays, and belletristic prose.
- *Concentration on academic/professional writing balanced with personal and narrative forms.* Because we want to prepare students for academic writing across the curriculum and for the kinds of writing most frequently encountered in their professional lives, the text provides extensive instruction in problem-thesis-support writing. However, because we also want students to value personal and narrative writing, the text provides instruction and writing

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opportunities in these forms as well, encouraging their use for both exploratory and finished pieces.

- *Carefully designed, class-tested writing projects.* These major projects in Part Two, "Writing Projects," guide students through all phases of the writing process, engaging them in group collaboration and peer review. Arranged according to the purposes of writing, these projects are designed to increase students' rhetorical knowledge and skills while promoting habits of inquiry and dialectic thinking valued in college courses.
- *Brief Writing Projects* in Part One, "A Rhetoric for College Writers," help students learn key rhetorical concepts from Chapters 1 to 4 as well as important principles of punctuation, sentence structure, and style. In Part One, these "microthemes" allow instructors to assign writing beginning on the first day of class.
- *An emphasis on collaborative learning and writing.* Throughout the text, "For Writing and Discussion" activities engage students with instructional material and stimulate the kind of rich exploratory writing and talking that leads to deeper inquiry and more complex thinking. Designed either for small groups or for whole class discussion, these exercises focus on key instructional concepts and thinking strategies. Those exercises highlighted with an icon (reproduced here in the margin) call for preliminary freewriting, a technique we encourage students to use throughout the text for generating, clarifying, and deepening ideas.

- *Guidelines for Peer Reviewers at the conclusion of each chapter in Part Two, "Writing Projects."* Posing questions that promote both a fresh view of one's own writing and careful critiquing of others' drafts, these guidelines encapsulate key concepts in the chapter and guide students through the review process.
- *An organizational structure that facilitates coherent course design.* The book's structure also offers instructors flexibility in emphases and selection of major writing projects.
- *Professional and student readings throughout the text.* These readings illustrate a range of rhetorical strategies and structures. Selected to stimulate inquiry and discussion, these essays examine provocative academic and societal issues. In addition, the text illustrates the evolution of two student essays from early exploratory drafts to finished papers. Marginal symbols, like the one reproduced here in the margin, are used to distinguish student writing throughout the text.

STRUCTURE OF *THE ALLYN AND BACON GUIDE TO WRITING, BRIEF EDITION*

Part One, "A Rhetoric for College Writers," provides a conceptual framework for the text by showing how writers pose problems, pursue them through explora-

tory writing and talking, and try to solve them as they compose and revise. Chapter 1 shows how writers grapple with both subject matter and rhetorical problems, introducing the concept of a continuum from closed to open forms of prose. Chapter 2 presents an array of techniques for exploring ideas and deepening inquiry, including strategies for making exploratory writing and talking a regular habit.

Chapters 3 and 4 together describe the kinds of problems that experienced writers try to solve as they compose. Chapter 3 explains how academic writers pose good questions, formulate a surprising thesis, and support that thesis with strong arguments and convincing detail. Chapter 4 shifts from subject matter problems to rhetorical problems, demonstrating that decisions about content, structure, and style are controlled by a writer's purpose, intended audience, and genre.

Part Two, "Writing Projects," contains twelve self-contained assignment chapters arranged according to purposes for writing: to learn, to express, to explore, to inform, to analyze, and to persuade. Each chapter within this part has a consistent structure that guides students through the process of generating and exploring ideas, composing and drafting, and revising and editing. The heart of each chapter is a writing project designed to teach students new ways of seeing and thinking. The project is defined early in the chapter so that students will be pondering the problem it poses as they absorb the chapter's explanatory material. A special icon next to each project description, like the one reproduced here in the margin, will enable students to refer back to the description easily as they draft.

The exploratory exercises throughout each assignment chapter help students generate ideas for their essays, while developing their skills at posing problems, delaying closure, speaking back to texts, valuing alternative points of view, and thinking dialectically. A set of Guidelines for Peer Reviewers concludes each chapter, showing students how to critique classmates' drafts and revise their own.

Part Three, "A Guide to Composing and Revising," focuses on nuts-and-bolts strategies for composing and revising along the continuum from closed to open forms. Its five self-contained chapters can be read in any sequence at the instructor's discretion.

Chapter 17 explains how experienced writers use multiple drafts to manage the complexities of writing and suggests ways that students can improve their own writing processes. Chapters 18 and 19 focus on structuring and revising thesis-based, closed-form writing. Chapter 18 explains how familiarity with the generic features of closed-form prose can help a writer generate and organize ideas. Chapter 19 teaches how to revise closed-form prose with readers' needs in mind.

In Chapter 20, the focus shifts from closed to open forms that play with conventions in various ways. Exploring major differences between open- and closed-form writing, the chapter offers advice on how to "open up" prose in appropriate rhetorical situations. Finally, Chapter 21 shows students how working in small groups can help them generate ideas, solve problems, and gather feedback for revision.

Part Four, "A Guide to Research," is an introduction to conducting research and incorporating sources into prose. Chapter 22 guides students through the process of posing and focusing a research problem and of unlocking the resources

of libraries and one's community. Chapter 23 explains how to summarize, paraphrase, quote sources, and avoid plagiarism. Model MLA and APA formats for citing and documenting sources—including electronic media—are provided. Finally, Chapter 24, written by Daniel Anderson, Assistant Director of the Computer Writing and Research Labs at the University of Texas at Austin, introduces students to a wealth of new on-line resources for writers. Introducing options available through the Internet and World Wide Web, it suggests ways to explore and develop ideas, work collaboratively, conduct research, and evaluate sources.

Part Five, "A Guide to Writing Under Pressure," by Christy Friend, also of the University of Texas at Austin, draws on her extensive research into the demands of timed writing, showing students how to plan and draft an exam essay by applying the principles of rhetorical assessment discussed throughout the text.

STRATEGIES FOR USING *THE ALLYN AND BACON GUIDE TO WRITING, BRIEF EDITION*

The logic of the text's organizational structure makes course design easy. The main rhetorical concepts that students should learn early in the course are developed in Part One; explanations of compositional strategies and skills—which students can use to complete the assignments in Part Two—are placed in Part Three. Additional instructional material related to research and to writing under pressure are included in Parts Four and Five.

We suggest that instructors use the following basic course design:

First, students will read all of Part One, Chapters 1 to 4. The brief write-to-learn projects that engage students with the instructional material in these chapters will also allow teachers to assess students' initial writing skills.

Next, instructors can begin assigning writing project chapters from the array of options available in Part Two, Chapters 5 to 16. While students are engaged with the writing projects in these chapters, instructors can assign material from the compositional chapters in Part Three, or from the additional instructional materials in Parts Four and Five, selected and sequenced according to their own needs (the *Instructor's Resource Manual* suggests several options). While students are working on a writing project, classroom discussion can alternate between issues related directly to the assignment (invention exercises, group brainstorming, peer review workshops) and those focusing on instructional matter from the rest of the text.

USING THE WRITING PROJECTS IN PART TWO

Because each of the twelve assignment chapters in Part Two is self-contained, instructors can select and organize the writing projects in the way that best fits their course goals and students' needs. The projects in Chapters 5 and 6 introduce

students to the rhetorical ways of observing and reading that underpin mature academic thinking, showing students how to analyze a text, pose questions about it, and understand and resist the text's rhetorical strategies.

Chapter 7 on autobiographical narrative is the text's primary "open-form" assignment. Introducing students to strategies of plot, character, and dramatic tension, the project typically produces surprisingly sophisticated narratives. Some teachers like to give this assignment early in the course—on the grounds that personal writing should precede more academic forms. Others like to give it last—on the grounds that open-form writing is more complex and subtle than closed-form prose. We have found that either choice can work well.

The assignment in Chapter 8, an exploratory essay, asks students to narrate their engagement with a problem and their attempts to resolve it. Teachers may pair this chapter with Part Four on research writing, using the exploratory essay as the first stage of a major research project. The two student essays in this chapter are in fact early explorations for finished projects that appear later in the text.

Chapter 9 on informative writing urges students to reach beyond straightforward reporting by employing a "surprising reversal" strategy aimed at altering the reader's initial assumptions about the topic. Surprising reversal is a powerful rhetorical move that can be used to enliven almost any kind of informative, analytical, or persuasive prose.

The four writing projects in the analysis section (Chapters 10 to 13) allow instructors to select among different kinds of phenomena for analysis: images in advertising (Chapter 10); numerical data from tables, graphs, and charts (Chapter 11); a short story, with strong emphasis on a reader response approach (Chapter 12); or causes/consequences (Chapter 13). These chapters teach the generic skills of close observation, close reading, and close attention to detail while offering specific guidance in the skills unique to each category of analysis.

The persuasion chapters (Chapters 14 to 16) teach key concepts of argumentation adapted from the third edition of our *Writing Arguments*. Providing a strong introduction to both academic and civil argument, they combine accessible Toulmin and stasis approaches with the traditional approach that focuses on *logos, ethos,* and *pathos* as rhetorical appeals.

SUPPLEMENTS FOR *THE ALLYN AND BACON GUIDE TO WRITING, BRIEF EDITION*

Authored by Vicki Byard, Northeastern Illinois University, the *Instructor's Resource Manual for the Allyn and Bacon Guide to Writing, Brief Edition* features a comprehensive section on managing the freshman composition classroom, including topics such as lesson planning, encouraging student participation, designing journal and portfolio assignments, grading, conferencing, and small group workshops. The *Manual* then provides an overview of the text along with an array of sample syllabi tailored to a variety of emphases and course lengths. Chapter-by-chapter

coverage of the instructional material and readings, additional discussion questions, and suggestions for possible activities come next, followed by ways to use the text in an electronic classroom. A special section for ESL students, transparency masters for classroom use, and an annotated bibliography are also included.

Two additional Allyn and Bacon publications are available without cost to instructors. The first, *Teaching College Writing* by Maggy Smith, University of Texas at El Paso, presents ideas for organizing and teaching the freshman composition course, identifying research origins for most of the practical suggestions. The second, *The Allyn and Bacon Sourcebook for College Writing Teachers* by James C. McDonald, University of Southwestern Louisiana, is a collection of writings on theories and approaches to composition instruction by some of today's foremost scholars and teachers.

Finally, Allyn and Bacon's new *CompSite* on the World Wide Web (www.abacon.com/compsite) offers a rich array of resources for both students and instructors. Students will find suggestions for conducting and documenting research as well as ongoing discussions devoted to topics that inspire research and writing. Faculty resources include strategies for teaching in the computer classroom and teaching composition for the World Wide Web. In addition, *CompSite* provides hot links to Internet teaching sites, contact information for organizations and individuals concerned with computer pedagogy, and a forum for trading teaching tips with freshman composition instructors around the globe. New information and features will appear regularly at this dynamic site.

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Many people have contributed to the development of this text over the past four years. At the outset we would like to express special thanks and appreciation to Daniel Anderson and Christy Friend, both of the University of Texas at Austin, who wrote the chapters on electronic writing and research (Chapter 24) and essay examinations (Chapter 25), respectively. We also thank Rosalie (Kit) Bean for assistance in preparing Chapters 22 and 23 on research writing and the use of sources.

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Most of all, however, we are indebted to the hundreds of students who, over the past quarter-century, have entered our classrooms and shared with us their enthusiasms, quandaries, and revelations as they strove to become better writers. They sustained our love of teaching and inspired us to write this book.

John C. Bean

John D. Ramage

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