PLAYING THE SHARK: 
TEACHING COMPOSITION WITH 
IN-CLASSWRITING 

Jack Connor 
Drexel University

Once upon a time there was a baseball coach whose team met in a classroom three hours a week — M. W. F at 8 a.m. Now it happened the coach had little natural talent himself, but he had always been a smart, "heads-up" ballplayer, and he loved baseball. So he had made himself a student of the game. If fact, his dissertation, entitled "The Hit And Run Play In Post-Industrial America: A Neo-Holistic Retrospective," had earned him a Ph.D.

Because the team could meet for only three hours each week, the coach had to be very careful how he used class time. He knew, of course, that playing baseball involved actually swinging a bat, fielding grounders, and running the bases, but he reasoned that the players would have to do their playing at home. The limited classroom time would be better spent getting the team mentally prepared. Years of study had taught him that baseball was an intellectually demanding sport, poorly understood and badly played by most who tried it. To give his team a sense of the game's true depth, he would have to spend every available minute of his class in lecture and discussion.

On Monday of each week the coach introduced a new strategy or technique, illustrated it with chalk diagrams or a film clip, and then encouraged the team to ask questions. This was fun. The coach enjoyed dissecting the game and talking about baseball's superstars. Several of the players also liked these sessions, especially when the coach allowed them to argue with him about the right tactics for various hypothetical situations. The rest of the team didn't seem to mind sitting there — just as long as the coach didn't require them to speak up and prove they had some idea about what was going on.

Wednesdays the coach focused on rules and regulations. The team was assigned to read a chapter in The Harbrace Book Of Baseball and the coach used the class period to try to make the rules clearer. This session was not fun. None of the players were interested; the coach himself was bored; and it never seemed the rules got clarified. If, for example, the coach tried to explain that a ball which bounced on the field and then landed in the stands was a ground-rule double, one of his smart-ass players would raise a hand and say, "Wait a second, coach. What about a long fly ball which is heading into the seats but just before it crosses the vertical plane of the stands it hits a pigeon flying by? How about if that ball bounces once on the field and then lands in the stands? Isn't that a home run?"

The coach wanted to toss Harbrace out the window, but his conscience wouldn't let him. How could he send his players out in the field when they didn't know the rules? They would embarrass him and humiliate themselves.

On Fridays the coach tried to review the week's concepts and give specific suggestions for the upcoming game. This day too was a failure. Since each of the players was playing a different position and had a different level of ability, it was nearly impossible to say anything that had relevance to all. The coach found himself explaining to his shortstop, for instance, that he ought to play two steps in back of the infield grass, and when he looked around the classroom no one else was listening. All he could do was say, "O.K., listen up now. Maybe the rest of you aren't playing shortstop this week, but you may have to play that position sometime, so I want you to pay attention." Usually the other players sat up then, and took notes, but the coach could see there was a glaze over all their eyes.

On the weekends when the team actually played baseball, they were awful.

Many of the mistakes were about things so elementary the coach had never considered discussing them. Some players went up to the plate without their batting helmets or swung cross-handed; others went out into the field without their gloves, or forgot to tie their shoelaces and tripped.

What hurt the coach's pride more than these mechanical mistakes, however, were the conceptual errors. It seemed as if everything he had taught them only made it harder for them to play. His shortstop would let a soft, little pop fly drop six feet in front of him and when the coach questioned him, "But, coach, that ball landed on the infield grass. You said to play two steps in back of the infield grass." Once the team's worst hitter, who had struck out ninety-three times in a row, managed to dribble a little grounder up the middle through the pitcher's legs and into the outfield. But instead of running to first base, he ran to third. "How could you make such a mistake?" the coach asked, horrified. "Gosh, coach," said the player, "I got confused. I was trying to figure out whether or not I'd hit a ground-rule double.

Needless to say, the team lost all their games. The coach lay awake at night and fantasized about quitting coaching and finding some other job — some kind of job which wouldn't require him to explain anything to anybody. When he realized he wasn't qualified to do anything but coach, he thought about how unenlightened the world was, where a man with a Ph.D. in baseball had to remind people to tie their shoelaces.

Then one day the coach grew so frustrated he stopped by the hollow tree behind the left field fence and gave the magic shave-and-a-haircut knock. Out popped the wise old owl.

The coach explained his situation.

"Your problem couldn't be more obvious," said the owl with one eye closed. "You expect your players to learn to play baseball by listening and talking about it. No one ever learned any skill by listening and talking about it."

"I know that," said the coach. "And so does my team. They know they are supposed to play as much as possible. I tell them that all the time."

"You may tell them, but do they do it? Ask yourself: Are your players practicing as much as they should be?"

"No, they're not," the coach admitted. "But that's their fault. It's their responsibility to practice the game. My responsibility is to tell them as much as possible about how to play."
"No," said the owl, closing his other eye, "your responsibility is tell them as little as possible about how to play."

When it is obvious that learning to write involves the physical act of pushing a pen, and clear that the majority of our students do not push their pens often enough at home on their own, why isn't in-class writing the universal method of teaching composition?

And why does a teacher like me, who is convinced in-class writing ought to take up 60--75% of every class period, have such a hard time even approaching that kind of schedule?

One reason is students resist in-class writing with all their strength. They may be bored listening to us talk about thesis sentences or dangling modifiers, but they much prefer boredom to writing. If we tell them they must write, they twist in their seats and groan in distress. "But it's only eight o'clock," they tell us; or, "But it's almost lunch time; or, "But we just had lunch."

A second reason is classrooms do not seem conducive to writing. They are cramped and sometimes noisy. The desks are small, the chairs uncomfortable.

Third, teaching with in-class writing doesn't feel right. Addressing a class from front and center, illustrating abstract concepts with clever diagrams on the chalkboard, answering questions from the group with wit and insight — that is how teachers are supposed to teach. That is how our favorite teachers taught us. Stepping out of that center of attention, on the other hand — to walk around the room and peer over students' shoulders, to keep our mouths shut except to whisper to one student at a time — makes us feel as if we are not really teaching.

The fourth reason in-class writing is not the universal method is because most of us composition teachers are students of literature. We are "heads-up" writers ourselves, appreciate thoughtful writing, and want our students to share our appreciation. As students of literature, we see the act of writing as an intellectual performance, a sport of the mind. How well one thinks is best measured, we secretly believe, by how well one writes. In our classrooms, therefore, we try to supply our students with as many principles of style, modes of rhetoric, and rules of language as can be squeezed into a fifty-minute period three times a week. We want our students to be mentally prepared. We make getting them prepared such a task, however, that we have no time left to watch them practice.

The result is we have students with no feel for the game. Almost all but the best writers I see in my classes and at the Drexel Writing Lab are plagued by what I call "handicraft" problems. They don't double-space; they don't read back their own writing; they are afraid to write a short sentence; they are afraid to throw away a rough draft and start all over; they don't know how long it takes to write something good and so are too quickly discouraged; they misuse dictionaries and thesauruses. Finally, most importantly, they do not push their pens with the right attitude — the attitude of the baseball player who knows that to learn to hit he must stay loose and keep swinging his bat.

When students come to me and say, "I just can't write this paper. I've worked on it for hours and, not matter what I try, nothing sounds good," they usually mean they have thought about it for hours. If they have produced any rough draft at all, it is seldom more than one (single-spaced) page.

We have turned our students into Platonists. We stand at the blackboard talking about good writing in the abstract (it is impossible to talk to a group about good writing without talk-
confident, stayed in their seats. Now I keep circling and pick my spots. I go toward those who need me the most or, when I think it will be more helpful, leave them alone.

A shark is also dumb and in my writing class I am dumb. When a student tells me, "I don't know exactly what you want," I admit, "I don't either." When they try to talk about their papers in the abstract and say, for example, "Do you think it would be a good idea if I made this a comparison and contrast paper?" I shrug my shoulders. "You'll have to write out a rough draft or two," I say, "then I might be able to tell."

A shark also eats anything and in my class that's what I must do. If I don't want my students to be Platonists, I must squelch my own tendencies in that direction. I must accept what they give me, at least as a starting point. If at first they want to write about their pet cat, I must let them. Playing the shark means abandoning the Platonic role as the describer of the ideal paper to dedicate yourself to being a reader of real papers.

Finally, a shark's life is a dull one and in my writing classes, I confess, I am sometimes bored. The in-class writing teacher finds himself explaining over and over to one student at a time the difference between it's and its, that a comma is a pause, that generalizations need specific examples (or, to be more precise, that this generalization right here in the student's paper needs a specific example), and so on. Let's pretend, professor-to-professor, that teaching fundamentals is intellectually stimulating. But, on the other hand, let's not pretend it is unnecessary. The ideal in-class writing teacher never emerges from his classroom excited by the lecture he has slickly presented or the discussion he's lovingly provoked — he hasn't the time for lectures or discussions. By the same token, however, he is never heard to say, "If they don't know the difference between it's and its by this time, there's nothing I can do about it." The teacher as shark drives his nose into fundamentals unswervingly (remembering to hide his boredom from his students with a toothy grin).

What about the four reasons not to use in-class writing, which I mentioned earlier?

None of them seems to me legitimate. The fact that students resist in-class writing is all the more reason to insist on it. If they are reluctant to write with us there prodding them, how can we expect them to do much writing at home, where they have only their consciences to prod them?

I don't accept the classroom-is-too-noisy-and-crowded argument, either. Most people who must put pen to paper on the job — from newspaper reporters to computer programmers — must work under conditions that make a typical college classroom seem like a Proustian retreat. Furthermore, every day I walk through the student lounge and see students writing elbow-to-elbow with their friends, who are talking and laughing. Once I found a student of mine writing a paper for my class between hands in a bridge game.

The third reason not to use in-class writing is the reason I myself don't live up to the ideal I've been sketching here. Teaching with in-class writing doesn't feel right. Or to put it another way: teaching writing conceptually, with the conventional lecture/discussion method, is addictive. After twelve years of teaching English, I have built up a nice repertoire of polished lectures, clever diagrams, and provocative questions which I love to trot out each quarter to a fresh audience. My students grow wise to my addiction, of course. Hoping to keep me talking — and so keep themselves from the burden of writing — they even laugh at my jokes.

I know I should go into my shark mode more often than I do, but I am making progress on this front. If I continue to cut down on my lecturing and discussing as I have in the last few years, I will reach my goal of 60-75% in-class writing sometime around October of 1991.

Finally, there is the fourth reason not to use in-class writing.

The coach poked the owl with a sharp stick. "Ouch," said the owl. "Are you still here?"
"I don't buy it."
"What?"
"Your whole argument. It's too simplistic: if I just let the kids play, they'll learn to play well."
"That's not what I said, I--"
"You said I should tell them as little as possible about how to play. That sounds to me like an abdication of responsibility."
"Well, if you want an argument, I'll maintain that cluttering up all your potential practice time with talk is an abdication of responsibility."
"I'm talking about my responsibility to the intellectual depth of the game."
"And I'm talking about your responsibility to the game itself."
"If I spend all my time walking around the practice field telling this one to tie his shoelaces and that one to hold his bat correctly, they'll never learn to play with their heads up."
"Sure they will. Once they don't have to think anymore about their shoelaces or how they're gripping the bat, their heads come up naturally. And at that point you have no more worries: writing — I mean, baseball teaches itself."
"There you go again," said the coach. "If I just let the kids--"
But the argument had ended. To make sure he had had the last word, the owl had flown away.
A TWO-PROCESS MODEL OF PARAGRAPH DEVELOPMENT

Linda Woodson
University of Texas at San Antonio

When Everyman says to Kindred, “Now show me the very effect of your mind. Will you go with me or abide behind?” he signals the topic of my paper, the close relationship between our language and the visual images that accompany that language. Our language, of course, is overrun with expressions like “I see what you mean” or “I ask of them only that they illustrate.” It is my contention that our constant references to visual imagery signal that these visual images are closely related to a consciousness of form both on the part of the writer and the reader. While it is important to identify the parts of an existing paragraph, it is more important to identify the “movements of mind” that Richard L. Larson describes as plans of organization that are congruent with patterns and habits in thinking (“Invention Once More: A Role for Rhetorical Analysis,” College English 32, 665-72). I believe that visual images designated by the language in the paragraph have much to do with these movements of mind both of the writer and then of the reader of a paragraph. I will be calling the kind of form related to visual images “structural imagery.” In order to understand “structural imagery,” it will first be necessary to explain how image is being defined here, and then to explain the two processes in which the language calls up the images and the images contribute to the form of a paragraph.

Image, as I will be using it, is a representation to the mind through speech or writing of the appearance of persons, scenes, or events. These images may be produced directly through descriptive language — color words, texture words, size words and so on — or they may be produced in the mind indirectly through the use of metaphors or other patterns of words that call up a specific visual image of a more abstract concept or a complex idea.

Allan Paivio, in Imagery and Verbal Processes (New York: Holt, Rinehart and Winston, 1971), explores the relationship of these images to verbal symbolism. Paivio bases his account of this relationship upon information gained from language acquisition experts. He cites the study of Bruner (“The Course of Cognitive Growth,” American Psychologist 19, 1964, 1-15). Bruner identifies three stages of language acquisition as follows: (1) Enactive. The enactive stage is the motor stage. It is a highly concrete and involves habitual patterns of action. (2) Iconic. The iconic stage is the imagery stage. The world is represented by an image relatively independent of action. This stage is more abstract. It deals with vivid sensory features of objects. (3) Symbolic. The symbolic stage is the verbal stage. Bruner describes this stage as “prosymbolic activity that supports language and all other forms of symbolization.” This stage involves semanticity, arbitrariness (symbols do not represent referents), productivity (new utterances can be formed through grammatical rules), and displacement (language represents objects and events remote in space and time) (Paivio, 19). Paivio then goes on to discuss Piaget’s theories of language acquisition (Plays, dreams and imitation in childhood. New York: Norton, 1962). Paivio notes that Piaget believes images to be essential for representing concrete features of the perceptual world. Imagery is “internalized imitation” developing from imitative acts, including perceptual exploration (Paivio, 21). The evolution of imagery is associated with increasing capacity for coping with abstract tasks.

Based on the studies of language acquisition that progress from imagery to verbal symbolism, Paivio asserts that images and words interact continually to represent a situation or to follow the phases of a stream of thought. Certain conceptual pegs in language, both descriptive and abstract, trigger non-verbal images which help the reader to retain not the syntactic properties of language but the semantic interpretations. This relationship is based upon the ancient theory that perception, imagination, and thought are continuous modes of experience. That is, the symbolic stage triggers the images of the iconic stage continuously. Paivio analyzes meaning into three levels of complexity paralleling the developmental sequence of Bruner’s symbolic modes:

1. Representational meaning. Mental representations are available that correspond to non-verbal and verbal stimuli;
2. Referential meaning. Associations develop between names and their referent images;
3. Associative meaning. Complex associations develop between words, images, or both (53-59).

The implication that Paivio draws from language acquisition studies is that linguistic competence and linguistic performance are dependent for their development initially upon imagery (437). The infant, through exposure to objects and events, develops a storehouse of images. Language builds from this storehouse and remains interlocked with it. Paivio goes on further to assert that syntax is built on a foundation of imagery:

The developing infant is not exposed merely to static objects but to objects in relation to other objects, and action sequences involving such objects. The events and relations are lawful, i.e., they tend to repeat themselves in certain essential respects—people enter a room through the same door in the same way repeatedly, a bottle is picked up in a predictable way, and so on. In brief, there is a kind of syntax to the observed events, which becomes incorporated into the representational imagery as well. This syntax is elaborated and enriched by the addition of an action component derived from the child’s own actions, which have their own patterning or grammar. The child also learns names for the events and relations as well as the objects involved in them, which we interpret theoretically to mean that associations have developed between the mental representations of the objects, actions, etc., and their descriptive names. This basic stage becomes greatly elaborated as function words are acquired and as intraverbal associative networks expand through usage. Eventually, abstract verbal skills are attained whereby verbal behavior and verbal understanding are possible at a relatively autonomous intraverbal level, i.e., free of dependence not only upon a concrete situational context but to some extent from imagery as well (438).

The study of J.S. Sachs, “Recognition of Semantic, Syntactic and Lexical Changes in Sentences” (paper presented at Psychonomic Society Meetings, Chicago, Ill., October, 1967, and cited in Paivio, p. 458) indicates that in language the specific wording fades and the meaning is stored. The specific wording triggers visual images that can be retained longer by the reader than the actual words. Paivio believes, as Frank D’Angelo has pointed out in A Conceptual Theory of Rhetoric (Cambridge, Mass.: Winthrop Publishing, 1975), that it is these underlying images to which Chomsky is referring when he describes the underlying structure.
The Oxford Guide to Writing
A Rhetoric and Handbook for College Students
THOMAS S. KANE

Editorial Consultant: NANCY SOMMERS

"One of the most comprehensive treatments of the writing process I have seen."—Mark Ende, Syracuse University. "Outstanding, lucid, and thorough."—Mark Sacharoff, Temple University

The Oxford Guide to Writing is a compelling new text whose comprehensive coverage of writing skills has already won for it a serious following. Covering more material in greater depth than any freshman composition text now available, it is designed to fulfill the need of the instructor for a rhetoric and reader combined with a handbook in one volume. Distinguished by its student-centered approach to writing, The Oxford Guide to Writing consistently demonstrates through concrete examples how students can meet the challenges encountered in writing an essay from conception to final draft. From the "pre-writing" stage through sentence construction and paragraph development to structuring an essay, writing a research paper, and mastering the technique of persuasive discourse, it is informed throughout by a keen appreciation of the difficulties the student writer faces at every step of the composing process. Based on the author's twenty-five years of classroom experience, the book has received the expert editorial guidance of a leading scholar in the field. Unmatched in the clarity and grace of its style, this elegant writing text is an invaluable aid to students and instructors alike.

Features
More comprehensive coverage for every aspect of composition than any other text, with four chapters on the writing process, eight chapters on the expository paragraph, nine chapters on sentence style, a thorough study of the research paper, and extensive treatment of grammar. Logical structure. Concise and self-contained chapters. Graceful, clear writing. Numerous examples and exercises. Striking two-color format.

1983 650 pp.; 45 diagrams $14.95

Some Suggestions for Using The Oxford Guide to Writing
This useful instructor's manual contains an introduction to the organization of the text; a suggested plan for using the text; a note about how to use the exercises; and a detailed guide to the text and exercises of each chapter. For the Reference Grammar, special exercises are given here to afford instructors the added option of using the Reference Grammar in class.


Announcing two new editions of popular Oxford college textbooks...

Autobiography
A Reader for Writers
Second Edition
Edited by ROBERT LYONS, Queens College, City University of New York.

This anthology uses autobiographical writings to teach students a wide variety of writing skills and uses the selections to create a transition to different forms of academic writing. Thoroughly revised and updated, the second edition features one new section, "Letters"—including correspondence by Margaret Mead, E.B. White, and Niccole Sacco—and fifteen new selections by writers such as Annie Dillard, Russell Baker, Joan Didion, Richard Rodriguez, and Mary Mebane. "A genuinely exciting book... Students who follow this book and its advice will no doubt improve their ability to write not only about themselves but about other topics as well."—College Composition and Communication on the first edition.

February 1984 404 pp. Paper $8.95

Style
Writing and Reading as the Discovery of Outlook
Third Edition
RICHARD M. EASTMAN

A rhetoric with readings, this highly successful text treats writing as the process by which one discovers—through the disciplined choices available in language—an outlook on any given topic at any given time. In the third edition almost half the readings are new. Current research on composition has been consulted extensively and sentence building has been reconceived with greater benefit from the work of Christensen. The appendix on "Usage Reminders" contains a new section on sexist language. "A conceptually-distributed, readable, and easily-manageable text."—College Composition and Communication on the second edition.

February 1984 500 pp. Paper $12.95

Prices and publication dates are subject to change.

OXFORD UNIVERSITY PRESS
200 Madison Avenue, New York, New York 10016
Attention!

Boynton/Cook Spring & Fall 1983

THE WEB OF MEANING: Essays on Writing, Teaching, Learning, and Thinking  Janet Emig
MOSTLY ABOUT WRITING: Selected Essays by Nancy Martin
A PRIMER FOR WRITING TEACHERS: Theories, Theorists, Issues, Problems  David Foster
FFORUM: Essays on Theory and Practice in the Teaching of Writing  ed. by Patricia Stock
TEACHING WRITING: Essays from the Bay Area Writing Project  ed. by Gerald Camp
*WRITING YOUR WAY  Peter Stillman
Rhetorical Traditions and the Teaching of Writing
   C. H. Knoblauch & Lil Brannon
*WAYS IN: Analyzing and Responding to Literature  Leo Rockas
RECLAIMING THE IMAGINATION: Philosophical Perspectives for Writers and Teachers of Writing  Ann E. Berthoff
WRITING TALKS: Views of Teaching Writing from Across the Professions
   ed. by Muffy E. A. Siegel & Toby Olson
COURSES FOR CHANGE IN WRITING: A Selection from the NEH/Iowa Institute
   ed. by Carl H. Klaus & Nancy Jones
REVISION: The Rhythm of Meaning  Marian Mohr
*UNDERSTANDING LANGUAGE  Doris Myers
LEARNING TO WRITE/WRITING TO LEARN  ed. by John H. Mayher, Nancy Lester &
   Gordon L. Prudel
RHETORIC AND COMPOSITION: A Sourcebook for Teachers and Writers
   (revised second edition)  ed. by Richard L. Graves
*ROMEO AND JULIET and HENRY IV, PART I  ed. by Maynard Mack & Robert W. Boynton

Hayden English Texts

Boynton/Cook is now the exclusive United States distributor for all Hayden English and communication books. We will warehouse them, receive and fill orders (on time), and advertise and promote the books along with our own through mailings, shows, billboards, and town caring.

We can't list them all in an ad, but we can remind you that the texts include Macrourie's Telling Writing, Searching Writing, and Writing to Be Read; Coles's Composing, Teaching Composing, and Composing II; Killgallon's Sentence Composing 10, 11, and 12; and all of the Introduction to . . . series: Short Story, Poem, Play, Myths, Novel, Folklore, Biblical Literature, Tragedy, and Biography. Since we (Boynton and Cook) were responsible for developing the Hayden English texts from the mid-60s on, we (the company) are delighted to be distributing them once again and to be able to tell teachers and administrators that the books are very much alive and still the best of their kind in these days of sudden revelations among the public pundits that what we should have been going back to all along is excellence, not expediency.

You can get the 1983-84 catalog of Boynton/Cook and Hayden books by writing to the address below or calling the listed number. All of the books listed in this ad are described fully in the catalog; and about 60 others (some from England and Australia) are also included and described in unpuffed detail.

*Student texts

Attention!

P.O. BOX 860, UPPER MONTCLAIR, NEW JERSEY 07043 (201) 783-3310
Better texts for better prose.
This year, from Harper & Row...

Sheridan Baker  University of Michigan
THE COMPLETE STYLIST
AND HANDBOOK
Third Edition

Wayne C. Booth  University of Chicago
Marshall Gregory  Indiana Central University
THE HARPER & ROW READER

William Lutz  Rutgers University
Harry Brent  Baruch College
City University of New York
THE PERENNIAL READER

Diana S. Campbell  Mount Mary College
Terry Ryan Meier  Milwaukee Area Technical College
EASY WRITER
Basic Sentence Combining
Second Edition

Sarah D’Eloia Fortune  The City College of New York
Barbara Quint Gray  Polytechnic Institute of New York
EXPERIENCE TO EXPOSITION
A Guide to Basic Writing

Alan G. Gross  Purdue University
Clement S. Stacy  Purdue University
WRITE AND REWRITE
The Craft of College Composition

Nell Ann Pickett & Ann A. Laster
both of Hinds Junior College, Raymond Campus
TECHNICAL ENGLISH
Writing, Reading, and Speaking
Fourth Edition

Betty Rizzo  City University of New York
PRIORITYES
A Handbook for Basic Writing

Harry Shaw
A COMPLETE COURSE IN
FRESHMAN ENGLISH
Eighth Edition
Alternate Version: Rhetoric, Handbook, Expository
Reading for Writers

Roberta A. Vann & Vivian P. Hefley
both of Iowa State University
VIEWPOINTS U.S.A.
A Basic ESL Reader

Marvin S. Zuckerman &
Gerald F. Wojcik  both of Los Angeles Valley College
BETTER COLLEGE READING

Vincent Ryan Ruggiero  State University of New York, Delhi College
THE ART OF THINKING
A Guide to Critical and Creative Thought

To request examination copies, write to Suite 3D, Harper & Row, 10 East 53rd Street, New York, NY 10022. Please include course title, enrollment, and current text.
COMPOSITION

THE RANDOM HOUSE HANDBOOK,
Fourth Edition
FREDERICK CREWS
University of California, Berkeley
Random House/ January 1984/ 528 pp. hardbound/ order codes: 32995-5 (Text), 33965-7 (IM)/ 33777-8 (TE)

READ, REASON, WRITE
DOROTHY U. SEYLER
Northern Virginia Community College
Random House/ September 1983/ 416 pp. paperbound/ order codes: 33150-8 (Text), 33770-0 (IM)

THE RANDOM HOUSE WORKBOOK,
Fourth Edition
ANN JESSIE VAN SANT
Columbia University
Random House/ February 1984/ 256 pp. paperbound/ order code: 33249-0

THE BORZOI COLLEGE READER,
Fifth Edition
CHARLES MUSCATINE
University of California, Berkeley
MARLENE GRIFFITH
Laney College
Alfred A. Knopf/ January 1984/ 756 pp. paperbound/ order codes: 33261-X (Text), 33940-1 (IM)

DEVELOPMENTAL WRITING

Sentence Combining in Action, A New Series
WILLIAM STRONG, Utah State University

MASTERING BASIC VOCABULARY
Order Code: 33615-1

PRACTICING SENTENCE OPTIONS
Order Code: 33613-5

CRAFTING CUMULATIVE SENTENCES
Order Code: 33614-3


BUSINESS AND TECHNICAL WRITING

WRITING AND SPEAKING IN BUSINESS
MICHAEL SPITZER, New York Institute of Technology
MICHAEL GAMBLE, New York Institute of Technology
Random House/ November 1983/ 448 pp. hardbound/ order codes: 33254-7 (Text), 33836-7 (IM)

STYLE AND READABILITY IN TECHNICAL WRITING
A Sentence-Combining Approach
JAMES DEGEORGE, Indiana University of Pennsylvania
GARY A. OLSON, University of North Carolina at Wilmington
RICHARD E. RAY, Indiana University of Pennsylvania
Random House/ November 1983/ 192 pp. paperbound/ order codes: 33152-4 (Text), 33838-3 (IM)
America's Favorite
The Bedford Reader
edited by X. J. Kennedy and Dorothy M. Kennedy

The Bedford Reader, our premier publication, is now the bestselling composition anthology on the market. In ever-growing numbers, composition instructors everywhere continue to praise it for its well-chosen selections; its wise and witty editorial apparatus; its commissioned essays by professional writers, each with an accompanying "Postscript on Process" on how the essay was written. If you are not already using The Bedford Reader in your composition classes, the chances are that you know people who are. Ask them how they like it.

1982 589 pages paperbound $9.95 instructor's manual

Students Will Write About This Reader
Life Studies: A Thematic Reader
edited by David Carveth, Tufts University

If you use a composition reader primarily to give students something to write about, look closely at this book. Life Studies offers a rich variety of materials designed to stimulate students' writing by first stimulating their attentive thinking. Its 66 selections — 52 essays, 7 poems, and 7 stories — are arranged in seven sharply focused thematic sections, each treating a familiar and significant aspect of human experience: our images of ourselves, our family ties, our behavior in groups, our relationships with our possessions, our ambitions for ourselves, our love and longing for others, our moral dilemmas. Each section opens with "Insights" — brief provocative statements about the section's theme by important writers and thinkers — and closes with "Images" — photographs and paintings pertinent to the section's theme and sometimes to a specific piece in the section. The editor has provided a full complement of apparatus that features especially imaginative and challenging writing assignments after each selection and at the end of each section.

1983 512 pages paperbound $8.95 instructor's manual

Widely Acclaimed and Widely Adopted
A World of Ideas: Essential Readings for College Writers
edited by Lee A. Jacobus, University of Connecticut

A World of Ideas is based on the premise (borne out by the editor's experience) that freshman writers want to deal with substantial material and can deal with it given adequate aid and encouragement. This unusual composition reader contains 28 challenging and rewarding selections by some of Western civilization's major thinkers, from Plato to Thomas S. Kuhn. The selections are arranged chronologically within five sections corresponding to major areas of Western thought: politics, psychology, science, philosophy, and the arts. With its extensive editorial apparatus, A World of Ideas helps students develop their reading, thinking, and writing abilities while it exposes them, as no other composition reader does, to the life of the mind.

1983 656 pages paperbound $11.95 instructor's manual

More Than an Anthology
The Story and Its Writer:
An Introduction to Short Fiction
edited by Ann Charters, University of Connecticut

This highly praised new textbook is much more than an anthology of short stories: It is the most comprehensive and flexible introduction to short fiction available. It features 81 stories by 60 writers, arranged chronologically from Nathaniel Hawthorne to Ann Beattie, plus 30 commentaries by some of these same writers either on a particular story in the book or on some aspect of the short story form. The extensive yet unobtrusive editorial apparatus includes a general introduction on the elements of short fiction, a full-page biographical and critical headnote on each writer, a glossary of literary terms, and an appendix on writing about short stories with four annotated student papers. A 180-page instructor's manual analyzes each story and suggests discussion questions and writing assignments.

1983 1264 pages paperbound $12.95 instructor's manual

Bedford Books
of St. Martin's Press

Editorial Offices:
165 Marlborough Street
Boston, Massachusetts 02116
Pick a Winner
from St. Martin’s ’83 List!

Patterns for College Writing
A RHETORICAL READER AND GUIDE
Second Edition
LAURIE C. KIRSZNER, The Philadelphia College of Pharmacy and Science
STEPHEN R. MANDELL, Drexel University
“Our Freshman Comp Committee reviewed twenty rhetoric-readers. We chose Patterns because of its organization, excellent discussion of modes of writing, fine reading selections, and ease of use.”
—GLORIA N. JAFFE,
University of Central Florida
Paperbound 442 pages 1983
Instructor’s Manual available

Outlooks and Insights
A READER FOR WRITERS
PAUL ESCHHOLZ and ALFRED ROSA,
both of the University of Vermont
“An extremely well balanced text with a rich variety of readings.”—RICHARD FLECK,
University of Wyoming
Paperbound 764 pages 1983
Instructor’s Manual available

Steps to Better Writing
A GUIDE TO THE PROCESS
LEA LANE, Director
Practical Writing Workshops
“The author successfully captures the feelings of the non-writer and gives sound suggestions on ways to turn these negative feelings into productive writing habits.”
—AUDREY WILLIAMS, Baruch College
of the City University of New York
Paperbound 206 pages 1983
Instructor’s Manual available

Writing from Sources
BRENDA SPATT,
Herbert H. Lehman College
“I’ve been looking for this book during most of my teaching career. It provides all the answers to all the questions students invariably ask, especially while they write their research papers.”—WAYNE CHATTERTON,
Boise State University
Paperbound 562 pages 1983

The Short Story
50 MASTERPIECES
Edited by ELLEN C. WYNN
“This is the best short story anthology I’ve seen. It includes all my favorite teachable stories.”—J. TERRY FRAZIER,
University of North Carolina-Charlotte
Paperbound 792 pages 1983

To request a complimentary examination copy of these or any other titles on our English list, please write to us on your college letterhead, specifying your course title, present text, and approximate enrollment. Send your request to:

St. Martin Press Department JR
175 Fifth Avenue • New York, N.Y. 10010
IN SUPPORT OF RHETORICIANS
—PROFESSIONAL AND STUDENT—

WADSWORTH ANNOUNCES . . .

. . . publication of two finely crafted new texts that actively involve students in the process of writing—from invention to revision—with the focus on content, critical reasoning, and the power of the written word:

WRITING: DISCOVERING FORM AND MEANING

Charles W. Bridges (New Mexico State University)
Ronald F. Lunsford (Clemson University)

An exciting new composition book that focuses on writing as a challenging process of discovery and revision—in the belief that meaning is as important as form in effective writing. Available in January 1984

ESSAY: READING WITH THE WRITER’S EYE

Hans P. Guth (San Jose State University)
Renée Hausmann (University of the District of Columbia)

A substantial new reader designed to help students learn to read with the writer’s eye—offering selections by authors who have something to say and say it well. Includes a combined rhetorical and thematic table of contents and a mini-rhetoric of “Writer’s Guides” to help students apply rhetorical principles in their own writing. Available in January 1984

SUPPORT YOUR LOCAL RHETORICIAN

For more information, please contact your local Wadsworth representative or write to:
Kevin Howat, English Editor,

Wadsworth Publishing Company
10 Davis Drive, Belmont, California 94002
of language. Language acquisition people have shown us that in the stages of language development competence and performance with language follow that visual imagery. Even abstract discourse, according to Paivio, may trigger non-verbal processes long since forgotten except at deeper levels of consciousness.

Using Paivio's work with non-verbal processes, we can identify two processes at work in the mind of the writer, and consequently, two processes at work in the mind of the reader. In the mind of the writer, a visual representation of an idea or scene exists first, and verbal symbols are used to represent that idea or scene to the reader. The reader first uses the verbal symbols to recreate the idea or scene, and then that visual image is stored for semantic interpretation.

Susanne Langer in *Philosophy in a New Key* (Cambridge, Mass.: Harvard University Press, 1942) also deals with the idea of language and its relationship to imagery. Langer describes what she terms “presentational forms” — non-discursive visual forms capable of articulation. These forms, which are not included in a language-bound theory of mind, have a complexity that is not governed by what the mind retains from the beginning of the preperceptual act to the end of it. Language, by its very nature, has a form that requires us to string out our ideas, discursiveness. Since, however, abstractions are made by the ear and by the eye — from direct perception — these abstractions are also materials of understanding. Langer, basing her theory on Gestalt psychology, believes that the processes, the perception of visual imagery and verbal activity, occur simultaneously. Visual forms do not present constitute successively, but simultaneously. Langer believes we abstract a form from each experience and use this form to conceive the experience as a whole: "Unless the Gestalt psychologists are right in their belief that Gestaltung is of the very nature of perception, I do not know how the hiatus between perception and conception, sense-organ and mind-organ, chaotic stimulus and logical response, is ever to be closed and welded" (90). Some ideas are too subtle for speech and rely on these non-discursive forms:

The recognition of presentational symbolism as a normal and prevalent vehicle of meaning widens our conception of rationality far beyond the traditional boundaries, yet never breaks faith with logic in the strictest sense. Wherever a symbol operates, there is a meaning; and conversely, different classes of experience — say, reason, intuition, appreciation — correspond to different types of symbolic mediation (97).

It should be remembered, however, that at the paragraph level verbal processes and their accompanying visual images are sequenced, and that sequencing is desirable. Successive steps are interdependent, interrelated, and contribute to the coherence of the paragraph. At the sentence level the images suggested by language are called up, as Langer describes, simultaneously with the language and add to our perception. At the paragraph level images suggested by language follow each other sequentially, and, as I will assert later in the paper, are stored for semantic interpretation and an overall sense of form in the paragraph.

If the visual images produced by language help to create a sense of form in the paragraph, some techniques for identifying that underlying visual form need to be available. Obviously, if Paivio is right in asserting that even the most abstract prose calls up visual imagery at deeper levels of consciousness, then it would not be enough to rely on specific descriptive passages alone to identify that underlying imagery. The work of Parisian analyst, Jacques Lacan, in *Ecrits* (Du Seuil, Paris, 1966, and made accessible in Samuel Ijselising, *Rhetoric and Philosophy in Conflict*, The Hague: Martinus Nijhoff, 1976, p. 96) provides a key to those techniques for identifying underlying visual form. Lacan works with an underlying structure of language based upon Freud's *condensation* and *displacement*. These two terms refer to features involved in the retelling of a dream, or oneiric discourse. *Condensation*, or that mechanism of dream-telling by which certain elements are omitted and various other elements are combined to form one element in the telling of the dream, and *displacement*, that mechanism in which one aspect of the dream is replaced by another and emphasis is moved from an important aspect to a less important one, are matched in language, according to Lacan, by *metonymy* (substitution of cause for effect or effect for cause or of a proper name for one of its quantities, or vice versa) and *metaphor*. Lacan believes that in dream discourse the psychoanalyst can recover the hidden rhetorical structure that has been obscured by metonymy and metaphor. Psychoanalysis, for Lacan, is interpretation work. Since the text of the dream that he is presented with is severely mutilated through metaphor and metonymy, he believes that the hidden structure can be recovered by the analyst through the examination of rhetorical schemes and tropes:

Ellipsis and pleonasms (needless repetition), hyperbaton (departure from normal word order), or syllepsis (one verb lacking congruence with at least one subject it governs), regression, repetition, opposition, these are syntactic displacements and metaphor, catachresis (implied metaphor), antonomasia (descriptive phrase for proper name or proper name for quality associated with it), allegory, metonymy and synecdoche (substitution of a part for a whole) are semantic condensations where Freud teaches us to read the ostentatious or demonstrative dissembling or persuasive cunning or enticing intentions with which the subject modulates his oneiric discourse (*Ecrits*, p. 268, Ijselising, p. 99).

These schemes and tropes of Quintilian give the psychoanalyst access to the underlying structure of the dream discourse which has been severely mutilated by the demands of unity, connection, and intelligibility. Lacan uses the schemes to expand the dream-telling to a more complex whole and to replace the elements condensed or displaced by metonymy and metaphor.

The idea that Lacan uses the schemes to allow him to replace the elements omitted in oneiric discourse suggests that some of those schemes and tropes might also be useful in providing access to the underlying structure of any piece of writing. Once again, if Paivio is right in saying that the underlying visual imagery matches what Chomsky calls underlying structure, then a semantic underlying structure might be identified by using schemes to expand verbal hints of visual images and to replace images represented in the prose by verbal symbols.

I became intrigued by the notion that the schemes of prose might also have something to tell us about an underlying structure of images that carries the movement forward in a paragraph, and that they might be the key to the underlying imagery that calls up a sense of form and helps the reader to participate in the development of the paragraph's thought. Two processes might be at work here on the part of the writer and the reader: the writer creates an idea or image of a scenario in her mind and then embeds that image into a design that the reader will reconstruct in understanding the flow of discourse.

I began to look over the list of schemes and tropes for the ones that might refer to the larger units of development of discourse,
that is, paragraphs, and that might produce visual images in the reader's mind. From the list of figures, I developed the following list based upon what was observable in existing paragraphs: repetition, regression, opposition, metaphor, catachresis, representation, reduction, and allegory. Let me show what I believe these figures have to do with producing images.

First of all, by repetition I mean, of course, simply repeating an idea in closely related words. If an author is attempting to produce a visual image in the mind of the reader, that image can be presented once in descriptive language and then reinforced further along in the paragraph through repetition. By repetition of the exact or similar words, the limits of an idea are defined clearly, the image is intensified, and clarity is given to the image. Regression is a general statement expanded part by part. In a paragraph, a visual representation of an idea may be produced by a general statement, then clarified by a series of successive and related assertions that permit the reader to recreate an image part by part after leaving the discourse. Opposition or antithesis works to give the reader two opposing images, each reinforcing the other. By the nature of opposition the visual representation is made more active and intensified. Metaphor and catachresis, or implied metaphor, work for the direct visual image, and the less anticipated the metaphor, the more active the image. Representation and reduction I use in Kenneth Burke's sense. Representation is synecdoche, or letting a part of an idea suggest the whole. Reduction is metonymy, letting cause suggest an effect or an effect suggest a cause. At the paragraph level, a writer uses illustrations to produce representation and reduction.

A succession of schemes and tropes such as the ones that I have named allow the reader to retain and recreate the paragraph by enhancing the semantic interpretation. If, as Paivio has suggested, it is true that the semantic interpretation of language remains with the reader rather than the actual words, and that beginning with a visual image is in accord with the stages of language acquisition, then these schemes and tropes play an important part in retention at the paragraph level and give a reader a sense of the progression of the paragraph. The schemes and tropes, by calling up a visual image, give the reader access to the idea or scene in the mind of the writer at the time of writing.

Let me illustrate with some sample paragraphs how these image-producing figures are present in the writing of professionals. The first paragraph is from Gary Jennings' *Personalities of Language* (New York: Thomas Y. Crowell Co., 1965):

My mapping of the spread of the Indo-European tongues is admittedly oversimplified and presumptive; neither mass migrations nor changes in language ever proceed so smoothly. We don't know how long these processes did take, except that they must have occupied glacial ages. We don't know in precisely what order the various migrations took place, or how they might have been affected by rebuffs, checks, retreats and roundabout detours. We don't know how many elementary and intermediate changes the languages may have gone through. We can only trace backward from the numerous language twigs that still are green and from a few dead ones we can recognize as having withered from the same familial branches.

In this essentially informative paragraph, Jennings begins with his main assertion—that the spread of Indo-European languages that he has described is oversimplified. Immediately he uses repetition: 'neither mass migrations nor changes in language ever proceed so smoothly.' Both of these statements incorporate opposition to the ideas about language presented earlier.

The image of the migration of language, both literal and metaphorical, is repeated, intensified, and reduced by these qualifying statements. The next three sentences elaborate the unknowns and reinforce the migration image: 'We don't know how long these processes did take, except that they must have occupied glacial ages. We don't know in precisely what order the various migrations took place, or how they might have been affected by rebuffs, checks, retreats and roundabout detours. We don't know how many elementary and intermediate changes the language may have gone through.' They define the limits of the metaphor. Finally, the paragraph closes with pure metaphor, the language tree. The image produced by the statement is both familiar (the expected cliché of the language tree) and surprising because the writer has been using a different image. The surprise intensifies the image.

In a second paragraph for illustration, from George Plimpton's *The Paper Lion* (Harper and Row, 1964), representation, metaphor, and repetition are at work:

Everything fine about being a quarterback—the embodiment of his power—was encompassed in those dozen seconds or so; giving the instructions to ten attentive men, breaking out of the huddle, walking for the line, and then pausing behind the center, dawdling amidst men poised and waiting under the trigger of his voice, cataleptic, until the deliverance of himself and them to the future. The pleasure of sport was so often the chance to indulge the cessation of time itself—the pitcher dawdling on the mound, the skier poised at the top of a mountain trail, the basketball player with the rough skin of the ball against his palm preparing for a foul shot, the tennis player at set point over his opponent—all of them savoring a moment before committing themselves to action.

At the beginning of the paragraph is the descriptive passage that functions as representation for "everything fine about being a quarterback": "giving the instructions to ten attentive men, breaking out of the huddle," etc. Next comes a further representation of the pleasure of sport and a repetition of the idea: "the pitcher dawdling on the mound, the skier poised at the top of the mountain trail," and so on.

In each of these paragraphs the succession of schemes produces a succession of images in the mind of the reader. These images function in three ways:

1. They reproduce for the reader the underlying representational forms in the mind of the writer, giving the reader thereby an integration of visual images and verbal processes.
2. They intensify and solidify the form of the paragraph for retention by the reader. The specific wording fades, and the images are stored. The succession of images of the paragraph helps the reader to rehearse those images, thereby retaining the meaning or semantic interpretation of the paragraph.
3. The transferred visual images allow the reader to participate in the unfolding of the paragraph in an active, generative way.

Of course, it is possible that some abstract phrases may be meaningful in the completely contextual sense without involving any arousal of nonverbal images that can be identified, but that kind of prose is at the very least less informationally rich and textured than the prose that I have illustrated professional writers use. I believe that when we teach the paragraph to our students, we ought to deal with both of Kenneth Burke's types of
form, syllogistic progression where form is predictable, and qualitative progression where the presence of one idea prepares the reader for the introduction of another (See Counter-Statement, New York: Harcourt, Brace and Company, 1931, pp. 158-59). When we teach the paragraph as a topic sentence with supports, we are teaching only syllogistic progression: the form is predictable and suggested. If, in addition, we were to teach the elements that I have suggested produce visual images in the mind of the reader and then develop those images throughout the paragraph to be retained for later recall, we would be teaching qualitative progression as well. We would be showing our students that by using these elements they would enable their readers to respond with active visual images that would permit the readers' participation in the development of the form of the paragraph.

In the classroom there are a number of exercises possible for the practical application of the principles of paragraph imagery, or structural imagery. Students can learn to pick out the use of the image-producing figures in the writing of professionals and trace them through the development of a paragraph. This kind of activity would isolate the features of a paragraph that create memorable prose. Students can be given topics and asked to respond using one of the image-producing elements. Students can be given topics and asked which of the image-producing elements are called for in response.

In Reflections in a Golden Eye, Carson McCullers has this to say about the mind: "The mind is like a richly woven tapestry in which the colors are distilled from the experiences of the sense, and the design drawn from the convolutions of the intellect." We are embarrassed somehow by statements like that today. We live in an age of accountability — and that sort of romantic description of the mind is in no sense of the word accountable because it does not give us any hard scientific proof of just which part of that "richly woven tapestry" is responsible for the experiences of the senses. I do not believe that we will ever bring the forces governing writing fully under control, but isolating the elements of the paragraph that produce visual images in the minds of the readers and helping our students to be aware of those elements and their availability can make conscious techniques which may be long since unconscious in the minds of professional writers.

---

**CALL FOR MANUSCRIPTS**

The Committee on Classroom Practices in Teaching English invites educators at all levels — elementary, secondary, and college — to submit manuscripts for the 1984 Classroom Practices publication, which will focus on the theme, "New Approaches to the Classics." Articles should describe in detail a single lesson, method, or strategy that represents a new approach to either an "old" or contemporary classic. Keep in mind the many new developments in the teaching of English language arts over the last decade. We especially welcome submissions which describe classroom practices with children's classics. Manuscripts can range in length from two to ten double-spaced pages. Two copies should be submitted, with the author's name and address appearing only on a title page attached to the front of each copy. Manuscripts should be mailed before November 1, 1983 to the committee chair, Candy Carter, P.O. Box 2466, Truckee, California 95724, not to NCTE.

---

**ON TEACHING COMPOSITION**

W. Ross Winterowd
University of Southern California

I have never known a composition teacher without a theory of his or her complex art. Often those theories, hard won through the demanding and exhilarating painstaking effort to meet the diverse needs of the far too many students that are part of our lot, remain tacit, unenunciated and hence unexamined. But probe a bit in the coffee room or during the Friday night party, and the committed compositionist who fights and struggles against enunciated theory and against enunciating one will begin to take a stand, forced by dialogue to piece together a rationale, which often turns out to be a raison d'être, so totally engaging is the business to which we devote our time and energy. We tend, I think, to be a serious bunch, though not grimly or humorlessly so, and our motives are fairly clean since our vocation offers neither glory nor riches. I shall not go on to extol us for the purity of our motives, but will say that as academics we are no more bibulous or mendacious than our colleagues, and we must, by the nature of our calling, be somewhat more tolerant and giving than most others.

All of us work on the basis of theories, else we teach by chance, mindlessly. But our business is to teach a complex art, not theories about it, and in this respect, tacit theories developed by sensitive, intelligent teachers are less seductive than those "up front."

In one of my essays, I argue that three values fuel language, give it saliency: Authority, Beneficence, and Commitment, the ABCs of language transactions. For example, the force of a claim depends largely on the epistemic Authority of the speaker or writer; and the force of a pronouncement of sentence depends on the civil Authority of the judge.

Since the promise implies Beneficence on the part of the promiser toward the promisee, the following does not count as promise:

I promise to punch you in the nose if you interrupt me again.

And I cannot make a vow without Commitment.

These are only examples of the dance of values that makes language work; the ABCs are the critical mass in our semantic intention. And I think that the ABCs, abstracted from language and applied to human actions in general, illuminate some of our most important concerns — such as teaching composition.

The teacher must have Authority, not conferred by a board of trustees, a dean, or a superintendent, but assumed through knowing what one is about, gained from the sense that classroom practices and course goals are well motivated, i.e., that they are guided by a theory of composition. Vatic Authority is, of course, spurious; the inspired teacher who is ignorant of other theories and research in the field is a dogmatist, not an authority.

And yet, the true authority is not magisterial, for Beneficence tempers the self-confidence that knowledge and experience create. The magisterial authority in lecture classes such as history or
chemistry can be (awe) inspiring — one thinks of Professor Kingsley in the television series *Paper Chase*. But composition is a "hands on" subject, a performing art, and to be effective, the master must demonstrate a genuinely Beneficent *attitude*, by word, deed, and manner — which is only a fancy way of saying that the composition teacher must care deeply about his or her students.

And must be genuinely committed to students, the art of composition, and the art of teaching it. Composition teachers who really want to be doing literature exclusively, those who will do anything to get a job (a minority, I think), those who work in composition because it is a "hot" field offering the chance for a quick reputation — these colleagues of ours lack Commitment.

Teaching with Authority, but without Beneicence and Commitment, is bullying.

Teaching with Beneicence, but without Authority or Commitment, turns out most frequently to be maudlinism.

Teaching with Commitment, but without Authority or Beneicence, constitutes fanaticism.

The best composition classes always crackle with intense human relationships; when the teacher is a bully, a maudlin sentimental, or a fanatic, these relationships are diseased and destructive. As I have argued elsewhere, *attitude* is the ground of intention and intention is the direct precursor to action. In this sense, the ABC's of value are the all in teaching composition: Authority, Beneicence, Commitment.

Notes


EXEMPLARY STUDENT WRITING IS SOUGHT:

THE STUDENT WRITING BANK, a national clearinghouse, is now collecting memorable student writing of all types (emphasizing non-fiction of varied styles, modes, purposes). These will be catalogued, then shared among interested parties via requestes. "The Student Writing Showcase," a periodic anthology, will also publish selected examples, with authors' / instructors'/ readers' comments at times. As student writing continues to improve, let us broadcast the harvest, the best products of the writing process. We can thus affirm an emerging "genre" of memorable writing achievement at the student level at last, and in doing so, also inspire, and assist, future writing classes as well." Before forwarding any material, write for detailed format-guidelines from: STUDENT WRITING BANK/SHOWCASE, Department of English, University of Wisconsin-Whitewater, Whitewater, WI 53190.

CONFERENCE ON WRITING ASSESSMENT

The National Testing Network in Writing, the Florida State University, and the City University of New York announce the Second Annual Conference on Writing Assessment on March 7, 8, and 9, 1984, at the Florida State Conference Center in Tallahassee, Florida. The conference is for educators, administrators, writers, and assessment personnel and will be devoted to critical issues in assessing writing in elementary, secondary, and postsecondary settings. Dr. Alan Purves of the University of Illinois will deliver the keynote address.

Discussion topics will include interdisciplinary perspectives on writing assessment, the politics of testing, computer applications in writing assessment, the impact of testing on minorities, research on writing assessment, and the effects of testing on curriculum and teaching.

For information and registration materials, please write Susan Lampman, Center for Professional Development and Public Service, Florida State University, Tallahassee, Florida, 32306.

This Publication is available in Microform.

University Microfilms International

Please send additional information for:

Name:
Institution:
Street:
City:
State:
Zip:

300 North Zeeb Road, Dept. P.R., Ann Arbor, Mi. 48106