Instructor's Resource Manual

for

THE ST. MARTIN'S GUIDE TO *Writing*

Complete and Short Editions

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CONTENTS

--reading selections, each followed by a commentary and by questions for analysis

--a summary of the basic features of the kind of prose illustrated by the readings

--a writing task, the essay assignment based on the kind of prose treated in the chapter

--a Guide to Writing that includes strategies for invention and research, planning and drafting, critically reading a draft, and revising and editing

--a self-evaluation to help students learn from their own writing processes

--a Writer-at-Work profile of one student's writing process

Part II: Writing Strategies (Chapters 11-17): These chapters treat methods of cueing readers (orienting statements, paragraphing, cohesive devices, and transitions) as well as techniques of describing, narrating, defining, classifying, illustrating, and comparing and contrasting. These chapters include extensive illustration from professional writers. Writing exercises range from a sentence to a paragraph to a whole essay.

Part III: Research Strategies (Chapters 18-21): These chapters include a catalog of invention and inquiry heuristics, techniques for field and library research, guidance on using and acknowledging sources following both the Modern Language Association (MLA) and the American Psychological Association (APA) styles, plus a sample research paper.

Part IV: Writing under Pressure (Chapter 22): This chapter presents strategies for writing essay examinations in courses throughout the college curriculum.

Handbook (complete edition only): This section includes explanations, examples, and exercises. Opening with the Guide to Editing and Proofreading, the Handbook briefly reviews sentence structure and the parts of speech. It presents strategies for correcting usage errors, improving style, and using punctuation correctly and effectively. In addition, it advises on mechanics and formats for research papers and business correspondence.

SUGGESTED COURSE PLANS

The St. Martin's Guide to Writing is a versatile teaching tool. With this book, you can structure your writing course in many different ways. If you wish to focus on discourse purposes, you would use the writing tasks in Part I as your major essay assignments. Using these chapters, you could also teach the writing process directly or indirectly, depending on whether you discuss the Guides to Writing in class or let students use them on their own. If you focus on the strategies or modes of writing, you would structure your course around the chapters in Part II, making assignments from these chapters and possibly also from selected chapters in Part I.

This text is so flexible that it can be used in courses with quite diverse emphases. With it, you can design a course in which students base their writing solely on personal experience or one in which they regularly use library resources. You can emphasize critical thinking and reading skills. You can teach writing across the curriculum or writing in the

workplace. You can develop a case study course around a problem of general interest. You can help novice writers grasp the fundamentals of written English or challenge experienced writers to stretch their abilities. You can structure your class around lectures, discussions, workshops, or conferencing.

Here we outline a variety of course plans suitable for different students' needs and instructors' preferences. We include course plans focused on discourse purposes, course plans focused on discourse modes, and special course plans for writing based on personal experiences, writing based on research, and writing across the curriculum. These plans are constructed around the major writing assignments in Parts I and II. We assume instructors would integrate Parts III and IV and the Handbook into their course plans through reading assignments, classroom activities, and exercise assignments.

Course Plans Focused on Discourse Purposes

Instructors following either of these two plans would use the Writing Tasks in Part I as the major essay assignments during the course.

One-Term Assignment Sequence

This plan, which follows the order of chapters as they appear in Part I, includes nine major essay assignments.

Chapter 1: Introduction
Chapter 2: Remembering Events. Students write narratives about significant events in their lives
Chapter 3: Remembering People. Students describe people important in their lives
Chapter 4: Remembering Places. Students describe places that have personal significance for them
Chapter 5: Reporting Information. Students investigate a subject and present their findings
Chapter 6: Making Proposals. Students analyze problems and propose solutions
Chapter 7: Making Evaluations. Students establish criteria and make judgments about something
Chapter 8: Explaining Causes. Students analyze why a trend has occurred
Chapter 9: Analyzing Literature. Students interpret a short story
Chapter 10: Profiling People and Places. Students investigate and write about their communities

If we apply James Britton's classification of discourse types, we find that this plan begins with expressive and moves to transactional writing. Yet, while the three reflective chapters--those on events, people, and places--stress the exploration of feelings, they are not meant to be solely expressive. Students are led to explore their feelings as a means of discovering the significance of their personal experience--and as a means of contemplating human experience in general.

With the report, students move from subjective to more objective writing, from an exploration of how they feel to an analysis of what they know. They gather, analyze, and synthesize information, using discourse strategies appropriate to the audience and purpose. This assignment might be used to introduce research into the writing process. Students could also write about subjects that they are studying in other courses.

The proposal introduces students to the special rhetorical demands of

argumentation, stressing the use of evidence and reasoning as well as sensitivity to readers' opinions and expectations. This assignment presents argumentation as a constructive activity that brings people together as well as a practical means of solving problems. It invites students to write about problems that really exist, problems plaguing groups to which they belong.

Evaluation, causal explanation, and literary analysis are special kinds of argumentation which expand students' reasoning skills and audience awareness. Evaluation introduces the concept of criteria, thus establishing in students' minds the need for building a case upon shared assumptions and principles. Causal explanation treats the special logical problems of assigning causes. Literary analysis engages students in the challenging task of finding textual evidence to support an interpretation. All of these chapters deal with the common fallacies or errors of reasoning.

The sequence concludes with the profile, a research paper. This assignment introduces students to the field-research techniques of observation and interview. A different research paper--one based primarily on library research--could take the place of the profile. Several assignments in Part I including the report, the causal explanation, and the literary analysis would make challenging library-research papers. The sample paper in Chapter 21: The Research Paper is a report. In fact, library research is an option for all of the chapters except the opening chapters on reflective essays. Because the writing tasks and guides in Part I are designed to allow repeated use of these chapters, you can have students do a particular kind of essay twice, first without and later with library research. Instructors who required even limited library research along with formal documentation of sources would ensure that their students were learning the research skills presented in Chapter 20: Library Research and Chapter 21: The Research Paper.

Two-Term Assignment Sequence

This plan integrates Part II into the sequence of assignments in Part I. It also follows the order of chapters in Part I. We specify sections of chapters as well as readings and exercises which might be assigned.

Chapter 1: Introduction
Chapter 13: Narrating
- Sequencing Narrative Action--Exercise 13.1 on "A Hanging" (Chapter 2: Remembering Events)
- Signalling Narrative Time--Exercise 13.9 on "Smooth and Easy" (Chapter 2: Remembering Events)
- Pacing Narratives--Exercises 13.10 and 13.14

Chapter 2: Remembering Events (a narrative essay)
Chapter 12: Describing
- Detailing--Exercise 12.3 and Exercise 12.4 on "Dashiell Hammett" (Chapter 3: Remembering People)
- Sensory Language--Exercise 12.9

Chapter 3: Remembering People (a descriptive essay)
Chapter 12: Describing
- Naming--Exercise 12.1 and Exercise 12.2 on "Uncle John's Farm" (Chapter 4: Remembering Places)
- Comparing--Exercise 12.5 on "The Store" (Chapter 4: Remembering Places)
- Sensory Language--Exercise 12.17 comparing "The Store" to "Uncle John's Farm" (Chapter 4: Remembering Places)

Chapter 4: Remembering Places (a descriptive essay)
Chapter 11: Cueing the Reader
Paragraphing and Topic-sentence Strategies--Exercises 11.5 and 11.9
Chapter 14: Defining
Dictionary Definitions--Exercises 14.1-3 and 14.7
Chapter 15: Classifying
Exercise 15.4 on "The Black Death" (Chapter 5: Reporting Information)
Chapter 5: Reporting Information (an expository essay)
Chapter 16: Illustrating
Anecdotes--Exercise 16.7 on "What to Name the Children When He's Kept His Name and You've Kept Yours" and "To Unteach Greed" (Chapter 6: Making Proposals)
Chapter 13: Narrating Process Narrative in Proposals--Exercise 13.18
Chapter 6: Making Proposals (an argumentative essay)
Chapter 17: Comparing and Contrasting
Exercise 17.2 on "The Treasure of the Sierra Madre" and "The Civil Rights Movement: What Good Was It?" (Chapter 7: Making Evaluations)
Chapter 7: Making Evaluations (an argumentative essay)
Chapter 11: Cueing the Reader
Thesis and Forecasting Statements--Exercise 11.1
Chapter 8: Explaining Causes (an argumentative essay)
Chapter 16: Illustrating
Authorities--Exercise 16.6 on "A Message to Decipher" (Chapter 9: Analyzing Literature)
Chapter 9: Analyzing Literature (an argumentative essay)
Chapter 19: Field Research
Chapter 16: Illustrating
Listing--Exercise 16.4 on "The Pinball Philosophy" (Chapter 10: Profiling People and Places
Chapter 10: Profiling People and Places (a research paper)

Course Plans Focused on Discourse Modes

Instructors following either of the next two plans would use both writing tasks exercises in Part I and in Part II as the major assignments in the course.

One-Term Assignment Sequence

This plan, which follows the order of chapters as they appear in Part II, includes nine major essay assignments:

Chapter 1: Introduction
Chapter 11: Cueing the Reader
Paragraphing--Exercises 11.4 and 11.5
Chapter 12: Describing
Exercises 12.13 or 12.18 (a descriptive paragraph)
Chapter 4: Remembering Places (a descriptive essay)
Chapter 12: Describing
Exercise 12.23 (a functional description)
Chapter 13: Narrating
Exercises 13.2 and 13.3 (a narrative paragraph)

Chapter 2: Remembering Events (a narrative essay)
Chapter 13: Narrating
Exercise 13.19 (a process narrative)
Chapter 11: Cueing the Reader
Thesis and Forecasting Statements--Exercise 11.9
Chapter 14: Defining
Exercise 14.5 (an extended definition)
Chapter 15: Classifying
Exercise 15.5 (a classification essay)
Chapter 16: Illustrating
Exercise 16.1 (an illustration essay)
Chapter 17: Comparing and Contrasting
Exercise 17.1 (a comparison-and-contrast essay)
Chapter 6: Making Proposals (an argumentative essay)

This course plan is centered around discourse modes or strategies, as we call them, not purposes. Students begin writing and studying paragraphs, but they move quickly into essay writing. The first essay is a description of a remembered place in which they not only create a vivid image but also select details that reinforce a dominant impression. This subjective description is followed by an objective functional description. Students go on to write a subjective narrative as well as an objective process narration. After studying ways of orienting readers with thesis and forecasting statements, students write definition, classification, illustration, and comparison-and-contrast essays. The final essay introduces elements of argumentation with the proposal.

Two-Term Assignment Sequence

This plan, which also follows a modal sequence, uses essay assignments from both Parts I and II.

Chapter 1: Introduction
Chapter 11: Cueing the Reader
Paragraphing and Topic-sentence Strategies--Exercise 11.5 and
Exercise 11.6 on "The Kitchen" (Chapter 4: Remembering Places)
Transitions: Spatial Relationships
Chapter 12: Describing
Exercise 12.3 or 12.18 (a descriptive paragraph)
Chapter 4: Remembering Places (a descriptive essay)
Chapter 11: Cueing the Reader
Thesis Statements
Forecasting Statements
Chapter 16: Illustrating
Exercise 16.8 (an anecdote to support a generalization)
Chapter 3: Remembering People (a descriptive essay)
Chapter 12: Describing
Exercise 12.3 (a functional description)
Chapter 11: Cueing the Reader
Transitions: Temporal Relationships
Chapter 13: Narrating
Exercises 13.2 and 13.3 (a narrative paragraph)
Chapter 2: Remembering Events (a narrative essay)
Chapter 19: Field Research
Chapter 10: Profiling People and Places (an expository essay)

Chapter 14: Defining
Exercise 14.5 or 14.8 (a definition)
Chapter 15: Classifying
Exercise 15.5 (a classification essay)
Chapter 13: Narrating
Exercise 13.19 (a process narrative)
Chapter 5: Reporting Information (an expository essay)
Chapter 17: Comparing and Contrasting
Exercise 17.1 (a comparison-and-contrast essay)
Chapter 8: Explaining Causes (an argumentative essay)
Chapter 16: Illustrating
Chapter 9: Analyzing Literature (an argumentative essay)
Chapter 6: Making Proposals (an argumentative essay)
Chapter 7: Making Evaluations (an argumentative essay)

Special Course Plans

The following course plans propose alternative sequences of essay assignments to meet the special demands of particular writing programs.

Personal-Experience Sequence

This course plan focuses on writing that uses what students already know and what they are currently learning. Additional assignments would be made from Parts II and III and the Handbook as needed.

Chapter 1: Introduction
Chapter 2: Remembering Events
Chapter 3: Remembering People
Chapter 4: Remembering Places
Chapter 10: Profiling People and Places
Chapter 5: Reporting Information
Chapter 6: Making Proposals
Chapter 7: Making Evaluations
Chapter 9: Analyzing Literature

By beginning with writing about past experience, students learn to explore their memories and analyze their feelings and ideas. With the profile, emphasis shifts to immediate experience. Students use the field-research techniques of observing and interviewing to gather information on their subjects. The report capitalizes on information students already have at their command or are learning in their classes. The proposal introduces the fundamentals of argumentation, while the evaluation invites students to justify judgments they have already made. The literary analysis involves close reading of texts and the use of textual evidence.

Research Sequence

This course plan stresses the value of using secondary sources in addition to primary ones. It assumes that college students should begin to consider what others have written about subjects they are addressing.

Chapter 1: Introduction
Chapter 20: Library Research
Chapter 21: The Research Paper
Chapter 5: Reporting Information

Chapter 6: Making Proposals
Chapter 7: Making Evaluations
Chapter 8: Explaining Causes
Chapter 9: Analyzing Literature
Chapter 10: Profiling People and Places

In a course emphasizing research, the writing task in Chapter 5: Reporting Information would require reading to supplement what the writer already knows about the subject or might even involve extensive research on a new subject. For Chapter 6: Making Proposals, students would be expected to research particular aspects of the problems they are examining. For Chapter 7: Making Evaluations, they would research the objects they are evaluating or the criteria normally used for such evaluation. For Chapter 8: Explaining Causes, they would limit their investigations to historical trends which could be researched. For Chapter 9: Analyzing Literature, they could consult other critics or research specific aspects of the literary works they are analyzing.

The following alternative version of this course plan places the profile at the beginning of the course along with field research.

Chapter 1: Introduction
Chapter 18: Invention and Inquiry
Chapter 19: Field Research
Chapter 10: Profiling People and Places
Chapter 6: Making Proposals
Chapter 20: Library Research
Chapter 21: The Research Paper
Chapter 5: Reporting Information
Chapter 8: Explaining Causes
Chapter 9: Analyzing Literature
Chapter 7: Making Evaluations

This plan capitalizes on the fact that the profile is immediately engaging and challenging. It introduces research as a creative activity, involving the use of both primary and secondary sources. The proposal follows the profile and may be linked to it. As both these assignments are community based, a student could connect the two by writing a proposal to solve a problem examined or discovered when writing the profile. Likewise, placing evaluation after literary analysis allows a student to evaluate the same work analyzed. Pairing these assignments also allows you to contrast the different rhetorical demands of each type of writing.

Writing-Across-the-Curriculum Sequence

After several introductory chapters, this course plan divides roughly into three segments--humanities, social sciences, and natural sciences. This sequence emphasizes methods of gathering, analyzing, and presenting information for the academic disciplines.

Chapter 1: Introduction
Chapter 18: Invention and Inquiry
Chapter 11: Cueing the Reader
Chapter 12: Describing (paragraphs)
Chapter 13: Narrating (paragraphs)
Chapter 2: Remembering Events
Chapter 3: Remembering People
Chapter 20: Library Research

Chapter 21: The Research Paper
Chapter 6: "To Unteach Greed"
Chapter 9: Analyzing Literature (an argumentative essay)
Chapter 17: Comparing and Contrasting
Chapter 7: Making Evaluations (an argumentative essay)
Chapter 19: Field Research
Chapter 10: Profiling People and Places (a research paper)
Chapter 8: Explaining Causes (an argumentative essay)
Chapter 14: Defining
Chapter 15: Classifying
Chapter 13: Presenting a Process (a process narrative)
Chapter 5: Reporting Information (an expository essay)

Covering all of Part III, this plan develops students' critical thinking and reading skills, introduces the full resources of the library, and makes available many of the research strategies used by social scientists. Chapter 11: Cueing the Reader established the idea of writing for an audience by focusing on a piece of natural-science writing. Chapter 12: Describing and Chapter 13: Narrating teach specificity and illustrate subjectivity and objectivity. The reflective essay in Chapters 2 or 3 introduces the humanities segment, giving students an opportunity to write about personal experience and human experience in general. "To Unteach Greed" promotes the humanistic value of literary study, and in Chapter 9: Analyzing Literature students put this idea into practice. Chapter 17: Comparing and Contrasting prepares the student to evaluate a literary work or a social movement.

The social-science segment opens with field research and the profile, in which students practice field-research strategies by investigating places or activities in the community. Explaining a trend engages students in trying to understand the causes of social behavior. The final segment, on natural-science writing, emphasizes techniques for defining, classifying, and writing process narration. In the concluding essay, students can use the writing and research strategies they have learned to report findings on topics of their choice.

SECTION II: TEACHING STRATEGIES FOR CHAPTERS 2 THROUGH 10

Each of the nine chapters in Part I focuses on a different kind of nonfiction prose that you may have your students write. The chapters all follow the same plan:

(1) Writing Situations introduce contexts and purposes for a particular kind of writing
(2) Readings and Questions for Analysis suggest the range of writing strategies used to achieve the various purposes
(3) A Summary of Basic Features and the kind of prose they illustrate provides an overview of the readings
(4) The Guide to Writing helps students solve the problems they encounter during the process of writing each kind of essay
(5) A Writer at Work profiles one student's attempt to solve a particular writing problem

In the chapter-by-chapter discussion in Section III of this manual, we will suggest ways of approaching each individual chapter. Here, we examine each of the five components--Writing Situations, Reading Selections and Questions for Analysis, Summary of Basic Features, Guide to Writing, and A Writer at Work--to suggest ways of handling them in the classroom.

WRITING SITUATIONS

Each chapter opens with four to six Writing Situations, briefly illustrating the kind of writing covered in the chapter. They are natural discussion openers, illustrating a range of academic and world-of-work contexts in which each of the kinds of writing in Part I might be required. These situations also suggest the primary features of each kind of writing, features highlighted again in the readings, in the summary of basic features, and throughout the Guide to Writing.

We often use the Writing Situations to reassure students that the essays they will be writing for us are actual kinds of writing and not academic exercises. We also use the situations to suggest a broad range of possible topics. You might lead a discussion of the Writing Situations, helping students understand the special writing requirements of the situations. Or you might divide your class into small groups of three or four, asking them to analyze the Writing Situations in order to discover their common features. Someone in each group could report to the whole class. Or you might divide your class into small groups and have each group work together to invent a writing situation. The students could then read aloud these writing situations and discuss them. These classroom activities give students a sense of control over the upcoming assignment. They begin to see its constraints and possibilities. They tentatively explore topics they might pursue later. These activities might be done before students read any further in the chapter or just prior to their choosing topics of their own in the Guide to Writing.

READINGS AND QUESTIONS FOR ANALYSIS

In each of the chapters of Part I, there are four or five short readings illustrating the kind of nonfiction prose that the chapter presents. Some of the readings are complete essays, while some are edited pieces. Most are by recognized authors, but we have included in each set of readings one or two examples of good essays written by college freshmen using earlier versions of this book. At the end of each chapter in A Writer at Work, we include part of the writing process (invention, draft, or revision) of one of these student essays.

Each of the readings is followed by six or seven Questions for Analysis and then a commentary. The questions draw students' attention to important features and writing issues illustrated in the reading. The commentary is designed to supplement, but not answer, the Questions for Analysis.

The Purpose of the Readings and Questions for Analysis

We have selected the readings carefully to represent a variety of examples of each kind of writing. They illustrate the full range of features and most of the strategies that characterize the type of writing. The readings in each chapter, therefore, work together as a set, and we try to assign as many of them as we can.

The purpose of the readings and questions is to introduce novice writers to each kind of writing, showing them what good writing of that kind can look like, before they begin their own essays. The readings set a standard

of excellence at which we encourage students to aim. Novice writers may also be encouraged to see that other students have trod the way before them and used earlier versions of this book to write good essays.

Readings play an important role in each chapter of this book because we believe that novice writers benefit from studying good professional writing. We do not prescribe the readings as models for students to imitate; rather, we present them as representatives of the range of different forms that each kind of writing can take. A few carefully chosen readings allow us to demonstrate some of the variety and alternative choices available to writers, and also to point out the basic features of the type of writing as they appear in each of the readings. We can show students how the readings differ and also what they have in common. The readings allow us to illustrate for students the generalizations we make about the kind of writing in the Basic Features section of each chapter. We believe that, used carefully, good readings can inspire novice writers rather than intimidate them. Readings help them develop a sense of the problems they must face in each kind of writing and their options for solving these problems.

The Questions for Analysis draw students into many different talking and writing activities:

--to share their first reactions to the reading and to compare it with their own experience
--to locate and identify features of the reading and strategies the writer has used
--to analyze the writer's use of these strategies and their effects
--to put themselves in the writer's position and to consider reasons for the writer's choices and solutions to the problems
--to evaluate these choices and solutions and to suggest alternatives and improvements

The Questions for Analysis aim to engage students actively with the readings, leading them to explore beneath the surface of each reading and to examine structural features and strategies they find there. The questions give students practice in thinking about the issues and problems that writers of each kind of writing must address as well as the decisions they must make. We find that this helps novice writers understand what they are trying to do in the assignment. Looking at what other writers have done to see what works and why it works helps them to set and pursue goals in their own writing. The readings and questions also open up possibilities for essay topics: after nearly every reading there is a question that asks students whether they might write on a similar subject.

Using the Readings and Questions for Analysis in Class

The readings and questions are adaptable enough to suit a variety of class plans. To cover all the readings and questions in depth takes at least two class periods and some homework assignments, so in each chapter you may want to concentrate on just one or two of the readings and discuss the others briefly. Another way to save time is to address only two or three of the questions following each reading.

Within a particular chapter, we sometimes ask the same question about each reading. Instead of asking all the questions about each reading, you might apply the same question to all the readings in the set. In Chapter 2: Remembering Events, for instance, there is a recurring question about the writer's self-disclosure. A class discussion might compare and contrast

the kind and amount of self-disclosure in each of the four readings. An example from Chapter 8: Explaining Causes would be the question that asks how the writer has demonstrated the existence of a trend. (To avoid confusing students who may not have read all the readings, we do not make many comparisons between readings in the Questions for Analysis. We do, however, make these comparisons in the summary of Basic Features following the readings.)

If you follow the sequence of each chapter, discussion of the readings precedes students' work on invention for their own essays. This ensures that they will have a solid grounding in each kind of writing before they attempt it. They will have read several good examples and thought about the issues raised by the Questions for Analysis. The summary of Basic Features then reviews and consolidates the important issues for each kind of writing, preparing students to begin the invention process.

An alternative scheme would be to let students begin their invention after reading all the readings and discussing just one. Then you could preface each of the subsequent invention activities with an appropriate discussion of the readings as a set, focusing on the features addressed by the next invention task. For example, one invention task for an essay on a remembered event is Recalling Specific Sensory Details. Before students begin this task, they might look at descriptive details in the readings by Kate Simon and George Orwell and the Questions for Analysis that point to these details. If you choose to integrate the invention task with the discussion of the readings, the summary of Basic Features, which follows the readings in each chapter, can be a preview for students before they begin invention and a review before they begin their first drafts. You may also want to save one of the readings--perhaps a student essay--to discuss at this point. At the end of Chapter 2: Remembering Events, for example, students can see how Jean Brandt moved from her invention to her first draft.

When we discuss the readings in class, we use the Questions for Analysis in two formats: an open forum, with the instructor acting as moderator, or small groups of three or four students, each group discussing a question about one of the texts. Discussion by the whole class allows you to steer the discussion of the readings directly. One good way to ensure that everyone has something to contribute to the discussion is to assign an informal, one-page response to one of the Questions for Analysis, in their journals if you have students keep journals. You can then call on some students to read aloud what they have written. This response can be written as homework before the class, or it can be written in five or ten minutes at the beginning of the class period.

Three short written responses to the Questions for Analysis can also help initiate discussion in small groups with one student in each group reading his or her response to the others in the group. You can stay with one group or move among them. In large classes this format allows more students to participate, and it can elicit responses from students who would not speak in front of the whole class. After ten or fifteen minutes, a student from each group can make a brief oral summary of the group's discussion for the rest of the class. These summaries can lead naturally into a whole-class discussion of the readings or a brief lecture by the instructor on some specific writing issues that appear in the readings.

Successful Class Discussions of the Readings. Since the purpose of discussing the readings is to help students write essays of the same kind, we make frequent connections between the features we are discussing in the readings and the features students will be generating in their invention

notes. We usually make these connections as we summarize the main points of the discussion. Often we summarize by listing features on the chalkboard, inviting students to help us make the lists. Students then have a visual reminder of the key points they are learning, and the instructor can happily avoid the role of Inspector of Responses in favor of being the leader and recorder of the discussion.

In our most successful class discussions, the students do most of the talking and talk to each other rather than just to us. The best discussions also have momentum: students are able to sustain discussion instead of merely answering our questions. This is why the Questions for Analysis focus on important writing issues but do not ask students simply for facts. We intend the questions to open up discussion and engage students with the problems they will be facing in their own essays, not merely test their comprehension of the readings.

SUMMARY OF BASIC FEATURES

Between the readings and the Guide to Writing, each chapter contains a summary of Basic Features for that kind of writing. This section summarizes the main points raised in the readings by the Questions for Analysis and the commentaries, thus giving novice writers a chance to review and consolidate the information they have learned so far before trying to apply it in their own essays. If students understand the basic features of each kind of writing, and have seen their importance in the readings, it should be easier for them to respond to the invention tasks. Novice writers often have difficulty coming up with much useful material until they learn the value of the features that the invention tasks ask them to generate. Referring students to the Basic Features section several times during the composing process reminds them of the key issues for their writing.

GUIDE TO WRITING

The Guide to Writing assists the student in learning how to write the type of prose under consideration. Each Guide to Writing is tailored to consider special challenges the student will meet during the writing process. This section of the manual presents overall advice and specific teaching strategies for each of the sections that appear in the nine Guides to Writing: Invention and Research, Planning, Drafting, Reading a Draft with a Critical Eye, Revising and Editing, and Learning from Your Own Writing Process.

Invention and Research

Research is comfortably included in our broad definition of invention--everything that happens before and during writing to produce ideas and evaluate them. Except for the writing activities in Chapters 2 through 4 on reflective writing, all the other writing activities (Chapters 5 through 10) can include research. In our discussion about how to teach these activities in Section III of this manual, we explain how students can complete these assignments either with or without formal research. For example, depending on their topics, students can report information that they already know without using or documenting any sources, or they can research new topics, relying entirely on sources (Chapter 5: Reporting Information).

Where research is appropriate, the Guide to Writing invites it. You can decide how much research students should do or leave it to them to decide. We provide additional guidance in Library Research and Chapter 21: The

Research Paper: Using and Acknowledging Sources.

Planning

Invention may produce a number of complete paragraphs, several lists, free writing, an interview, or notes on library research--a plethora of material that must be organized before the student can write a draft. This much material poses for many students a new problem: what to do with all of it.

The Guide to Writing in each chapter urges students to consider several alternative plans before settling on one. Often students are unaware of alternatives; we find it helpful to illustrate several, sometimes from the reading selections and sometimes from topics suggested by students. Chapter 18: Invention and Inquiry also contains a number of planning exercises: clustering, for instance, can help either at the invention or the organizing stage of a paper.

Each planning section reminds students, as they go on to draft, that what they have developed is only a plan. In other words, it is expendable. The final test for the paper is not whether it follows the outline, but whether it works. Like many other parts of the Guide to Writing, this may demand from novice writers a new approach, a new order of priorities.

Drafting

Up to this point, the student has been dealing with pieces or facets; now for the first time the student will attempt to see it as a whole. We suggest that students write their first rough drafts in a single sitting lasting about two to three hours. The drafting session resembles extended free writing: it lasts longer, it allows the student to pause much more, and of course the writer is trying for a more ordered product, but as in free writing, the writer should work as fast as possible and not worry too much about grammatical details or spelling.

The object of this approach is to keep the student focused on the larger shape of the essay, not on distracting details. Research shows that most competent writers occasionally write garbled sentences in their first drafts and that writers who struggle to perfect each sentence as it is written are inefficient. Of course, there are exceptions, and students should remember that the Guide to Writing is just that--a guide, not a set of inflexible orders.

Reading a Draft with a Critical Eye: The Peer Critique

This part of each chapter guides students in analyzing their own drafts or a classmate's draft. Like the invention sequence, this section is specific to the particular discourse type. Nevertheless, in the various chapters these guides follow a general pattern, having three main areas:

--First General Impression: The student reads the draft straight through and gives a general impression in just a few sentences.

--Pointings: On subsequent readings, the student "points to" both effective and ineffective word choices, sentence-combining possibilities, and unclear sentences. (We borrowed the first two of the four pointing activities from Peter Elbow, Writing Without Teachers, Oxford, 1973.)

--Analysis: During close reading and rereading, the student analyzes the discourse features of the particular kind of writing being worked on. This section consists of eight or ten close-reading tasks that ask the

student to describe and evaluate the draft. The tasks mirror the discourse issues central to the readings and questions at the beginning of each chapter, the summary of basic discourse issues based on the readings, the invention activities, and the advice on drafting. This circling back again and again to the central discourse issues for a kind of writing makes each chapter an integrated system of reading, analyzing, inventing, drafting, critical reading, and revising. Attentive students who have come this far--and who are able to analyze their own and other students' drafts thoughtfully--are in a surprisingly strong position to produce a solid revision.

Students may use the analysis section in various ways: (1) to guide an in-class written analysis of another student's draft; (2) to guide an at-home written analysis of their own drafts or another student's draft, in order to prepare for a conference or class discussion or just to turn over the analysis to the other student; and (3) to guide their discussions of drafts in pairs, small groups, or in a whole-class workshop.

We recommend starting with a written analysis. To eliminate problems of duplicating and exchanging papers in advance of class meetings, we schedule class time for a written analysis of each draft. (Then we move on to some form of talk about the drafts. See Organizing Workshops in Section VII of this manual.) Students need forty to fifty minutes to complete a thorough analysis, though, of course, you could ask for a quicker analysis.

The written analysis--as homework or in class--adds still another piece of writing to the class, writing of a type generally different from the essay the student is writing. It holds students' attention closely to the written text as they search for evidence to substantiate their evaluations. It is a writing-to-learn exercise par excellence, requiring review and use of the discourse concepts presented in the chapter. We have found that it also produces better workshop discussions of drafts.

In each chapter, before students use Reading a Draft with a Critical Eye, we recommend that you orient them to it carefully, even taking them through each step to ensure that they understand how to read and respond to the draft. Encourage them to write as much as they can, being as specific as possible without worrying about being right or straining to say something wise. Each student should just try to give a full response as one thoughtful reader. If students write their analysis in pairs, you can join each pair for a while, adding your analysis to that of one student; or you can wander around, coaching and encouraging.

Good papers pose a special problem: often students find nothing to say about them. We try to encourage the student facing a fine essay to figure out precisely what is fine about it, to tell the author what she did well. Often this exercise will lead the reader to notice something that was not in fact so fine, something that can be improved. But this is not the only point of the exercise; it also helps the reader learn to analyze, and it often points out to the writer features and strategies of her own work which she may not have noticed.

These peer critiques not only make it possible for every student to receive some reaction to a rough draft before revising, but they also help teach students the critical and editing techniques they need to use on their own papers. With coaching and practice, students can write apt, detailed, and insightful criticism. (See the example in A Writer at Work, Chapter 3: Remembering People.) As they realize their own successes, students will come to respect both themselves and their classmates as readers and helpers. This respect improves every other classroom activity; most particularly it does wonders for small-group work when students must

look to each other rather than to the teacher for help or ideas.

Revising and Editing

This section, like the Analysis section of Reading a Draft with a Critical Eye, consists of a series of questions under headings like Revising to Sharpen the Focus and Revising for Readability. These questions require students to scrutinize their work, questioning not only each aspect--thesis, audience appeal, sentence structure--but each facet of each aspect.

The last step in revising is editing and proofreading--locating and correcting errors in grammar and spelling and punctuation. Some teachers might feel that to tell students not to worry about these matters until so late in the process is to imply that they do not matter. But surely there is little point--save as an exercise--in correcting sentences that eventually get revised out of the paper.

Learning from Your Own Writing Process: Self-Evaluation

Students tend to skimp on this activity and need to be encouraged to write full, demanding, detailed evaluations. Occasionally you can give them five minutes of class time, the day the self-evaluations are due, to beef up their work. In addition, coaching can be very useful. Sometimes you need to help students see that everything about writing a paper--what was difficult, what was easy, how many sittings it took, where the work was done--can be revealing. In essence, you are asking them to reflect on their own writing processes. If they do so in thoughtful detail, they can learn something about how they write and how to organize the process next time.

The self-evaluation can also give you an idea about what tack to take in your comments on a paper. The student who realizes that she has written a miserable paper, and is miserable about it, might get very different treatment from one who is quite proud of her sentimental meanderings. We believe that there is a pedagogical value in responding to the student's self-evaluation so that the teacher's criticism is not self-contained, but part of a dialogue about the paper. A direct response to a student's self-evaluation can reinforce this sense of dialogue: "Sylvia, I agree that you never quite got the end into focus, but . . ." or "Martin, this paper has more problems, I'm afraid, than you seem to realize" or "Although you say you revised substantially, Peter, I fail to see where" or "Well, it didn't work, but at least you already know that."

A WRITER AT WORK

Each chapter includes among its readings one or two essays written by college students, usually freshmen, using this Guide to Writing. The Writer at Work section focuses on an earlier stage in the writing of one of those papers. The subject of the essay and the issues facing the student are discussed, followed by a typed version of the student's notes.

As a group, the selections cover many writing issues and all the key stages that a paper written according to the guidelines in this book will go through. For example, the selection in Chapter 2: Remembering Events shows how an early invention task can lead to discoveries crucial to the final paper. The selections in Chapter 7: Making Evaluations and Chapter 8: Explaining Causes illustrate much more structured strategies for collecting and analyzing reasons or evidence for one's argument. Chapter 3: Remembering People and Chapter 4: Remembering Places both feature selections that show