

SEVENTH EDITION



...id to a diet / Beyond reducing...
...will reduce cancer risks, reduce...
...por (than meat-based diets) "helps to...
...define? Or of...
...areimogens and toxic substances from...
...these properties and other consid...
...event colon cancer as well as cancers of other...
...Additional benefit of a [vegetarian diet] is that it...
...with "anticancer" properties (McDougall 128). Thus a vegeta...
...with vegetables and fruits, provides a multitude of overlapping...
...eventing cancer and keeping us healthy" (Reference to come...
...Since the heart attack she has resigned herself to retirin...
...epte a Dry cookbook and has even had lessons in low-fat o...
...ccurred to her that as she moves away from fat and cholester...



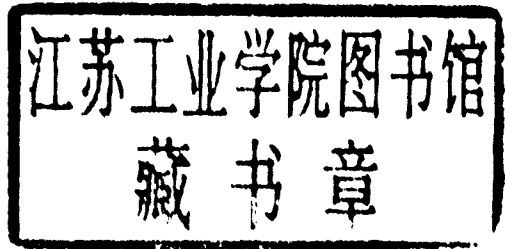
oice is the life of

WRITE TO LEARN

DONALD M. MURRAY

WRITE TO LEARN
SEVENTH EDITION

DONALD M. MURRAY



THOMSON
—★—™
HEINLE

Australia Canada Mexico Singapore Spain United Kingdom United States



Write to Learn
Seventh Edition
Donald M. Murray

Publisher: *Earl McPeck*
Acquisitions Editor: *John Meyers*
Developmental Editor: *Laurie Runion*
Project Manager: *Elaine Hellmund*
Cover Credit: *Bill Brammer*

Copyright © 2002 Heinle, a part of Thomson Learning, Inc.
Thomson Learning™ is a trademark used herein under license.

Printed in Canada
3 4 5 6 7 8 9 10 06 05 04 03

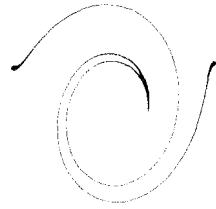
For more information contact Heinle, 25 Thomson Place, Boston, MA 02210 USA,
or you can visit our Internet site at <http://www.heinle.com>

All rights reserved. No part of this work covered by the copyright hereon may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, Web distribution or information storage and retrieval systems—without the written permission of the publisher.

For permission to use material from this text or product contact us:	
Tel	1-800-730-2214
Fax	1-800-730-2215
Web	www.thomsonrights.com

ISBN: 0-1550-6512-2

HELP FOR YOUR WRITING PROBLEMS



How can I . . .

- make myself want to write? 42–44
- start writing? 1–6, 120–121
- use the writer's memory? 6–8
- find my own subject? 31–39
- find the voice for my writing? 8, 45–49, 80–81, 111–112, 159–161,
192–195, 207–209
- find enough information? 93–96
- use my daybook? 44–52
- find time to write? 39–41
- focus my writing? 71–78
- make an assignment mine? 78–80
- see to write? 58–63
- write a better analysis? 226–228
- write effective narrative? 225–226
- write an essay? 228–230
- write to inform? 231
- write a better description? 224–225
- write a better argument? 224–225
- write better research papers? 231–233
- use e-mail at work? 216
- ask and answer the reader's questions? 231
- write a good title? 136–137
- write an effective beginning? 137–146
- create a good ending? 152–153
- outline? 124–136

What is the process of effective writing? 26–29

How do I avoid plagiarism? 232

How do I develop a writing discipline? 39–42

What should I do if I can't write? 153–158

How do I . . .

- respond to a new writing task? 220
- get started writing? 1–6, 120–121
- get a draft written? 121–124, 146–152
- know what works and what needs work? 195–196
- revise? 172–174, 187–191, 196–199
- edit? 203–207
- proofread? 200–201
- use test readers? 177–179
- make myself a good test reader? 179–180
- use a writing group? 181–182
- make myself a constructive writing group member? 183

How do other students write? 242–249, 261–274, 275–288, 288–294, 294–296

How does a published writer write? 249–261, 296–310

WRITE TO LEARN



PREFACE TO THE SEVENTH EDITION

It is an honor and a delight to be able to produce the seventh edition of a work. How few writers ever have so many opportunities to try and get it right. Of course, in my sixty-one years of publishing, I have learned you never get it right. That is a blessing. I have been able to practice my obsession with the writing process seven times and each edition has been different. So will the eighth if I am fortunate enough to have the chance to contradict myself and learn by writing.

Each day I practice my craft. Well, let's be honest. I have only written 1,287 days out of the last 1,481, but in those four years and 20 days I have written 1,029,198 words for an average of 799.7 words per writing day. And day after day I have not only surprised myself by what I have written, but how I have written it. I continue my apprenticeship.

This edition is changed by what I have learned and by the wise counsel of many readers who have tested my ideas in their own classrooms and on their own pages.

Here is what is new in the seventh edition:

- Chapter 1, “Make Writing Easy,” is new. It is designed to help the student enter the writing act immediately, using the skills they have at this beginning stage.
- Chapter 2, “Unlearning to Write,” is the former first chapter with the addition of what I think is important—that we have to unlearn to write if we are to write well.
- There are now three new, short “Shoptalk” chapters designed to help students develop the all-important attitudes that make it possible for them to learn and practice the writing process and to help prepare themselves for common writing tasks they will have to perform: Chapter 4, “Shoptalk:

The Research Plan”; Chapter 7, “Shoptalk: Preparing to Revise and Edit”; and Chapter 8, “Shoptalk: Helping Each Other.” This last chapter is especially important because it shows students how they can help their classmates—and be helped by their classmates—by responding to their drafts in pairs, small groups, or class size workshops.

- We have a new section on page 236 on writing e-mail at work that is meant to help students overcome some common mistakes when using this form of communication.
- The writing process itself is refined. In the sixth edition it was: FOCUS, EXPLORE, PLAN, DRAFT, and CLARIFY. In the seventh edition it is: FOCUS, RESEARCH, DRAFT, REVISE, and EDIT which we feel is more helpful to students and their teachers.
- One of the most important contributions to this edition are the essays “Lost and Found in Cyberspace” and “Assessing a World Wide Web Site” by Associate Professor Lisa Miller, an authority on Internet journalism and author of *Power Journalism: Computer-Assisted Reporting* (Harcourt College Publishers, 1998).
- I have taken the reader into my workroom with two new case histories. One weaves itself through the book, demonstrating how I work with voice. The other, in Chapter 12, shows how an essay can be written in small fragments of time.

PEDAGOGICAL FEATURES

Instructors and students will find the same useful pedagogical features as in the previous edition: writing using a daybook, writing with voice, writers’ quotations, end-of-chapter questions and answers, and end-of-chapter activities. We have also continued the index, “Help for Your Writing Problems,” on the inside front cover as well as a reference list of “Writing Techniques” placed on the inside back cover.

THE INSTRUCTOR’S MANUAL

I write the instructor’s manual to help teachers with the practical problems of the classroom. It is based on my own experience as a teacher and on the experiences of instructors who have used *Write to Learn* in many different types of institutions and courses, with students at varying levels of accomplishment. It is

specific, practical, and designed to help both beginning and experienced instructors in realistic teaching situations. This manual can be obtained by contacting your local Harcourt College sales representative.

ACKNOWLEDGMENTS

I write each morning by myself but I am never alone. I am part of a writing community that inspires and supports me. Minnie Mae, who started mailing out the manuscripts that I was burning when we were first married, is my first reader and constant supporter.

Laurie Runion has again been involved in the conceptual development of this edition, as well as its chapter-by-chapter, page-by-page, paragraph-by-paragraph, sentence-by-sentence, word-by-word execution. She has suggested, commanded, demonstrated, supported, and corrected with perception, wisdom, and good humor. It is her book as much as it is mine and it is a joy for me to be allowed to collaborate with her.

I am still indebted to the questions and activities contributed by Mary Hallett, now assistant professor of English at Southeastern Massachusetts University.

Christopher Scanlan of the Poynter Institute in St. Petersburg, Florida; Donald Graves in Jackson, New Hampshire; Brock Dethier of Utah State University in Logan, Utah; Thomas Romano of the University of Miami in Oxford, Ohio; Elizabeth Cooke of the University of Maine at Farmington; Michael Steinberg of Michigan State University in East Lansing, Michigan; Lisa Miller of the University of New Hampshire and writer Ralph Fletcher of Durham, New Hampshire are as close as the telephone, e-mail, and fax. They always share, respond, listen, laugh, and understand.

The other members of my private writing community who appear behind my computer screen each writing morning, shaking their heads no and yes, smiling or frowning, include Driek Zirinsky of Boise State University, Bonnie Sunstein of the University of Iowa, Elizabeth Chiseri-Strater of the University of North Carolina at Greensboro, and Lad Tobin of Boston College.

I have been given wise counsel by those who reviewed the sixth edition and made valuable suggestions for the seventh, as well as those who have reviewed past editions: Ida Ferdman, Glendale Community College; Ray Moye, Coastal Carolina University; Lance Svehla, University of Akron; Larry Burton, University South Alabama; Sherie Coelho, Antelope Valley College; Bobbie R. Coleman, Moorpark College; Eileen Donovan-Kranz, Boston College; Marion Hogan Larson, Bethel College; Joan Spangler, California State University—Fullerton; Gil Tierney, William Rainey Harper College; and Karen Uehling, Boise State University.

I would also like to thank Carmen Sarkissian for her charming essay on becoming a writer and her instructor, Ida Ferdman at Glendale Community College, for sharing it with me.

I owe special thanks to the staff at Harcourt College Publishers: Michael Rosenberg, former Executive Editor for English; Julie McBurney, former Acquisitions Editor for English; Laurie Runion, Developmental Editor; Elaine Hellmund, Project Manager; John Meyers, former Market Strategist for English and now Acquisitions Editor; Nancy Marcus Land and the staff at Publications Development Company; and Steven Baker, copyeditor.

Other Books by Donald M. Murray

The Craft of Revision, Fourth Edition (Harcourt College Publishers, 2001)

My Twice-Lived Life: A Memoir (Ballentine, 2001)

Writing to Deadline—The Journalist at Work (Heinemann, 2000)

Crafting a Life in Essay, Story, Poem (Heinemann, 1996)

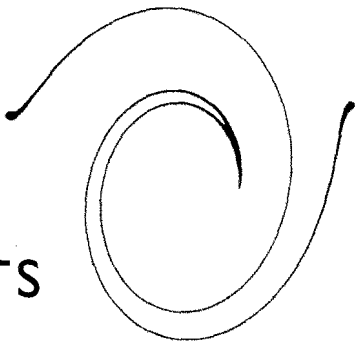
Read to Write, Third Edition (Harcourt College Publishers, 1993)

Shoptalk: Learning to Write with Writers (Heinemann, Boynton/Cook, 1990)

Expecting the Unexpected (Heinemann, Boynton/Cook, 1989)

Learning by Teaching, Second Edition (Heinemann, Boynton/Cook, 1989)

CONTENTS



.....
**PREFACE TO THE
SEVENTH EDITION V**
.....

.....
**CHAPTER I
MAKE WRITING EASY I**
.....

- The Writer's Memory 6
The Writer's Voice 8
The Writer's Daybook 8
In the Writer's Workshop 11
Questions about Writing 12
Writing Activities 15

.....
**CHAPTER 2
UNLEARNING TO WRITE 18**
.....

- What I Had to Unlearn 18
 Know What You Want to Say before You Say It 18
 Form Comes before Content 19
 Correct Spelling, Grammar, Mechanics Are Essential in the
 First Draft 20
 Long Is Better Than Short 20
 Don't Write as You Speak 21
 Always Outline First 21
 The First Draft Should Be the Last Draft 22
 There Is One Right Way 22
 Revision and Editing Are the Same 23
 Say What You Are Going to Say, Say It, Say What You've Said 23
 Write in Generalities for a General Audience 23
 Talent Is Rare 24

Easy Writing Is Bad Writing 24
Study What Is Published and Imitate It 24
Don't Make Mistakes 25
You Can't Teach Writing 25
The Writing Process 26
 Why Use the Process Approach to Writing? 27
The Process Is Circular 28
 Why the Process Will Change 28
Find Your Own Writing Territories 29
 Find Your Own Mystery 30
 Techniques for Discovering Subjects 31
 Looking for Surprise 33
 Looking for Connections 34
 Mapping 35
 Making a Tree 36
 Free Writing 36
 Interviewing Yourself 38
Start the Writing Habit 39
 Time 40
 Place 41
Conditions That Invite Writing 42
 Expectation 42
 Demand 42
 Rehearsal 43
 Forgiveness 43
 Velocity 43
 Ease 43
Write in a Daybook 44
Hear the Voice of the Draft 45
In the Writer's Workshop 49
Questions about Learning to Write 50
Activities for Learning to Write 53

CHAPTER 3
FOCUS 57

See and Write 58
 The Craft of Vision 58
 The Seeing I 60
 See with the Seven Senses 61
Write to See 63
The Focusing Line 66
 Ignition 66
 Conflict 68

Tension	68
Mystery	68
Surprise	68
Information	69
Worry	69
Joy	69
Connection	69
Personal Territories	69
Point of View	70
Voice	70
News	70
Significance	71
Find the Focusing Line	71
What the Focusing Line Gives the Writer	72
Possible Direction	72
Research	72
Reflection	72
Description	73
Limitation	73
Point of View	73
Voice	73
Form	73
Structure	74
Opening	74
Other Techniques to Find a Focus	74
The Steinbeck Statement	74
Begin by Ending	75
A Controlling Image	75
Anticipate the Reader's Need	75
Move the Angle of Vision	76
Adjust the Distance	76
Ask the Research Question	76
Make a Thesis Statement	77
Start a New Writing Task	77
Make an Assignment Your Own	78
Read the Assignment Carefully	78
Ask Questions	78
Stand Back	78
Be Self-Centered	79
Limit the Subject	79
Focus in the Daybook	80
Focus with Voice	80
<i>In the Writer's Workshop</i>	81
Questions about Focusing	83
Focusing Activities	87

CHAPTER 4
SHOPTALK: THE RESEARCH PLAN 91

- The Researcher's Attitude 92
 Curiosity 92
 Respect for Specifics 92
 Respect for Connections 92
 Skepticism 93
Creating the Research Plan 93
 Overview 94
 Anticipation 94
 Strategy 94
 Tactics 95
 Tools 95
 Achievability 95
 Flexibility 96

CHAPTER 5
RESEARCH 97

- The Writer's Eye 98
The Research Question 100
 The Internal Search 101
 The External Search 101
 Interview 103
 Use the Telephone and the Mail 104
 Use the Library 105
 Use the Internet 105
"Lost and Found in Cyberspace" by Lisa C. Miller 106
"Assessing a World Wide Web Site" by Lisa C. Miller 108
Research Using the Daybook 110
Hear the Voice While Researching 111
In the Writer's Workshop 112
Questions about Researching 113
Researching Activities 116

CHAPTER 6
DRAFT 120

- Starting to Write 120
Keeping on Writing 121

Writing a Discovery Draft	122
Writing an Outline	124
Beginning the Draft	136
Title	136
First Lines	137
How to Write Those Important First Lines	138
Drafting First Lines	140
Checklist for First Lines	140
Categories of Effective First Lines	141
Continuing the Draft	146
Speed Writing	146
Building Blocks	147
Layering	148
Finishing the Draft	152
Unblocking Writer's Block	153
Drafting in the Daybook	159
Hear the Draft's Voice	159
<i>In the Writer's Workshop</i>	161
Questions about Drafting	163
Drafting Activities	166

.....

CHAPTER 7
SHOPTALK: PREPARING TO
REVISE AND EDIT 170

The Revision Attitude	171
The Revision and Editing Plan	172
The First Truth That Isn't True	173
The Second Truth That Isn't True	173
Revise Then Edit	174
A User's Warning	174

.....

CHAPTER 8
SHOPTALK: HELPING EACH OTHER 176

Going Public	177
Finding a Good Test Reader	177
Becoming a Good Test Reader	179
Helping a Writing Group to Help You	181
Becoming a Helpful Writing Group Member	182
Going Private	182

CHAPTER 9
REVISE AND EDIT 184

- The Strategy of Revision 187
 - Look within for the Surprising 187
 - Look Forward for the Changing 189
 - Look Back for the Expected 191
- Two Key Questions 195
- The Revision Checklist 196
 - Checklist for Revising 197
- Edit to Clarify Meaning 199
- Proofreading and Editing 200
- Editing Priorities 201
- Editing Marks 202
- Editing Checklists 203
 - The Quick Edit Checklist 204
 - The Expanded Edit Checklist 204
- Revise and Edit in the Daybook 207
- Revise and Edit Your Voice 207
- In the Writer's Workshop* 209
- Questions about Revising and Editing 211
- Revising and Editing Activities 214

CHAPTER 10
FIT YOUR PROCESS TO YOUR TASK 219

- How to Respond to a New Writing Task 220
 - Why Write? 220
 - What Is My Message? 221
 - Who Is My Reader? 222
 - What Evidence Will Persuade My Reader? 222
 - What Voice Will Keep the Reader Interested and Make the Reader Believe What I Have to Say? 222
 - What Form Will Carry My Message and Its Documentation to My Reader? 223
- Write to Describe 224
 - Tips on Writing Effective Description 224
 - The Narrative Essay 225
 - Tips on Writing Narrative 225
- Write to Analyze 226
 - Tips on Writing Analysis 227
 - Analysis in the Book Report 228
 - Tips on Writing a Book Report 228

The Reflective Essay	228
Tips on Writing the Reflective Essay	229
Write to Inform	230
Tips on Writing to Inform	230
The Research Paper	231
The Research Question	231
Research Note Taking	231
Plagiarism	232
The Form of the Research Paper	232
Tips on Writing the Research Paper	233
Write to Persuade	234
Tips on Writing Persuasion	234
Tips on Writing a Letter Applying for a Job	235
E-mail at Work	236
Questions about Fitting Your Process to Your Task	237
Activities to Fit Your Process to Your Task	239

.....

CHAPTER II
LEARNING FROM WRITERS 242

Student Case History: Writing to Describe—Sarah Hansen	242
Professional Case History: Writing to Analyze—Christopher Scanlan	249
Origins	249
The Process	250
Getting Naked	253
Feedback	254
Judgment Day	255
Tip Sheet	255
Role Models	257
Student Case History: Writing to Persuade—Emma Tobin	261
How I Helped Emma Tobin Write <i>Her</i> Essay—Don Murray	264
Student Case History: Writing to Inform—Tina Winslow	275
Student Case History: Writing to Analyze—Julie Schum	288
Case History of a Turning Point—Carmen Sarkissian	294
Case History of an Essay—Donald M. Murray	296
Questions on Writing a Case History	310
Case History Activities	311

.....

AFTERWORD 315

.....

INDEX 316