

**INSTRUCTOR'S MANUAL**  
**to Accompany**

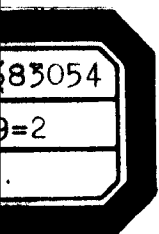
# **Ways to Writing**

**Purpose, Task, and Process**

**SECOND EDITION**

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**LINDA C. STANLEY**  
**DAVID SHIMKIN**  
**ALLEN H. LANNER**



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Queensborough Community College  
City University of New York

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## GENERAL NOTES

### Introduction

The teacher who enters a writing classroom in the 80's does so in a context dramatically different from that of even a decade ago. For those of us who began teaching composition in a Dantesque abandonment of hope, armed only with reader, handbook, and red pen, the present surge of concern for teaching the understanding and generating of effective writing is both hopeful and useful.

This metamorphosis of the teaching of writing can be attributed mainly to the profession's decision to both analyze the writing process and reintroduce classical rhetoric in order to teach a new generation of students less prepared than their forebears. Partly also the change can be attributed to the economic value that effective written expression has acquired in the workplace. Yet another reason is that the approach to the teaching of writing in today's college classrooms reflects the change over the last decade or so in the relationship between teacher and student.

It is almost certain that every reader of this manual has been affected in some way by the development of the student-centered classroom and collaborative learning. Thanks to the efforts of writers like Peter Elbow, Ken Macrorie, Donald Murray, and others, many teachers have cast off, or at least modified, their role as omniscient authority and become more of a co-learner and co-participant in the creative process.

Ways to Writing incorporates many of the classroom techniques associated with the writing process and collaborative learning, while at the same time offering ample materials for stressing both the new and the old rhetoric. Rather than making an either/or choice between process- and product-centered modes of instruction, most instructors seem to use both methods, stressing the process of writing early in the semester, but focusing more intensely on classical methods of invention, arrangement, and style as the writing assignments demand greater organizational skills.

### The Task Approach

In each chapter of Ways to Writing, students are asked to complete a specific writing task or assignment. Each task is specific enough to give them a clear sense of what is required of them, yet flexible in that it draws on their own interests and experiences for subject matter.

Each task encourages students to see themselves in the role of inquirers--writers in active pursuit of a meaningful goal. While the subject matter of the tasks is familiar territory--students' own experiences, places and situations they know or can easily become acquainted with, media and issues that they are familiar with, and arguments and scientific inquiries of their own devising--yet they are asked to approach each task from a new angle so that a problem to be solved is the basic ingredient. Problems include seeking the surprising in their experiences, testing prejudices they hold, proving or disproving a hypothesis, evaluating the opinions of others through direct observation, explaining the effect of the media, and attempting to synthesize opposing arguments on an issue through critical thinking.

According to George Hillocks, in his Research on Written Compositions: New Directions for Teaching, the task approach is "over two-and-a-half times more powerful than the traditional study of model pieces of writing" in improving quality of students' written texts (249). We have certainly found it to be so in our classrooms.

### The Cumulative Nature of the Tasks

We hope that by becoming more aware of how they write, students will also learn more about themselves as writers: how they think, how they can learn more about a subject, how they can learn from their classmates, how they can address an audience. By taking them through a variety of tasks that make increasingly more difficult demands on their powers of invention and organization, we hope to make them conscious of their own writing growth. Because each task incorporates what the student has learned from the previous ones, the instructor can build on these already encountered writing strategies and problems in subsequent assignments.

In developing Ways to Writing, we tried to create a sequence of activities and suggestions that would emphasize the dynamic nature of the tasks as they move from expressive to expository to persuasive to critical thinking. (For this aspect of the structure of the tasks, we are indebted to James Kinneavy for his four-part structure of expressive, referential--which he divides into exploratory and explanatory--persuasive, and literary writing--for which we have substituted critical thinking.)

Many instructors--and we have found this to be true across the curriculum--comment on their students' inadequacy in generalizing and reasoning critically, the gap that separates their personal perceptiveness from some larger, more objective vision of things and events. We do not, however, imply such a split between subjective and objective, thought and feeling, idea and emotion. Students, in fact, tend to generalize all too freely, and every instructor can cite as evidence some weak, vaguely-written paragraph that tries to "cover" a subject like abortion or the Cold War. What we have tried to accomplish is a series of tasks and strategies that enable students to become aware of how their general thinking can be directed more specifically to both subject and audience and their specific experiences can be inserted into a larger pattern.

#### Expressive Writing Emphasis

We begin with tasks that stress expressive writing, largely because students always write more fluently and responsively about what they know. Many students are terrified of the freshman composition class; they strain in the opening classes to learn what the teacher requires of them, in effect what dialect they must adopt in order to succeed in the course. Once the instructor assures them that it is their voice, however raw and undeveloped it may appear in their early writing, that the teacher and, more important, their fellow students find interesting, the more vital their writing becomes. The journal thus becomes the safe haven in which their voices can be tuned.

As they move through the tasks requiring a personal essay, they gain confidence in their ability to say something that matters to someone else, to describe an incident they have observed or to explain a stage they went through. An instructor will frequently find this stage of the term's work the most rewarding. It is often through this shared expression of personal experiences that a class is drawn closer together into a cohesive, cooperative union. Once this bond is established, the expository and persuasive modes of writing that follow will be much less intimidating.

#### Working With the Stages of the Writing Process

As we structured the organization of the text, we tried to consider the stages of the writing process as they occur in the completion of a writing task: analysis of purpose (task, audience), generation of ideas, writing and revising. We recognize, of course, that the writing process is much messier than this--is recursive, if you will--and we correspondingly refer backwards and forwards as we move through each chapter as a way of demonstrating for students the essentially chaotic, spontaneous series of acts of which the process is composed.

The deliberately repetitive organization of these strategies from chapter to chapter, however, frees students from the frustration and confusion that they often encounter when given an assignment requiring problem solving: a student working on an expository task in the later chapters of the text can apply the same interpretative and pragmatic sequence of strategies to that task as to earlier ones. Strategies can also be interchanged among chapters as students acquire a repertory of methods of invention and audience analysis, and arrangement patterns.

For each stage of the writing process there are exercises that can be used as written or modified by the instructor. We have tried to provide ample and varied class activities that we hope are useful and even entertaining.

#### Noteworthy Features of Each Chapter Section

Purpose. Here special features of each chapter's task and process are given a rationale that the student can easily identify. Through this section, the student can also place each chapter as part of the progression from one aim of writing to another.

Generating Ideas. We expect that this part of each chapter will create a great deal of class discussion by offering students some specific, practical suggestions for invention. Each chapter employs a different heuristic for its task. In Chapter 1, for example, we establish the journal as a critical tool for self-analysis as well as a technique that can be used for writing assignments other than personal essays. We do not expect this chapter section to function as mere information, however; each section presents a method of invention that we feel works best with the chapter task. And as each task requires more complex inventive strategies from the writer, so does the heuristic demand a greater degree of comprehension. The exercises here--as in other sections of each chapter--are to be used selectively. We do not expect the instructor to use them all, although they can also be used as journal-writing warm-ups.

We have tried to effect a workable combination of traditional rhetoric with the most recent approaches to heuristic techniques. Classical rhetorical elements are discussed in the Classical Questions in Chapters 5-6, Induction in Chapters 7 and 8, and Deduction in Chapter 8. The Explorer's Questions of Chapter 4, which use the "tagmemic heuristic" as the inventive device, are borrowed from linguistics; the journalist's questions of Chapter 2 are borrowed from journalism and rhetoric (Kenneth Burke's pentad); and freewriting (Chapter 4) comes ultimately from psycholinguistics.

Audience. Perhaps the most important recent change in the writing classroom is the emphasis now being placed on the writer's awareness of audience. We do not exclude the teacher as the ultimate judge of each essay's interest and effectiveness, for of course he or she must still be responsible for the student's grade. But the extravagant ruses that students were often unwittingly forced into because of the need to "give the teacher what she wants" (although an awareness of audience in itself) are no longer necessary. In our approach, students become conscious of several audiences--themselves in both private and public roles, their teacher and classmates, and the real or imagined world of selected other writers and readers.

In Ways to Writing students begin with the need to hear themselves, to be conscious of their own individual voice--as much as this can be determined--and then move to express the other voices they may assume in their daily life for other audiences. With the change in aim from expressive to expository, students' awareness of audience expands to take into account the lay reader, the more informed reader, the academic community. In writing persuasively, students create a dramatic situation, a case, in which they must directly confront people whose lives will in some way be affected by their argument.

We discuss these audience situations in the abstract but also



make them an integral part of the completion of each task. The variety of tasks places students in a number of roles vis-a-vis their audience. The decisions this situation requires can form the basis of lively class discussion of each writing assignment. Students particularly enjoy playing with the idea of different roles and audience contexts. The exercises try to encourage them to use their knowledge of print and other media where audience assumes an obviously important role in the nature of the message.

**Task.** We have placed the task in the middle of each chapter in order to develop generic prewriting activities on generating ideas and audience analysis. Many instructors, however, may want to briefly refer to the task at the beginning of each writing assignment so that the prewriting activities are discussed in the light of the task. The task section announces the task and offers some suggestions for approaching it in terms of audience, subject, and arrangement.

In selecting tasks, our intention was to provide students with a purposeful but interesting writing topic. It is not enough just to assign a topic drawn from students' own experience. They have to feel the topic will create something worth sharing with others and that they themselves can learn from the experience of writing on it. Instructors who prefer to choose topics of their own will find that our tasks are quite flexible, adapting to most of the commonly assigned topics in college writing programs.

Our tasks require students to examine their experiences and observations from a changed perspective: to see their actions over a period of time; to explore a stage of their lives; to observe a place during a visit or over a number of visits. Because they generate questions and problems, the tasks also generate class discussion and activities, particularly within peer groups where students can exchange strategies for completing each task.

Because the tasks progress in difficulty, we do not suggest that the instructor vary the order of tasks to any great degree. While the research paper may be introduced earlier in the semester so that students can begin the stages of their work, persuasive writing, for example, with its demanding reasoning and marshalling of evidence, is best kept until later in the course, and expressive writing is always a logical starting point.

**Writing the Essay.** The advantages of taking students through the writing process, showing them how they can incorporate their prewriting activities into the actual writing of an essay, should be obvious. They can apply directly and purposively all their previous thinking about audience and invention to the problems of arrangement that only arise as one actually writes. Their decisions about audience (outlined in the Audience Analysis Guide) relate directly to the task at hand. The stages of the student model essay recapitulate the process of the students themselves. In addition, professional essays are provided to show student writers how other authors have confronted similar writing tasks.

Students will most likely have many questions about the steps outlined for each task. Peer group meetings on specific writing problems can be very helpful in getting students over some of the initial hurdles of approaching their task. For example, in Chapter 4, students can prepare interview questions for their visit to a place or decide how a particular place should be described.

**Rewriting.** We find it essential that students receive some feedback on their own writing. To facilitate this response, we provide students with an Audience Response Guide where they can register some thoughts about papers they have heard or read in peer groups. The instructor can reproduce the guide to hand out or students can write their comments directly on the writer's draft. This section also includes a peer review of the student rough draft prepared in the Writing the Essay section as well as a "final" draft in response.

Each chapter undertakes a different revising and editing problem. Students are frequently overwhelmed by the sea of red that often overflows the traditionally-graded paper. Therefore, we introduce revising strategies gradually and cumulatively. By focusing on specific, limited revising decisions, students become more confident in their ability to accomplish each task and to grow in their openness to others' writing efforts.

Focus. The structural and stylistic elements discussed in this section are quite fluid in terms of the chapter tasks, and we encourage the instructor to take up in class what seems to be pertinent as it arises. Certainly the notion of a shaping idea comes early in a writing class, but the instructor might want to illustrate some sentence problems by turning also to the section on sentence combining. Our intention was surely not to be encyclopedic but to provide a manageable and useful introduction to stylistic problems that arise in class discussions and workshop sessions (see Focus section below).

Becoming Aware of Yourself as a Writer. These questions ask student writers to think about their own writing process and to respond critically to questions raised during the chapter. We do not intend them to be used as test questions but as possible subjects for short in-class writing exercises, class discussion, or conferences. We specifically encourage students to use them as journal topics.

## MECHANICS OF USING THE BOOK

### The Journal

Many writing instructors recognize that there is an inherent value in having their students keep a journal. But questions arise about the relationship between journal writing and the more formal writing assignments of a course. The answers to such questions lie, in part, in clearly defining the uses that the journal can be put to in the writing classroom.

The journal, of course, may be assigned simply to get students to write more than they ordinarily would, even during a semester in which they are taking a writing course. But it also may be used in ways specifically related to the formal essays and other exercises assigned in such a course.

Why Assign the Journal. We think it is a good idea to have students keep a daily journal throughout the semester, simply to accustom them to setting down their feelings and thoughts on paper. Whether, for a set amount of time each day, they are writing freely about whatever comes to mind or with a focus suggested by you as the instructor, the act of keeping a journal can help make the writing process more habitual and so less alien to many students.

Some instructors question the value of asking students to write freely in their journal, especially if that writing remains private, a matter solely between the student and him- or herself. We feel, however, that many students, inhibited by the pressures of criticism and grading, can benefit from the opportunity the journal affords them to discover and ponder themselves, their thoughts, and the style in which they express their thoughts. If the journal is assigned for such reasons, you may not ask to look at what the students are writing in it at all; or, you may require students to submit selections periodically throughout the semester or at semester's end, thus encouraging students to write as freely and openly as possible while still monitoring their work.

The journal may also be assigned with more expository purposes in mind. You may ask students to write an analysis of a reading assignment, for example, or a summary of a lesson, or a reaction to comments received on a paper. Again, while there is value in keeping such journal work private, students do learn how to develop and clarify ideas about a reading assignment or about how to revise a paper by sharing such work with other classmates; and you may ask to look at such journal work simply to check that students are doing it or to initiate further discussion of the writing process, for example of how ideas that first appear in a journal entry are utilized in successive drafts of an essay.

How to Use the Journal in a Writing Class. The journal then can have a variety of uses in a writing class. The instructor who would stress the importance of expressive writing may ask students to use the journal, at least at first, as a sort of private diary. The instructor who would direct students' attention to more expository modes may ask students to keep a journal as a kind of notebook of ideas gathered from observation, discussion, and reading. The instructor who would have students focus on abstract rhetorical principles may ask them to use the journal as a place to summarize and raise questions about lessons taught in class, to write out exercises that reinforce such lessons, and to generate ideas for essay assignments. In all three cases, the journal becomes a form through which the student writer is constantly asked to study the relationship between writing and thinking. It is this relationship that the journal work in Ways to Writing is intended to stress.

In Ways to Writing, the journal is introduced first as a means for the student writer to express her- or himself in private. The task for Chapter 1 requires that students keep a journal in which they write about themselves for at least two to three weeks (see the notes on Chapter 1 in the following section on Chapter Notes). We

thus suggest that you assign the journal in some form during the first week of class and encourage students to keep and utilize their journal daily throughout the semester. By completing the task for Chapter 1, students learn how the journal can be both a place to explore their skills (and their weaknesses) as writers and a primary source of ideas for an essay. We suggest the journal be used as well as a means of generating ideas for later tasks, for selected exercises throughout the book, and for the questions in the last section of each chapter on Becoming Aware of Yourself as a Writer. Thus, from the start, the journal provides a written format in which students are encouraged to constantly reevaluate their own writing.

In subsequent chapters, the journal can continue to be utilized in these ways. While in each chapter after the first, different heuristic devices are introduced, the prewriting activities of the Generating Ideas and Audience sections can continue to be done in the journal. In several chapters (2, 4, 5), for example, the journal can become a kind of reporter's notebook, while in the later chapters, it can serve as a repository of information and ideas about various subjects. This sharing of the journal at the stage of generating ideas may be introduced in group work early in the semester, starting even with the first chapter, if you encourage a focus on material that is not deeply personal or if the students are willing to share such material with one another before it is revised and edited for a formal essay. Class or peer group discussion of how a writer might make such alterations in journal material before including it in a formal essay is one way of reinforcing the lessons of the Audience section of each chapter.

If the journal is used in these ways, we have found that it can help students develop material for essays, make adjustments in their writing for specific audiences, and pay closer attention to problems of style and structure. The journal becomes a primary tool for introducing students to all stages of the writing process through the act of writing, assisting them at the same time in developing a firmer sense of control over the final product that emerges from this process.

#### Use of Professional and Student Model Essays

Both professional and student essays are included as a way of answering students' question "What will an essay for this task look like?" The models also offer possible solutions to specific recurrent problems students have with writing such as what to write about, how to formulate a thesis, how to develop a topic, how to arrange the material, how to write for a reader, how to revise, and so forth.

Students can also be asked to recreate the writer's own process in grappling with the rhetorical situation, particularly each student's process in completion of the same task.

#### Classroom Structure: Roles of Teacher and Student

Workshop Approach. Ways to Writing does not insist on any particular classroom structure or on any particular roles for teacher and student. However, our experience in teaching the book in its various stages of progress over the past seven years has suggested that the classroom become primarily a workshop in which students work together, by themselves, and both individually and collectively with the instructor to learn the craft of writing.

We have found that the Purpose, Task, Generating Ideas, Audience, and Writing the Essay sections do lend themselves to some lecture but only in conjunction with discussion and group or individual workshop endeavors as well. The Revising section requires a workshop approach if students are to critique each others' drafts as does the class period in which students share their "published" final drafts with their classmates.

#### The Role of Teacher and Student. The role of student is that of

any workshop member come to learn a craft. Students must be learners, creators, collaborators, critics, instigators, questioners, listeners, teachers: the roles are numerous and varied.

The role of teacher that we suggest is that of workshop leader, a role new for some who are used to the traditional role of teacher as impartor of knowledge, critic, talker, questioner, answerer. In the classroom suggested by Ways to Writing and the new rhetoric in general, the instructor becomes much more: in fact, the instructor takes on many of the roles ascribed above to students: learner, creator, collaborator, listener. Both instructor and student share, in other words, in the many roles necessary for this workshop approach. And while the teacher remains final arbiter of the writing that is done, he or she should be so only in the sense of being a more experienced writer, an editor-in-chief, so to speak.

Setting Up Peer Groups. We have worked with peer groups as the main component of our workshop approach for nearly a decade. We have tried elaborate methods of organizing these groups, and we have also grouped students very informally, and have found that groups tend to function efficiently regardless of how they are formed.

For the instructor first attempting to organize a class into groups, a more elaborate approach may seem more satisfying. Most teachers who have not experimented with groups feel that turning over classtime to students will result in chaos, and may welcome any attempt to create order out of potential disorder. (We discuss below the corresponding issue of whether students learn by working in groups.)

Carefully structuring peer groups requires heterogeneous groupings. Groups should consist of males and females, good writers and weaker writers, extroverted and introverted personalities, and various ages and ethnic backgrounds if these vary in your class. Since we have found it helpful to form our groups as early in the semester as possible so that students can quickly adapt to the idea that other students will critique their writing and work with them on other phases of the production of each essay, we therefore obtain writing samples as early in the semester as possible in order to sort the various writing abilities. Just a few class discussions are needed to distinguish between the types of personalities in the class and among the ages and/or amounts of experience of the students.

After a few class meetings, you will probably also have some idea of who might be a good group leader: a student who is responsible; firm, if not extroverted; and a good writer. A group leader acts as your surrogate with his or her peers and also as liaison between you and the group members.

Depending on the group activities you organize, you may also want each group to have a secretary or recorder who will record the group's discussion for distribution to the members of the group or to you. The recorder position is useful too in assuring the democracy of the group and in sharing the responsibilities of the group leadership.

Groups should not be larger than four, at the most five students. Since one purpose of group work is to encourage all students to become active in the class, groups must be kept small both to allow and to encourage all members to participate. Also, the mechanics of peer critiquing are more easily managed with a smaller number: fewer copies need be made, fewer class periods need be allotted to in-class critiquing (a maximum of two essays can be critiqued in one fifty-minute class period), and for out-of-class critiquing, students have fewer essays to evaluate.

When early writing samples indicate that most students in a class are fairly good writers, a more informal method of group organization may be tried. Often simply assigning students in a class of 24 numbers from 1-6 will produce groups of four that function as well as those with more design. Grouping students

alphabetically will work also. A leader will usually emerge from this informal arrangement, although in a homogeneous class, groups often work democratically with everyone sharing responsibility for the work.

Since we suggest that as instructor you sit in on the activities of your various groups as often as possible, you will be able to monitor their success. Should the dynamics of a group simply not encourage productive encounters, you may want to shift students among groups. We warn you, however, that unless students simply cannot work with each other, they will resist any group reformulation; bonding takes place very quickly, and any shifts must be made very early in the semester.

Once students have learned that you expect them to learn from each other, that in fact they can learn from each other, you do not need to supervise them. They will function independently of you; your sitting in on groups will indicate how able they are to do so.

Group Activities. Students can be asked to work in groups whenever a workshop approach seems required: in helping each other generate ideas, analyze the audience, formulate a topic from the task, and arrange and write the essay. We have made specific suggestions as to group activities in the notes on each chapter.

Groups, of course, have as their main purpose the critiquing of each other's writing at its various stages. The mechanics of critiquing can vary. Students can simply read their drafts aloud to each other, or they can bring in xeroxed or dittoed copies for others to read. Writing can be critiqued in class or outside of class.

We have found it useful to have the Audience Response Guide duplicated so that students can write their responses on the sheet and hand it to the writer; this can be done, as we have indicated, either in or out of class.

In conducting in-class critiquing sessions, we have always followed Peter Elbow's advice in Writing Without Teachers: if reading aloud, read twice, allowing time after each reading for group members to collect and note their thoughts. Allow time for two silent readings as well. In sharing their evaluations with the writer, readers cannot be argued with, either by the writer or by other readers; everyone--both reader and writer--is always right and always wrong. Writers will not, in fact, respond to comments at all but simply contemplate the value for their writing of the critiques given.

#### Teaching Revision

The profession has come a long way from the days, chronologically not so long ago, when allowing students to revise their essays seemed somehow like encouraging them to cheat, as if we were giving them a chance to resuscitate after the execution. Now, research--if not common sense--has shown us that since experienced writers including ourselves fill wastebaskets with draft after draft, the inexperienced writers in our classrooms should be encouraged to do so also--and with guidance along the way.

Our blessing is not sufficient, however. How do we teach them to revise--who to receive feedback from, what to revise, when to revise, how to revise, even why to revise? Research and experience are providing some valuable teaching tools.

Why Revise? One way to teach students the need for revision is to show them the contents of your own wastebasket, amassed in the pursuit of a particular writing goal. Duplicate for them your successive starts and show them how you progressed to a draft with which you were finally pleased. Let them see an experienced writer at work, seeking to improve communication with the reader.

Another approach to demonstrating the necessity for revision is

to have each group or the class as a whole write an essay on a topic of interest to all. Drawing from the students their sense of how to better organize and articulate what has been contributed will convey to everyone the potentially vast number of choices available as well as those that are preferable to the task at hand.

For those students who tend to freeze when faced with a blank page, the realization that a first effort does not have to be perfect may help to prevent writer's block.

In Ways to Writing we have presented in the first three chapters three successive stages of student writing from journal and free writing pages to a rough draft based on the ideas generated there to the draft that the students handed in for final evaluation. By tracing these students' successive stages, students should be able to see the improvements in presentation that were made. Likewise, the two drafts in Chapters Four through Nine will give students other perceptions of what can be accomplished through revision.

Who to Receive Feedback From. In Ways to Writing we have suggested that students can learn best what to revise by seeking out readers for feedback--either themselves (the writer as reader), their peers, or their instructors, or perhaps ideally all three.

Whether the student is writing for a particular audience or for herself or himself alone, feedback is essential for inexperienced writers because they are so often unable, as Macrorie says, to tell what they mean even to themselves. We have emphasized peer feedback believing that students learn most easily from the responses of their peers; they have a tendency to ignore the comments of teachers for one reason or another, and they have not yet acquired the reading skills necessary to revise their own work successfully.

Many instructors do not believe that students can successfully intervene in each other's writing processes and suggest useful changes in each other's work. Our experience, however, has been that students certainly are able to do so, and research has been bearing us out.

Those of our colleagues who are skeptical about peer critiquing possibilities are so because since only a few students in a class have "error free" prose, they consider that the deaf will be leading the blind. Assuming that the meaning of a piece of writing takes precedence over stylistic and other surface features at a rough draft stage, then we can also assume that students are well able to comment on the problems of meaning inherent in their peers' work. If surface features are considered as one of the last concerns of the writing process, then students can be asked to intervene at earlier stages when meaning is the focus of the writer's attention. The instructor thus remains the chief commentator on style, grammar, and mechanics.

There are, of course, limits to peer feedback, if only because it is not always available in writing situations. Donald Murray strongly advocates students' development of their "other self" (College English, May 1982). Since writing and reading are inseparable activities, at least for the writer, the "other self" must learn to keep track of what is taking place as the writer writes, achieve a distance from what is being written, provide an evolving context, articulate the problems that have arisen and their solution if any, determine if what is going on "works", and generally provide feedback. It has been our experience that once students have engaged in peer evaluation groups, where other actual selves are responding to their work, they are able to internalize the response of the peer reader and to go a long way in developing their own sense of the direction their writing needs to follow.

What we would suggest is the use of peer group evaluation for perhaps half of the tasks (Chapters One through Four) and then the alternation between peer and self-feedback for the remaining tasks (Chapters Five through Nine). In this way, students will begin with external prods, then learn to internalize them with occasional

reinforcement, from their peers..

As instructor, you might also want to comment on the various stages your student writers are passing through whether that stage is formulating a specific topic, generating ideas, analyzing and writing for the intended audience, or writing the essay. Your intervention need not require inordinate amounts of your time: commenting during the prewriting stages can occur in class discussions or during workshop periods. In commenting on early drafts, you may use the Audience Response Guide or devise your own approach to commenting. You may write your comments on the Guide form, in the margins, or offer them to the student in conference. If the evaluation takes place during a conference, then the evaluation need not take more time than is required to read the draft and give it some consideration. Most importantly, you will be assisting students in clarifying and perhaps expanding their meaning, thus insuring a superior final product for you to formally evaluate.

When to Revise. Much is being made in the profession of whether the writing process is linear or recursive. To some extent, the distinction is academic since all students are constantly changing their minds at the prewriting stages, hopefully honing their subject and their approach as they proceed

In Ways to Writing, we have suggested that peers and the instructor intervene informally at the early prewriting stages with suggestions for revision and more formally at the rough and final draft stages in response to the Audience Response Guide. You may also want to devise a three-draft stage (see Lynch and Huff below) in which the students' earliest efforts to pin down the variables of the task are offered to a reader for response, the stage that Huff calls the "zero" draft. Or, you may allow students to revise a second time after you have formally evaluated the essay; this third draft is particularly useful for matters of style when, for example, sentences need combining.

Also, in using Ways to Writing in class, we have discovered that students often find useful comments to make about the final draft in each chapter; you may wish to ask students to write a third draft of this student work. While this exercise frustrates some students who seek closure on the process, it also demonstrates the tentativeness of writing, the truth that no piece of writing is ever perfect.

Should a three-draft process be used, you might ask students to provide self- or peer-feedback with the earlier draft, peer and teacher feedback for the middle draft, and teacher feedback for the final.

#### What to Revise

The Audience Response Guide that we have included in Ways to Writing is geared to questions of meaning, soliciting responses from the student reader from four points of view: as an objective reader ("What do you think the writer wants to say in this paper?"), as the reader for whom the essay was intended ("How does the paper affect the reader for whom it was intended?"), as supportive reader ("How effective has the writer been?"), and as critical reader ("How should the paper be revised?").

In answering the questions of the Audience Response Guide, students should be responding to the following sub-questions (in the "Notes" on each chapter, we rephrase these questions to meet the demands of the chapter's task):

1. What led you to believe this was the writer's intent? Has the writer clearly announced his or her meaning? Does the paper have a shaping idea? How well is it expressed? Do the examples and evidence develop the shaping idea fully and consistently? Is the writer's voice and tone consistent with the stated meaning?

2. In answering the second question, students should refer to the questions of the Audience Analysis Guide in each chapter. Using



the frame of reference the writer has prepared for his or her audience, each reader should role-play the intended audience in responding to this question.

3. This question asks the evaluator to comment on the successes the student has had in writing the essay. Essentially, the evaluator should ask "What has the writer done well in achieving his or her goal?"

4. This last question asks "How much further must the writer go in order to accomplish her or his goal?" As students become familiar with the techniques of revision (see How to Revise below), they should make specific suggestions as to how the writer can work further to accomplish his or her intended goal.

We have suggested through the Audience Analysis Guide that the evaluation at the rough draft stage be in the form of comments on meaning that can lead to revision. Comments that require editing will not be useful at this stage since meaning is what students should be searching to express. Also, since in revising, students will be adding, deleting, and making other substantive changes, the particular passages in a rough piece of writing that require editing may not appear in the final form.

How to Revise. While student writers receive useful advice from their peers, they do not always follow it, often because they do not know how to revise. In Ways to Writing we have suggested six revising strategies first schematized in Faigley and Witte's "Analyzing Revision" (College Composition and Communication, December 1971). These strategies are adding, cutting, substituting, distributing, consolidating, and rearranging. The revisions the students have made in their essays in each chapter demonstrate how these strategies might work. Encouraging students to familiarize themselves with both the concepts and the terms and to utilize them in their peer evaluations will reinforce their learning and encourage their use of these strategies. In addition to Faigley and Witte's strategies, in Chapters Seven through Nine, we offer suggestions for revising scientific writing, persuasive writing, and critical thinking.

In Chapter Three we have painstakingly dramatized in the Writing the Essay section the assembling of a draft through the cutting and pasting of freewriting material and also through detailed suggestions for revising this material for a subsequent draft. If a class would benefit from a demonstration lesson in how to create and recreate, then the process outlined in Chapter Three might be worked through in class.

Showing the students how you revised the successive drafts of a writing project will not only show them why a writer revises (to clarify and develop meaning) but how revision is accomplished. Showing them how various members of the class made successful changes will also clarify the uses of the six revision strategies.

Since no two writers revise in exactly the same way, however, students should become aware of their own revision patterns. Mimi Schwartz in "Revision Profiles: Patterns and Implications" (College English, October 1983; see below) outlines nine types of revisers and suggests methods of revision that will help each one.

In making suggestions for revision, the instructor may need to send the student back to the task to rethink the entire project. Rethinking an entire text may call for more skill than simply reworking one's materials for consistency or clarity. In some extreme cases, the text may have to be scrapped entirely. Helping to see the task in a new light, a re-seeing as Ann Berthoff terms it (see bibliography below), may be accomplished through asking the student questions that seek to elicit more appropriate responses.