

CREDITS

Exploration beginning on p. 33.: "Perspectives on Writing" by Janice Lauer, from Retrospectives and Perspectives: A Symposium in Rhetoric by Turner S. Kobler, William E. Tanner, and J. Dean Bishop, eds.

- p. 65: from The Book of Nightmares by Galway Kinnell, published by Houghton Mifflin Company. Copyright © 1971 by Galway Kinnell. Reprinted by permission of the publisher.
- p. 210: Reprinted by permission from The Progressive, 408 West Gorham Street, Madison, Wisconsin 53703. Copyright © 1977, The Progressive, Inc.
- p. 263: "Wires" by Philip Larkin from The Less Deceived. Copyright © The Marvell Press, 1955, 1960. Used by permission of The Marvell Press, England.
- p. 265: "Finding a Teacher," by W. S. Merwin, from Writings to an Unfinished Accompaniment, by W. S. Merwin. Copyright © 1973 by W. S. Merwin. Reprinted by permission of Atheneum Publishers.
- p. 270: "Bess," by William Stafford, from Stories That Could Be True: New and Collected Poems, by William Stafford. Copyright © 1966 by William Stafford. Reprinted by permission of Harper & Row, Publishers. Inc.
- p. 279: "Losing Track," by Denise Levertov, from O Taste and See. "Losing Track" was first published in Poetry. Copyright © 1963 by Denise Levertov Goodman. Reprinted by permission of New Directions Publishers.
- p. 414: "The Whore of Mensa", copyright © 1974 by Woody Allen. Reprinted from Without Feathers by Woody Allen, p. 33, by permission of Random House Inc.

Sponsoring Editor: Phillip Leininger Special Projects Editor: Ann Torbert Project Editor: Claudia Kohner Text and Cover Designer: Gayle Jaeger

Production Manager: Marion Palen Compositor: York Graphic Services, Inc.

Printer and Binder: Halliday Lithographic Corporation

FOUR WORLDS OF WRITING

Copyright © 1981 by Janice M. Lauer, Gene Montague, Andrea Lunsford, and Janet Emig

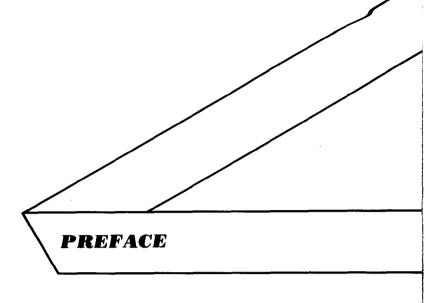
All rights reserved. Printed in the United States of America. No part of this book may be used or reproduced in any manner whatsoever without written permission except in the case of brief quotations embodied in critical articles and reviews. For information address Harper & Row, Publishers, Inc., 10 East 53rd Street, New York, N.Y. 10022.

Library of Congress Cataloging in Publication Data

Main entry under title: Four world s of writing.

Includes index.

1. English language—Rhetoric. 2. English language—Grammar—1950- 1. Lauer, Janice M. II. Tate, Gary.
PE1408.F547 808'.042 80-26826
ISBN 0-06-388635-9



We set out to build Four Worlds of Writing around the composing process, basing our approach on premises derived from rhetorical theory of the last decade:

- -that writing is a unique way of learning
- -that meaningful writing grows from a writer's own pressing questions
- -that the composing process is a series of stages that can vary in sequence and are often recursive, even though they must be ordered in certain ways in a text
- -that primary to meaningful writing is the discovery and communication of a significant focus to which aims and modes are subordinate
- -that specific skills such as sentence-combining, paragraph building, and conventions of usage are best developed within the framework of the whole composing process

Throughout, we have merged theory with the practical experience of college instructors who have developed, tested, and refined that theory in their classrooms. Numerous samples of student work exemplify all stages of the composing process, and present the struggles and achievements of many kinds of students attempting many different types of writing.

In developing this approach, we have been aware always of the difference between *stages* of writing and *strategies* that guide writers through stages. Alternative strategies can be helpful at a given stage. For example, our Exploratory Guide does not preclude the use of others. We adopted this model, however, because it worked well for our students, is easily understood, easily remembered, and applicable to all writing situations.

Our general approach in each chapter has been this:

- 1. To identify for the student the writing situation the chapter poses and to differentiate it from the situation in the preceding chapter or chapters.
- 2. To explain the stages of the writing process as they bear on the unique writing situation, stressing always the sameness of the stages.
- 3. To explain at each stage the strategy a writer can use to complete the stage.
- 4. To exemplify, by copious display and analysis of student work, the movement through the stages and the use of particular strategies.
- 5. To supply class exercises so that students may practice the strategies.
- 6. To assign specific tasks at each stage so that students, while learning from principles, examples, and exercises, are required to develop their own papers, stage by stage.

Taken in sequence, the chapters move the student from the expressive paper to the expository, from the inward to the outward, both in subject matter and audience. The order in one sense is arbitrary, in another logical and desirable. But the instructor who wishes to change the sequence can do so easily by using the Table of Writing Stages and Strategies on the front endpaper, which permits the use of sections of chapters the instructor may not wish to deal with as wholes. Thus Four Worlds of Writing can be adapted for either a one-term or two-term course; our arrangement permits the instructor to limit the course by aim, by type of writing, or by subject matter.

The Table of Writing Stages and Strategies also allows the instructor to choose the emphasis to be placed on developing editing skills. Part II of the book deals with the conventions and includes assignments in sentence-combining and editing checklists, followed by a convenient glossary of terms. The chapters themselves contain introductions to sentence-combining, choosing appropriate diction and syntax, and paragraphing at stages where instruction in these matters is most profitable. All of these sections are cross referenced.

Our concern for producing a book that is "adjustable" grows out of a practical, unavoidable fact: a book that can be used by all students must be flexible enough to provide practice material for students who need a good

XVI PREFACE

deal of work in the conventions, but it must not burden all students with the same work. On the other hand, there are limits to flexibility. This book is deliberately arranged to discourage the notion that students must wait to write until they have eliminated their problems with the conventions of language. Fundamentally, this book directs the attention of the student and the instructor to the composing process, and puts the acquisition of conventional skills in perspective as only one part of that process.

That view manifests itself in the organization of the book. Janet Emig's introduction emphasizes the necessity of conscious control of the writing process at the college level, the importance of understanding what the writer is doing, and why he or she is doing it. The center of the book—the eight chapters by Janice M. Lauer and Gene Montague—stresses the pedagogical importance of the repetition of the process, the pedagogical necessity of mastering one aim at a time, the pedagogical advisability of not pestering the student with concerns irrelevant to the stage he or she is working in. The final section, by Andrea Lunsford, addresses itself to self-instruction in self-editing skills. Among other things, the book attempts to reduce the confusion between matters rhetorical and matters grammatical and to put the emphasis where it belongs.

We wish to acknowledge the aid we received from Harper & Row and a corps of editors. It was not easy to coordinate the work of four people, especially when one lives on the west coast of Canada, another on the east coast of the United States, and the remaining two in the American midwest. The largess of Harper & Row permitted us to come together at critical times for planning and revision. We are grateful to the three teams of reviewers who corrected our excesses and helped refine the organization of the book, but we are most grateful to them for supporting our belief that a careful concentration on process, not product, and a strong emphasis on the determining role of aim in the writing process was not only proper but true and, above all, needed to be said at book length. We are indebted to Gary Tate, the original convenor of the group; to the students whose work runs through our pages; to Richard E. Young and James Kinneavy, whose rhetorical work underlies several key features of our text; to Virginia Patek, whose help in the chapters on the research paper and the essay exam was invaluable; to Angela Garnetti, who typed with accuracy and equanimity the versions of the manuscript; and to our families and friends whose support sustained us through three years of effort.

> Janice M. Lauer Gene Montague Andrea Lunsford Janet Emig

BRIEF CONTENTS

Preface xv

Introduction: Understanding writing 1

I / THE COMPOSING PROCESS

Writing with an Expressive Aim THE PRIVATE WORLD

1 / Places 19

Writing with an Expressive Aim THE PRIVATE WORLD 2 / Persons 64

Writing with a Persuasive Aim THE PURLIC WORLD

3 / The media 107

Writing with a Persuasive Aim THE PUBLIC WORLD 4 / Issues 151

Writing with an Expository Aim THE COLLEGE WORLD 5 / Research papers 192

Writing with an Expository Aim THE COLLEGE WORLD 6 / Essay examinations 243

Writing with an Expository Aim THE COLLEGE WORLD 7 / Critical papers 262

Writing with an Expository Aim THE WORKING WORLD 8 / Reports 296

II / GUIDE TO EDITING AND SENTENCE-COMBINING

9 / Editing 331

10 / Sentence-combining: Imitating and generating sentences 367

Defining terms 403

Index 417

Front endpaper: Table of writing stages and strategies Back endpaper: Editing symbols

DETAILED CONTENTS

Preface xv

Introduction: Understanding writing 1

I / THE COMPOSING PROCESS

Writing with an Expressive Aim THE PRIVATE WORLD

1 / Places 19

The writing context 19
The composing process 20
Finding and Expressing the Starting Point 21
Finding the subject 21
Expressing the starting point 22

Exploring 25 Exploratory guide 25 Discovering and Stating the Focus 42 Incubating 42 Discovering the insight 42 Stating the focus 42 Planning for Aim and Audience 44 Overview of aims 44 The expressive aim 45 Choosing an audience 45 Analyzing the audience 47 Audience guide 47 Developing, Organizing, and Refining the Paper 50 Developing the expressive aim 50 Organizing a paper 51 The descriptive mode 52 The narrative mode 52 Critiquing and Rewriting 58 The critical guide 58 Using the critical guide 60 Rewriting 62

Writing with an Expressive Aim THE PRIVATE WORLD 2 / Persons 64

The writing context 64
The composing process 65
Finding and Expressing the Starting Point 66
Finding the subject 66
Expressing the starting point 66
Exploring 68
Exploratory guide 68
Discovering and Stating the Focus 72
Incubating 72
Stating the focus 72
Planning for Aim and Audience 74
The expressive aim 74
Choosing an audience 74
Analyzing the audience 75
Audience guide 76

viii detailed contents

Developing, Organizing, and Refining the Paper 80
Choosing a mode of organization 80
Maintaining unity and coherence 80
Refining the expressive style 86
Inflated diction 86
Clichés 87
Concrete diction 90

Sentence Patterns: I. Simple Expansion Patterns 95

Critiquing and Rewriting 97 Using the critical guide 97 Rewriting 104

Writing with a Persuasive Aim THE PUBLIC WORLD 3 / The media 107

The writing context 107 The composing process 108 Finding and Expressing the Starting Point 108 Finding the subject 108 Expressing the starting point 109 Exploring 111 Exploratory guide 111 Discovering and Stating the Focus 119 Incubating 119 Stating the focus 120 Planning for Aim and Audience 121 The persuasive aim 121 Choosing an audience 123 Analyzing the audience 124 Audience guide 124 Developing, Organizing, and Refining the Paper 127 Developing the persuasive aim 127 Organizing a persuasive paper 135 The evaluative mode 137 Refining the persuasive style 142

Sentence Patterns: II. Clause Expansion Patterns 143

Critiquing and Rewriting 147 Critiquing persuasive papers 147 Rewriting 149

ix DETAILED CONTENTS

Writing with a Persuasive Aim THE PUBLIC WORLD 4 / Issues 151

The writing context 151 The composing process 152 Finding and Expressing the Starting Point 152 Finding the subject 152 Expressing the starting point 153 Exploring 154 Exploratory guide 154 Discovering and Stating the Focus 167 Incubating 167 Stating the focus 167 Planning for Aim and Audience 169 The persuasive aim 169 Choosing an audience 169 Analyzing the audience 170 Developing, Organizing, and Refining the Paper 172 Developing the persuasive aim 172 Organizing a persuasive paper 174 The classification mode 175 Refining the persuasive style 177

Sentence Patterns: III. Phrase Expansion Patterns 180

Critiquing and Rewriting 185 Rewriting 189

Writing with an Expository Aim THE COLLEGE WORLD 5 / Research papers 192

Finding and Expressing the Starting Point 192
Finding the subject 192
Expressing the starting point 193
Planning for Aim and Audience 194
The expository aim 194
Choosing and analyzing the audience 197
Audience guide 198

X DETAILED CONTENTS

Exploring 199 Exploring your own mind: exploratory guide 199 Compiling a bibliography 201 Using the reference tools 205 Annotating 205 Notetaking 209 Notetaking and plagiarism 221 Discovering and Stating the Focus 223 Incubating 223 Stating the focus 223 Developing, Organizing, and Refining the Paper 224 Organizing an informative paper 224 Developing the informative aim 227 Organizing and developing a scientific paper 228 Refining the expository style 228 Critiquing and Rewriting 236 Critiquing research papers 236 Critical guide 236 Rewriting 239

Writing with an Expository Aim THE COLLEGE WORLD 6 / Essay examinations 243

The Starting Point 244 Types of questions 244 Time plans 244 Exploring 246 Exploratory guide for studying 246 Planning for Aim and Audience 251 The expository aim 251 Analyzing the audience 251 Audience guide 252 Discovering and Stating the Focus 253 Incubating 253 Focusing during the exam 253 Developing, Organizing, and Refining the Essay Answer 254 Developing and organizing the answer 254 Refining the expository style 256 Critiquing and Rewriting 260 Critiquing 260

Xi DETAILED CONTENTS

Writing with an Expository Aim THE COLLEGE WORLD 7 / Critical papers 262

Finding and Expressing the Starting Point 262 Poetru 263 Essays 263 Planning for Aim and Audience 266 The expository aim 267 Choosing an audience 267 Analyzing the audience 268 Audience guide 268 Exploring 270 Exploring a poem 270 Exploratory guide: for a poem 273 Exploratory guide: for a prose essay 277 Discovering and Stating the Focus 280 The critical focus 280 Developing, Organizing, and Refining the Paper 281 Developing the critical paper 281 Choosing a mode of organization 282 Refining the expository style 283

Sentence Patterns: III. Additional Phrase Expansion Patterns 284
Critiquing and Rewriting 290
Rewriting 293

Writing with an Expository Aim THE WORKING WORLD 8 / Reports 296

Finding and Expressing the Starting Point 296
Finding the subject 296
Expressing the starting point 297
Planning for Aim and Audience 298
The expository aim 298
Analyzing the audience 298
Audience guide 299
Exploring 301
Exploratory guide 301

xii DETAILED CONTENTS

Discovering and Stating the Focus 308
Making a recommendation 308
Developing, Organizing, and Refining the Paper 309
The format of the report 309
The expository style of reports 313

Sentence Patterns: IV. Combined Patterns 317

Critiquing and Rewriting 322 Critiquing the report 322 Rewriting 326

II / GUIDE TO EDITING AND SENTENCE-COMBINING

9 / Editing 331

Grammatical Conventions 332

- A. Number 332
- B. Tense 332
- C. Agreement between subjects and verbs 334
- D. Agreement between pronouns and their antecedents 335
- E. Pronoun reference 335
- F. Case (Subjective, Objective, Possessive) 336
- G. 1. Sentence faults: fragments 338
- G. 2. Sentence faults: fused sentences 340
- G. 3. Sentence faults: comma splices 340
- H. Dangling and misplaced modifiers 341
- I. Parallel or grammatically equal structures 342

Punctuation Conventions 345

- A. Periods, question marks, and exclamation points 345
- B. Commas 346
- C. Semicolons 347
- D. Colons 348
- E. Dashes 349
- F. Parentheses and brackets 350
- G. Apostrophes 350

Spelling Conventions 353

- A. ie/ei 353
- B. Unpronounced e 353
- C. Doubling consonants 354

XIII DETAILED CONTENTS

- D. sede/ceed/cede 355
- E. Words that sound alike but have different spellings 355
- F. Miscellaneous suffix and prefix patterns 356
- G. Spelling inventory 357

Mechanical Conventions 359

- A. Preparing final copy 359
- B. Capitalizing 359
- C. Quoting 360
- D. Italicizing (Underlining) 361
- E. Numbering 362
- F. Abbreviating 363
- G. Hyphenating 364

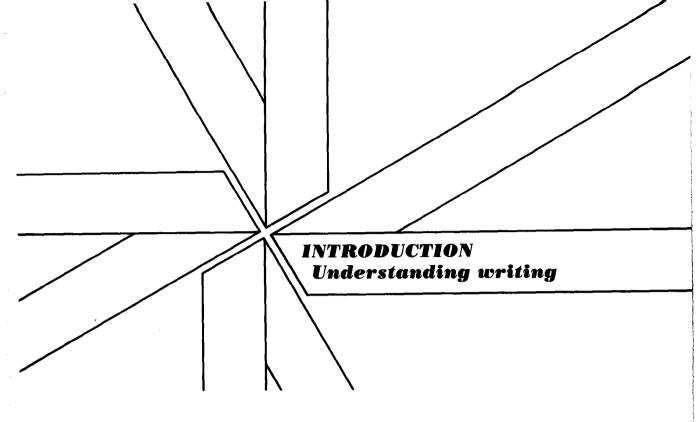
10 / Sentence-combining: Imitating and generating sentences 367

- I. Simple Expansion Patterns 368
- II. Clause Expansion Patterns 371
- III. Phrase Expansion Patterns 378
- IV. Combined Patterns 396

Defining terms 403

Index 417

Front endpaper: Table of writing stages and strategies Back endpaper: Editing symbols



Writing is one way of making meaning from experience for ourselves and for others. For many of us, writing serves as the most available and the most compelling way because the outcome, visible language, is a satisfyingly permanent record of thought and feeling. We are consequently willing to engage in a process that is often long and complex so we can render meaning as a sequence of words on a page. Can others help us as we actually move through the process of writing? Can others strengthen our abilities to write effectively and well?

The authors of Four Worlds of Writing believe that the response to both questions is yes and that this text offers direct help to writers of all ages. We have spent many years finding out how writers work. We have examined and analyzed statements made over the centuries by many of the world's noted writers. We have asked student writers about their practices and have observed them as they write. We have asked ourselves how we write.