

ROUGH DRAFTS

The Process of Writing

CALDERONELLO
&
EDWARDS

ROUGH DRAFTS

The Process of Writing

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To John and Josh, and to Joan and Matthew, Mary, Justin and Michael: our definition of love, patience, encouragement and hope

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About this book

Current research in composition has taught us that writing is, at heart, a process of revision and rewriting. As we have sought to apply the insights of modern composition theory, particularly the work of Linda Flower, we have created a pedagogy that helps students see writing as a *continuous* process of revising and rewriting as they invent, plan, and draft their texts.

Roughdrafts is the fruit of our extensive classroom teaching experience; it places revision at the center of the writing process, demonstrating that successful writers revise—i.e., rethink, restate, rearrange, reformulate—their prose at every juncture in their writing processes. To enable apprentice writers to acquire strategies for rethinking and reformulating their texts, revision is presented as a two-step process. First, the writer is trained to evaluate a text objectively and recognize ineffective text-, sentence-, and word-level features. Second, the writer learns which revising strategies will be most helpful in addressing the problems found in a close textual analysis. Our method teaches students—in concrete terms—how to evaluate their own drafts and plan and execute revision strategies according to their individual intention and audience.

Linda Flower's concept of writer-based prose has proved to be a breakthrough concept because it explains concretely the difference between a text that communicates primarily to the writer and one that is accessible to a reader other than the writer. *Roughdrafts* extends Flower's work by introducing the concepts "predraft" and "rough draft" to distinguish primarily writer-based drafts from primarily reader-based drafts. The predraft is a draft whose thesis and intention are still ambiguous, whose organizational structure is inappropriately narrative, whose sentence structure may be convoluted, and/or whose word choice is marred by code words that communicate mainly to the writer. A predraft cannot be easily revised by adding, deleting, substituting, and rearranging materials; an entirely new draft is in order, though ideas and patterns of thought should be harvested from the earlier draft. In contrast, a rough draft has a discernible thesis and intention, an appropriate structure, and relatively fewer problems in sentence structure and word choice. Revising a rough draft is thus more a matter of reworking the draft through adding, deleting, substituting and rearranging materials.

Editing is seen not as the central focus of revision, but as the final stage of preparing a text for a reader. Further, it is not an end in itself nor should it be of paramount concern to the writer in the early stages of his or her draft.

Roughdrafts recognizes that writing and revising are best learned as students look over the shoulders of successful writers as these writers think, plan, write, and rewrite, moving from draft to draft in response to a writing task. Consequently, we use the work of our students to illustrate the writing and revising strategies introduced and discussed in Part One. *Roughdrafts* contains abundant exercises, writing tasks, and writing assignments throughout the text, each designed to help students recognize, practice, and master a particular component of the writing process, from inventing and planning to drafting and revising. We believe that by learning from others' strategies and by developing their own, apprentice writers can become confident, effective writers who can capably face any writing task during their college years and after.

Roughdrafts is divided into three parts. Part One (Chapters 1–5) presents the inventing, planning, drafting, and revising components of the writing process, illustrating them with practical, clear examples of students at work. Here apprentice writers receive practical instruction in how to (1) generate ideas; (2) discover their intention; (3) plan the basic organization of their texts; (4) survey their intended audience; (5) move through the drafting process; (6) evaluate their drafts; and (7) proceed with appropriate revision strategies.

Chapter 1 presents an overview of the writing process and discusses its recursive nature. Chapter 2 provides inventing and planning strategies to prepare the writer for drafting. Chapter 3 illustrates the drafting process, following the evolution of essays about graffiti by two student writers with radically different composing strategies. Chapters 4 and 5 examine intensely the common text-, sentence-, and word-level features of predrafts and rough drafts, showing students both how to recognize and distinguish the two kinds of drafts and how to revise them effectively.

Part Two (Chapters 6–10) is the core of the book, presenting the work of five student writers as each completes a different kind of writing task: the personal experience essay, the process essay, the informative essay, the evaluative essay, and the persuasive essay. The chapters in Part Two initially explain and illustrate with professional examples a particular kind of essay. Then three of the chapters (6–8) offer extended analyses of the inventing, planning, and drafting processes of the student writers; two of the chapters (9 and 10) offer incisive summaries of the students' writing

processes and present their final drafts. All five chapters include a writing task that enables students to work alongside the student writer in each chapter.

Part Three (Chapters 11–13) focuses on the last component of the writing process, editing—the process of readying the final copy for the reader. It contains three chapters, each focusing on a different aspect of editing: sentence structure, word choice, grammar/usage/mechanics. This section treats editing as a two-step process, involving strategies for locating and identifying specific kinds of errors as well as strategies for correcting these errors. Part Three is thus designed as a resource section for students with particular needs and problems.

Adaptable to a wide range of classroom applications, *Roughdrafts* may be used alone as a comprehensive rhetoric, since its extensive use of student texts and many professional essays make a separate reader unnecessary. Other instructors may choose to use *Roughdrafts* as a supplemental text, to teach students how to revise. *Roughdrafts* is especially useful to the instructor who uses peer editing groups or who teaches with extensive conferencing, since it focuses directly on acquisition of reading and revising skills.

In the writing of any textbook there are many colleagues, mentors, editors, and reviewers to thank. In addition, there are countless others who deserve recognition, not the least of whom are our students at Bowling Green State University. Deserving special thanks are our students whose work appears in this textbook: Pati, Charlene, Brenda, Joe, Anita, Beth, and Jeff. Thus, the following list is not exhaustive, only representative of those who regularly—and significantly—provided invaluable help in the conception and birth of *Roughdrafts*. First, our thanks to those who have typed various portions of the textbook, especially Joan Edwards who typed the first draft and later helped piece together revisions by hand, and also Joanne Lohr, who provided encouragement along with clean copy. Thanks also to Suzanne Andrews, departmental administrator, who helped us clear some time on the departmental printers at crucial moments in the evolution of the text.

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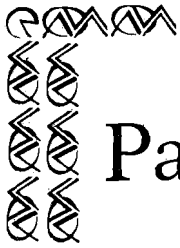
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ROUGHDRAFTS



Part One

The Writing Process

This first section of *Roughdrafts* will introduce some basic composition strategies and terminology that will assist you in becoming a more effective writer.

Chapter 1 will help you discover how writers write, that is, how successful writers think about the task of writing and how they go about the process of crafting a text for specific audiences. At the end of Chapter 1 is a writing questionnaire that will help you become aware of yourself as a writer: your attitudes, your strengths and weaknesses, your typical behavior as an apprentice writer. This chapter thus presents an overview of the writing process that will prepare you for practicing the components of writing discussed in Chapters 2 through 5.

Chapter 2 presents inventing and planning strategies. Inventing and planning include any activities that writers use to help them prepare for and move successfully through the drafting of a text—like brainstorming, outlining, answering specific questions about a topic, finding a thesis, and considering one's audience. Throughout this chapter, you will follow the efforts of Frank Day, one of our students, as he works through

these strategies and activities toward the completion of a draft of his essay on the Cleveland Indians.

Chapter 3 discusses various ways that writers draft their texts. In this chapter you will be presented with an intensive examination of the drafting processes of two students, Pati and Charlene, who have greatly contrasting writing behaviors but who both successfully complete a writing task about graffiti.

Chapters 4 and 5 explore means of examining a draft in order to evaluate it and determine an appropriate revision strategy. Chapter 4 focuses on the *predraft*, an exploratory draft that a writer writes to discover what he or she wants to say. Chapter 5 focuses on the *rough draft*, a more finished reader-directed draft, and on how to proceed in revising it to make it better suited for its intended audience.

Part One sets the stage for Part Two, where you will watch students' works-in-process as well as gain experience in writing different kinds of texts.



1 *How Writers Write*

Writing as a Recursive Process

One way a writer can learn to write more effectively is to study the composing process of successful writers. That is, he or she can study how successful writers start writing, develop their ideas, and move toward a final draft. This textbook is based on our conviction that apprentice writers can learn more about how to write by looking over the shoulders of writers at work than by following rules and prescriptions. In Part One of *Roughdrafts* you will learn about the different strategies that writers employ to create satisfying, successful drafts. In Part Two you will get the opportunity to observe five student writers working their way through five different writing tasks. In Part Three you will be given some helpful strategies for recognizing and correcting common problems in grammar, word choice, and mechanics.

The composing processes of individual writers vary greatly, and it is difficult to draw a uniform picture of how a successful writer writes. But even though no two texts come to their final form in exactly the same way, it is possible to generalize about the most important aspects of successful writing behavior. Here are three important generalizations about the writing process:

Writing is a process of **revising**.